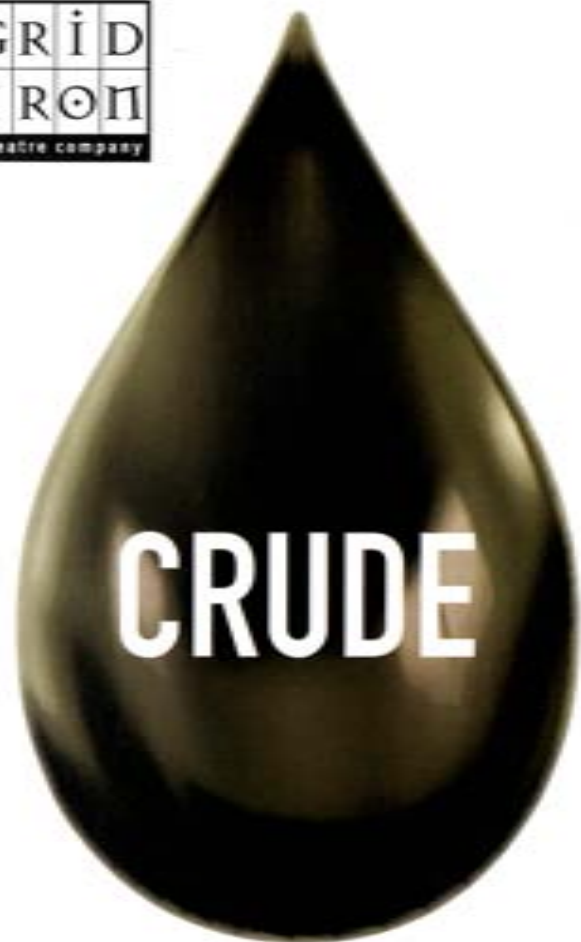




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resourceful and committed
companies". Total Theatre



DIRECTOR'S NOTE



"It takes a few days to settle back into it, both sides are a wee bit more argumentative, you're automatically lended with a load of shtet, built up over the last two weeks, two routines, you've got your own which you've had for the last fortnight, changing, your wife's routine's changed as well, because you've come back. You're having to adjust to family time, your body clock is on rig time... drives my misers nuts... You become a complete stranger in your own house." *Tom, Oilman Worker*

A little over ten years ago, I was walking down Princes Street, the morning after we had opened Roam, our collaboration with the NTS and Edinburgh International Airport, which was the first time in the world a working airport had been used for theatre. Well, that was hard I thought to myself, and as an exercise wondered what would be a more challenging site than that. I immediately thought of an oil rig, with the audience helicoptered to the platform in the North Sea. These industrial islands, powerful and controversial, would be a superb site for theatre. Judith Doherty, the producer of Grid Iron and my co-artistic director, took me seriously enough to research the cost of transport. That would be £9,000 one way for twelve audience members in a chopper. We have built up such loyal and committed audiences over our two decades, but that might have been too much to ask. I later discovered that to gain access offshore requires a procedure where you are dunked in a mock-up helicopter in a swimming pool and then have to make your way out through the submerged windows. Again, perhaps too much to ask our audiences.

"I received a contract once: it said 'offshore transport not secure'. I said what do you mean by that? Apparently it means you could get shot out of the air!" *Steve, offshore worker*

Safety and money are two of the great themes of the offshore world. The tragedy of the Piper Alpha explosion in 1988 in which 167 people lost their lives looms over everything in the North Sea and ushered in a huge and far-ranging era of health and safety. Every offshore worker I have met has complained about the mountain of paperwork which occupies so much more of their time than the actual doing of any job, and the North Sea must be one of the most highly-regulated in the world, with the exception perhaps of Norway. And Scotland's place in the geo-politics of oil is absolutely central.

"Makes you feel so much better don't it, blaming us. You folks just love to blame us Yanks. But it was you guys who did the heavy lifting. Right here in little old Scotland, the oil map was drawn, the territories carved up." *Tom, Oilman Worker*

The idea of 'peak oil', that is, the moment at which oil will allegedly run out, has been predicted almost since the first discovery in Titusville, USA, in 1859. Every time the idea has been made to look ridiculous by fresh discoveries, with the only barrier being cost of extraction and development of the technology to get it out in often ever-more remote parts of our planet. In those areas of our world which get less media attention, such as Nigeria, the drive to profits becomes more important than the health and safety of any local individual, or of the environment itself. But even in an environment as visually potent as the Arctic (for what could be a more stark contrast than the black black oil and the pristine whiteness of the ever-shrinking polar ice sheet), our addiction to the products of oil is so total that we have to live with the possibility of extraction there. Or at least, so few of us are committed to actually going there and protesting that the drilling and exploration will continue.

