

NAME *Grid Iron*
CLASS *Traverse Theatre*
SUBJECT *Spring*
Awakening

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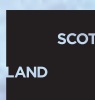
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Writer's Note

The literary scandal of 1891 was not *Spring Awakening*, by Frank Wedekind. Although he wrote the play that year it wouldn't begin its glorious rabble rousing until 1906, when Max Reinhardt staged the first production in Berlin. No, the scandal in 1891 was Oscar Wilde's *The Picture of Dorian Grey*. In the novel Wilde talks of "sin". Wilde hints at homosexuality and drug use. Wilde shows the witty upper class opting for decadence and self-love over any kind of Victorian usefulness. For many, it was the final straw. Newspapers were fluttered and the bookshops were cleared. Wilde decided, thank god, to write plays.

Those who considered themselves Custodians of Theatrical Decency must have felt like a boxer on the ropes in those days. All these dirty fighters roaring from their corners! Strindberg, Ibsen, Shaw and now this Wilde guy. But I suppose Custodians of Theatrical Decency have always, and will always, feel on the brink of defeat – because they are.

But compare the works of these writers to *Spring Awakening*. In his lifetime Wedekind didn't see it performed in its pure state. It could not be staged in its pure state – it was always to be censored. It's debatable if it could be staged now in its pure state. Real thirteen year old boys masturbating on stage? A real fourteen year old girl begging to be caned, being seen to have sex, being forced into an abortion and then death? Those punch-drunk Custodians might find a second wind.

And yet here it is. From 1891 to the present day – still working its mercurial mischief. Still forcing us to look more closely at those vital contradictions. Yes it's a "tragedy of childhood" but it's also very funny. It drags the toughest of realities into the daylight and leaves even a modern audience blinking. And yet at times it's cartoonish and bizarre. It's told in the "epic" style but won't work without intimate realism. If it's so obvious what the play is saying then why am I always wondering "what is this play saying?" When I was last in the rehearsal room the actors were talking about what the final scene means. I'll bet when I go back they will still be talking about it. Enigma is personified in that final scene.

One thing that I do believe is that the play is adolescent. I certainly don't mean this is juvenilia. Never! I mean the play isn't just about adolescence, it behaves like an adolescent. It's gobby and unstoppable – god they talk these kids! – all this useless, parroted stuff: botched biblical and classical allusions; philosophical dead-ends and posing; rages against powers which have already defeated them. Their words just show how ill-equipped for this battle they really are, falling back on the dusty tomes

they've been forced to memorize. It's adolescently wild too – prone to huffs, sulks and rages, impassioned gallops through nature and drastic worst case scenarios. But most of all the play manifests itself adolescently by being radically, importantly, unstoppably horny.

This is no joke. This is a torrent. And just as it does to the characters, so to the play. When it's repressed here, there it will come exploding out – stronger and distorted. The lovers in this play are caught in a magnetic field, pulled and repulsed, pulled and repulsed... with no information, no knowledge to guide them. No adults to help them. The masturbation, which is more or less everywhere in every character, is of the adolescent type too. This is onanism as a biological need, with all the terror and loneliness and worry and self-hate that involves. Remember?

And finally the play seems adolescent to me because it sits closer to the fire than we do. Those were the days when we were really cooking. We were so sharp then; so passionate, so angry and so funny. In love? Are you fucking kidding, we invented it! Nature was all over us – in our hearts, in our body, all over our skin; and we were devoted to it, to anything that even attempted to describe it – poetry, songs, stories. Devoted. We were so much cleverer then too, we just didn't really know much.

What happened?

Somehow Wedekind has harnessed the truth of all that stormy stuff and the loss implied within it. That's the story and that's how the story is told. These children are betrayed by the machines of adulthood. They fight, god love them, but it's no good. And they understand – or they try to understand – that they are closer to the natural world than these old monsters. But they're surrounded. They've been abandoned and betrayed and then spat out – dead, jailed, haunted and haunting. Left to take guidance wherever they can get it: scribbled rumours, fairy tales, the gun, masked men...

