



*Hundraaag 1*

FROM SKAGENKAIEN  
TO ENGØYHOLMEN



IMMIGRATION OFFICER AT PORT OF ARRIVAL

Engøyholmen



REGISSØRENS  
NOTATER

# tryst

**Hvor sterk er en båt, hvor sterkt er et fartøy, sammenliknet med de råtne vrakene av våre liv? Yann, *Tryst***

Da vi lette etter et navn på selskapet vår for 14 år siden, kom *Tryst* tidlig opp som et forslag. Vi likte ideen det inneholdt om møtet mellom skuespiller og publikum, som spenningen – som en erotisk tenning – i det forbudte møtet mellom elskere; én av betydningene av ordet *tryst*. Mer generelt betyr det også møtested, og i vår produksjon kretser handlingen rundt ulike typer møter; utroskap, ja, men også møtet mellom mennesket og havet, mellom mannlige venner, mellom venninner, mellom barn og voksen.

**Mitt bryst er som ribbeina av en forlatt båt, og hvert pust er en anstrengelse**  
*Pincher Martin, William Golding*

Vi laget nesten dette stykket to ganger tidligere; første gang langs en nydelig del av en elv som forbinder havnen i Leith med museet for samtidskunst i Edinburgh, andre gang i et forlatt vannverk i den irske byen Cork. Men da vi steg ut av den enkle robåten som binder Engøyholmen sammen med fastlandet, falt vi pladask for dette stedet, dets bevaring av fagkunnskap og forbindelsen mellom land og hav, og skjønte at dette var stedet fra drømmen. Båtene, som hadde vært i bakgrunnen i de forrige utarbeidelsene av *Tryst*, kom nå i forgrunnen.

**Hva er en kvinne som du forlater, og peisbålet og hjemstedet, for å dra av sted med den gamle og grå enkemakeren?**

*Kipling, Harp-Song of the Dane Women*

Handlingen i *Tryst* skjer i et fantasiland i nord. Ikke Skottland eller Norge, Nord-Irland eller England – landene våre medvirkende kommer fra, men et sted med noen av disse landenes typiske trekk, spesielt den tradisjonelle avhengigheten av havet. Sentralt står analysen av familien som en dypt sårbar struktur. Når du har barn, åpner du deg mot et landskap (og sjøbilde) av frykt, så vel som glede. Hvordan ville du reagere om noe skulle tilstøte deg, ditt eget kjøtt og blod? Men også det stadig sterkere presset på både kvinner og menn om å være monogam, kan være enormt, spesielt når barn er involvert. Selv om dette er korrekt, strever vårt samfunn med havet av begjær som både kan utgå fra og flomme og ebbe mot familiens borgmurer. *Tryst* ser også på hvor nær menn og kvinner kan komme som venner uten å krysse over i et seksuelt territorium.

**I sitt De Poenitentia-dekret, snakker biskop Burchard av Worms om en besynderlig erotisk praksis som sendte syndere – naturlig nok – rett i Helvetes gryter: kvinnen førte en levende fisk (en liten en, formoder jeg) inn i sine private deler, og - etter fiskens død - kokte den og ga den til mannen hun begjærte**  
Isabel Allende,

*Aphrodite: A Memoir of the Senses*

Havet er stykkets femte rollefigur. Hun har styrke, er sjalu og mottar offergaver. Dette er vanlige litterære bilder i verdenslitteraturen, fra Evripides til Synge og så videre. Vi har forsøkt å få våre følelser til å jobbe fram dette temaet. Sjømannens dragning mot havet, havets lindring for epileptikeren, gleden det gir et barn, dets erotiske virkning på elskere: alt dette berører vi.

**Hun var som en vakker vannsopp, en fremmed og skinnende gjenstand fra dypet, og hennes lemmer og hennes kjød hadde modenhet som hos en stor sopp. Men det var håret, mer enn noe annet. Det falt i lokker fra hodet som lange gresstrå. Men det var levende, og siden kroppen var treg, tung, stiv, var det blitt en skog av antenner, kjælende, beitende på vannet, floket.**

Alexander Trocchi, *Young Adam*

Hva blir igjen etter en stor tragedie? En flukt inn i ens eget sinn, kanskje, som vi ser i Iona. Et ungdommelig raseri mot familien, mot følelsesløs moral, mot begrensninger, som vi ser i Lyra. En flukt inn i det som er troverdig, det som kan kontrolleres, skjønnheten i en velbygget båt, for eksempel, som vi ser hos Yann. Eller en destruktiv feiring av målbevisst maskulin kraft, en kraft som forsøker å overvinne selve havet (en kamp, som kong Knut oppdaget, dømt til å mislykkes), som vi ser hos Otto.

