

GRID IRON



PASSPORT

DESTINATION



I took sixty-five flights last year. But however frequent, however everyday this process becomes, there is one moment that never becomes routine for me, the actual moment of leaving the earth. A transgressive act, still. The ghost of Icarus hangs in the air. A paradox. Are we really meant to leave the earth at all? Are we really meant to cross five continents in one afternoon? But on the other hand, the pleasure and release you feel is energising and compelling, as you leave behind the heaviness of your little life on the surface of the globe and you are free to roam, from your seat, across a vast landscape.

Roam has had a very long genesis. It started in 1995 when John Schranz, a visionary Maltese theatre director, recommended a book to me. It was *Angels: A Modern Myth* by the French author Michel Serres, who stages a philosophical dialogue between two airline employees at Charles de Gaulle airport. The characters, Pia and Pantope, muse on the contemporary phenomenon of mass air travel and draw a comparison between angels and modern-day air passengers. If an angel is a winged creature bearing messages, then so too are those

who are permitted, if political and economic conditions allow, to ascend to the sky. If I pick up a bag at the duty free shop in Beirut, take it to London and give it to a friend to wrap a present that he is carrying to relatives in Bogata, then that bag is part of a global network of intricate message-bearing systems. Rather than seeing these systems as always oppressive, there may be some potential in this simple travelling of a bag, this transit and transfer of information for the future of an inter-connected, multi-cultural world. If bags could speak...

The show changed its shape shortly after 9/11. Not because of 9/11 itself, but because of the way the world was asked to consider a binary model of itself, almost overnight. You are either for us or against us. To my shame, I was pitifully ignorant about the Arab world before I travelled to Alexandria in 2003 to a conference of European, Balkan and Arab theatre makers. This was a turning point in my life, because a whole world which I had not been taught about opened up to me. One of the Palestinian directors there asked us to put our hands up if we had heard

of the Beatles. Of course everyone raised their hand. She then asked us if anyone had heard of Fairouz, the legendary Lebanese singer. All of the Arabs and none of the others raised their hands. She was making a point about the fact that certain languages and cultures are so incredibly privileged over others that we don't even question it any more. This conference led to three separate Grid Iron projects in the Middle East, in Beirut and in Jordan, and a broadening of our political and intercultural agenda.

So *Roam* had to contain other embraces people from Lebanon, Venezuela, Fiji, Iraq, Chile, England, Scotland, Hungary, Australia, Curacao, the Basque Country, Zimbabwe, Ireland, Germany and the Roma community. By throwing different cultures together in the room, each person has to confront their own boundaries, their own sense of national identity, their flag, the person their passport says they are. And then of course the question is to what extent can we escape from being defined by our national identity. Travelling around the world on a British passport one does tend to feel very privileged, and so during my research into refugee texts and meeting with displaced persons I

wanted to see if we could flip the world around for a few minutes and imagine that those cultures that are privileged were the ones suffering immense political turmoil, and that those cities woefully defined only by their disastrous political history: Beirut, Kigali and Sarajevo were the new safe havens. Only then could we really dig into what it means to be forced to travel, together with the essential and universal question: what do I put in my suitcase? If you could only take one object with you if you were forced to leave Scotland, what would it be?

The show is made up of a diversity of sources: the work of the Palestinian poet Mahmoud Darwish, texts drawn from actors' improvisations, Romani songs, the ideas and texts of Alain de Botton, Antoine de Saint-Exupéry, Michel Serres and Pico Iyer, interviews with airport workers and refugees. It is the most political and the most personal show I have ever worked on. More people travel now than ever before in human history. There were over one billion airport arrivals last year. The airport is as important now in urban culture as the cathedral once was. If a city used to be defined by the fact that it had a cathedral, so now you could scarcely define a

own airport, a node on the global network of air corridors. Airports are potentially of course very glamorous places, being fast-track gateways to the rest of the world.

"Nowhere is the appeal of the airport more concentrated than in the television screens which hang in rows from terminal ceilings announcing the departure and arrival of flights and whose absence of aesthetic self-consciousness, whose workmanlike casing and pedestrian typefaces do nothing to disguise their emotional charge or imaginative allure. Tokyo, Amsterdam, Istanbul, Warsaw, Seattle, Rio."

Alain de Botton, *The Art of Travel*

Multi-culture is for me the only way forward. It is an inescapable fact, however one which seems to trouble even countries which were always supposed to be liberal and open. The Dutch immigration authorities have just issued a video showing men kissing and topless women on the beaches of Holland to dissuade Muslims from entering and settling into their country. This way madness lies. Michael Dummett convincingly argues in his brilliant book *On Immigration and Refugees* for the complete abolition of all border checks and controls. He points out

that immigration controls as we would understand them today simply did not exist in the UK before 1970. And Michel Serres argues that the moment the astronauts took a picture of the earth, this was the time when human history could have changed forever, because 'For the first time we can imagine at least the beginnings of international solidarity, like that which unites the crew of a ship.' But how far from that Utopia we are is obvious to anyone who travels over the borders between East and West.

"What makes an airport especially curious is that its look-alike settings are the scenes for the most emotional moments in our public lives. People break down at departure gates, in racking sobs... many passengers are at the far edge of themselves in transit areas, in mingled states of alertness and discombobulation...a realm of spaced-out dreaminess where something in one doesn't engage, and something else comes loose, so one is left either skating giddily, heart wide open, on the surface of oneself or feeling mysteriously clogged somehow, heart-high in mud"

Pico Iyer, *The Global Soul: Jet Lag, Shopping Malls and the Search for*

The most essential text in the show is the John Donne poem *A Valediction: Forbidding Mourning* in which he uses the image of a pair of compasses to describe the relationship between a man who is departing and his wife who is staying. Airports are places where people leave and people re-unite, spaces where people are at the edge of themselves, emotionally exposed and vulnerable. The brilliance of the poem is that it celebrates the power of human strength to endure separation. In an increasingly fractured and individualistic world, powered by cheaper and more efficient air travel, these emotional compasses may be the only structures holding the whole fabric of human society together.

Roam is our tenth anniversary production and I would like to thank all those who have contributed to our development over this decade. In particular I would like to thank my friend and colleague Judith Doherty, who has been such a strong professional partner through all the ups and downs and all the arrivals and departures.