"I'm thinking, why am I being made to feel like a hippy freak? I don't understand most people. To me, they are the freaks. There are thirty of us, making a stand, doing something, something more than recycling. Actually going there. Placing our bodies at the centre of it. Only thirty people from a population of seven billion, sleepwalking into Armageddon." *Carrie, Crude*

Everyone working in oil that I have interviewed has been very open and straightforward. There is a striking lack of hypocrisy, perhaps because the brute realities and dangers of working in harsh environments create a strong reality check. The end user is where the environmental issue lies, not with the oil industry itself, said one. The personnel of an oil platform or rig are the subject matter experts, at the oilface, as close as it is possible to get to the raw product of crude, hidden in pipes running under their feet and over their heads. You don't want to see it, though, in its raw state. Think of the birds covered in oil from Exxon Valdez, Deepwater Horizon, Prestige. Or take a boat ride down the Niger Delta. If you find yourself looking at raw crude, rather than the refined products which surround us in plastics, clothes, medicines, food, that literally run in our blood, then something has gone seriously wrong.

"Now Norway, they were smart. Invested all that there oil money in a social security fund, the Ojefondet. That sucker's going to be worth one trillion dollars by 2020. Hell, those guys regularly bail out Wall Street Banks!"

Tom, Oilman Worker



"I dread the moment when the leave ticks away. We call it doomed up... The couple of days before you go away, that's just horrible."

Graham, Instrument technician

What binds all the various oil-producing countries though, across the vast geo-political complex of the world, is the struggle of family life that lies at the heart of the oil industry – the two weeks on, two weeks off, or four weeks on, four weeks off working pattern that makes it so difficult for relationships with partners and children to flourish. For those families, whose men (mostly men) are out there keeping the oil and gas flowing, I only have the utmost admiration. Without them, modern life would not be possible; it is disingenuous to think otherwise, as governments and companies fail to invest in and develop renewables to anything that could be remotely competitive with hydrocarbons. The cliché of the drunken offshore worker on the Aberdeen train is the closest most of us get to what is a hugely complex and challenging existence. The current downturn, the longest since the oil started to flow out of the North Sea in the mid-Seventies, has created a stark environment,

where the threat of being NRB-ed or 'Not Required Back' is ever greater, tempting offshore workers into ever more distant and ever more dangerous jobs. Whilst the OPEC countries are often blamed for driving down the oil price, and the concomitant laying off of workers, the discovery of ever more shale oil deposits within the US, and the vast Alberta tar sands in Canada, clearly have a significant impact too.

"Folk in the office think the oil comes up in the car park, you know. It's out here that matters. We could live without them just about but they couldn't live without us, because this is the sharp end, this is key."

The site in Port of Dundee, with not one, not two but three exploration rigs docked outside, is a fitting embodiment of our proximity and paradoxically our distance from the world of offshore, so mysterious, so central to the life of Scotland, and so critical, in both senses, for so many communities around the world.

Ben Harrison



CAST & CREATIVE TEAM

Cast (in order of appearance)

Mike	Phil McKee
Texas Jim	Neil John Gibson
Joel	Turji Lucas
Keryl/Angela	Kirsty Stuart
John	Brad Morrison
Camila	Ibaso Moreno
Oil Mermaid/Russian Official	Sarah Bebe Holmes
Cathy (on video)	Orla Bayne

Creative team

Writer/Director	Ben Harrison
Assistant Director	Tom Birch
Producer	Judith Doherty
Set & Costume Design	Becky Minto
Music & Sound Design	Pippa Murphy
Lighting Design	Paul Claydon
Video Design	Lewis den Hertog
Aerial Choreography	Sarah Bebe Holmes
Production Manager	Fiona Fraser
Technical Manager	David Graham
Company Stage Manager	Mickey Graham
Stage Management	Kara Jackson
Stage Management	Anne Page
Sound Engineer	Maura 'Fuzz' Guthrie
Video Technician	Andy Reid
Wardrobe Assistant	Carys Hobbs
Production LX	Kate Hall
Production LX	Sanne Noppen
Finance & Development Manager	Deborah Crewe
Front of House	Rob McDonald
Set Build	Kris Smart & Lenny Whittet
Print Design	Emma Quinn
PR & Marketing	The Corner Shop PR

Development Workshop:

Gail Watson
Ibaso Moreno
Stephen McCole
Stuart Porter
Becky Minto
Mickey Graham
Brad Morrison
Helen McKay
Phil McKee
Turji Kasim
Kara Jackson

Photography

Chris Close



"But there's no point in being the richest man in the graveyard. I know guys who were making £200,000 a year. I was like but yeah, what if you get killed. Ok your wife's got a Lambo but you're in a hole in the ground, what's the point?"

