





those eyes, that mouth

## Director's Note

**“When you are sick you find yourself in a new field of perception where you make a harvest of interpretations which then provides you with your daily bread, your daily food.”**

Jonathan Franzen, *How To Be Alone* (2002)

If we withdraw from the world, then perhaps it is almost inevitable that the material objects which surround us will take on a greater force. Perhaps we will then search in them for the human, for that contact which is too painful or complicated, too messily visceral in the outside world. It would be easy to enact fantasies of power over the objects or sounds in your own home, which, if your focus changes from looking into the outside world, could become the sources of the utmost fascination. In 1790, in the great age of global exploration, Xavier de Maistre, a 27-year-old Frenchman, took a radical stance. He withdrew from the world into his bedroom and journeyed within it for three years; his book *Journey around My Bedroom* was

the result. He experienced an almost primitive delight in his surroundings, the way children can be absorbed for hours in a cardboard box or by the delicacy and wonder of a flower. But the relationship with objects eventually becomes as complex and fraught as that with other human beings, since we are still caught in the state of subjectivity.

**“I was suddenly aware of having a whole dysfunctional family of obsolete machines... my TV set was a hulking old thing that showed only snow unless the extension-cord wire that served as an antenna was in direct contact with my skin. I wonder, is it possible to imagine a grimmer vision of co-dependency than the hundreds of hours I logged with sharp strands of copper wire squeezed between my thumb and forefinger, helping my TV with its picture?”** Franzen, *How To Be Alone*

The outside world is forceful, however. How long would it be before the phone would stop ringing, the bell no longer pressed, the post no longer arriving? A long time, I think. We live in an age where our privacy is violated as never before. Most people receive mail

Conversely, within the state of withdrawal, is it possible to achieve a moment of revelation that then opens us out, back into the world, revived? Is there a critical point, beyond which, if we pass, we will never reconnect? Or is being alone in fact the strongest possibility, a position of the utmost honour, a source of power which is a reproach to the world, like Garbo, climbing the stairs, leaving the world?

**“Depression presents itself as a realism regarding the rottenness of the world and the rottenness of your life in particular. But the realism is merely a mask for depression’s actual essence, which is an overwhelming estrangement from humanity. The more persuaded you are of your unique access to the rottenness, the more afraid you become of engaging with the world, and the less you engage with the world, the more perfidiously happy-faced the rest of humanity seems for continuing to engage with it”**  
Franzen, *How To Be Alone*

The reasons for withdrawal are many: death, disappointment in a lover, paranoia, rejection by family, or by work. The triggers are not important; the state itself is. The crumbling house at 32 Abercromby Place, the site the show was created in, is a place suspended in time, unfinished, scarcely begun, a place where the mind is free to wander over its many surfaces, to create new worlds, new fantasies, to flirt with madness.

**“I used to lie awake as a child and get more entertainment and terror out of blank walls and plain furniture than most children could find in a toy store. ...I’m getting really fond of the room in spite of**

**the wallpaper. Perhaps because of the wallpaper. It dwells in my mind so! I lie here on this great immovable bed... and follow that pattern about by the hour. It is as good as gymnastics, I assure you.”**  
Charlotte Perkins Gilman, *The Yellow Wallpaper* (1892)

But connectedness is critical, of course, however much we may wish to flirt with being alone. This is why abandoned children toss and turn incessantly from side to side in their cots, restlessly searching for a connection that is not there and may never come. This is why when divorced couples meet after long separation you can still feel, subliminally, the fizz and sparkle which once connected them. This is why there is nothing sadder than seeing an old man, walking alone with his dog, and nothing more joyful than an elderly couple walking hand in hand. This is why the first kiss, the first embrace, that wonderful early period of intimacy with your new lover, makes you feel alive, connected to the human race. And this is why art like Vermeer’s *Portrait of a Girl With A Pearl Earring* is transcendent: because it celebrates connectedness, in this case the connectedness of artist and model. She’s looking at him like that because of the way that he’s looking at her.