**Rundt dem, for deres bryllupssang, det samme usynlige orkester spilte videre. Noen ganger brølte vinden med sin dype støy, med et dirrende sinne, og gjentok sine trusler, som med forfinet ondskap, med lave, lange toner som de flyttelikhende tutene fra en ugler.**

**Den store, bunnløse gravene for alle sjøfolk lå nær dem, hvileløs og grådig, slående mot klippene med sine dempede drønn.”Pierre Loti, An Iceland Fisherman**

Vi har lagt *Tryst* til midten av det tjuende århundret. De viktigste kildetekstene; Oscar Wildes *The Fisherman and his Soul*, Alexander Trocchis *Young Adam*, Pierre Lotis herlige og hjerteskjærende *An Iceland Fisherman* og, kanskje den viktigste, William Goldings marerittaktige drukningsbeskrivelse *Pincher Martin*, har alle plassert teksten utenfor det tjuetørste århundret. Men på litt avstand kan vi kanskje se at nøkkelen til vårt samfunns framtid er forståelsen av konsekvensene av det vi gjør mot oss selv og våre familier, og hvordan vi forholder oss til tragedien.

**Det menn kaller kroppens skygge er ikke skyggen av kroppen, men skyggen av sjelen. Stå på stranden med ryggen mot månen, og fjern skyggen fra rundt føttene dine, som er sjelens kropp. Befal din sjel om å forlate deg, og den vil gjøre det.** *The Witch, in The Fisherman and His Soul, by Oscar Wilde*

## BEN HARRISON

**How strong is a boat, how strong is a craft, compared to the rotten wreck of our lives? Yann, *Tryst***

When searching for a name to call our company nearly fourteen years ago, *Tryst* was one of the early suggestions. We liked the idea it contained of the encounter between actor and audience as having the power, the erotic charge even, of the illicit encounter between lovers, one of the meanings of the word ‘tryst’. It also, more generally, means ‘meeting place’, and so in our production the piece is centred around various types of meeting: adulterous liaisons yes but also the meeting between human and sea, between male friends, between female friends, between child and adult.

**My chest is like the ribs of a derelict boat and every breath is an effort.** *Pincher Martin, William Golding*

We nearly created this piece twice before, once along a beautiful stretch of river that links the port of Leith to the Gallery of Modern Art in Edinburgh; the second time in an abandoned waterworks in Cork, Ireland. But when we disembarked from the small rowing boat that links Engøyholmen island with the mainland, we fell in love with the place and with its sense of ongoing craftsmanship and connection with land and sea and realised this was the dream site. Boats, which had been in the background of the previous conceptualisations of *Tryst*, moved to the foreground.

# tryst

**What is a woman that you forsake her, And the hearth-fire and the home-aker? To go with the old grey Widow-mace? Kipling, *Harp-Song of the Dane Women***

*Tryst* takes place in an imaginary land, but definitely a northern land. Not Scotland, Norway, Northern Ireland or England, the countries our performers come from, but a place with some of those countries’ characteristics, particularly their traditional reliance on the sea. At its core is an analysis of the family as a profoundly vulnerable structure. When you have children you open yourself to a landscape (and seascape) of fear, as well as joy. How would you cope if anything happened to them, your flesh and blood? Also, and increasingly, the pressure to be monogamous, for both men and women, can be enormous, especially once children are involved, and although this is of course only proper, our society struggles with the sea of desire that can both emanate from and ebb and flow against the castle of the family. *Tryst* also looks at how close men and women can be as friends without crossing into sexual territory.

**In his *De Poenitentia Decretorum*, Bishop Burchard of Worms speaks of a curious erotic practice that sent sinners – it goes without saying – straight to the cauldrons of hell: the woman introduced a live fish (small, I suppose) into her private parts and, after it died, cooked it and fed it to the man of her desire.**

Isabel Allende,  
*Aphrodite: A Memoir of the Senses*

The sea is a major character in the piece. She has strength, is jealous, is owed sacrifice. This is a common trope in world literature from Euripides to Synge and beyond, and we have tried to bring our own sensibilities to bear on this subject. The allure of the sea for the fisherman, the balm of the sea for the epileptic, the joy of the sea for a child, the eroticism of the sea for lovers: all these are touched on.

**She was like some beautiful white water-fungus, a strange shining thing come up from the depths, and her limbs and her flesh had the ripeness and maturity of a large mushroom. But it was the hair more than anything. It stranded away from the head like long grasses. Only it was alive, and because the body was slow, heavy, torpid, it had become a forest of antennae, caressing, feeding on the water, intricately.**

Alexander Trocchi, *Young Adam*

After great tragedy, what remains? A retreat into solipsism, perhaps, as we find in Iona's character. A punkish rage against the family, against senseless morality, against restriction, as we find in Lyra's character. A retreat into what is trustworthy, what is controllable, the beauty of a well-made boat, for example, as we find with Yann. Or a destructive celebration of single-minded male power, a power that seeks to defeat even the ocean (a project, as King Canute discovered, doomed to failure), as we find with Otto.