Graham, interviewed by Rebecca

Phil McKee Mike

Theatre includes: *Dunsinane* (RSC/NTS), *Pandas*, *Any Given Day* (Traverse), *That Face* (Iron), *Relocated* (Royal Court), *Noughts and Crosses* (RSC), *Mary Stuart* (NTS), *Strawberries in January* (Paines Plough/Traverse), *A Madman Sings to the Moon* (Lyceum), *Damages* (Bush), *8000m* (Tramway), *Julius Caesar* (Lyceum), *Stitching* (Bush/Traverse), *Macbeth* (Landor Theatre), *The Robbers*, *The Boat Plays* (Gate Theatre) *Richard III*, *King Lear* (Royal National Theatre/US/World Tour), *Napoli Milionaria* (RNT) and *Lady Betty* (Cheek By Jowl). TV includes: *Jekyll & Hyde* (ITV), *Ripper Street* (Amazon Prime), *Fleming* (Sky Atlantic), *Dracula* (NBC), *Rubenesque* (Sky), *M High*, *Privates*, *Garrows Law* (BBC), *Taggart* (ITV), *Ghost Squad* (Ch4), *The Family* (ITV), *Band of Brothers* (HBO), *Crime Traveller* (Carnival Films), *Heartbeat* (ITV), *Silent Witness* (BBC), *The Bill*, *Soldier, Soldier* (ITV), *Lost in France* (BBC), *Richard II* (Illuminations) and *Lovejoy* (BBC). Film includes: *Clash of the Titans*, *The Shepherd*, *Joan of Arc*, *The Lost Battalion*, *George and the Dragon*, *The Star*, *The Place of the Dead*, *The Debt Collector* and *Simon Magus*.

Neil John Gibson Texas Jim

Theatre Credits include *dreams/life tidy carnage*, *The Fog* Sam Rowe Theatre, *Emperor* and *Galleian* National Theatre, *Printer Shorts* Other Room Productions. Film And TV credits include *Swung* Sigma Films and *The Battle of Bannockburn* BBC.



Tunji Lucas Joel

Tunji trained at the Anna Scher Theatre School, Mountview Theatre School and the National Youth Theatre. His television work includes guest roles in *The Bill*, *Taking the Flak*, *Coming Up*, *Harry and Paul* and *Bike Squad*. Theatre credits include: *The Small Things* by Enda Walsh, directed by Vicky Featherstone; *Separated*, directed by Vicky Jones; *Gone Too Far* by Bola Agbaje (award-winning British playwright) directed by Bijan Shebani (Royal Court – Olivier Award for Outstanding Achievement in an affiliated theatre); *11 and 12* directed by Peter Brook adapted by Marie-Helene Estienne (Barbican then UK and international tour); *Greenland* and *Damned* by Despair (National Theatre, both directed by Bijan Shebani; *Voice of the Black that I am*; *A Play A Pie & A Pint* at the Oran Mor Glasgow by Caribbean writer Karl O'Brien Williams directed by Gareth Nicholls; *Romeo & Juliet* by William Shakespeare, a Headlong production directed by Robert Iler; *Titus Andronicus* by William Shakespeare directed by Stewart Laing (Dundee Rep); *Ma Rainey Black Bottom* by August Wilson directed by Dominic Cook (Olivier Award for Best Revival). Film, *Pan* directed by Joe Wright (a 2015 Berlanti production).

Kirsty Stuart Kerry/Angela

Kirsty is delighted to be back working with Grid Iron. Previous theatre credits include: *The Girl in the Machine* (Traverse Breakfast Plays), *Flo* (Play, Pie, Pint), *Uncanny Valley* (Borderline), *Thoughts Spoken Aloud From Above* (Play, Pie, Pint), *Fever Dream: Southside* (Citizens Theatre), *Molly Whuppie* and *Licketyslap* (Licketyspit), *Tristan Nightaway* (Play, Pie, Pint – Three Minute Thursday), *The Silence of Bees* (The Arches), *The Infamous Brothers Davenport* (Vox Motus/Lyceum), *The Hunted* (Visible Fictions), *Romeo & Juliet* (Open Book), *Spring Awakening* (Grid Iron/Traverse), *I Was a Beautiful Day* (Finborough/Iron), *Fast Labour* (West Yorkshire Playhouse/Hampstead). TV and Film credits include: *Lip Service* (Mudos), *Closing the Ring* (Sir Richard Attenborough), *Doctors*, *Sea of Souls* (BBC). Radio credit: *Cry Babies* (BBC Radio 4).