These children have been dealt a losing hand. The play is performed today because deep down we know that game goes on and those cards are still being dealt. In my newspaper this morning there were three stories about violence towards children (sexual and physical), one involving violence by children and three stories where children were celebrated for overcoming adversity. There was one story about Afghanistan.

It's like there's a war on.

Douglas Maxwell

DIRECTOR'S NOTE

In our production of *Spring Awakening* the children seize the piece of chalk that is normally the pedagogical preserve of the teacher and begin to doodle, to dream, to express within the limited means available to them. They inhabit a fearful adult world which has long since forgotten or repressed the purity and flow of its own sexual urges under the sickening weight of a life-denying Calvinism.

Much of Grid Iron's work over the last fifteen years has attacked the Calvinist inheritance in Scotland. *Gargantua* was an attack on the tyranny of the nine-to-five working week and *The Devil's Larder* was a celebration of the sensual and emotional impact of food in our culture. It is a delight to be staging *Spring Awakening* so quickly after Douglas' study of nine-year olds, *Decky Does A Bronco*; the fourteen-year olds of *Spring Awakening* may have hormones rather than the urge to play as their driving force but they too are faced with the cruelty and inadequacy of adults. *Spring Awakening* is a dire warning, even as it celebrates the power and joy of adolescence and its startling purity. Wedekind satirically dedicated his play 'To teachers and parents' and his message seems rather clear. As Moritz says:

"You'll see all the lovers in the world naked and blushing in front of each other and fathers and mothers having babies just to scream at them 'You should thank us!' And then the babies grow up and do exactly the same."

The play argues that we are cursed by the fact of being adults and children and that we can all too easily shut the door to our adolescence and pay the highest price: the abject denial of our own selves.

Commentators have noted of contemporary Scotland that we are more outward-looking than ever before, more in touch with global movements, more interested and open about the more sensual side of life, be that food or sex. However, ingrained fear and quivering Calvinism remains. The statue of John Knox still towers over Glasgow. And at a state primary school in Edinburgh a few months ago, a group of nine-year old boys and girls who had decided to play 'getting married' in the playground (with the obvious kissing and cuddling that goes with it) were ordered to stop by their teacher. The whole practice was immediately banned. The reason given? 'Swine flu.' The line and its reasoning could have come from Wedekind's play, written nearly 110 years ago.

Ben Harrison

CLASS REGISTER

NAME OF PUPIL

Cast

*Roddy Cairns
Finn den Hertog
Angela Hardie
Edward McGurn
Gavin Marshall
Kirsty Stuart
Gail Watson
Gavin Wright*

*Ernst, Rupert, Janitor Lahm
Moritz, Mr Stiefel, Reformatory Boy
Martha, Ilse, Abortionist
Hans, Reinhold
Poultice, Doctor, Masked Man
Wendla
Mrs Bergman, Mrs Gabor, Skelf
Melchior*

Creative Team

*Douglas Maxwell
Ella Wildridge
Ben Harrison
Ali MacLaurin
Philip Pinsky
Gemma Smith
Jenny Raith
Naomi Stalker
B Scenic
Laurence Winram
Emma Quinn
Montgomery Litho*

*Writer
Literal Translator
Director
Set & Costume Designer
Composer & Sound Designer
Company Stage Manager
Deputy Stage Manager
Assistant Stage Manager
Set Build
Photographer
Programme Design
Print*

With Thanks

Stadium Crayons, Kirsty Orton for violin, Sarah Bebe Holmes for the concept of the Chalk Walk, Tim Ketto, Emma, Andy, Ollie and Amy Quinn. Special thanks to our poster girl, Rebecca Ogilvie.



Roddy Cairns Ernst, Rupert, Janitor Lahm

Born and brought up in Argyll, Roddy is a recent graduate from the Royal Scottish Academy of Music and Drama. His theatre work includes *Peter Pan* (National Theatre of Scotland/Barbican) and *Mother Goose* (macrobert), as well as rehearsed readings of *Every One* (Lyceum) and *The Pretenders* (National Theatre of Scotland). Productions whilst at RSAMD include: *Spring Awakening*, *The Ruling Class*, *Macbeth*, *Much Ado About Nothing*, and *The Pisttakers of South Moscow*. Roddy was the winner of the 2008 Duncan Macrae Memorial Award for the Speaking of Scots.