Ben Harrison

CAST / (AIR)CREW



Description	From
Director	Ben Harrison
Devised by	Ben Harrison and the Company
Assistant Director	Jemima Levick
Producer	Judith Doherty
Composer/Sound Designer	Philip Pinsky
Set Designer	Clifton Dolliver
Assistant Set Designer	Davy Dummigan
Costume Designer	Joan Hickson
Assistant Costume Designer/Dresser	Ailsa Rendell
Costume Assistants	Kathryn Smith Sophie Ferguson
Lighting Designer	Paul Claydon
Choreographer	Fleur Darkin
Dramaturg	Zinnie Harris
Production Manager	Fiona Fraser
Technical Manager	Paul Claydon
Stage Manager	Mickey Graham
DSM	Laura Edwards
DSM	Natasha Lee-Walsh
ASM	Catherine Ireton
Props Maker	Claire Halleran
Sound Engineer	Claire Bromhead
Production Electrician	Mark Sodergren
Technician	Phil O' Halloran
Technician	Susie Peters
Dresser	Rachel Gooding
Set built by	Scimitar Scenery
AV Consultants	Fifty Nine Ltd
General Manager	Deborah Crewe
Office Manager	Fiona Dougal
Print design	Emma Quinn
Print production	Big Byte
Office Dogs	Hector & Tigger

This production has been devised, over a Script Development period of 18 months, by Ben Harrison, Sarah Belcher, Cora Bissett, Galo Ceron-Carrasco, Claire Cochrane, Andrew Clark, Gergo Danka, Tony Delicata, Saseen Kawzally, John Kazek, Lisette Merenciana, Itxaso Moreno, Kerieva McCormick and James Traheme.

Cast

Sarah Belcher
Claire Cochrane
Andrew Clark
Gergo Danka
Saseen Kawzally
John Kazek
Lisette Merenciana
Itxaso Moreno

Musicans

Galo Ceron-Carrasco
Kerieva McCormick

Community Cast

Dennis Chakonda
Lucy Gogoliuk
June Gray
Louise Green
Ails Mc Guinness
Caitlin McGuinness
Aurora Palko
Xander Palko
Arnold Smit
Saula Vasakula
Clive Desmond
Loma Gow
Willie Green
Jane Heron
Ciara McCaw
Jane Mitchell
Sebastian Palko
Eloy Pena
Zozek Tayeb
Dorothy Wilson

Chaperones

Caroline Aston
Ben Godfrey
Philippa Tomlin
Justine Wortsman
Helen Corbett
Barbara Gray
Jo Timmins

PERSONNEL



SARAH BELCHER ANYA, INGRID, SARAH,
BOARDING PASS GATEKEEPER, CLEANER ANGEL TWO,
STEWARDESS, MIRSADA

Theatre includes: *Magic Carpet* (Lyric Theatre, Hammersmith), *The Devil's Larder* (Grid Iron), *Zero Degrees and Drifting* (Unlimited Theatre and Sheffield Theatres), *The Weather Man* (Opera North Resonance), *13 Objects, He Stumbled*, *The Ecstatic Bible and Ursula* (all for the Wrestling School), *A Chaste Maid in Cheapside*, *Ghost Ward* (Almeida Theatre), *Edmond and The Collection* (Northern Stage), *The Nativity* (Young Vic), *Sunspots* (The Red Room), *Stranded* (Scarlett Theatre, Young Vic Studio), *A River Sutra* (NT Studio Prod), *Leonce and Lena*, *Candide*, *Ballad of Wolves* (The Gate) *Metamorphoses*, *Silver Swan*, *Musical Scenes* (The Clod Ensemble). Film: *Glitch* (Gone Loco Prod) *Beginners Luck* (Angel Eye and Laternight Pictures Prod). Radio: *Knowledge and a Girl* (BBC Radio 4).



ANDREW CLARK PAWEL, BLIND MAN, DJ, SIMON,
ANDY, IMMIGRATION OFFICER ONE

Andy trained at Dundee College and RSAMD. His theatre work includes *Home* (NTS) *Tartuffe*, *Princess & the Goblin* (Royal Lyceum), *Baby Doll*, *A Handful of Dust*, *Cleo*, *Camping*, *Emmanuelle & Dick*, *Vernon God Little*, *The Ruffian on the Stair*, *La Musica*, *The Lady Aoi* (Citizens'), *Kidnapped* (Mull Theatre), *Proof* (Rapture). As a member of Dundee Rep Ensemble from 2000-03 he appeared in over 20 productions including *The Laird o' Grippy*, *The Seagull*, *Disco Pigs*, *The Winter's Tale*, *Mince*, *Pants*, *The Land o' Cakes*, *Puss in Boots*, *Cabaret* and *Hansel & Gretel*. Film & TV work includes *Sea of Souls*, *High Times*, *Missing* and *The Da Vinci Code*. Andy is delighted to be part of the inaugural season of the NTS and to be working with Grid Iron again having previously performed with them in *Decky Does a Bronco* and *The Devil's Larder*.



CLAIRE COCHRANE TERMINAL MANAGER,
WAR REPORTER, HELEN, CLAIRE, REBECCA, KATHERINE

Claire trained at Middlesex Polytechnic. She worked in TIE and childrens' theatre in England and Scotland before taking a break from acting to bring up her children; running drama workshops instead and performing her own poetry in Edinburgh and Glasgow. In 1995 Claire returned to theatre work in Grid Iron's first production, *Clearance* at the Traverse Theatre, Edinburgh and the tour which followed in 1996. In 1997 and 1998 Claire appeared in Grid Iron's *The Bloody Chamber* in Edinburgh, London and Belfast. In 2000 she co-founded d:va.theatre.com, co-directing and acting in the company's debut production of Sylvia Plath's *Three Women* at the Arches, Glasgow in October 2001 and again at the Arches during the Festival of New Scottish Theatre in March 2002.



