



yarn

A co-production between
Dundee Rep Ensemble and Grid Iron.
Devised by Ben Harrison and the Company.

director's note

'I came from a family of repairers. The spider is a repairer. If you bash into the web of a spider, she doesn't get mad. She weaves and repairs it.'
Louise Bourgeois

Our language, in common with many other languages, is so infused with the imagery of cloth, weaving, spinning and clothing that it seemed logical to link the idea of yarn as a story and yarn as a thread that would connect those stories. Even the word text comes from the Latin stem 'textere', to weave. I can't prove it, but I'm sure that the use of the word yarn to describe stories derives from the practice of tale-telling by the fireside as the mother of the house (and spinner of yarns, whether from flax or fleece) told stories. The brothers Grimm heard many of the source texts for their stories from an elderly woman who was a spinner. The English language seems almost obsessed with cloth in its metaphors and phrases: 'my nerves are frayed', 'I've lost the thread', 'yer rippin' ma knittin', 'can we spin that out a bit longer?' And there are many spinners associated in ancient myths, from Norse to Greek; the latter has the Three Fates: Clotho, who spins the thread of Life, Lachesis who measures it and Atropos who cuts it. They have become one of several structuring devices in *Yarn*.

'I'm spinning out the thread, teasing out the yarn with my fingers, gentle, strong, the thread of life, do you see it flowing out from my fingers, a river, a swell, a sea of life and vitality.' Clorrie, *Yarn*

In this productivity of cloth and stories, women predominate. I was intrigued by the power of the Dundee weavers and spinners, their cultural dominance in the city, and the hapless fate of their husbands, the 'kettlebilers' who in an early

example of switched gender-roles in western society, had to stay at home and look after the children, a task for which they seemed culturally and socially ill-suited, and one can hardly blame them. In thinking of the original spinner and weaver, the spider, I was drawn to the work of the ninety-six year old artist Louise Bourgeois, who is fascinated both by them, and with clothes as the emotional record and repository of human life.

'Clothing is a metaphor for the years that pass. For me fashion is the experience of living in this dress, in these shoes... You can retell your life and remember your life by the shape, weight, colour, and smell of those clothes in your closet. They are like the weather, the ocean-changing all the time.' Louise Bourgeois

Her astonishing recent retrospective at Tate Modern shows that over a working life of nearly 80 years she has returned obsessively to the same themes, the spider (representing her mother), clothes, spinning and weaving. Her parents were tapestry repairers and this notion of repair, of actually making or re-making something (rather than throwing it away-very tempting if it has only cost you £2.99 at H&M) is attractive. As is the idea that the means of production stay visible to the consumer, rather than being hidden away on the other side of the world. There is a huge resurgence in the West in the cottage industries of handmade weaving, knitting and spinning.

I'm not however in any way glorifying the days of the jute mills, where children as young as 5 worked to clean the machines, where women young and old worked 16 hour days on low wages in a deafening storm of production. In fact the horror of cheap and exploited labour has of course just moved 10 hours flying time away to countries like India, who at the last count had 50m children working in major industries, chief among them garment manufacture.

'Often have I turned into their Old-Clothes Market to worship. With awe-struck heart I walk through that Monmouth Street, with its empty Suits, as through a Sanhedrim of stainless Ghosts. Silent are they, but expressive in their silence: the past witnesses and instruments of Woe and Joy, of Passions, Virtues, Crimes, and all the fathomless tumult of Good and Evil in the Prison called Life. Friends! Trust not the heart of that man for whom Old Clothes are not venerable.'

Thomas Carlyle, *Sartor Resartus*

Taking my cue from Louise Bourgeois and from Thomas Carlyle's 'crazy and dazzling' 'philosophy of clothes' written in 1833, *Sartor Resartus* (or *The Tailor Re-tailored*) I wanted to explore the emotional and political connections between clothing and the human being. I like what Vivienne Westwood says about clothes: 'I am not interested in tailoring, but in the push and pull of the garment against the human body.' Clothes do push and pull you, in often unexpected ways. Especially, I think, across the boundary between childhood and adulthood. So we look at the clothes that long-gone relatives have left behind for us, we look at forbidden encounters inextricably bound up with the politics of clothes and of how much of the body is allowed to be shown.

'Clothes maketh the man, my boy. And this firm does what it can to manufacture a strong, upstanding race, to mould, to tease into the correct moral shape. What energy and correctness there is in a snugly-fitting collar, Mr. McGregor! What rectitude in a square-cut suit jacket and what rigor in the correct hang of a trouser! A sloppy tie betrays a sloppy mind. A smart uniform sets forth a strong army.'

Mr McManus, *Yarn*

As we are working in a Victorian site, there is a certain Victorian theme threading its way throughout, the sense that we still live in a post-Victorian age where shame and prudery can rear its ugly head, living on in such seemingly innocent shreds of cloth as the smartly-buttoned collar and tie. It was an age, too, when rivalry between, for example, sisters could be fought out through the language of clothes, when the trousseau, and the man attached to it, could mean the difference between a potentially fulfilled life, with children, and spinsterhood.