Finn den Hertog Moritz, Mr Stiefel, Reformatory Boy

Finn trained at RSAMD. Recent theatre includes *Decky Does a Bronco* (Grid Iron), *Soup* (Oran Mor/Traverse), *Silver Darlings*, *Sunset Song*, *Cinderella* (HMT Aberdeen), *The Ducky*, *The Wall* (Borderline). Television includes *Taggart* (SMG), *Burnistoun* (Comedy Unit) and *How Not To Live Your Life* (BBC). He also regularly works in radio. Finn is a member of the Poorboy Ensemble and co-founder of The Atlas Company, with whom he is currently producing a series of short plays at Dundee Rep and the Liverpool Everyman.

Angela Hardie Martha, Ilse, Abortionist

After graduating from QMU last year Angela secured the graduate scheme at Dundee Rep Theatre where she was in productions of *The Cherry Orchard*, *Elephant Man*, *A Christmas Carol*, *Equus* and also *Sweeney Todd* the musical, playing Johanna. She is passionate about Scottish theatre and is thrilled to be working at the Traverse and with Grid Iron. Other professional credits include: *Killing Brando* (Oran Mor), *State of Emergency* (film by Visible Fictions) and *Scottish Killers* with STV.

Edward McGurn Hans, Reinhold

Edward recently continued his actor training at the RSAMD achieving an MA in Classical and Contemporary Text (Acting). Performances at drama school include *The Winter's Tale* and *The God of SOHO*. He has performed in theatres that include Shakespeare's Globe, Traverse, Tron and Hampstead Theatre. Prior to this Edward had worked for companies including the macrobert Stirling, Tron Glasgow, Company of Angels, Arches Glasgow, Hopscotch and Impact Theatre Co.

Gavin Marshall Poultrice, Doctor, Masked Man

Theatre includes: *Strangers*, *Babies* (Traverse); *Dr Faustus* (Manchester Royal Exchange); *On The Waterfront/Coriolanus* (Steven Berkoff); *Henry VI pts 1-3/Richard III* (Royal Shakespeare Company); *Trainspotting* (Ambassadors Theatre); *Marabou Stork Nightmares* (Leicester Haymarket); *Gormenghast* (David Glass); *Arabian Nights/Cyrano* (Communicado); *Crimes Of Passion* (Nottingham Playhouse); *Sleeping Beauty/Beauty and the Beast* (Edinburgh Lyceum); *Fabulous Beasts* (Ra Ra Zoo); *Spellbound* (Club Archaos). Direction: *Nowhere To Belong/All's Well That Ends Well* (RSC/RSC-RSAMD); *Believe/No Fear!* (LMP); *Raw/The Snow Queen* (Fidget Feet); *Romeo & Juliet/Hamlet* (Asst. Director, Royal Shakespeare Co). Film Includes: *The Ticking Man/Retribution* (Roaring Fire Films).



Kirsty Stuart Wendla

Kirsty trained at Drama Centre London and this marks her first appearance since returning to Scotland. Theatre work includes *I Was A Beautiful Day* (Tron/Finborough), *Fast Labour* (West Yorkshire Playhouse/Hampstead), *A Harlot's Progress* (Tightrope). Television includes *Lipservice* (BBC3), *Doctors* (BBC), *Sea of Souls* (BBC Scotland). Film includes *Hero* (48 hour films), *Closing the Ring* (Richard Attenborough/Closing the Ring Productions).

Gail Watson Mrs Bergman, Mrs Gabor, Shelf

Gail was born and raised in Bonnyrigg near Edinburgh. This is her third time working with Grid Iron having appeared in *Barflies* and *Huxley's Lab* (a co-production with Lung Ha's Theatre Company). Gail is an associate member at Dundee Rep. She has appeared in productions at the Royal Lyceum, Traverse Theatre, King's Theatre, Byre, Perth and Pitlochry Festival Theatre. She has also worked for Borderline, Comunicado, Tag, Nottingham Playhouse and Eden Court. Her television work includes 3 *Taggart's*, *Still Game*, *Crowdie and Cream*, *Wedding Belles*, *The Near Room*, *Scottish Killers* and she presents for BBC Radio Education Unit.