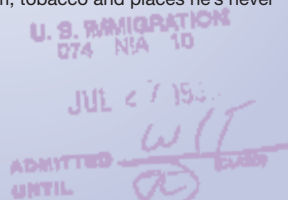
GERGO DANKA CHECK-IN ANGEL PORTER,
GATEKEEPER, GREGOR, HARIS, GERGO, FERENCZ, UN, DYLAN

Gergo started his career in Budapest, Hungary, where he trained at the National Theatre Academy for three years. To develop further his acting skill and gain more experience he moved to London and completed a one year postgraduate diploma at East 15 Acting School. Since then his credits include *Frida and Diego* (Arcola Theatre and Stratford Circus), *Jason and the Argonauts* (BAC), *A Midsummer Night's Dream* (Hampton Court Palace), *Underground* (Theatre Royal Brighton and The Old Abattoir, Clerkenwell). In film and television he's appeared in *Planespotting* (ITV), *Crimewatch* (BBC), and *Outlanders* (Sterling Productions).



SASEEN KAWZALLY OSAMA, SASHA, GATEKEEPER TWO,
BEACH BOY ONE

Born one day in march 1979 in between a mountain and another in the Middle East, Saseen has always aspired for the city and the sea. Now that the city is finished, he is into the hair business, the alphabet business and the retina business. Occasionally he gets interested in the body business purely as a means of survival – but still he waits for the sea. His interests include old newspapers, conceptual deconstructionism, tobacco and places he's never been to. And other people's shoes.





JOHN KAZEK PILOT, JOHN, CAPTAIN, BEACH BOY TWO, IMMIGRATION OFFICER TWO, TAM, LAURENCE

Theatre includes: 1974 – *End of the Year Show*, Lyric Theatre, Belfast; *I Was a Beautiful Day*, *The Slab Boys Trilogy*, *A Solemn Mass For a Full Moon in Summer*, *Passing Places*, *The Chic Nerds*, *Stones and Ashes*, *Europe*, *Perfect Days*, all Traverse; *Hedda Gabler*, *Macbeth*, *Thebans*, *Uncle Vanya*, *'Tis Pity She's a Whore*, *Medea/Oedipus/Electra*, all Theatre Babel. *Pleasure and Pain*, *The Caretaker*, *Glue*, *A Midsummer Night's Dream*, *The Mysterious Mother*, *Marabou Stork Nightmare*, all Citizens. He has also worked for TAG, The Arches, Magnetic North, The Tron, Royal Lyceum Theatre Edinburgh, 7:84, The Byre Theatre, Oxford Stage Company and Theatre Royal Stratford East. Film and Television includes: *Batman Begins*, Warner Bros; *Dear Frankie*, Scorpio Films; *Young Adam*, Taggart, SMG, *Auf Wiedersehen Pet*, *City Central*, BBC, *High Road*, STV, *Double Nougat*, *Rab C Nesbitt*, *Punch Drunk*, *Strathblair*, BBC Scotland.



LISETTE MERENCIANA TRAVELLING LIGHT, TANIA, GENTILE, BEACH GIRL ONE, FEMALE SECURITY OFFICER, ARRIVALS GUARD TWO

Trained: Amsterdam Drama Academy. Antwerp Drama Academy SHT. UK Theatre / TV includes: *Starry Starry Night* (PopUp Theatre, national tour) & Gordon Ramsay's *The F Word* (Channel 4) New York Theatre/ TV includes: *Life is in the Details* (Grove Street Playhouse), *Macbeth* (Queens Company), *In Between*, *Peacemaker*, *New Kid* (George Street Playhouse), *Antigone*, *Midsummer Night's Dream* (American Globe Theatre) & *Midsummer Night's Dream* (Centre Stage), *Sex & the City* (HBO). Dutch Theatre/ TV includes: *Stella*, (FACT), *Demons* (Lantaarn Venster), *Gijsbrecht* (Royal Amsterdam Theatre), *Look After Tomorrow* (EDU TV), *Ask Dolly* (Tros TV), *Eye to Eye* (IKON TV). Film includes: *Papa's Song* (Aves Prod.), *Blue Hour* (Hanfgarn Ufer Prod.), *The Big Show* (AFA Prod.), *Zami* (St Lukas Films), *No Tears* (Verhees Prod.), *T-Shirt* (SVA Prod.), *Bingo*, *Reality* (SVA Prod.) Written/directed: *Home DXX*, *Lola Is Sick*, *Solid Peach*, *Die Egg Nose*, *Rats & Worms*, *Valentine*, *Food*, *Sour Milk*.



ITXASO MORENO GATEKEEPER ONE, CLEANER ANGEL ONE, ITXASO, JANE, BEACH GIRL TWO, ARRIVALS GUARD ONE

Itxaso comes from the Basque Country where she trained in Drama & Performing Arts at Bilbao's BAI and has a Film & Video Degree from Basque Country's University. She moved to Glasgow in 1999 and has since worked professionally in various art projects. Her theatre credits include: *Horses*, *Horses Coming In In all directions* (Arches Theatre Co), *Red* (Boilerhouse), *Dreamscape*, *Up the Stairs and in the Attic* (Giant Productions), *Fermentation* (Grid Iron), *Invisible Man*, *Stars beneath the Sea*, *Lost Ones* (Vanishing Point) *Love Like Salt* (TAG), *Trojan Women* (Theatre Cryptic) and most recently *Home* (NTS). Itxaso is an Artistic Associate for Vanishing Point



GALVARINO CERÓN-CARRASCO 'GALO CERÓN'

MUSICIAN AND ADDITIONAL COMPOSITION

Born in Antofagasta, Chile. Began playing guitar at an early age in Salta, Argentina. He is influenced by the music of Victor Jara, Quilapayun, Inti-Illimani and Violeta Parra. In 1977 his family emigrated to Great Britain. Here he became interested in the classical guitar, and was accepted at the RSAMD to study with Professor Philip Thorne. Also studied in Moscow and Yerevan. His eclectic style has allowed him to perform with various diverse artists including Carlos Arredondo, Comunicado, Houston Ballet, Geoff Chandler, Anne Chaurand, McFalls Chamber Orchestra, Rambert Ballet, Quimantu, Ruben Romero, Salsa Celtica, Kalkutun, Keith Ruxton.



KERIEVA MCCORMICK MUSICIAN AND ADDITIONAL COMPOSITION

Kerieva McCormack is a performer, musician, singer and international advocate and consultant in Romani issues. She has composed music for documentaries and directed inclusion-based theatre both in Scotland and Central and Eastern Europe, using arts as a vehicle for social change. She graduated from the European Peace University, Austria with an MA in 'Human Rights, International Advocacy & Conflict Resolution' and in 1996 completed a BA (Hons) in Performing Arts at Sheffield University. Kerieva has returned to Scotland after being based in Budapest for her last post as 'Womans Officer' of the 'European Roma Rights Centre', during which time she investigated Human Rights Violations and conducted field missions in the Balkans and Eastern Europe. She represented Romani woman as part of a delegation to the United Nations, New York at the 'Beijing + 10 Platform for action' 2005.



