



present

join a young
Glasgow girl
and the statuesque
poet **Mayakovsky**
in a nocturnal
journey through
Moscow...

Mon u m e n t a l



by Anita Sullivan

Monumental



**“The hell I care for bronze’s memorial weight
The hell I care for marble’s noble slime!”**

Mayakovsky

Director’s Note

**“Read it
with envy:
I am a citizen
of the Soviet Union.”**
Mayakovsky

History, in Anita Sullivan’s **Monumental**, has played a cruel trick on Mayakovsky. Poet of what he termed, with typical egotism, ‘My Revolution!’ he is confronted with the total collapse of that revolutionary ideal into the worst excesses of capitalism. Mass unemployment, hunger, violence, the rule of an anarchic Russian Mafia, confront him, and bewilder him.

As if this isn’t bad enough, he has also had to piece together his own elusive history. If a statue could come to life, s/he would surely be made up of the most obvious public impressions of that person the statue represents: heroism and passion for instance. The private aspects are hidden, untouched by bronze. Ironically enough, Mayakovsky himself distrusted the idea of statues:

**“I shout at
the bricks.
Stabbing
the dagger
of raving
words high
into the pulp
of the
swollen sky”**
Mayakovsky

The influence of Mel acts as a thawing process so that just as her journey through Moscow is one of discovery, searching for a meaning and passion in her life that seems unavailable to her in Scotland, so is his one of confronting his past, and the contradictions and agonies that led to his suicide. Apart from the natural political implications of the play, it is above all a love story.

**“Love is the heart of everything. If it stops
working, all the rest dies off, becomes
superfluous, unnecessary...”**
Mayakovsky

Working on this text sees Grid Iron’s return to Sullivan’s work, after our first production, **Clearance**, (1996), developing our combined interest in magical realism. We also bring to the buildings we are working in our knowledge of site work developed with our two previous projects, **Gargantua** and **The Bloody Chamber**, treating the buildings as sites, not stages. In developing our promenade work, we are arguing for an intimate theatre experience where the audience are implicated in the action as much as the performers. At a performance of **The Bloody Chamber** at The London Dungeon, I overheard a member of the audience saying to her companion at the end: “I thought I was in it, never mind watching it!” *This is what Grid Iron is all about.*

Monumental

'To Sergie Yesenin'

by Vladimir Mayakovsky

Translated by Edwin Morgan

Life

maun be chynged
tae stert wi.

Wance ye've chynged it

Ye kin sing about it.

The wurd's

the hied-bummer
o the human ermy.

Merch!

till time
whummles by lik a bullet.

The yirth

isnae weel made
fur tae be gled.

Ye maun

terr, terr
yir gledness
fae the future.

In this life

tae dee
is no sae haurd.

Faur haurder

is tae gie life,
no refuse it.

Cast

Ralph Bolland
Pauline Lockhart
Sioned Jones
Gordon Peaston

Mayakovsky
Mel
Lila
Burliuk

Crew

Judith Doherty
Ben Harrison
Esther Richardson
Barry Esson
Amy Shapcott
Dan Sansome
Jenny Blake
Christoph Wagner
Sunita Hinduga
Dave Crewe
Debbie Crewe
Louise Noble
George Tarbuck
Francis Gallop
Catherine Lindon
Dino Martino
Quintessential
21 Colour
Keith Brame

Producer
Director
Co-Director
Assistant Producer
Stage Manager
Assistant Stage Manager
Sound Operator
LX Operator
LX Operator
Production Assistant
Production Assistant
Costume Design
Lighting Design
Set Design
Set Design Assistant
Composer/Sound Design
Print Design
Print
Photography

With thanks: Mary & Arthur Doherty, Owen & Bonnie Dudley Edwards, Edwin Morgan, Deborah & David Crewe, Cathy Hirschmann, Ian Ribbens, Dave Jensen, Lorna Duguid, Sharman Weir and all @ The Citizens, Guy Bishop, Anna Cocciadiifero, Tamsyn Le Marie, Fantastic Fabrications, Kilkenny Event Construction, Royal Lyceum Theatre, Sound Control, Simon Daw, Peter Donald, Matt Nelson, Out of the Nomad's Tent, Tron Theatre, Scottish Opera, Miriam Lea, Jodie Berry, Lara Martin, Anita @ Out Of The Blue, Kevin Richie @ The Bank Of Scotland, Martin Hinds @ Edinburgh Central Library, Emma & Andy Quinn and all who have lent their support to Grid Iron during this and previous productions.