Gavin Wright Melchior

This is Gavin's first time performing at the Traverse, although he was part of their festival programme this summer with Grid Iron's *Decky Does a Bronco*. He is delighted to be working with Grid Iron again in this very exciting production of *Spring Awakening*. He has worked for various companies in Scotland including Oran Mor, Cumbernauld Theatre, macrobert and Pitlochry Festival Theatre. Television credits include *Still Game*, *Taggart* and *Dear Green Place*.

Douglas Maxwell Writer

Douglas was born in 1974 in Girvan, a small town on the Ayrshire coast of Scotland. He is the author of many plays including *Decky Does a Bronco*, *Our Bad Magnet*, *Variety*, *If Destroyed True*, *Backpacker Blues*, *Melody* and *The Ballad of James II*. His work for young people includes *Helmet*, *Beyond* (with Nicola McCartney), *Mancub* and *The Mother Ship*. *The Mother Ship* won the Brian Way Award for best play for a younger audience 2009. He has also worked as Dramaturg with companies and artists such as Highway Diner, Lung Ha's, East Glasgow Youth Theatre, Giant Productions, David Leddy, Alan Bisset and Random Accomplice. His plays have been performed in translation in Germany, Norway, Hong Kong, Chicago, Holland, Sweden and South Korea, where *Our Bad Magnet* completed a three year run. Productions in 2010 included *Promises, Promises* for Random Accomplice; *The Miracle Man* for National Theatre of Scotland, *Decky Does a Bronco* for Grid Iron and a musical for Cumbernauld Theatre called *The Bookie*. He is also writing a new play for young people for the National Theatre UK's "New Connections" project 2010 called *Too Fast*. Douglas currently lives in Glasgow with his wife, Caroline Newall, and their daughter Ellis.



Ben Harrison *Director & Co-Artistic Director of Grid Iron*

Ben is the Co-Artistic Director of Grid Iron, and from 2004-2008 was also a Director of the Dutch theatre company MUZtheater. His productions for Grid Iron have included: *Decky Does a Bronco* (2010 Scottish and English Tour), *Huxley's Lab* (in co-production with Lung Ha's Theatre Company), *Barflies*, *Tryst* (a commission from Stavanger 2008); *Yarn* (co-produced with Dundee Rep); *Once Upon A Dragon* (Grid Iron/Bank of Scotland Imagine Festival); *Roam* (Grid Iron/NTS/BAA Edinburgh International Airport), *The Devil's Larder*; *Those Eyes, That Mouth*; *Variety*; *Fermentation*; *Monumental*; *Gargantua*; *The Bloody Chamber* and *Clearance*. Other work includes *You Tell Us What Was We Tell You What Is* for NTS Learn. In 2008 he directed *The Tailor of Inverness* at the Edinburgh Fringe for Dogstar. Ben has developed several British Council-supported productions, projects and residencies with the company abroad including pioneering projects and productions in Lebanon and Jordan. He is currently developing a new piece from Lebanon, *Bint Jbeil*. He is also the Director of the global smash-hit *Peter Pan* for 360 Entertainment which embarked on a 20-month tour of the US in April 2010. From 2000-2002 he was Associate Director (Education) of the Almeida Theatre in London, where he directed *Caledonian Road*; *A Chaste Maid in Cheapside*; *The Whizzkid*; *Decky Does A Bronco* (co-produced with Grid Iron); *Ghost Ward*; *The Last Valentine* and *Into Our Dreams*. He is currently writing a book, *Intimate Spectacle*, which documents fifteen years of experiments in creating site-based theatre. Further information at www.benharrison.info

Ali MacLaurin *Set & Costume Designer*

Ali MacLaurin trained in Edinburgh and Croydon before spending thirteen years designing mainly in touring, alternative and community theatre. Career highlights included several Fringe Firsts with the Shadow Syndicate throughout the 1980s, working on numerous community plays, three years as resident designer with the Belgrade Theatre in Education Company, Coventry and twenty years (and counting!...) for Theatre Peckham, London. For the next thirteen years Ali lectured in stage design before returning to freelance life in 2008. Since then she has designed for Scottish Opera, Licketyspit, Starcatchers, Edinburgh Puppet Lab and for the award winning Dogstar show *The Tailor of Inverness* directed by Ben Harrison with whom it is a great pleasure to be working once again. When she is not rushing round the country, Ali lives happily by the sea with her husband, son and 120 teapots.