BEN HARRISON DIRECTOR & DEVISER

Ben Harrison has been Theatre Director of Grid Iron since 1996. He has directed *The Devil's Larder*, *Those Eyes*, *That Mouth*, *Variety*; *Fermentation*, *Decky Does A Bronco*, *Monumental*, *Gargantua*, *The Bloody Chamber* and *Clearance* for the company. In November 2005 he co-directed *The Story of the Death of Nagib Brax* in Beirut (a Grid Iron / British Council Capacity Building and Skills Transfer project) and, in December 2004, he co-directed *Naw Nader Men Al Houb* in Amman, Jordan (a British Council, Grid Iron and Takween Arts and Theatre Workshop collaboration). From 2000-2002 he was Associate Director (Education) of the Almeida Theatre, where he created the acclaimed Participatory Projects programme. His productions for the Almeida include: *Caledonian Road*; *A Chaste Maid in Cheapside*; *The Whizzkid*, the Grid Iron / Almeida co-production of *Decky Does A Bronco*; *Ghost Ward*; *The Last Valentine* and *Into our Dreams*. In 2001 he was recently made a Fellow of the National Endowment for Science, Technology and the Arts, which supported his work until Spring 2005. He is currently regisseur of the Dutch company Muztheater.



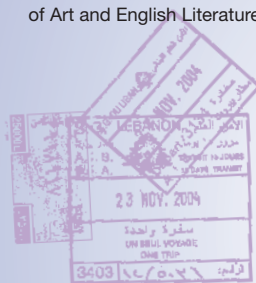
JEMIMA LEVICK ASSISTANT DIRECTOR

Jemima trained at Queen Margaret University College. Her directing credits include: *A Christmas Carol* (Royal Lyceum Theatre), *Sweet Fanny Adams in Hyperspace*, *Eden* (Co-Director, 59 Ltd/Whitestone Arts), *Hambledog and the Hopping Clogs* (Hill Street Theatre and The English Theatre Warsaw), *Solemn Mass for a Full Moon in Summer* (Gateway Theatre). As Assistant Director: *Three Thousand Troubled Threads* (Stellar Quines, EIF & Byre Theatre), *Anna Karenina*, *The Girl with Red Hair* (Co-production with Bush Theatre) and *Othello* (Royal Lyceum Theatre Co.), *Sweet Fanny Adams in Eden* (Stellar Quines Theatre Co.), *15 Seconds* (Traverse Theatre). Jemima is an associate of Stellar Quines Theatre Co.



JUDITH DOHERTY PRODUCER

Judith Doherty is the founder, Producer and Chief Executive of the company. She and Theatre Director Ben Harrison are the Artistic Co-Directors. With the director, she selects the creative and production teams for Grid Iron and oversees all press and marketing initiatives. Judith has produced all the company's shows. In 2000, she received a year long Producer's Bursary from TIF/SOLT. Since 2000 Judith has been a member of the Board of Directors of the Edinburgh Festival Fringe and since 2004, a member of the board of the Independent Theatre Council. She is currently a Specialist Advisor for the Scottish Arts Council. In 2003 Judith was awarded a Daily Mail Spirit of the Fringe Award for her contributions to the Edinburgh festival. Judith has an MA (Hons) in History of Art and English Literature from Edinburgh University.



PHILIP PINSKY COMPOSER/MUSICAL DIRECTOR

Founder member of electro-acoustic group Finitribe, releasing five albums and touring in Britain and abroad over a period of fifteen years, Philip Pinsky now composes for film, theatre, TV and radio. In theatre he has composed scores for *Fierce*, *The Houghmagandie Pack*, *Fermentation* and *Decky Does A Bronco* (Grid Iron Theatre Company); *Faust* Parts One and Two (Royal Lyceum Theatre); *A Chaste Maid In Cheapside*, *The Whizzkid* and *Ghost Ward* (Almeida Theatre Company); *Variety* (Grid Iron/EIF), and *The Man Who Was Thursday* (Red Shift Theatre Company). He was winner of the Critics Award for Theatre in Scotland 2005 for best use of music in theatre (*Fierce*). Other work includes *Ninewells* (BBC1) *Seaside Rescue* (BBC1), *Harley Street* (BBC1), *Extraneous Noises Off* (BBC Radio 3, Sony Radio Award) and various education projects for the Scottish Chamber Orchestra. Future work includes the signature music for MTV's new mobile phone channel.



CLIFTON DOLLIVER SET DESIGNER

Lives and works in Cork with his family. Brung up in West Moonah (Tasmania) with his mum and dad, his sister, a dog called 'Bozo'. Currently Director of Dolliver Design Limited, also trading as 'Dowtcha Puppets'. Teaches at St. John's Central College, Cork, makes models and art. Designed *The Devil's Larder* for Grid Iron and the *The Trial of Jesus* and *Midsummer Night's Dream* for Corkadorca. Previous: *Black Hole* (Melbourne, Founder) Handspan Theatre, Back2Back, Henson's Creature Workshop.



DAVY DUMMIGAN ASSISTANT SET DESIGNER

I will always paint. Now I find myself working in the magical world of theatre, haven't quite worked out how or why I am here. At a guess I'd say that I really enjoy working with other artists. Whether that be in creative accounting or down to the nitty gritty of making something that works. Have designed, built and painted loads of stuff in Cork. Was a community artist a while back and had a lovely time working in a crèche. Have constructed and painted some sets for T.V. and film. Other painting includes shopfronts and murals. My 4 year old son Leon goes on the top of the list. I love you, Leon.