**“One small step into the world – a step that I’d been terrified of making – was all it took to be reminded of how unalone I was. Then it was as if I began to remember...”** Franzen, *How To Be Alone*

**Ben Harrison**

*Portrait of a Girl with a Pearl Earring hangs in the Royal*

# company

Performer	<b>Cait Davis</b>
Composer and musician	<b>David Paul Jones</b>
Producer	<b>Judith Doherty</b>
Director	<b>Ben Harrison</b>
Dramaturg	<b>Zinnie Harris</b>
General Manager	<b>Claire Robb</b>
Production Manager	<b>Fiona Fraser</b>
Technical Manager	<b>Paul Claydon</b>
Stage Manager	<b>Mickey Graham</b>
Deputy Stage Manager	<b>Shane Thom</b>
Designer	<b>Dick Bird</b>
Lighting Designer	<b>George Tarbuck</b>
Costume Designer	<b>Alice Bee</b>
Costume Assistant	<b>Kathryn Smith</b>
Set built by	<b>Scimitar Scenery</b>
Production Carpenter	<b>Stuart Nairn</b>
Production Assistant	<b>Jo Hughes</b>
Front of House	<b>Paul Brady</b>
Graphic Designer	<b>Emma Quinn</b>
Publicity Photographer	<b>Douglas Jones</b>
Print by	<b>21 Colour</b>
Production Photographer	<b>Richard Campbell</b>
Office dog	<b>Hector</b>

# Cait Davis

performer



Theatre: **2003** – *The Chimp that Spoke*, David Glass Ensemble; *How to Behave*, Stationhouse Opera; **2002** – *Fermentation*, Grid Iron; *Running Girl*, Boilerhouse; **2001** – *1984*, Northern Stage Ensemble, Phantom Limb, Theatre Gargantua, **2000** – *Into our Dreams*, Almeida, *Red*, Boilerhouse, *Scratch*, 20:21 Productions, *Sell out*, Frantic Assembly, *The Carrier Frequency*, *Stan's Café*, **1995** – **1997** *Zero*, *Flesh*, *Klub* for Frantic Assembly, **1994** – *Jimmy*, *Mosquito Coast*, David Glass Ensemble.

Cait's favourite room is her front porch – sitting on the step, fumbling for her keys, which have disappeared in that instant.

# David Paul Jones

composer, song-writer,  
vocalist, pianist



DPJ's work is dedicated to contemporary song and he is involved in the live performance of his work as pianist, vocalist and producer.

His work is performed widely throughout the UK and has been represented in arts festivals worldwide including Europe, the Americas

and Australia. He is producer and performer for his own group DPJ Ensemble, a 7-piece collective of mixed genre artists. His debut recording *Something There* featuring the DPJ Ensemble is released on Linn Records. He recently took part in a unique British Council project based in Sao Paulo, Brazil which brought together 8 Scottish-based musicians and 8 Brazilian musicians in a collaborative music event in Sao Paulo and Cerutiba. He wrote a new work *The Day She Called Up the First Teardrop* especially for the project; the project will come to Scotland in Winter 2003/ Spring 2004. Music for theatre has been a recurring feature of his work and he was part of the Theatre Cryptic team from 1995 to 2000. Forthcoming projects include a song collection for Scottish soprano Lisa Milne, songs for gaelic singer Alyth McCormack and a second album featuring the DPJ Ensemble. DPJ was born in Ayrshire, Scotland and is currently based in Edinburgh.

The soundtrack to *Those Eyes*, *That Mouth* consists of three songs and a series of ambient vignettes which portray the enigmatic otherness that pervades the house. I have had a deep interest in working with themes of suspense & mystery and the opportunity to explore these themes with Ben, Cait and the Grid Iron Production Team has been a wonderful and rewarding experience.

My favourite room is one which I have only experienced from the outside... a circular room in a beautiful house on the cliffs of Bronte Beach in Sydney Australia; the only object in the room was a telescope. This is my ideal room; a room dedicated to looking into the wonders of the physical universe.

David would like to thank: Julian Bentley; Helen Jamieson; DC; Mark Ritchie.

# Ben Harrison

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director

Ben is Theatre Director of site-specific specialists Grid Iron and from 2000 – 2002 was Associate Director (Education) at the Almeida Theatre where he created the Participatory Projects, focusing on work for, about and involving young people. For the Almeida he directed *Into Our Dreams*, *The Last Valentine*, *Ghost Ward*, *Decky Does A Bronco* (co-produced with Grid Iron), *The Tempest* (assistant director), *The Whizzkid*, *A Chaste Maid in Cheapside* and *Caledonian Road*.