**Around them, for their wedding hymn, the same invisible orchestra played on... At times the wind bellowed out in its deep noise, with a tremolo of rage; and again repeated its threats, as if with refined**

**cruelty, in low sustained tones, flute-like as the hoot of an owl. The broad, fathomless grave of all sailors lay nigh to them, restless and ravenous, drumming against the cliffs with its muffled boom.**  
Pierre Loti, *An Iceland Fisherman*

We have placed *Tryst* a few decades back, in the mid-twentieth century. The key source texts, Oscar Wilde's *The Fisherman and his Soul*, Alexander Trocchi's *Young Adam*, Pierre Loti's superb and heartbreaking *An Iceland Fisherman* and, perhaps above all, William Golding's nightmare vision of drowning, *Pincher Martin*, have all placed the text away from the 21st century. But perhaps with a little distance we can see that the key to our future as a society is the realisation of the effects of what we do to ourselves, and to our families, and how we deal with tragedy.

**What men call the shadow of the body is not the shadow of the body, but is the body of the soul. Stand on the sea-shore with thy back to the moon, and cut away from around thy feet thy shadow, which is thy soul's body, and bid thy soul leave thee, and it will do so.** *The Witch, in The Fisherman and His Soul, by Oscar Wilde*

## BEN HARRISON

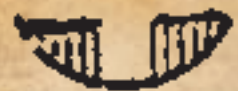
### Cast

Nicola Harrison (Iona)  
David Ireland (Otto)  
Iain Parker (Yann)  
Kjersti Botn Sandal (Lyra)  
Conrad Ivitsky Molleson (Musician)

### Crew

Writer / Director	Ben Harrison
Producer	Judith Doherty
Set/Costume Designer	Becky Minto
Composer/Sound Designer	Conrad Ivitsky Molleson
Lighting Designer	Paul Claydon
Dramaturg	Zinnie Harris
Production Manager	Fiona Fraser
Project Co-ordinator	Anne-Kristin Saether (Stavanger2008)
Technical Manager	David Graham
Stage Manager	Mickey Graham
Stage Manager	Laura Edwards
Sound Engineer	Fergus Lockie
Design Assistant	Lynsay Key
Costume Assistant	Rachel Caunt
Costume Assistant	Ruth Webster
Production Electrician	Mhairhi Burton
Boat Captains	Curtiss Anderson & Torstein Randa
Assistant Stage Manager	Øyvind Havåg
Front of House	Stavanger2008 Volunteers
Finance & Development Officer	Deborah Crewe
Acting General Manager	Joan Birse
Print Design	Emma Quinn

## CAST & CREW



**NICOLA HARRISON IONA**

Nicola har følgende erfaring fra teater: De uovervunne, Stellar Quines, UK & NYC, Glassmenasjeriet, Edinburgh Lyceum, Once Upon a Dragon, Grid Iron, Snøhvit, Tall Stories, Broadway; turnè i USA og Storbritannia, Kong Arthur, Kjærlighetsbarnet, Red Shift, The Last Valentine, Almedia. TV/film Control, regissør Anton Corbijn, Medea, BBC regissør Fiona Shaw.

**NICOLA HARRISON IONA**

In theatre Nicola has worked in: *The Unconquered*, Stellar Quines, UK & NYC; *The Glass Menagerie*, Edinburgh Lyceum; *Once Upon a Dragon*, Grid Iron; *Snow White*, Tall Stories, Broadway, US & UK tour; *King Arthur*, *The Love Child*, Red Shift; *The Last Valentine*, Almeida. In TV/Film: *Control*, Director Anton Corbijn; *Medea*, BBC, director Fiona Shaw.

**DAVID IRELAND OTTO**

David er fra Belfast i Nord-Irland. Han har tidligere jobbet med Grid Iron på følgende oppsetninger: *Decky Does a Bronco* og *Variety*. Han har jobbet på mange ulike teatre i England og Irland, som for eksempel Royal Shakespeare Company, Dundee Rep, Traverse Theatre Edinburgh, Citizens' Theatre Glasgow, Edinburgh Lyceum og Royal Exchange Manchester.

**DAVID IRELAND OTTO**

David is from Belfast, Northern Ireland. Previous work with Grid Iron: *Decky Does a Bronco* and *Variety*. He has worked at many theatres throughout Britain and Ireland including the Royal Shakespeare Company, Dundee Rep, the Traverse Theatre Edinburgh, the Citizens' Theatre Glasgow, the Royal Lyceum Edinburgh and the Royal Exchange Manchester.

**IAIN PARKER YANN**

Iain er fra Edinburgh, men fikk sin utdanning i Wales. Han har arbeidet mange steder i England og gleder seg svært til å komme til Norge. Hans teater-meritter består av blant annet: Edderkoppkvinnens kyss, Claw og *She Stoops to Conquer*. Han er også i følgende fjernsynsproduksjoner: *Junk*, *The Bill*, *Taggart* og *Landsbylegane*. Iain er også utdannet båtbygger.