JOAN HICKSON COSTUME DESIGNER

Joan has a First Class Honours degree in Fashion Design from Limerick School of Art & Design. She was awarded Smirnoff Young Designer in 2000 and went on to represent Ireland in New York for the International Fashion Awards that year. She also won the Jim Remmy Young Designer Award in 1998. Joan has spent time working in the fashion industry both the Ireland and the UK and teaches design part time. Her previous costume designs include *Cinderella*, Cork Opera House, 2000; *A Midsummer Night's Dream*, 2001, *Bruens Twist*, 2002, *Amy the Vampire*, 2003, *Mix it Up*, 2003, *Losing Steam*, 2004, *The Merchant of Venice*, 2005, all Corkadorca; *Red Sun*, 2005, Civic Opening Cork City Hall; costume co-ordinator on *Madam T, Meridien*, and *Titus Andronicus*, Siren Productions, both 2005. Joan was Costume Designer for Grid Iron's 2005 production, *The Devil's Larder*.



AILSA J RENDELL ASSISTANT COSTUME DESIGNER

After graduating from the RSAMD Ailsa worked at the Citizens Theatre in Glasgow as Design Assistant for a year and a half. Other Assistant Designer credits include, *Hayfever* and *Smoking with LULU*. Previous set and costume designs include *Attempts on her life*, Tron Theatre 2003, *Kiss me Kate* – Kings Theatre 2004, *Spring Awakening* – Tron Theatre 2004, Musical Theatre Triple Bill at Edinburgh festival – St Augustines Sanctuary 2005, *Exploring Woyzeck* and *Pumpkins Candelwax* and *Cat of Nine Tails* – Citizens Theatre 2005. In March 2005 she reached the final of the World Stage Design competition with her costume design for *Spring Awakening*.



PAUL CLAYDON LIGHTING DESIGNER AND TECHNICAL MANAGER

Paul trained at Queen Margaret University College and works as a Production Electrician, Production Manager and Lighting Designer. Recently he has worked in Lebanon with the British Council and Grid Iron conducting workshops on site-specific theatre. He has also worked for Opera North, The Edinburgh International Book Festival, Edinburgh Showtech, EICC, Universal Arts, The Traverse Theatre, The Byre Theatre, Paines Plough, Huddersfield Contemporary Arts Festival, Unique Events, Dragonfire, Freshmess, and Suspect Culture. Paul has just finished working as Production Manager on *The Escapologist* with Suspect Culture. This is Paul's ninth show with Grid Iron as Technical Manager and he was also Lighting Designer for *Fierce* and *The Devil's Larder*.



FLEUR DARKIN CHOREOGRAPHER

Fleur grew up break dancing – rhythm remains central to her choreography. After training at Thamesdown, NSCD, Alvin Alley & Bretton Hall, Fleur received an MA in Philosophy. Fleur set up Darkin Ensemble in 2001. In 2003 Jacksons Lane commissioned Hotel and Darkin was nominated for the Jerwood Prize. Hotel toured 40 venues on 2005 and the company's forthcoming show, *Augustine*, is currently in research at Laban, PARTS Brussels. Augustine will tour in Spring 2007. Theatre credits include *Dick Whittington*, *Cinderella* (Everyman), *A Christmas Carol* (Blue Elephant) and *Virgins* (Soho Theatre). Television includes Dr Tatiana for Channel 4 and the forthcoming short *Stories*. Education work includes pieces for Bretton Hall, NYDC, London Contemporary Dance School and H.M New Hall prison. Darkin is resident Choreographer for the dance stage at Glastonbury Festival and has choreographed dancers for Fatboy Slim, Sister Sledge and Kelis. Fleur is delighted to be collaborating with Grid Iron.



ZINNIE HARRIS DRAMATURG

This is the third time Zinnie has worked with Grid Iron as a dramaturg. Previously she worked on *Fierce* and *Those Eyes, That Mouth* (Fringe First 2003) Her own plays include *Solstice*, *Midwinter* (both Royal Shakespeare Company) *Nightingale* and *Chase* (Royal Court Theatre), *Further than the Furthest Thing* (Royal National Theatre/Iron Theatre) winner of John Whiting Award, Peggy Ramsay Award and a Fringe First, *By Many Wounds* (Hampstead Theatre). Her TV work includes *Born with Two Mothers* (Channel 4) and an episode of the BBC1 drama *Spooks* to be broadcast in the autumn. Her directing work includes *Solstice* and *Midwinter* (Royal Shakespeare Company) *Gilt* (7:84), *Dealer's Choice* (Iron Theatre Company) *Master of the House* (BBC Radio 4) and *Cracked*, Fringe First 2001. She was awarded an Arts Foundation Fellowship for playwriting in 2004.



FIONA FRASER PRODUCTION MANAGER

Since graduating from Queen Margaret University College, Fiona has worked for: Perth Rep, Vanishing Point, Scottish Dance Theatre, The Happy Gang, Mull Theatre, Andrew Treasgus Associates, Pitlochry Festival Theatre, The Citizens, Suspect Culture, Unique Events, Giant Productions and Licketyspit. Fiona has been Production Manager for all Grid Iron's productions since 2002: *The Devil's Larder*; *Fierce*; *Those Eyes*, *That Mouth*; *The Houghmagandie Pack*; *Variety and Fermentation*. Fi headed the Grid Iron Stage Management team who won the 2004 SMA Award *Those Eyes*, *That Mouth*. In 2004 she was one of the Grid Iron team who conducted workshops in Beirut and created a new show in Amman for British Council Lebanon and Jordan, returning to Beirut in 2005 with *Those Eyes*, *That Mouth* and creating a new show as part of the Capacity Building and Skills Transfer project developed by Grid Iron for the British Council.



MICKEY GRAHAM STAGE MANAGER

For Grid Iron Mickey has worked on: *Those Eyes That Mouth*, *The Houghmagandie Pack*, *Fermentation* and *Gargantua*. He has worked with many other Edinburgh based theatre companies including Catherine Wheels, Benchours, Traverse, Wee Stories, Boilerhouse and Edinburgh International Festivals 05 & 04. He has also worked with The macrobert Arts Centre (Stirling), New Perspectives (Mansfield) and The Bush Theatre (London).



LAURA EDWARDS DEPUTY STAGE MANAGER

Trained at Queen Margaret University College. *Roam* is Laura's sixth project with Grid Iron. Since graduating from university in 2004 Laura has been DSM for *The Devil's Larder* in Cork and Edinburgh and also *Those Eyes, That Mouth* in Beirut. She has also worked for Suspect Culture, UK Productions, Mountview Academy and The Royal Court, London. Laura is excited to be a part of this production.