For Grid Iron: *Variety* (co-produced with the Edinburgh International Festival), *Fermentation*, *Decky Does A Bronco* (Fringe First Award 2000 and The Stage Award for Acting Excellence (Ensemble), nominated TMA award for Best Touring Production 2001), *Gargantua* (Fringe First Award), *The Bloody Chamber* (Herald Angel Award for Outstanding Achievement), *Monumental* and *Clearance*.

Other work includes *Life With An Idiot* for The Gate, *The Man Who Was Thursday* for Red Shift, *Horses*, *Horses Coming In In All Directions* for The Arches, Glasgow and *A Warning To The Curious* for Eastern Angles. Ben was educated at the Universities of Edinburgh, Amsterdam, Venice and Warwick and trained as a theatre director at Central. In 2001 he was made a Fellow of the National Endowment for Science, Technology and the Arts, which will support his work until 2005.

Ben's favourite room was his girlfriend's room on OOSTZEEDIJK 20b

# Judith Doherty

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producer

Judith is 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 and a Foundation Course in Art and Design at Trent Polytechnic. In 2000 Judith became a member of the Board of Directors of the Edinburgh Festival Fringe. In 2001 she was awarded a Producer's Bursary, by the Theatre Investment Fund (Society of London Theatres). In the past Judith has worked with Edinburgh Festival Fringe, Edinburgh International Festival, BBC, Unique Events and Universal Arts. Judith hails from Northern Ireland but has lived in Edinburgh for 12 years.

Judith's favourite room is her living room, at the dining table, having dinner and wine with lots of friends.

## Claire Robb general manager

Claire embarked upon her arts career in 1997 when she joined Theatre Sans Frontieres in Hexham, Northumberland. In 2000 she moved up to Scotland and worked for Edinburgh-based Universal Arts, before joining Grid Iron in April 2001 thanks to a Company Development Grant from the SAC. She is currently studying part-time for a MBA in Cultural Management at QMUC, which she hopes to complete this year!

Claire's favourite room is the kitchen so she can listen to The Archers!  
Claire would like to thank her husband Charlie for his love and support.

## Fiona Fraser production manager

Since graduating from Queen Margaret University College, Edinburgh, Fiona has worked for many theatre companies including Perth Rep, Vanishing Point, Scottish Dance Theatre, The Happy Gang, Mull Theatre, Andrew Treagus Associates (London), Pitlochry Festival Theatre and the Citizens Glasgow. This is Fi's fourth project with Grid Iron as Production Manager, most recently *The Houghmagandie Pack* in Alloway as part of the Burns an' a' that festival.

Fi can't decide on her favourite room in her house – the shower, couch or bed!

## Paul Claydon technical manager

Since graduating from Queen Margaret University College Paul has worked for The Edinburgh International Book Festival, EICC, Opera North, Universal Arts, The Traverse Theatre, The Byre Theatre, Paines Plough and Huddersfield Contemporary Arts Festival. This is Paul's fifth Production with Grid Iron as Technical Manager, he most recently worked on *The Houghmagandie Pack* in Alloway as part of the Burns an' a' that festival.

His favourite room is the bedroom where he spends his time off sleeping!

## George Tarbuck lighting designer

George has lit over eighty productions from Australia to Orkney via Nairobi. Recent Scottish work includes shows for Boilerhouse, Benchtours, St. Magnus Festival, Prime productions, The Seer Festival, Universal Arts, Mr McFalls Orchestra, Factional Theatre. He has lit the last seven Grid Iron shows and is delighted to be back. George is subject leader in Lighting and Sound at Queen Margaret University College. Amongst other things George has worked as a pyrotechnician, despatch rider and piano player for the punk band Crass. He has two daughters who make it all worthwhile. His favourite room is still under construction.