**IAIN PARKER YANN**

Iain comes from Edinburgh but trained in Wales. He has worked extensively in Britain and is extremely excited about appearing in Norway. His theatre credits include: *Kiss of the Spiderwoman*, *Claw* and *She Stoops to Conquer* and television appearances include *Junk*, *The Bill*, *Taggart* and *Peak Practice*. Iain is also a qualified boatbuilder.

**KJERSTI BOTN SANDAL LYRA**

Kjersti var ferdig på Statens Teaterhøgskole i 2001. Hun har etter dette hatt ulike roller som Solveig i Robert Wilsons forestilling om Peer Gynt, Grace i *Dogville* og hun har vunnet Heddaprisen for beste kvinnelige skuespiller i 2008 for rollen som Anna i "Karl og Anna" på Rogaland Teater.

**KJERSTI BOTN SANDAL LYRA**

Graduated from Statens Teaterhøgskole, in 2001. Has done several parts such as Solveig in Robert Wilson's production of *Peer Gynt*, Grace in *Dogville*, and won a Hedda award for best leading actress 2008, as Anna in *Karl and Anna* at Rogaland Teater.

**CONRAD IVITSKY MOLLESON KOMPONIST- OG LYDDESIGNER**

Musikken gir Conrad et levebrød, en livsstil og en evig utfordring. Før han startet samarbeidet med Grid Iron, jobbet han ved universitetet i Edinburgh, hvor han lagde lyder fra Nordlyset på Svalbard ([soniclights.co.uk](http://soniclights.co.uk)). For kort tid siden hadde han gleden av å spille i Norge sammen med Annbjørg Lien fra gruppen String Sisters sammen med *Unusual Suspects* og *Catriona Macdonald*.

**CONRAD IVITSKY MOLLESON COMPOSER & SOUND DESIGNER**

Music offers Conrad a livelihood, a lifestyle, and always a challenge. Prior to joining Grid Iron, he spent his time at Edinburgh University creating sounds from the Aurora of Svalbard ([soniclights.co.uk](http://soniclights.co.uk)). More recently he's had the great pleasure of playing in Norway with Annbjørg Lien of String Sisters, with the *Unusual Suspects* and *Catriona Macdonald*.



Photo: Eamonn McGoldrick



Photo: Eamonn McGoldrick

# CREW

## **BEN HARRISON** SKRIBENT OG REGISØR

Ben er assisterende programdirektør i Grid Iron. Hans siste arbeider er: *The Tailor of Inverness* for Dogstar og Yarn, *Once Upon a Dragon, Roam, The Devil's Larder and Those Eyes, That Mouth* (alle for Grid Iron). Han har undervist og regissert i Libanon, Jordan, Sør-Afrika, Irland, England, Skottland og Nederland. For mer informasjon: [www.benharrison.info](http://www.benharrison.info)

## **BEN HARRISON** WRITER AND DIRECTOR

Ben is Co-Artistic Director of Grid Iron. Recent work includes *The Tailor of Inverness* for Dogstar and Yarn, *Once Upon a Dragon, Roam, The Devil's Larder and Those Eyes, That Mouth* (all Grid Iron). He has taught and directed in Lebanon, Jordan, South Africa, Ireland, New Zealand, England, Scotland, Portugal and Holland. Further information: [www.benharrison.info](http://www.benharrison.info)

## **JUDITH DOHERTY** PRODUSENT

Judith er produsent, direktør og assisterende programdirektør i Grid Iron. Hun har siden 2000 vært styremedlem i Edinburgh-festivalen Fringe og hun har siden 2004 vært styremedlem i styret for det uavhengige teaterrådet. Hun har også vært spesialrådgiver for det skotske kulturrådet.

## **JUDITH DOHERTY** PRODUCER

Judith is the Producer, Chief Executive and Co-Artistic Director of Grid Iron. Since 2000 she has been a member of the Board of Directors of the Edinburgh Festival Fringe and, since 2004, the Board of the Independent Theatre Council. She has also served as a Specialist Advisor to the Scottish Arts Council.

## **BECKY MINTO** KOSTYME- OG KULISSEDESIGNER

Hun har arbeidet for Grid Iron på følgende produksjoner: *Once Upon a Dragon, Fierce, The Houghmagandie Pack*. Hun har arbeidet for mange teatre som det skotske nasjonalteatret, Royal Lyceum, Edinburgh. Hun ble av CATS nominert til prisen for beste design for *Emperor's New Kilt, Wee Stories/NTS 2008, Lost Ones, Vanishing Point 2005* og MEN-prisen for *Drenched, Boilerhouse*.