"But there's no point in being the richest man in the graveyard. I know guys who were making £200,000 a year. I was like but yeah, what if you get killed. Ok your wife's got a Lambo but you're in a hole in the ground, what's the point?"

Griffiths, Interview, 2010/11

Phil McKee Mike

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Brad Morrison John

Brad recently graduated from the Bristol Old Vic Theatre School in July 2016. During his first year he was awarded the Laurence Olivier Bursary Award from the Society of London Theatre and is originally from Aberdeen. Theatre credits include Albany in *King Lear* (Bristol Old Vic), Sebastian in *The Tempest* (BOVTS), Sergeant Boyle in *The Madame Macadam Travelling Theatre* (BOVTS), Macbeth in *Macbeth* (Centre Stage), Katurian in *The Pillowman* (Aberdeen Performing Arts), Merlock in *Jack and the Magic Beans* (Scottish Youth Theatre), Jesus Christ in *The Passion* (AECC) and Ensemble in *SWarm* (National Youth Theatre). Having previously worked in the Oil and Gas sector prior to attending drama school this is a personal play for Brad and he is delighted to be a part of the show. This is his first time working with Grid Iron.

Ibaso Moreno Camilla

Ibaso comes from the Basque Country where she trained at Bilbao's BAI. In 1999 she moved to Glasgow and she has since worked extensively in theatre and Arts projects in the UK. Most recent theatre includes *Three's A Crowd* (All or Nothing Aerial Dance Theatre), *Everyman* (National Theatre), *This Restless House* (Citizens theatre & NTS). This is Ibaso's fifth Grid Iron production and she's excited to be back with the wizards. Ibaso's been politically engaged since her first attendance to a protest aged 3 with her Mum. They were fighting for access to education for all.

Sarah Bebe Holmes OR Mermaid/Russian Official/Aerial Choreography

Sarah Holmes is co-artistic director of Paper Doll Militia, who have been creating innovative aerial theatre in the United States since 2006, and established headquarters in Edinburgh in 2013. Sarah has worked around the US, and UK, and in the Netherlands, India, Lebanon, Egypt, Italy, Austria, Germany, Croatia and Greece. Notable performances include: Chicago Contemporary Circus Festival, Manipulate Visual Theatre Festival, Treasure Island Music Festival (San Francisco), and Derry City of Culture (Ireland). She co-founded Structural Integrity Project (SIP), an international aerial film project that challenged the concepts of what an aerial; SIP filmed aerial in unexpected rural and industrial locations, including aerial silks on a banyan tree outside an abandoned palace in Lebanon, aerial chain suspended from stationary cranes in Edinburgh, and the underside of the onramp to the Golden Gate bridge in San Francisco. Sarah has toured with London-based theatre company Entertainment's 1300-seat pavilion production of *Peter Pan* and with Osbourne/What's Birty. Sarah is a choreographer and director for circus and aerial theatre productions including *Sharashif* (Beirut Lebanon), *Two and a Half Sisters* (Zagreb, Croatia), *SnowQueen* (Zagreb, Croatia) and *RISE* (Edinburgh Scotland). Most recently, she co-produced and performed in *LoopsEnd*, which toured the US and UK in 2016.

Orla Bayne Cathy (video)

Orla has performed in 5 shows with Forth Children's Theatre including *Jesus Christ Superstar* and *Les Miserable* where she played Little Cossette. She has also appeared in CBBC *The Dog Ate My Homework*. She is very excited to be part of the cast for *Crude*.