# Dick Bird

designer

Past productions: **2003** – *Flesh Wound*, Royal Court; *The Banquet*, Protein Dance UK Tour; *Great Expectations*, Bristol Old Vic; *Mr Placebo*, Traverse; **2002** – *Ben Hur*, BAC; *Peepshow* and *Heavenly*, Frantic Assembly; *Messalina*, Battignano Opera Festival; *A Prayer for Owen Meaney*, National Theatre; *The Lady in the Van*, West Yorkshire Playhouse; *The Lucky Ones*, Hampstead Theatre; *Misconceptions*, Derby Playhouse and Salisbury Playhouse; **2001** – *Monkey!* and *The Three Musketeers*, The Young Vic; *The Invisible College*, Salzberg Festival; *The Walls*, National Theatre; **2000** – *Light*, Theatre de Complicite on Tour and at The Almeida; *Il Tabarro* and *Vollo Di Notte*, Long Beach Opera Company; *Poseidon*, *Primitive Science* at The Young Vic; **1999** – *Marathon*, Gate Theatre; *Lucky You* and *Snow Shoes*, Manchester Royal Exchange and Tour; *Closer*, Teatro Broadway, Buenos Aires; **1998** – *Snow Shoes*, *Pop Up Theatre*; *Half Machine*, *Une Tempete*, *Theatre Dream*, *Hunger I & II*, *Imperfect Librarian*, *Vagabondage*, *Primitive Science*.

Dick's not sure of his favourite room but remembers his aunt saying that food tastes nicer in a small house...

# Alice Bee

costume designer

Alice is delighted to be returning to Grid Iron again and to be working on such an exciting project. Previous shows with the Company include *Decky Does a Bronco* (2000), *Fermentation* (2002) and *Variety* (2002). A graduate of Edinburgh College of Art she is now based in New York City. There she has been involved in the productions of *Saturday Night Fever* on Broadway, *Movin' Out* on Broadway, *Some Like it Hot* National Tour and most recently *Gypsy* on Broadway. Other projects include designing for Isabelle/Fuchs Dance Co. and Active Drive Theatre Co., both in NYC. She often designs at Indiana State University Summerstage where productions include *Our Town*, *The School for Wives* and *Who's Afraid of Virginia Woolf*. Alice would like to thank her friends and family for their continuing support and encouragement.

Alice's favourite room is her fire escape in New York, which is more like an extension of her kitchen. She likes to sit there with a good book and a gin and tonic.

## Mickey Graham **stage manager**

Since graduating from Queen Margaret College in 1998, Mickey has worked as a stage manager at the Traverse Theatre for four years. This has included transfers to the Bush Theatre London and the National Theatre's Cottesloe. His work for Grid Iron includes *The Houghmagandie Pack*, *Fermentation* and *Gargantua*.

Mickey is often found chained to the kitchen sink with his marigolds – somebody set him free.

## Shane Thom **deputy stage manager**

Shane graduated from Queen Margaret University College with BA Stage Management and Theatre Production in 2001. After graduating Shane spent two years as ASM at Stephen Joseph Theatre, Scarborough, working on many premiere plays by Alan Ayckbourn including the trilogy, *Damsels in Distress*. Shane then went on to DSM at York Theatre Royal, working on the opening season of their new Studio Theatre, and is now delighted to be part of *Those Eyes*, *That Mouth* with Grid Iron.

Shane's favourite room is the bathroom. A room providing time to relax and think in tranquillity.

## Hector **office dog**

This is Hector's second production with Grid Iron. His main contribution to the team is barking during important telephone calls, lying under desks and behind office chairs and leaving little presents for the Stage Managers. His favourite room is a living room in Ireland with Mary, Murphy and Martha.

This production is dedicated to Debbie Crewe.  
We miss you badly but we're saving all the  
nicest jobs for your return!

# With thanks:

Mary Doherty, Debbie Crewe, Owen and Bonnie Dudley Edwards, Alison and David Black, Alex Cliff and Steve Gray at Plum Developments, the Plum workmen for all their help, Charlie Robb of Element Engineering, Jo Hughes, Anneka Joy, Stuart Nairn, Richard Bennett, Sheona Hoolachan, Martin Reynolds, Gillian and all at the Fringe Office, Andrew Eaton and Claire Smith at The Scotsman, Malcolm Kennedy and Grace McCabe at City of Edinburgh Council, Tommy Thom at Lothian Fire Brigade, Jaine Lumsden at SAC, Maggie Kinloch and all at QMUC, Antique Church Furnishings, Audio Reproduction, Mr and Mrs Bee, The Better Beverage Company, Camerabase, The Chairwoman, Dan at Desperate Measures, Guardian Newspaper Group, Impress Metal Packaging, Allan K. L. Jackson Antiques & Curios, Loves Auctions Rooms Perth, Gerry Love Pianos, The Nomads Tent, Pitlochry Festival Theatre, The Royal Lyceum Theatre, The Traverse Theatre and everyone who has helped and supported this production.