Lizzie Powell *Lighting Designer*

Lizzie trained at LAMDA. Some lighting credits include: *While You Lie, Any Given Day*, *The Dark Things* (Traverse Theatre); *The Debuts* season, *Rupture* (Traverse Theatre & National Theatre of Scotland). *Huxley's Lab* (Grid Iron); *Treasure Island* (Wee Stories); *Transform Glasgow*, *Transform Orkney*, *Mary Queen of Scots Got Her Head Chopped Off*, *Our Teacher's a Troll*, *Rupture*, *Venus as a Boy*, *The Recovery Position* (National Theatre of Scotland); *Playback* (Ankur Productions); *First Light* (Starcatchers); *First You're Born* (Plutôt la Vie); *Pobby & Dingan* and *The Book of Beasts* (Catherine Wheels); *Under Milk Wood* (Theatre Royal, Northampton); *The Death of Harry*, *Making History* (Ouroboros Productions, Dublin); *The Wasp Factory* (Cumbernauld Theatre); *The Wall* (Borderline Theatre); *Second City Trilogy*; (Cork Opera House); *Smallone*, *Romeo & Juliet*, *This Ebony Bird*, *Tricky* (Blood In The Alley Productions); *Drenched* (Boiler House Productions); *The Night Shift* (Fuel Productions). Lizzie was an assistant to Rick Fisher on the first production of *Billy Elliot* in London. She is also a director of *Blood In The Alley* Productions.

Philip Pinsky *Composer & Sound Designer*

Philip Pinsky has been working regularly with Grid Iron for 10 years as composer and sound designer. Shows include *Decky Does a Bronco* (2010), *Huxley's Lab* (with Lung Ha's), *Yarn* (with Dundee Rep), *Once Upon a Dragon* (with the Bank of Scotland Imagine Festival), *Roam* (with the NTS), *Fierce*, *The Houghmagandie Pack*, *Variety* (with the EIF), *Fermentation* and *Decky Does a Bronco* (with the Almeida). As Associate Artist at the Royal Lyceum Theatre he worked on *The Importance of Being Earnest*, *Romeo and Juliet*, *Everyone*, *Peter Pan*, *Confessions of a Justified Sinner*, *Copenhagen*, *The Lion*, *The Witch And The Wardrobe*, *Mary Rose*, *Macbeth*, *Trumpets and Raspberries*, *The Glass Menagerie*, *Living Quarters*, *The Winter's Tale*, *The Merchant of Venice*, *Faust 1 and 2* and *DeoxyriboNucleic Acid* (Lyceum Youth Theatre/NT Connections). Other theatre work includes *Equus* (Dundee Rep), *The Girls of Slender Means* (Stellar Quines/Assembly), *Baby Baby* (Stellar Quines), *Night Time*, *Carthage Must Be Destroyed* (Traverse), *DeoxyriboNucleic Acid* (Lyceum Youth Theatre/NT Connections), *Oedipus* (NTS Young Company), *A Chaste Maid in Cheapside*, *The Whizzkid*, *Ghost Ward* (Almeida), *The Man Who Was Thursday* (Red Shift). TV credits include *Art & Soul*, *Ninewells*, *Harley Street*, *Seaside Rescue*, *What Not To Wear* (BBC). He has also worked on education projects for Scottish Chamber Orchestra, the Lyceum and NTS Transform (*You Tell Us What Was We Tell You What Is*). He was winner of the Critics Award for Theatre in Scotland 2005 for best use of music in theatre (Grid Iron's *Fierce*) and was nominated for a Sony Music Award for *Extraneous Noises Off* (BBC Radio 3). Previously Philip was founder member of electro-acoustic group Finitribe, releasing five albums and performing over a period of fifteen years.