Ben Harrison Writer/Director

Ben has been Co-Artistic Director of Grid Iron since 1996. *Crude* is his 24th production for the company. Highlights include *The Bloody Chamber*, *Gargantua*, *Decky Does A Bronco*, *Those Eyes*, *That Mouth*, *The Devil's Larder*, *Roam*, *Once Upon A Dragon*, *Yam*, *Barflies and Spring Awakening*. He was Associate Director of the Almeida Theatre in London 2000-2002 where he directed seven productions. He was Director of the Dutch theatre company Muztheater 2004-8 where he directed five productions. In 2001 he was made a Fellow of the National Endowment for Science, Technology and the Arts (NESTA) which funded his research and development work for three years. He works extensively as a freelance director, recent credits include *The Tailor of Inverness* and *Factor 9* for Dogstar and *Biding Time (Remix)* for Tromolo Productions. He has directed for many of the major companies and theatres in Scotland including the Edinburgh International Festival, Traverse, Tron, Arches and Citizens. His major commercial hit was *Peter Pan* for 360 Entertainment which toured the UK and US 2009-2015 and was seen by more than a million people. Future projects in 2016-17 include *Egg* by Sarah Bebe Holmes, *Music is Torture* for Tromolo Productions and *Jury Play* for Grid Iron. Further information at www.benhamison.info.

Tom Birch Assistant Director

Tom is a freelance director and assistant director, working mostly in Scotland and London. He has directed new work at the Arcola, Southwark Playhouse and New Diorama Theatre, as well as for the Oran Mor and Edinburgh Fringe Festival, including *Poets' Corner* by James Huntricks, which transferred to Innsbruck, Austria. This is the third show Tom has made with Ben Harrison, the first two being *Hadda and Hassan Leckilches!* (Oran Mor) and *Biding Time: Remix* (Tromolo Productions, the Arches). Tom was Resident Director at West Yorkshire Playhouse, Leeds, where he assisted on three main-house shows, as well as directing for the Young Company, Community Company, and staging his own work. Tom is a graduate of the Birkbeck MFA in Theatre Directing, and of Queen Margaret University, Edinburgh. His role on *Crude* as Assistant Director has been supported by the Federation of Scottish Theatre with funding from Creative Scotland.

Judith Doherty Producer

Judith is the Producer, Chief Executive and Co-Artistic Director of Grid Iron. She founded the company in 1995 and has produced all the company's shows. Since 2000 she has been a member of the Board of Directors of the Edinburgh Festival Fringe and she has also sat on the boards of the Independent Theatre Council and NVA. She is a member of the Scottish Drama Training Network Management Team. Freelance work has included Edinburgh International Book Festival, Edinburgh International Festival, Edinburgh Fringe Society, Unique Events, Universal Arts and BBC Scotland. In 2003 Judith received the Jack Tinker Spirit of the Fringe Award for her services to the Edinburgh Fringe.

Becky Minto Set & Costume Design

Becky trained in Theatre Design at The Welsh College of Music and Drama. She is delighted to be creating work with Grid Iron once again. Previous designs for Grid Iron include Letters Home, The Authorised Kate Bane, Barflies, Tryst, Once Upon a Dragon, The Houghmagandie Pack. Designs for other companies include National Theatre Scotland, The Royal Lyceum, Visible Fictions, Vanishing Point, Pitlochry Festival Theatre, Dundee Rep, Lung Ha, Upswing, Perth Rep, 7-84, Walk The Plank and The Citizen's Theatre. She has designed a wide range of productions for main-house and touring productions, aerial and dance performances and site-specific and large outdoor events. She was Associate Designer for the Opening and Closing Ceremonies for Glasgow 2014 Commonwealth Games. Her designs for the National Theatre of Scotland's multi-location Shetland based production Ignition and Iron-Oxide's site-specific production were selected for the exhibition Make Believe/UK Design for Performance shown at the Prague Quadrennial 2015 and The V&A Museum, London. Recent productions include 306/Dawn, Granite, Ignition (National Theatre of Scotland); Hard Times (Pitlochry Festival Theatre); International Waters (Fire Exit); Great Expectations (Dundee Rep); Bedtime Stories (Upswing); The Lion The Witch and The Wardrobe (Royal Lyceum Edinburgh).

Paul Claydon Lighting Design

Paul is delighted to be back working with Grid Iron again. Previously for Grid Iron he lit, Fierce, Devils Larder, Roam, Once Upon a Dragon, Yarn, Tryst, Barflies and Leaving Planet Earth. For The National Theatre of Scotland: Project Macbeth, Elgin Macbeth, Aalst, Bint Jbeil, Transform File, Wall of Death, Long Gone Lonesome, Christmas Carol, Reasons to Dance, Rantin and Whisky Galore. For Dogstar, Factor 9.