NATASHA LEE-WALSH DEPUTY STAGE MANAGER

Since graduating from QMC Natasha has worked for Scottish Opera, Opera for All, Awarehaus, The Traverse, Mid Wales Opera, Wexford Festival Opera, Raymond Gubbay and Opera North, The West Yorkshire Playhouse and Northern Ballet Theatre. This is her first production with Grid Iron.



CATHERINE IRETON ASSISTANT STAGE MANAGER

Catherine is a recent drama and theatre graduate of University College Cork and has a wide-ranging experience both in performance and backstage. In her final year at University she directed a production of *The Love of Don Perlimplin for Belisa in the Garden* that won four awards at the National ISDA festival in Dublin, March 2005. Catherine moved to Scotland last year to pursue a career in the Arts and this is her first Grid Iron production.



1-2 CLAIRE BROMHEAD SOUND ENGINEER

Claire has worked in many theatre technical departments including, the macrobert Arts Centre, Royal Lyceum Theatre Company, Royal Exchange, New Vic Theatre and Stephen Joseph Theatre. She has also worked for BBC Scotland and Edinburgh International Festival. Lighting Designs: A *Clean Sweep* (Plutot la Vie, Highland Tour), *Empty Jesters* (Edinburgh Fringe Festival). Sound Associate/Designer: *Perfect Pie* (Stellar Quines), *Aladdin* (Team Entertainments and the Brunton Theatre), *Canterbury Tales* (Southward Playhouse). Sound Assistant/Operator: *The Odyssey* (Bristol Old Vic & touring), *Alices Adventures in Wonderland* (Bristol Old Vic), *The Homecoming* (Royal Exchange), *By Jeeves* (New Vic Theatre), *Three Sisters* (Royal Lyceum Theatre)

★ MARK SODERGREN PRODUCTION ELECTRICIAN

After leaving School, Mark worked for Craighall Sound Productions as a recording and editing engineer, working with Abbey Road Studios on the Edinburgh Military Tattoo and recording Scottish dance bands. His theatre career started at the Brunton Theatre where he was the in-house Sound Designer, designing shows including: *Dracula*, *Confessions of a Justified Sinner*, *Madman Sings to the Moon*, *Romeo & Juliet* and *Macbeth*. Mark has also worked at the Carnegie Hall, Glasgow Royal Concert Hall, The Traverse Theatre and the Lyceum Theatre. He has toured with Out of the Box Productions (*Ay Carmela*), The Traverse Theatre, (*The People Next Door* Balkan Tour) and the Singing Kettle. Most recently he was the sound designer on the NTS Home show *Hansel & Gretel*.

◎ PHIL O'HALLORAN TECHNICIAN

Since graduating from Queen Margaret University College with a BA in Stage Management & Theatre Production in 2002, Phil has completed three seasons of UK touring with London based theatre company, Shakespeare 4 Kidz, where he became Technical Manager and Lighting Designer. As well as a UK tour with the Lady Boys of Bangkok, he was Technical Director & Lighting Designer for a multi award winning, open air theatre project in Italy. He has also worked at the Edinburgh festival for the past six years, and since 2005, has been Head of Lighting for Gilded Balloon. Phil spent the start of this year in Albuquerque, New Mexico, where he was Technical Director for Tricklock's 'Revolutions International Theatre Festival'

🕒 SUSIE PETERS TECHNICIAN

Susie, having recently graduated with Distinction from QMUC, is normally based in Cambridge and works freelance for local theatres and production companies. Although she specialises in set design and scenic art, she has seven years experience as a theatre technician, including three years at the Edinburgh Festival Fringe working in venues such as the Smirnoff Underbelly. Back home in Cambridge Susie is expanding her company, Marzipan Treefrog Scenic Productions, and also regularly teaches scenic art workshops at schools and youth groups in the South East. She loves returning to Edinburgh for work and is really looking forward to working with Grid Iron. She is grateful to have been given the opportunity to work with such a great team.

👑 RACHEL GOODING DRESSER

Rachel recently graduated from Queen Margaret University College with a BA in Stage Management and Theatre Production. Whilst at QMUC Rachel took on the roles of wardrobe assistant, wardrobe supervisor and specialised in costume design and scenic art. She also completed a work placement in the scenic art department at Pitlochry Festival Theatre. For the past three Edinburgh festivals Rachel has been working at the Smirnoff Underbelly as a venue technician. Through this she has had other work including fit up crew for the International Science Festival and co-scenic artist for *Spend, Spend, Spend* at the Adam Smith Theatre, Kirkcaldy. Rachel is pleased to be involved with *Roam* and is looking forward to a successful run.

📞 FIONA DOUGAL OFFICE MANAGER

Fiona trained at the RSAMD and has worked with various companies in Scotland including the Royal Lyceum, Borderline and Hopscotch. She has been working in London for a few years as Operations Manager for an International Research company, but has now returned to her home town of Edinburgh. She is delighted to be working with Grid Iron as their Office Manager.

🗨️ FIFTY NINE LTD AUDIO VISUAL CONSULTANTS

Creative Director Leo Warner, *Producer* Mark Grimmer, *Camera Operator* Doug Walker
Fifty Nine is an Edinburgh-based multimedia & design consultancy which specialises in providing film and video services for the stage and live performance. The company combines the latest technology with an innovative approach in order to find creative and cost-effective solutions to unusual problems. They have collaborated with several Scottish theatre companies on a number of recent productions including *The Escapologist* by Suspect Culture, *Borderland* by 7:84 and *Arthur, the Story of a King* by Wee Stories Theatre for Children. They have previously worked with Grid Iron on the award-winning production *Fierce*. Fifty Nine has an extensive portfolio of film and video work for clients including the Tate Modern and the Royal National Theatre, recently producing documentary work for the National Trust, Oxfam, the Royal Botanic Gardens of Scotland and the Forestry Commission.

JOYCE McMILLAN on GRID IRON'S TENTH ANNIVERSARY

IT'S THE SUMMER OF 2005, a bright, warm day in the back streets of Cork; and as my taxi pulls up, I can see the familiar figure of Grid Iron's producer Jude Doherty bouncing around on the pavement outside the old city morgue. It's just been confirmed that Grid Iron can use this building as the venue for their latest show, *The Devil's Larder*, based on a book of short stories about food by Jim Crace. And over the next hour, Jude leads me up, down and round through the labyrinth of the building, showing me the spaces that have just been cleared of debris and junk, arguing with herself about how each space will fit a particular story or scene, and then speculating about how the whole project will have to change, come August, when it moves on to its Edinburgh Fringe venue, Debenham's store in Princes Street.