Gemma Smith *Company Stage Manager*

After graduating from Queen Margaret University College Gemma has worked extensively in Scottish theatre both at home and on tour. For the past eight years she has worked at the Traverse Theatre in their stage management team. She has also worked with the Brunton Theatre Company, Wee Stories Theatre for Children, Quarantine Theatre Company, Michael Harrison Productions, Edinburgh International Festival and Visible Fictions. Gemma is looking forward to being a part of *Spring Awakening*.

Jenny Raith *Deputy Stage Manager*

Jenny started her career in Dundee Rep Theatre as a student from the RSAMD, then resident ASM. Since her days of Rep, she has worked worldwide (UAE, Morocco, Oman & Italy to name a few) and across the UK and Ireland as deputy stage manager and stage manager, with companies such as the National Theatre of Scotland, Druid, Scottish Opera, the BBC and by Royal Appointment. She was recently DSM on the UK and European tour of *Chicago the Musical*, but is delighted to get back to Scotland to work with the Traverse and Grid Iron on some 'proper theatre' again.

Naomi Stalker *Assistant Stage Manager*

Naomi graduated from Queen Margaret University in 2009 and has since been involved in various productions including *While You Lie* (Traverse Theatre), *Pirates of Penzance* (Carl Rosa Opera Company), *Snow White* (Cumbernauld Theatre) and *Orphans* (Traverse Theatre/ Birmingham Rep/ Paines Plough). Naomi is very excited to be returning to the Traverse and is looking forward to working with such an exciting company as Grid Iron.



Grid Iron – the Company

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Ben Harrison	Co-Artistic Director
Deborah Crewe	Finance and Development Manager
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Gwen Orr	Theatre Manager
Pauleen Rafferty	Finance & Personnel Assistant
Renny Robertson	Chief Electrician
Steven Simpson	Bar Café Executive Manager
Mark Sodergren	Head of Sound & AV
Fiona Sturgeon Shea	Head of Communications
Jennifer Williams	Literary Officer

Also working for the Traverse: Gillian Argo, Sarah Bragg, Scott Bremner, Kirsty Campbell, Russell Cobden, Hannah Cornish, Eilidh Daniels, Koralia Daskalaki, Rachel Duke, Andrew Findlater, Tom Forster, Andrew Gannon, Mike Griffiths (on secondment to the Scottish Government), Nikki Hill, Neil Johnstone, Sam Jones, Rebecca King, Geoff Loveday, Graeme Mackie, Andrew Mason, Jean-Marc Maledon, Heather Marshall, Helen McIntosh, Kirsty McIntyre, Steve McMahon, Katie McNutt, John Mitchell, Claire Moffat, Lisa Murray, Rebecca Ogilvie, Stuart Ogilvie, Clare Padgett, Doug Paisley, Carmen Ponce, George Reid, Lesley Ann Rose, Brenda Robles Garcia, Greg Sinclair, Adam Siviter, Caitlin Skinner, Carrie Taylor, Emma Taylor, Kate Temple, Anna Walsh, Sam Watson, Jenna Watt, Lianne Whitelaw.

A well done!

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Traverse Theatre

Artistic Director **Dominic Hill**

“The Traverse has an unrivalled reputation for producing contemporary theatre of the highest quality, invention and energy, and for its dedication to new writing.” *Scotland on Sunday*

The Traverse Theatre is Scotland's new writing theatre. From its conception in 1963, it has embraced a spirit of innovation and risk taking that launched the careers of many of Scotland's best-known writers including John Byrne, David Greig, David Harrower and Liz Lochhead. It is unique in Scotland in that it fulfils the crucial role of providing the infrastructure, professional support and expertise to ensure the development of a dynamic theatre culture for Scotland. It commissions and develops new plays or adaptations from contemporary playwrights. It produces, on average, six Traverse Theatre Company productions or co-productions per year. It also presents a large number of productions from visiting companies from across the UK. These include new plays, adaptations, dance, physical theatre, puppetry and contemporary music.

The Traverse is a pivotal venue in Edinburgh and this is particularly the case during the Edinburgh Festival in August – positioned as it is between the Edinburgh Festival Fringe and the Edinburgh International Festival.

The Traverse is also the home of the Manipulate Visual Theatre Festival, the Bank of Scotland Imagine Festival and the Traverse's own Autumn Festival.