Pippa Murphy Music & Sound Design

Pippa Murphy is a composer, sound designer and arranger living in Scotland. She has been involved in performances, recordings and installations in the UK and abroad, in many different musical and artistic contexts. She has written music for BBC 2, BBC Radio 4, BBC Radio 3, Scottish Opera, Celtic Connections, Edinburgh's Hogmanay in St Giles Cathedral, Huddersfield Contemporary Music Festival, St Magnus International Festival, National Galleries and numerous contemporary theatre companies including Royal Lyceum Edinburgh, Dundee Rep, Birmingham Rep, Traverse Theatre, Tiron Theatre, Eden Court, Citizens Theatre, 7-84, Dogstar, Stellar Quines, Fire Exit. Pippa completed her BMus, MA and PhD in composition at Birmingham University. She lectures at Edinburgh University and was Artist in Residence at the Scottish Parliament 2014. She composed Anamchara with writer Alexander McCall Smith performed by Scottish Opera as part of the Commonwealth Games 2014. Recent projects include: Music for Janis Claxton Dance's 'POP-UP Duets' (National Museum of Scotland), part of the 'Made in Scotland' festival showcase; music and sound design for an adaptation of Alice Munro's 'View from Castle Rock' (Edinburgh International Book Festival) and sound design for 'Wind Resistance' in the Edinburgh International Festival. @pippamurphy <http://www.pippamurphy.com>

Lewis den Hertog Video Design

Lewis den Hertog is an artist who lives and works in Glasgow. He has programmed, edited, and designed video for various theatrical productions including The Cheviot, The Stag, And The Black, Black Oil, 2016 Tour (Dundee Rep), Escape Speed (Aberdeen Performing Arts), Light Boxes (Grid Iron), Woman In Mind (Dundee Rep), In My Father's Words (Tiron/Dundee Rep), Scale (Scottish Dance Theatre), The Authorised Kate Bane (Grid Iron), Time And The Conways (Royal Lyceum Theatre) and The Tempest (Dundee Rep).



There is definitely plenty of oil, it's just whether it's economically viable to get it out. All projections have a little tick at the end, saying it's coming back.

Kevin, subsea contractor

Fiona Fraser Production Manager

Fi has worked with many companies including: The Traverse, Perth Rep, SDIT, Mull Theatre, Pitlochry Festival Theatre, The Citizens, The Byre, Unique Events, Suspect Culture, Licketyspit, Visible Fictions, Scottish Opera, Dundee Rep, Vox Motus (How to Steal a Diamond, SLICK, Bright Black and The Not-so-fatal Death of Grandpa Fredo), ThickSkin, National Theatre of Scotland (Inc. Extreme, Black Watch 2006 & The Day I Swapped My Dad for Two Goldfish), Stellar Quines, (The Unconquered, Dare to Care & The Air That Carries The Weight), Vanishing Point (Interiors, Saturday Night, Wonderland, Tomorrow, The Beautiful Cosmos of Ivor Cutler & The Destroyed Room). Crude is Fi's 20th Production with Grid Iron having production managed for them since 2002 heading the Stage Management team who won the 2004 SMA excellence in Stage Management Award. She was also part of the team who conducted workshops in Lebanon and Jordan, returning to Beirut with *Those Eyes, that Mouth* and creating a new show as part of a capacity building and skills transfer project developed by Grid Iron for the British Council.

David Graham Technical Manager

Based in Glasgow, David is a graduate (BA Technical & Production Arts) of the Royal Scottish Academy of Music and Drama. Specialising in live events and site specific theatre, David works as a freelance production and technical manager, and has enjoyed working on a wide range of projects at home and abroad. Theatre and site specific work includes numerous projects for the National Theatre of Scotland, most recently *The 306 Dawn*. David has worked with *Underbelly @Edinburgh Fringe* for the last 10 years as the Cowgate Venue Manager and with the National Student Drama Festival, as Technical Director, since 2013. Other work includes numerous outdoor lighting, site specific and public art projects, with NVA, including *Speed of Light* as the Technical Manager.

Mickey Graham Company Stage Manager

This is Mickey's 13th production for Grid Iron. He has worked with many Scottish based companies including: National Theatre of Scotland, Janis Claxton Dance, Lung Ha, Firebrand, Vanishing Point, macrobert, Visible Fictions, The Iron, Magnetic North, NVA, Janice Parker Projects, Vox Motus, Dundee Rep, Frozen Charlotte, The Gaelic Arts Agency, Stellar Quines, Mull Theatre, Catherine Wheels, Benchhours, Traverse, Wee Stories, Boilerhouse and Edinburgh International Festival. He has also worked for Walk The Plank (Turku European City of Culture 2011), The Bush Theatre (London), and The Lyric Theatre (Belfast).