And it's been like this, with Grid Iron Theatre Company, ever since the summer of 1997, when Doherty and her artistic partner, director Ben Harrison, exploded onto the Scottish theatre scene with their chilling version of Angela Carter's *The*

Bloody Chamber, performed in the sealed underground vennel of Mary King's Close, beneath Edinburgh's Royal Mile.

Back then, the term "site-specific theatre" was far less familiar than it is today. But Grid Iron swiftly established themselves as artistic and technical pioneers in what was to become, over the next decade, a huge and influential movement in theatre; and won a growing a reputation for finding and inhabiting the most thrilling of non-theatrical spaces. Just as they were the first company to spot the theatrical potential of Mary King's Close, now a popular tourist venue, so they were the first to open up The Underbelly beneath Victoria Street, with their fabulous 1998 version of Rabelais's *Gargantua*; and since then, they've worked in spaces ranging from an empty New Town house (*Those Eyes, That Mouth*, 2003), to the fields and woods behind Robert Burns's cottage in Alloway (*The Houghmagandie Pack*, 2003). They've ventured into conventional theatre spaces with their 2004 young people's musical

Fierce, and into the idea of "site-generic" theatre; their 2000 hit, *Decky Does A Bronco*, attracted audiences to dozens of different swing-parks and playgrounds, from Paisley to Belfast and Bloomsbury.

But if the site-related form of Grid Iron's work has always attracted comment and generated excitement, what's perhaps less often acknowledged is the profound connection between that experiment in form, and the themes explored in the company's shows. From *Gargantua* eight years ago, through *Fermentation* in 2002 and *Those Eyes, That Mouth* a year later, to the superb *The Devil's Larder* in 2005, it's become increasingly clear that Grid Iron's work represents a sustained protest against the stressed-out, money-grabbing aridity of much modern urban life; against its lack of true sensuality, and against the cheap synthetic substitutes it offers for real food, real erotic pleasure, real joy.

"I think audiences are much more erotically alive when they're standing up and walking around, aren't they?" says Ben Harrison, talking about the impulse that led him and Jude Doherty to move out of conventional theatre spaces in the first place. And although Grid Iron has never looked like anyone's conventional

idea of a "political" theatre company, it's become clear that there is a strong subversive energy pulsing through its work.

It's an energy that invites people to prefer the smell and touch of reality – real places, real actors, real movement – to the pre-packaged experience of film, television, or big-time commercial theatre. It's an energy that incites us to rebel against the creeping sensual deadness of our digital world. And it's an energy which should ensure, with a little luck, that the next ten years of Grid Iron's story will be as vivid and beautiful as the last; and even more exciting.



→ PREVIOUS JOURNEYS

Since 1995 Grid Iron have been creating award-winning site-specific and touring theatre all over Scotland and beyond. In that time, some of our more unusual locations have included a working cancer hospital in Jordan, the former General Security building in Beirut, the old City Morgue in Cork, Debenhams department store in Edinburgh, ten metres underwater in Belfast's Lagan Weir and parks, gardens and playgrounds all over Britain and Ireland.

So far we have been given 4 Fringe Firsts, 3 Stage Awards, 2 Critics Awards for Theatre in Scotland, 2 Herald Angels, 2 Herald Devils, a Herald Archangel, a Stage Management Association Team, a Total Theatre Award, a Daily Mail Award and the Carol Tambor Best of Edinburgh Award.



Year

2005

Name of production

The Devil's Larder

Awards

**Scotsman Fringe First,
Herald Archangel, Total Theatre,
Carol Tambor Best of Edinburgh**

Performed in the old City Morgue, Cork and Debenhams's department store, Edinburgh. Commissioned by Cork 2005 European Capital of Culture as part of Corcadorca's Relocation.

"Harrison's astonishing command of the whole language of 21st-century theatre – text, music, movement, image and the breathing presence of the audience – never wavers". *The Scotsman*

"Grid Iron are at their scintillating best in this site-specific performance set in the dark, corners of Debenhams Department store. A dark, luscious treat of a show." *The List*



Year

2005

Name of production

**Those Eyes, That Mouth and The
Story of the Death of Nagib Brax**

Performed in

**The former General Security
building, Beirut, Lebanon.
Supported by the British Council**

Following on from a three week workshop programme that core Grid Iron production team members led for the British Council in the Middle East in 2004 (in Lebanon and Jordan), Grid Iron created a Capacity Building and Skills Transfer project during which the company trained 22 theatre practitioners from Lebanon, Syria, Tunisia and Egypt. The result was a restaging of *Those Eyes, That Mouth* and the creation of a brand new show, *The Story of the Death of Nagib Brax*, co-directed by emergent Beirut theatre director Hisham Jaber.



Year

2004

Name of production

fierce: an urban myth

Awards

Stage Award for Acting Excellence, Critics Award for Theatre in Scotland - Best Music, Herald Devil, TMA Awards (nominated)

Performed on stage for Scottish tour

"vividly-realised, high-octane and up-to-the-minute. Told in a breathless, non-stop urban libretto that's pulsed along by Philip Pinsky's magnificent electronic score... a perfectly honed display of rage... a brilliantly realised affair that's both tragedy and the getting of wisdom... in a ideal world could easily grace the West End". *The Herald*



Year

2004

Name of production

Naw Nader Men al Houb (A Rare Kind of Love)

Performed in

The King Hussein Cancer Centre, Amman, Jordan. Supported by the British Council

A co-production, in Arabic, with Takween Arts and Theatre Workshop, Amman, Jordan.



Year

2003

Name of production

Those Eyes, That Mouth

Awards

Scotsman Fringe First, Stage Award Acting Excellence- Best Actress, Herald Angel- Best Actress, Herald Devil, Stage Management Assoc. Team Award, Critics Award for Theatre in Scotland - Best Actress, Daily Mail Spirit of the Fringe

Performed in 32 Abercromby Place, Edinburgh, then on stage for Scottish tour.