We give special thanks to the many Edinburgh flat owners who proposed to house us in our hour of need, to everyone who sent messages of support and to the Assembly Rooms for offering to come to our aid.

Two weeks before *Those Eyes, That Mouth* premiered at the Edinburgh Fringe, Grid Iron learned that their first choice of performance venue would not be licensed. On reading of this in The Scotsman, Plum Developments came immediately to our aid with 32 Abercromby Place.

If you are watching the touring production of *Those Eyes, That Mouth* the design has been

based on elements of both the Edinburgh buildings in which it was created.



Plum is an innovative Edinburgh based developer. Plum go that extra mile to provide the ultimate in cutting edge city centre homes. Whether it be classic Georgian space or something more quirky Plum always produce a sympathetic, pragmatic but unique product. Technologically, architecturally and practically the buyer will always be excited.



## Company Statement

Patron: **Christopher Cazenove**

Grid Iron is committed to producing exciting new ensemble work across Scotland in a variety of spaces and locations, with a special commitment to accessibility, entertainment and innovation. We operate a cross-disciplinary, collaborative structure that allows the involvement of artists and production crew from various media at all stages of the creative process. Grid Iron recognises the need for professionalism in business practice, an attitude embodied in the practical and artistic collaboration of producer and director.

### 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

## Friends of Grid Iron

We need more Friends! If you would like to help us with our future adventures please become a Friend of Grid Iron. No donation too small... or too large! If money's not an option you could join our mailing list.

To contact Grid Iron:

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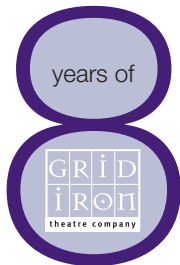
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### Current Friends:

Mary Doherty, Deborah Crewe, Owen and Bonnie Dudley Edwards, Monica and Rob Samson, Niamh Troy, Mary Paulson Ellis, Tony Graham.



Life is never dull with Grid Iron. Since its incorporation in 1995 the company has been on a veritable rollercoaster ride of experiences and a journey which has taken them into the haunted bowels of Edinburgh's historic Royal Mile, ten metres under water in Belfast's River Lagan, to the London Dungeon under the pleasantly dripping toilets of London Bridge Station, to the beautiful old Kirkyard and famous Brig O'Doon of Alloway, and to parks, gardens and playgrounds all over British Isles. On occasion we've even been known to perform in theatres, sometimes even on the stage.

Best Touring Production.

## A brief history of our time:

### 2003

*The Houghmagandie Pack* written and directed by Justin Young. Alloway, Ayrshire. Commissioned by Unique Events as part of the Burns an' a' That Festival.

### 2002

*Variety* written by Douglas Maxwell and directed by Ben Harrison. King's Theatre, Edinburgh. Commissioned by Edinburgh International Festival.

*Fermentation* adapted and directed by Ben Harrison. Briggait Market, Glasgow and Underbelly, Edinburgh.

*Decky Does a Bronco* written by Douglas Maxwell, originally directed by Ben Harrison, re-directed by Janie Abbott. Farmleigh Estate, Phoenix Park, Dublin. Supported by An Draiocht Arts Centre.

### 2001

*Decky Does a Bronco* written by Douglas Maxwell and directed by Ben Harrison. English tour in co-production with The Almeida Theatre. Also British Council Showcase at Edinburgh Fringe, Scottish tour, Cork Festival Fringe and Belfast Festival at Queens. Nominated: TMA/Barclays Stage Awards –

### 2000

*Decky Does a Bronco* Edinburgh Festival Fringe and Scottish Tour. Winner: Stage Award for Acting Excellence – Ensemble, Scotsman Fringe First.

### 1999

*Monumental* written by Anita Sullivan and directed by Ben Harrison. Citizens Theatre, Glasgow.

### 1998

*Gargantua* devised by the Company and directed by Ben Harrison. Edinburgh Festival Fringe. Winner: Scotsman Fringe First. Nominated: Stage Award for Acting Excellence – Ensemble.

*The Bloody Chamber* adapted and directed by Ben Harrison, from the short story by Angela Carter. The London Dungeon and Belfast Festival Fringe.

### 1997

*The Bloody Chamber* Mary King's Close, Edinburgh Festival Fringe and Edinburgh's Hogmanay. Winner:

Grid Iron is a member of the Scottish national theatre community