ERIKSAPKIKEN
MELIKOVSKY



Ralph Bolland – *Mayakovsky* – after 12 years in the building industry Ralph studied acting at R.S.A.M.D after which his first role was that of ‘Blue Beard’ in Grid Iron’s ‘The Bloody Chamber’. He has also worked with Freakshow, Opera Factory, Salisbury Rep, The Original Shakespeare Company, Stray Theatre, The Scottish Chamber Orchestra and BBC Scotland. Most recently he made his feature film debut in Parallax Films’ forthcoming ‘Hold Back The Night’.



Pauline Lockhart – *Mel* – Theatre includes ‘An Experiment With An Air Pump’, Royal Exchange Theatre, Manchester and Hampstead Theatre, London (Winner, Best Supporting Actress, Barclay’s TMA Theatre Awards and Manchester Evening News Awards). She has also worked extensively in Scottish Theatre including productions with Communicado, Lyceum, Dundee Rep Wildcat and The Tron. TV includes Rab C Nesbitt and Comedy Nation.



Sioned Jones – *Lila* – Studied drama at Exeter University and the Webber Douglas Academy of Dramatic Art. Since then she has been a giraffe, several gypsies (on tour & West End), a Bolshevik (at MOMI) and a paramedic (The Bill). Sioned made her Television debut at Christmas as Generys in ‘Cadfael’.



Gordon Peaston – *Burliuk* – recent theatre credits include Quondam Theatre, Throat Theatre and the title role of ‘Macbeth’, Maquama Theatre. Television includes ‘Always & Everyone’, ‘Cold Feet’ and ‘Reckless’ (Granada TV). Film – ‘The Suitcase’. Gordon premiered his adaptation of Booker Prize winner Michael Ondaatje’s novel ‘The Collected Works Of Billy The Kid’ and was nominated for The Stage’s Acting Excellence Award, unanimous vote: Best Newcomer.

Judith Doherty – *Producer and Chief Executive* of Grid Iron which she founded in 1995 after completing an MA in History of Art and English Literature at Edinburgh University. While she dedicates most of her time to Grid Iron, producing all their shows and administrating the company, she also freelances in event management and arts administration. She relishes the challenge of site-specific, promenade theatre and the unusual demands that places on cast, crew and audience.

Ben Harrison – *Director* – began his directing career at the age of 17, when he founded Stomping Feet Theatre Company. Educated at the universities of Edinburgh, Amsterdam and Venice, trained at Central, joining Grid Iron as Theatre Director in 1996. Productions for Grid Iron include *Clearance*, *The Bloody Chamber* (Herald Angel Award) and *Gargantua* (Fringe First). Other work includes *A Warning To The Curious* (Eastern Angles), *Black Uterus* (Traverse) and assistant director of *Junk* for Oxford Stage Company (winner of TMA Award). He was Directing Tutor of the 1998 Performing Arts Laboratory For The Development Of Work For Younger Audiences.

Esther Richardson – *Co-Director* – is currently training at Goldsmiths College, London, where her last production was Anna Weiss. She has directed two productions at the Edinburgh Festival; *Macbeth* (1995) and *The Angel* (1996). Esther has also worked in Poland and Greece. This is her first project with Grid Iron.

Anita Sullivan – *Author* – “I wrote Monumental because I fancied Mayakovsky and this was the only way to meet him”. Anita has written thirteen plays on subjects as diverse as prostitutes (Just Whores) and saints (Hildegard) with companies as various as Borderline, Venus Productions and the RSC. This is her second production with Grid Iron (*Clearance*) and she’s delighted to be back!