## **BECKY MINTO** SET AND COSTUME DESIGN

Previous productions for Grid Iron; *Once Upon a Dragon, Fierce, The Houghmagandie Pack*. She has worked for numerous theatre companies including National Theatre of Scotland and Royal Lyceum, Edinburgh. She was nominated for Best Design at CATS Awards for the *Emperor's New Kilt, Wee Stories/NTS 2008; Lost Ones, Vanishing Point 2005* and MEN Awards for *Drenched, Boilerhouse*.

### **PAUL CLAYDON LYSDESIGNER**

Paul studerte ved Queen Margaret University College og har jobbet med et vidt spekter av teater og arrangement i Skottland de siste ti årene. Han er nå sjef for lys på The National Theatre of Scotland. Han har tidligere hatt ansvar for lysdesign på følgende produksjoner: *Yarn*, *Once Upon a Dragon*, *Roam*, *Devils Larder*, *Fierce* (Grid Iron), *Aalst*, *Project Macbeth*, *Elgin Macbeth* (NTS).

### **PAUL CLAYDON LIGHTING DESIGN**

Paul trained at Queen Margaret University College and has worked on a wide variety of theatre and events in Scotland for the last ten years. He is currently Head of Lighting for The National Theatre of Scotland. Previous lighting designs; *Yarn*, *Once Upon a Dragon*, *Roam*, *The Devil's Larder*, *Fierce* (Grid Iron), *Aalst*, *Project Macbeth*, *Elgin Macbeth* (NTS).

---

### **FIONA FRASER PRODUKSJONSSJEF**

Fi har arbeidet med mange skotske teaterselskaper både i England og internasjonalt, senest med The National Theatre of Scotland, Vox Motus og Stellar Quines. Fi har vært produksjonssjef for Grid Iron siden 2002 og *Tryst* er hennes tiende produksjon for dem.

### **FIONA FRASER PRODUCTION MANAGER**

Fi has worked with many Scottish theatre companies both in the UK and internationally, most recently The National Theatre of Scotland, Vox Motus and Stellar Quines. Fi has production managed for Grid Iron since 2002 and *Tryst* is her 10th production with them.

---

### **ANNE – KRISTIN SÆTHER PRODUKSJONSKOORDINATOR**

Anne – K. jobber som prosjektrådgiver i Stavanger2008. Hun har permisjon fra Stavanger kommune, hvor hun jobber som rådgiver. Anne – K. har tidligere jobbet som kultursjef i Bjerkreim og Rennesøy kommuner.

### **ANNE – KRISTIN SÆTHER PRODUCTION CO-ORDINATOR**

Anne – K. Sæther works as a Project Advisor for Stavanger2008 and she will go back to work for Stavanger City where she works as an Advisor. Anne – K. has previously worked as Head of Culture in the municipalities of Bjerkreim and Rennesøy.

### **DAVID GRAHAM TEKNISK SJEF**

David var ferdig med sin utdanning (BA) i teknikk og produksjon fra RSAMD i 2004. Han er interessert i stedsspesifikt teater og arrangement. Tidligere arbeider er: *Yarn* for Grid Iron, i Dundee and *Black Watch* med the National Theatre of Scotland, i Scotland og USA. David har akkurat avsluttet sitt arbeid med sin andre Edinburgh Fringe-festivalen som assisterende teknisk sjef for Underbelly.

### **DAVID GRAHAM TECHNICAL MANAGER**

David qualified in 2004 with a BA in Technical and Production Arts from RSAMD. With an interest in site specific theatre and events, previous work includes; *Yarn* with Grid Iron, in Dundee, and *Black Watch* with the National Theatre of Scotland, in Scotland and the US. David has just completed his second Edinburgh Fringe as the Deputy Technical Manager for Underbelly.

---

### **MICKEY GRAHAM SCENESJEF**

Mickey har jobbet på mange av Grid Iron sine forestillinger. Han har også jobbet for the National Theatre of Scotland, The Gaelic Arts Agency, Stellar Quines, Mull Theatre Company, Catherine Wheels, Benchours, Traverse, Wee Stories, The MacRobert Arts Centre, Boilerhouse og Edinburgh International Festival, New Perspectives, The Bush Theatre og The Lyric Theatre, Hammersmith.

### **MICKEY GRAHAM STAGE MANAGER**

Mickey has worked on many Grid Iron shows. He has also worked for National Theatre of Scotland, The Gaelic Arts Agency, Stellar Quines, Mull Theatre Company, Catherine Wheels, Benchours, Traverse, Wee Stories, The MacRobert Arts Centre, Boilerhouse and Edinburgh International Festival, New Perspectives, The Bush Theatre and The Lyric Theatre, Hammersmith.

---

### **LAURA EDWARDS SCENESJEF**

Laura har samarbeidet med Grid Iron siden 2002. Prosjektene hun har jobbet på er: *The Devil's Larder*; *Those Eyes*, *That Mouth* i Beirut; *Roam* på Edinburgh Airport og *Once Upon a Dragon*. Hun var også Show Caller på kulturhovedstaden Liverpool sin åpningsseremoni og gleder seg til å reise til Norge som en del av Stavanger2008.