“A Rolls-Royce machine for promoting new Scottish drama across Europe and beyond.” *The Scotsman*

The Traverse's work with young people is of major importance and takes the form of encouraging playwriting through its flagship education project Class Act, as well as the Young Writers' Group. Class Act is now in its 20th year and gives school pupils the opportunity to develop their plays with professional playwrights and work with directors and actors to see the finished piece performed on stage at the Traverse. The hugely successful Young Writers' Group is open to new writers aged 18 – 25. A new project, Scribble, offers an after-school playwriting and theatre skills workshop for 14 – 17 year olds. Both programmes are led by professional playwrights.

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Grid Iron

Co-Artistic Directors **Judith Doherty and Ben Harrison**

Grid Iron is an Edinburgh based new writing theatre company which specialises in creating site-specific and location theatre although we have also produced work for the stage. In our fifteen years of incorporation the company have received 27 awards and a further 19 nominations covering all aspects of our work, from acting, writing, design and use of music to stage management and technical expertise.

“Grid Iron, one of Scotland's boldest and most influential groups of the last two decades.” *The Telegraph*

Some of the more challenging and unusual locations we have performed in include a boat-builders' island in Norway, the land-side and air-side passenger areas of Edinburgh International Airport, the Informatics Building of the University of Edinburgh, a former jute mill in Dundee, the former General Security building in Beirut, a working cancer hospital in Jordan, the old city morgue in Cork, Debenhams department store in Edinburgh, ten metres underwater in Belfast's Lagan Weir, a haunted underground street in Edinburgh, The London Dungeon, parks, gardens, playgrounds and fields all over Britain and Ireland and our local pub, The Barony Bar, on Edinburgh's Broughton Street.

We have also performed on stages the length and breadth of Scotland from Inverness to Melrose including, in Edinburgh, The King's Theatre, Traverse Theatre and Assembly Rooms.

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

“Grid Iron... line up effortless, unpretentious, penetrating modern classics one after another.” *The Stage*

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Grid Iron, Suite 4/1, 2 Commercial Street, Edinburgh EH6 6JA
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Herald Archangel	1
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Total Theatre Award	1
Carol Tambor Award	1
Daily Mail Spirit of the Fringe	1

SUBJECTS

Passed:

Anatomy

<i>Those Eyes, That Mouth</i>	2003
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Domestic Science

<i>Yarn</i> A co-production with Dundee Rep Theatre	2008
<i>The Devil's Larder</i> Commissioned by Cork 2005 Capital of Culture	2005
<i>Fermentation</i>	2002
<i>Gargantua</i>	1998

General Science

<i>Huxley's Lab</i> A co-production with Lung Ha's Theatre Company	2010
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Geography

<i>Tryst</i> Commissioned by Stavanger 2008 European Capital of Culture	2008
<i>Roam</i> A co-production with National Theatre Scotland	2006

History

<i>Once Upon a Dragon</i>	2007
<i>The Houghmagandie Pack</i>	2003
<i>Variety</i> A co-production with Edinburgh International Festival	2002
<i>The Bloody Chamber</i>	1997/1998
<i>Monumental</i>	1999
<i>Clearance</i>	1996

Languages

<i>The Story of the Death of Nagib Brax</i>	2005
Created in Beirut. Performed in Arabic. Supported by The British Council.	
<i>Naw Nader Men al Houb</i>	2004
Created in Jordan. Performed in Arabic. Supported by The British Council.	

Music

<i>fierce: an urban myth</i>	2004
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Physical Education

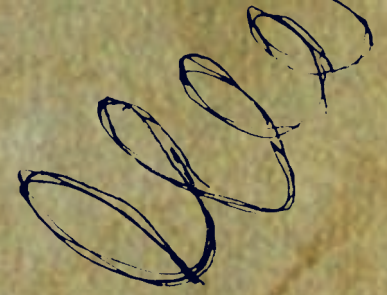
<i>Decky Does a Bronco</i>	2000 – 2002, 2010
In co-production with The Almeida Theatre, London in 2001.	

Social Studies

<i>Barflies</i>	2009
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REMARKS:

*'You could not accuse
Grid Iron Theatre
Company of lacking
ambition.'* The List



trapped