Kara Jackson Stage Management

Kara graduated from Queen Margaret University with a BA in Theatre Production specialising in Stage Management (Distinction). She has worked with many companies including Wee Stories, National Theatre of Scotland, Pichamama/Richard Jordan, Theatre 503, Trafalgar Studios, Traverse, King's Theatre (Glasgow), Paines Plough/Oran Mor, Solar Bear, Barrowland Ballet, Scottish Opera, Haymarket Theatre, Lung Ha Theatre Company, Traverse Theatre. Kara has recently completed a double bill with *Vanishing Point* as part of the Edinburgh International Festival at the Royal Lyceum Edinburgh.

Anne Page Stage Management

Anne graduated from the RSAMD, Glasgow in 2006 with a BA in Technical and Production Arts. Her recent credits include, with National Theatre of Scotland, *The Strange Undoing of Prudencia Hart* (2012, 2014 and 2016), *We Are Here* (2016), *Rites* (2015), *Dragon* (2013) and *Anything That Gives Off Light* (2016) a co-production between National Theatre of Scotland and The TEAM. Also, Scottish Opera Education, *KidO* (2015), *Citizens Theatre, The Libertine* (2014) and *Imagine Theatre, Mother Goose* (2015) and *Aladdin* (2014). She is delighted to be able to add *Crude* to her Grid Iron credits to join *What Remains* (2011), *Leaving Planet Earth* (2013), *Letters Home* (2014) and *Light Boxes* (2015).



Maura Fuzz Guthrie Sound Engineer

Maura graduated from East 15 Acting School in 2008. She then joined the technical team at Theatre by the Lake and after eight years is now pursuing a freelance career in sound and sound design. Her work extends to Sound Designer for a number of Theatre By The Lake's shows as well as *The 39 Steps* (Ayr Fort Players); *The Hired Man* (KAOS); Associate Sound Designer on the acclaimed UK tour of *The Bogus Woman* and as Trainee Sound Assistant on the radio play *Homefront* for BBC Radio 4. This is Maura's first time working for Grid Iron and she is very pleased and excited to be joining the team on *Crude*.

Andy Reid Video Technician

Andy is a freelance event technician. He has previously worked with Grid Iron in 2014 as video operator on *Letters Home*. Other recent projects include touring with *Vanishing Point's* long running show *Interiors*, and various site-specific and outdoor shows, such as the Royal Edinburgh Military Tattoo and *Nik's Speed of Light*, *Ghost Peleton*, and *Hinterland*. Andy is based in Glasgow.

Carys Hobbs Design Assistant

Carys trained at QMU, Edinburgh. She has recently designed *Shall Roger Casement Hang?*, Samuel Beckett's *Happy Days* and *Colquhoun and Macbride* for the Tron Theatre; *Shrapnel* for Theatre Guleòr, *One in a Million* for APA and *Play Pie and a Pint*; Costume designs for *Kingdom* and *In this Storm* for Scottish Dance Theatre. Carys has been the resident Costume Designer for *Bard in the Botanics* since 2009 with designs including *Dr Faustus*, *The Merchant of Venice*, *The Comedy of Errors*, *Henry V*, *Hamlet*, *A Midsummer Nights Dream*, *Othello* and was the Designer for *Julius Caesar* and *Romeo and Juliet*. She has also designed *Much Ado about Nothing*, *King Lear*, *Edward II* & *Hamlet* for the Royal Conservatoire of Scotland. Other design work includes: *The Cone Gatherers* (APA) *The Selfish Giant* (Wee Stories), *The Snow Queen* (Theatre Powys) and *Electric Man* (Feature Film by Dugbus Ltd.)

Kate Hall Production LX

Since graduating from Queen Margaret College in 1996, Kate has worked in a wide variety of technical and lighting roles within the theatre and events industries. Companies she has worked for include: Dundee Rep, SDT, Perth Theatre, NTS, macRobert, EIF, Scottish Opera and the Citz. Events she has worked on include: Glasgow 2014 Commonwealth Games, Glasgow Proms in the Park, Edinburgh Hogmanay, the Alfred Dunhill Links Championship, and the Enchanted Forest, Dunkeld. At work, she enjoys sneaking around in the dark, talking in numbers, and making lights do cool stuff. When not at work she can usually be found pottering around in her garden.