### **LAURA EDWARDS STAGE MANAGER**

Laura has worked with Grid Iron since 2002. Projects include *The Devil's Larder*, *Those Eyes*, *That Mouth* in Beirut, *Roam* at Edinburgh Airport and *Once Upon a Dragon*. She was also Show Caller for the Liverpool Capital of Culture Opening ceremony and is looking forward to travelling to Norway as part of Stavanger2008.

### **FERGUS LOCKIE LYDINGENØR**

Fergus er utdannet ved Queen Margaret University innen fagene scenearbeid og teaterproduksjon. Han arbeidet tidligere for BBG, med ansvar for lyd på alt fra selskapsarrangement til rock and roll. Han jobber nå som frilanser og har blant annet jobbet med Gilded Balloon Production og Grid Iron.

### **FERGUS LOCKIE SOUND ENGINEER**

Fergus trained at Queen Margaret University in Stage Management and Theatre Production, specialising in sound. He worked full time for BBG, sound engineering everything from corporate events to rock and roll. He is now a freelance sound engineer and has worked for Gilded Balloon Productions and Grid Iron amongst others.

---

### **LYNSAY KEY DESIGNASSISTENT**

Lynsey har sin utdanning i tegning fra Duncan of Jordanstone College for kunst og design, og hun har videreutdanning i teaterdesign fra Royal Welsh College for musikk og drama. Som frilanser innen design og tegning, har hun jobbet med National Theatre of Scotland, Wee Stories og Dundee Rep Theatre.

### **LYNSAY KEY DESIGN ASSISTANT**

Lynsay has a First Class Honours in Illustration from Duncan of Jordanstone College of Art & Design and a Post Graduate Diploma in Theatre Design from the Royal Welsh College of Music and Drama. A freelance Designer/Illustrator, she has worked with National Theatre of Scotland, Wee Stories and Dundee Rep Theatre.

---

### **RACHEL CAUNT KOSTYMEASSISTENT**

Rachel studerte mote, styling og fotografi på London College of Fashion, og spesialiserte seg i reklametegning. Deretter jobbet hun som lærling hos Southwark Arts Council, hvor hun kombinerte dette med å jobbe for designeren Margaret Howell og tok andre frilans-oppdrag. Hun har jobbet som assistent for kulissedesigner Shona Heath på fotooppdrag for britiske Vogue.

### **RACHEL CAUNT COSTUME ASSISTANT**

Rachel studied Fashion Styling and Photography at London College of Fashion specialising in Art Direction. After graduation she did an internship with Southwark Arts Council then combined working with designer Margaret Howell and freelance jobs, which included assisting set designer Shona Heath on a photoshoot for British Vogue.

### **RUTH WEBSTER KOSTYMEASSISTENT**

Etter eksamen i forestillingskostyme fikk Ruth stipend til å ta en Mastergrad ved ECA, hvor hun tok eksamen i 2008. Ruth arbeider nå som kostymeassistent for fjernsyn og teater i Skottland, og som spesialdesigner. Hun lager også kostymer på bestilling.

### **RUTH WEBSTER COSTUME ASSISTANT**

After graduating with a first class honours in Performance costume, Ruth was nominated for full funding to attend ECA's Master's course, which she graduated with distinction in 2008. Ruth now works as a costume assistant for television and theatre in Scotland and as a specialist designer and maker by commission.

---

### **MHAIRHI BURTON PRODUKSJONSELEKTRIKER**

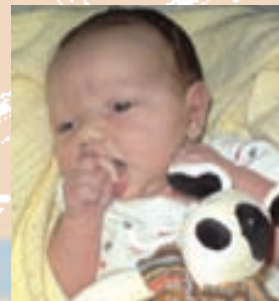
Mhairhi er en frilanser som holder til i Glasgow i Skottland. Hun har jobbet for ulike kulturinstitusjoner, som for eksempel Scottish Ballet, Scottish Opera, det skotske nasjonalteateret og Edinburgh International Festival. Hun gleder seg til å jobbe med Grid Iron for første gang, og til oppholdet i Norge.

### **MHAIRHI BURTON PRODUCTION ELECTRICIAN**

Mhairhi is freelance and based in Glasgow, Scotland. She has worked for many companies over the years including Scottish Ballet, Scottish Opera, National Theatre of Scotland and The Edinburgh International Festival. She is delighted to be working for Grid Iron - and visiting Norway - for the first time.

---

We would like to welcome Lilah Jane Watson, the latest addition to the Grid Iron family!