"...as rich, beautiful and completely satisfying an 80 minutes as you are ever likely to experience." *The Scotsman*

"Those Eyes, That Mouth provides evidence of Grid Iron's leading role in the movement to redefine our understanding of the theatrical...this is contemporary theatre at its very best". *Scotland on Sunday*



Year

2003

Name of production

The Houghmagandie Pack

Performed in

Performed in promenade around the village of Alloway in various locations including Burns Cottage, the Old Kirkyard and Brig O'Doon. Commissioned by the Burns an a' That Festival.

"the personal passion Justin Young brings to the telling of the tale fuels some tremendously purposeful and vivid writing... and inspires a string of fine, well-focused performances. The production...is something of a technical triumph, with a series of simple, lovely fragments of set by Becky Minto (lit in the gathering dusk by George Tarbuck) materialising among the woods and fields. This special combination of conventional drama and outdoor setting finally acquires an almost magical force". *The Scotsman*



Year

2002

Name of production

Variety

Performed

on stage in the King's Theatre Edinburgh

"Grid Iron utilises the full workings of the Proscenium Arch to the max in one of the most heart-breaking elegies to emanate from Scotland for some time. Ben Harrison's production is ambitiously and exquisitely realised, scaling new theatrical heights". *The Herald*



Year
2002
Name of production
Fermentation
Performed in
**The Briggat Market, Glasgow
and The Underbelly, Edinburgh**

“Grid Iron has done it again. In another thrillingly intelligent site-specific production the company has crafted an astonishing piece of theatre. Every detail is perfect, each performance is extraordinary”. *The Guardian*

Fermentation was one of the Sunday Herald's 5 theatre highlights of 2002



Year
2000 – 2002
Name of production
Decky Does a Bronco
Awards
**Scotsman Fringe First, Stage Award Acting
Excellence – Best Ensemble, Barclays Stage
Awards – nominated Best Touring Production**

Performed in parks, gardens and playgrounds around Scotland in 2000. Subsequently co-produced by The Almeida Theatre, London for English tour in 2001 before going to Belfast Festival at Queen's and, in 2002, Cork Fringe Festival. **“Utterly convincing and utterly brilliant – I'd run away and join Grid Iron tomorrow”. *Irish Times***

“Grid Iron is unsurpassed in its ability to create site specific work in which there is a perfect marriage of site and subject”. *The Guardian*
“The brilliantly inventive Grid Iron company once again manipulate a living environment, to produce theatre that effortlessly breathes straight from the heart”. *The Times*



Year
1998
Name of production
Gargantua
Awards
**Scotsman Fringe First Stage Award Acting
Excellence – nominated Best Ensemble**

Performed in The Underbelly (which Grid Iron discovered and named)

“Grid Iron's Gargantua is a rich, fruitily, gorgeous, uninhibited celebration of the senses, greedily gastronomic, pungently scatological, and filthily or luscious sexual, depending on your taste”. *The Scotsman*
“a banquet of theatrical delights. What one remembers is relentless invention, raucous humour and quirky melancholy...” *The List*



Year
1997 – 1998
Name of production
The Bloody Chamber
Awards
**Herald Angel for Outstanding
Achievement in Theatre**

Performed in Mary King's Close, Edinburgh and The London Dungeon in 1997 and in the Lagan Weir, Belfast in 1998.

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

Other Productions
Monumental 1999
Performed in promenade in and around the Citizens, Glasgow

Clearance 1996
Performed on stage for Scottish tour

Future Productions
Once Upon a Dragon 2007



about

NATIONAL THEATRE OF SCOTLAND

NTS is Scotland's first ever National Theatre. We are working with the best Scottish actors, directors and theatre companies to produce unmissable nights out. Scotland has the talent and the audience to have a world-class National Theatre. We hope you enjoy today's performance.

Our shows

Our launch event, HOME, saw NTS create ten new pieces of theatre in ten different locations across Scotland. Almost nine thousand people joined in, as either participants or audiences.

Our opening season includes:

The Wolves in the Walls (with Improbable)

Neil Gaiman and Dave McKean's weird and wonderful children's book brought to life

The Crucible (with TAG Theatre Co.)

a professional and community cast production of Arthur Miller's masterpiece

Elizabeth Gordon Quinn

a revival of Chris Hannan's 1985 classic

Black Watch

an unauthorised biography of the famous Scottish regiment by Gregory Burke

Realism (with with Edinburgh International Festival)

a new play by Anthony Neilson

Tutti Frutti (with His Majesty's Theatre, Aberdeen)

John Byrne's seminal TV drama brought to the stage

Mary Stuart (with the Citizens Theatre and Royal Lyceum Theatre Company)

a rare opportunity for Scottish audiences to see Schiller's masterpiece

NTS Ensemble

three shows, for adults, young people and families will tour smaller venues across Scotland

NTS Learn

NTS seeks to open up great theatre experiences to as many people as possible across Scotland. Projects include:

NTS Team: four teams of theatre artists working in communities throughout Scotland sharing their skills and experiences

NTS Transform: a collaborative project with ScottishPower Learning, allowing Schools of Ambition to transform their approach to learning and produce a high impact theatre event

NTS Exchange: we've asked over two hundred 16 to 25 year olds to explore what it is to be young, Scottish and international

Connecting Communities: an unprecedented programme bringing together the very best theatre created inclusively

Diaspora International Theatre Festival: eight international directors partnered with eight Scottish directors will produce four platform productions and four studio theatre pieces

Young Company: four young actors, a young director and two young producers, based in Glasgow's Easterhouse, will engage with the surrounding community to create new and radical theatre productions

NTS Workshop

The NTS Workshop is the innovative heart of the National Theatre of Scotland and exists to invigorate our notion of theatre. First port of call for any artist or company wanting to develop ideas with or through the company, it helps projects realise their full potential by encouraging risk-taking and demanding excellence.

More information

For further information about NTS, our productions and programmes, visit www.nationaltheatrescotland.com



If you would like further information about Grid Iron please log on to our website
www.gridiron.org.uk

If you would like to join our mailing list or become a Friend of Grid Iron please contact us at:
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Board: **David Black, Deborah Crewe, Judith Doherty, Ben Harrison, Chris Hunn**

Friends: **Mary Doherty, Deborah Crewe, Owen and Bonnie**

THANKS ➔ ➔ ➔ ➔ ➔

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