I dedicate this play with respect to Sarah Kane – **Anita Sullivan**



Company Statement

Winners of a Herald Angel Award for Outstanding Achievement in Theatre and a Scotsman Fringe First for Outstanding New Writing.

Grid Iron Theatre is an Edinburgh based company committed to the development and production of new writing in Scotland. Drawing together the complimentary disciplines of theatre, music and movement, Grid Iron works towards the creation of dynamic and challenging theatre. The process of integration is facilitated by a strong and fresh approach to conventional theatre practice, which allows the writer, director, designer and composer to collaborate with actors and technicians at all stages of the creative process.

Grid Iron recognises the increasing need for professionalism in business practice and reflects this in the practical and artistic co-operation of director and producer.

Policy Statement

Grid Iron is committed to new writing in Scotland

Grid Iron produces cross-disciplinary work which is exciting, innovative and accessible

Grid Iron creates a flexible structure, enabling scripts to be developed through workshops and rehearsed readings

Grid Iron has a commitment to providing opportunities for theatre workers early in their careers

Grid Iron aims to provide strong roles for women on and off stage

Grid Iron is committed to a policy of Equality of Opportunity

Reviews

“Grid Iron has led hundreds of people into thrilling close proximity with theatre of a very physical, poetic and immediate kind”. ***The Herald, Fringe '97***

“a tingling combination of physical theatre, storytelling, music and ravishing images”
The Gurdian, Fringe '98

“Kill to get a ticket”, ***The Scotsman, Fringe '97***

“...a sumptuous spectacle that makes for the most intimate of theatrical experiences”.
The Times, January '98

Friends of Grid Iron

Mary and Arthur Doherty, Owen and Bonnie Dudley Edwards, Monica and Rob Sansome, Niamh Troy, Mary Paulson-Ellis, Tony Graham

Become a Friend of Grid Iron, lend us your support

Contact **Judith Doherty**, Grid Iron, 17-23 Calton Road, Edinburgh, EH8 8DL

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Francis Gallop – Set Designer – recent work in Scotland has included *Under Milk Wood* and *I Licked a Slags Deodorant* for The Arches, *Jimmy C* at Theatre Workshop and *Gargantua* with Grid Iron. Since working with Welfare State International 8 years ago Francis has specialised in site-specific events, and has designed shows at Crystal Palace, the Commonwealth Institute, The National Trust's Claremont Gardens, and a tobacco factory in Bristol. Once again he is ably assisted by Catherine Lindon.

George Tarbuck – Lighting Designer – has lit over 60 productions worldwide from Australia to Orkney vis Nairobi. Recent Scottish work includes shows for Boilerhouse, Benchtours and the St Magnus Festival. George has also worked as a central London dispatch rider, pyrotechnician, and piano player with the punk band Crass. George is currently subject leader in Lighting and Sound at Queen Margaret College. *Gargantua* was his first project with Grid Iron. He has two daughters, Alice and Rosie, who have him wrapped round their little fingers.

Dino Martino – Composer/Sound Designer – has scored several short films for television as well as touring internationally, both as a session musician and with multi-media performance group Bring Philip. His latest film, *Horsehair*, had first showing at the Edinburgh Film Festival 1998. *Gargantua* with Grid Iron was his first theatrical project.

Louise Noble – Costume Design – graduated from Edinburgh College of Art in 1995 with a BA in Theatre Costume. Most of her freelance work has been on film, television and theatre costume. Louise first joined Grid Iron for *Gargantua*. Most recently she has been styling music videos for such bands as Faithless, Rae and Christian and Snow Patrol.

Keith Brame – Photographer – has been working as a freelance photographer in Edinburgh for the past six years after gaining a BA in photography at Napier University. He makes a living from a wide range of corporate, medical and academic clients and is a regular contributor to the Big Issue, the Green Party and Edinburgh International Festival. Future plans include a portraiture project for Grid Iron and hopefully, lots more contemporary dance photography for sheer self-indulgence and anyone who's interested.



*A magical encounter between
a young Glasgow girl and a
statuesque poet in a nocturnal
journey through Moscow...*

monument Monumental

promenade
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