Sanne Noppen Production LX

Sanne studied Technical Theatre at the Bristol Old Vic Theatre School and specialised in lighting. During her studies she worked in technical roles at the Edinburgh Festival Fringe and International Youth Arts Festival. In 2010 she joined the team at Theatre by the Lake as Assistant Technician where she worked on 5 summer seasons and *lit Knives in Hiers* (2012) and *Not About Heroes* (2014). In 2014 she became a Theatre Technician, specialism lighting, at the University of Cumbria and in January 2015 she moved up to Scotland and took on the role of Deputy Head of Lighting at Pitlochry Festival Theatre. She is currently back at university but studying this time, still working in theatre when possible.

Deborah Crewe

Finance & development Manager

Deborah has worked part time and full time with Grid Iron since 2003 although she has been closely involved with the company, as a member of the Board of Directors, since it began in 1995.

Rob McDonald

Front of House

This is Rob's fifth time working with Grid Iron. Previous shows were *The Devil's Larder*, *Light Boxes*, *Letters Home*, *Leaving Planet Earth*. He enjoys working with such a talented and diverse site-specific theatre company.



"Grid Iron, a company that has always been in the vanguard of site-specific or responsive theatre. Long before 'immersive' became a buzz word, this Edinburgh-based company were enticing audiences into parallel universes and matching content and location to often-stunning effect." The Guardian

Grid Iron is an Edinburgh based new writing theatre company which specialises in creating site-specific and location theatre although we also produce work for the stage. In our 21 years, we have received 30 awards and a further 20 nominations covering all aspects of our work from acting, writing and use of music to stage management, design and technical expertise.

Our adventures have taken us to extraordinary places; from a boat-builders island in a Norwegian fjord, to the former General Security building in Beirut, a working cancer hospital in Jordan, the old City Morgue in Cork, the largest climbing arena in Europe and parks, housing estates, playing fields and bars (for performances as well as recreation!) around Scotland and Britain.

We have made co-productions with many partners including the National Theatre of Scotland, the Traverse Theatre, Dundee Rep Theatre, The Almeida Theatre, London and Lung Ha Theatre Company and we have delivered two European Capital of Culture Commissions (Cork 2005 and Stavanger 2008). We have performed thirteen times at the Edinburgh Festival Fringe and twice at Edinburgh International Festival.

We've also been part of both Edinburgh International Science Festival and Imagine, Edinburgh's international festival of performing arts for children and young people. In 2014, we were delighted to become the first theatre company to work in co-production with Edinburgh International Book Festival on Letters Home, which was supported by the Scottish Government's Edinburgh Festivals Expo Fund and was also part of Culture 2014, Glasgow's cultural celebration of the Commonwealth Games.

www.gridiron.org.uk

Follow us on Twitter @gridirontheatre and Facebook at gridirontheatre

Or contact us at:

Grid Iron, Suite 4/1, 2 Commercial Street
Edinburgh EH6 6JA

T: 0131 555 5455

E: admin@gridiron.org.uk


Board of Directors:

Rob Conner, Deborah Crewe, Judith Doherty,
Ben Hamison, Chris Hunn, Nell Weir (Chair)

Patrons:

Owen Dudley Edwards,
Jim Haymes, Emma Quinn

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With Thanks:

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Source materials:

Lives in the Oil Industry Oral History Archive, University of Aberdeen; Piper Alpha: Fire in the Night, dir. Anthony Wionkie documentary 2013; Sweet Crude, documentary, dir. Sandy Gioffi, 2007; The Prize, Daniel Yergin, book, podcast and TV series, 1990; Oil! novel by Upton Sinclair, 1926; There Will Be Blood, film, dir. Paul Thomas Anderson, 2007; A Crude Awakening, documentary, dir. Basil Gelpie and Ray McCormack, 2006; Don't Tell Mum I Work on The Rigs, She Thinks I'm a Piano Player in a Whorehouse, memoir, Paul Carter, 2007; Covehithe, short story by China Mieveille, 2011; Gone To Water short story by Tim Gautreaux, 2011; Barthelme, short story by Joanna Ravenna, 2011; Oil Field short story by Mohammed Hasan Alwan, 2011; A Well-Oiled Mind, short story by Simone Lia, 2011; On Business, short story by Robin Yassim Kassab, 2011; Blowout! Union newsletter, various editions from 1989 onwards; Oil on Water, novel, Helon Kibila, 2011; Cowspiracy, documentary, dir. Kip Anderson, 2014.

"It's very like prison.
In the North Sea,
there's no excitement.
Doing time for cash,
and the quality of
your time can change."

Dougie, rig access trailer