Den europeiske kulturhovedstaden **Stavanger2008** ville lage et program som skuet utover. Vår overordnede visjon OPEN PORT forpliktet oss til å jobbe med nye ideer og et bredt perspektiv, men den slo også fast at vi skulle rette blikket og tankene langt ut over kysten av Norge. Blant våre store internasjonale prosjekter begynte vi å bygge prosjektet Nordsjøen, som utforsker båndene mellom Skottland og Norge: arven, ja, men også dagens stemmer innen fortelling, musikk, bildekunst, film, litteratur – og teater. Hvem var da bedre egnet til å skape et nytt verk enn Grid Iron Theatre – gode samarbeidspartnere, store tenkere, flinke til å gripe mulighetene. Vi viste dem vannet, det gamle båtbyggeriet, havnen, den pulserende byen....og de la av sted, inn i en verden av ord, sanger og drømmer. Nå ser vi fram til *Tryst* – mens høstdisen henger over båtbyggeriet på Engøyholmen. Båtene venter, og skuespillerne blander tanker med trelukt, sagblad og klukkende bølger. Våre ører og øyner venter.....

**Mary Miller, Direktør, Stavanger2008**

**Stavanger2008**, European Capital of Culture was determined to create a programme which looked outwards. Our overall vision, OPEN PORT, made a commitment to working with new ideas and a wide perspective, but also dictated that we would turn our eyes and minds way beyond Norwegian shores. So, amongst our international major ventures, we began to build The North Sea project, exploring the links between Scotland and Norway: heritage, yes, but also the voices of the present, in storytelling, music, visual art, film, literature – and theatre. Who better, then, to create a new work than Grid Iron – great collaborators, great thinkers, great seizers of opportunities. We showed them the water, the old wooden boatyards, the harbour, the vibrant, twinkling city ... and they were off, away into a world of words and songs and dreams. Now, we eagerly await *Tryst* – an autumnal mist hangs over Engøyholmen boatyard, the boats are waiting, and actors mingle thoughts with wood scents, saws and lapping waves. Our ears and eyes are waiting.....

**Mary Miller, Director Stavanger 2008**



ENGØYHOLMEN OG NATVIGS MINDE ER TO SMÅ HOLMER I STAVANGERS KULTURHISTORISKE HAVNELANDSKAP. HER HAR VI BEVART NOEN AV DE SISTE SJØHUSMILJØENE I STAVANGER.

DET ER LIV I DE TRADISJONELLE HUSENE OG BÅTENE, SOM ER RESTAURERT OG DRIVES AV STIFTELSEN ENGØYHOLMEN KYSTKULTURSENTER. ALL VÅR VIRKSOMHET ER BASERT PÅ Å INTEGRERE BARN, UNGE OG VOKSNE SOM ØNSKER EN NY START, UTFORDRINGER ELLER ALTERNATIVE OG OMSORGSFULLE OMGIVELSER.

PASSASJERFERGA HUNDVAAG I KAN LEIES FOR KORTE OG LANGE KULTURTURER. KYSTKULTURSENTERET ER ÅPENT FOR PUBLIKUM ETTER AVTALE.

FOR MER INFORMASJON OG BESTILLING SE [www.engoyholmen.no](http://www.engoyholmen.no) eller kontakt oss på telefon 51548466, eller [e-post@engoyholmen.no](mailto:e-post@engoyholmen.no)  
*God bussforbindelse*

Engøyholmen Coastal Culture Centre and Natvigs Minde are two small islands in Stavanger's historical harbour landscape. The activities reflect the maritime heritage of the Rogaland coast, wooden boat building and restoration and maintenance on the veteran vessels HUNDVAAG 1 and NØKK. All our activities are built on integrating kids, young people and grownups that are in need of a new start, challenges, or alternative and caring social surroundings.

The coastal culture centre is open for visitors on request. The passenger ferry HUNDVAAG I can be hired for cultural voyages.

Please dial 51 54 84 66, have a look at [www.engoyholmen.no](http://www.engoyholmen.no) or send a request to [post@engoyholmen.no](mailto:post@engoyholmen.no)

*It is easy to reach us by bus.*



Year 2007

Name of production **Once Upon a Dragon**

Performed in Cammo Estate, Edinburgh, as part of the Bank of Scotland Children's International Theatre Festival.

**"a real theatrical tour-de-force...every scene contains moments that catch the breath with the same visual and aural magic..."** *The Scotsman*



Year 2006

Name of production **Roam**

Awards **Critics Awards for Theatre in Scotland – Best Production, Best Technical Presentation and Best Ensemble, Arts and Business (UK) Community Award & Ogilvy Arts and Business Award, Arts and Business (Scotland) New or Returning Sponsor Award**

Performed in BAA Edinburgh International Airport, in co-production with the National Theatre of Scotland, this was the first time anywhere in the world a full-scale promenade theatre production was allowed to take place in both the landside and airside passenger areas of a working airport.

**"The sharpness with which this show identifies the airport as one of the key points of postmodern issues of identity, entitlement and belonging are played out – matched by Grid Iron's sheer practical genius in weaving its drama through the structures and spaces of an airport – make this vital and important 21st-century theatre"** *The Scotsman*

**"In a class of its own for site-specific work, Roam is a sensational experience"** *The Herald*



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 Debenham's department store, Edinburgh. Commissioned by Cork 2005 European Capital of Culture.

**"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*

**"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 Awards for Theatre in Scotland – Best Music, Herald Devil, TMA Awards – nominated Best Musical**

Performed on stage for Scottish tour  
“**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*

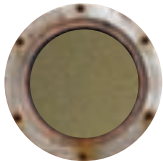


Year **2004**

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 & Theatre Workshop, Amman, Jordan. This was the first ever site-specific production to be created in Jordan. Performed in promenade in the King Hussein Cancer Centre.



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 Awards 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*  
“**this is contemporary theatre at its very best**” *Scotland on Sunday*



Year **2003**

Name of production **The Houghmagandie Pack**

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**

“**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 – a co-production with Edinburgh International Festival**

“**...one of the most heart-breaking elegies to emanate from Scotland for some time. Ben Harrison’s production is ambitiously and exquisitely realised**” *The Herald*



Year **2002**

Name of production **Fermentation**

Performed in **The Briggait Market, Glasgow and The Underbelly, Edinburgh**

“**In another thrillingly intelligent 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 and, in 2002, Cork Fringe Festival.

“**Utterly convincing and utterly brilliant – I’d run away and join Grid Iron tomorrow**” *Irish Times*  
“**Theatre that effortlessly breathes straight from the heart**” *The Times*  
One of the Observer’s top 10 theatre events of 2002



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)

**“a rich, fruitily, gorgeous, uninhibited celebration of the senses, greedily gastronomic, pungently scatological, and filthily or lusciously 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  
One of The Scotsman's Top 20 Scottish Theatre Events of all time.

Performed in Mary King's Close, Edinburgh in 1997 and in The London Dungeon and 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*

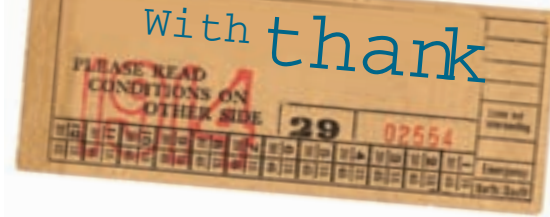
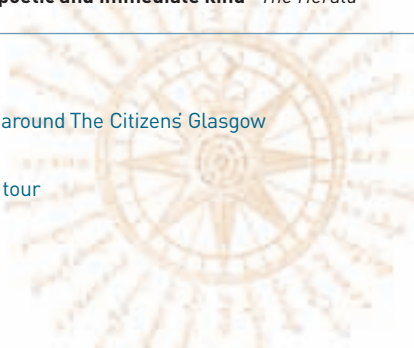
Other Productions

**Monumental** 1999

Performed in promenade in and around The Citizens' Glasgow

**Clearance** 1996

Performed on stage for Scottish tour



All at Engøyholmen, especially Ketil Thu and Halvor Fottland; Hanne Tomta and Anne Marthe Strand from Rogaland Theatre; Lillian from Åmøy Fjordferie; Marks and Spencer; Black Light; National Theatre of Scotland; DM Audio, Shorts Self Drive, Dalkeith; Big House Events; Catriona Macdonald, Jenny Gardner and Marie Campbell for music, Henrik Ekeus and Barney Strachan for mastering and Ben Ivitsky; The Tron Theatre Glasgow; Loch Fyne Restaurants; Eddie's Seafood Market; Frontier Forestry Ltd; Henderson's Art Shop; www.Situponseats.co.uk, Owen Dudley Edwards, Ruth Robertson at Edinburgh International Trade, Davies Turner Air Cargo and Emma, Andy, Ollie and Amy Quinn.

Grid Iron would like to give special thanks to everyone at Stavanger2008, not least Mary Miller for inviting us, Angela Wrapson for curating the North Sea Project and Anne-Kristin Saether (Project Co-ordinator) for looking after us so well but also Odd Halstensen, Knud Helge Robberstad, Stig Rasmussen, Maren Jacobsen, Anne Dorthe Sunde and the volunteers, Lisa Årstad, Vigdis Ofte and Stein Torjusen as well as everyone else in the organisation who we haven't met directly but we know have helped bring us to Norway.

If you would like further information about Grid Iron please log on to our website

**www.gridiron.org.uk**

or contact us at

**Grid Iron**

**85 East Claremont Street**

**Edinburgh EH7 4HU**

T **0131 558 1879**

F **0131 558 8048**

E **jude@gridiron.org.uk**

Patrons: Christopher Cazenove, Jim Haynes, Emma Quinn

Board: David Black, Deborah Crewe, Judith Doherty,

Ben Harrison, Kath Mainland and Neil Weir.





THE GOOD SHIP

ORID IRON