'My mother tried to create little, little clothes for me that I hated. I still have them. I'm going to make a sculpture out of them. And the exorcism will be completed.' Louise Bourgeois

As we developed the production, the group and I decided that only clothes that had a resonance greater than themselves could be admitted – thus the production is structured around the cultural and political icons of the collar, the burka, the white wedding dress, the bikini, among others. When Jack Straw opened the Pandora's Box on the issue of the burka a couple of years ago, it seemed for a few days as if the country had gone into a kind of paroxysm of irrationality. To gain a more interesting perspective on the issue, we went to stories from the East, not West. We went East as well for material related to the little hands who actually create the clothing we all wear, a system we are all complicit in.

'I am contained in the clothes you wear. My labour covers you.' Amitosh, *Yarn*

But overwhelmingly, clothing, weaving and spinning are personal, not political. Clothes release huge feelings: anger, envy, lust, profound regret. And clothes contain in them not just the shape of the wearer, but a document in the unfolding history of a person's life. They also contain the impressions of the hands of the other people who have touched those clothes, perhaps yearning for the body living and breathing beneath them.

Ben Harrison

james brining

Artistic Director, Dundee Rep

It has been an aspiration of Dundee Rep to create a piece of work with the Ensemble outwith the building for a number of years. The power and intensity of Grid Iron's work over the last 10 years made working with the company an appetizing prospect. Both companies were keen to bring their particular qualities together as we felt that the blend of the Rep's actors with the expertise and vision of Ben Harrison, Jude Doherty and their brilliant collaborators should make for a unique and unforgettable experience for our audience.

About 18 months ago, having decided to work together, Ben conducted a number of workshops with the Ensemble, exploring possible themes and narratives whilst simultaneously researching potential spaces in which to perform the show. We determined to find a building with a connection to Dundee's history of weaving, not so much to explore the jute industry, rather to investigate the politics of clothing, in both personal and general terms. After a thorough search, the Verdant Works became the obvious choice. The team at Verdant Works have been excellent and supportive collaborators who have understood our aspiration to create a powerful and urgent piece of theatre. Verdant Works itself is an important part of Dundee's industrial and cultural heritage and *Yarn* takes place in some familiar parts of the site as well as some hidden areas. The intimacy of some of the spaces has made the capacity for *Yarn* extremely limited – we have maximized the number of performances in order to make the piece accessible to as many people as possible, but it's still likely that at the end of the run, *Yarn* will have been seen by a relatively small number of people.

We constantly strive to challenge ourselves and our audience at the Rep and this production promises to present as much of a challenge as anything we have undertaken in recent years. The Rep is no ordinary theatre, just as Grid Iron is no ordinary theatre company, and we hope that you enjoy *Yarn* and relish the unique combination of Dundee Rep's Ensemble and production team and Grid Iron, with their reputation and experience of creating wonderful site specific theatre within the hugely evocative atmosphere of Verdant Works. I'm sure the show will generate a truly unforgettable theatrical experience which we will remember for many years to come.

cast & crew

Cast

Alia Alzougbi, Hannah Donaldson, Kevin Lennon
Martin McCormick, Itxaso Moreno, Robert Paterson

Grid Iron Crew

Director
Assistant Director
Producer
Set /Costume Designer
Composer/ Sound Designer
Lighting Designer
Choreographer
Production Manager
Deputy Stage Manager
Puppetmaker & Trainer
General Manager
Finance & Development Officer
Office Dogs

Dundee Rep Crew

Production Manager
Technical Manager
Company Stage Manager
Deputy Stage Manager
Assistant Stage Manager
Head of Wardrobe
Wardrobe Cutter
Wardrobe Assistant
Wardrobe Maintenance
Dresser
Carpenter
Scenic Artist
Chief Electrician
Head of Sound
Deputy LX
Front of House

Office Dog

Ben Harrison
Cora Bissett
Judith Doherty
Georgia McGuinness
Philip Pinsky
Paul Claydon
Janet Smith
Phil O'Halloran
Mickey Graham
Ailie Cohen
Fiona Dougal
Deborah Crewe
Hector and Tigger

John Chapman
Nils Den Hertog
Rose Ann Gross
Kate McCreary
Rachael Miller
Phyllis Byrne
Liz McCafferty
Sally Cram
Susan Ranstead
Angie McGregor
Neville Fenwick
Leila Kalbassi
Richard Moffatt
Nick Bryan
Kate Pearce
Daniel Ford, Paris Grimmond
Sara Kemal, Nina Melville
Eve Moore, Georgia Murray
Douglas

Grid Iron would like to thank the following people who also took part in the script development of this production: Tania El Khoury, Keith Fleming, Kim Gerrard, Ann Louise Ross, Gail Watson, Emily Winter, John Buick, Ionia ni Chroinin and Zinnie Harris for dramaturgy.



biographies

Alia Alzougbi Irina, Hattie, Tania, Spider & others

Alia is a performance practitioner from Lebanon, trained at the Central School of Speech and Drama in London. Her work mainly consists of using performance as a tool for discussion within and between communities, but occasionally she will succumb to performing for the sake of performing. Her lowlights in Scotland include a questionable staging of *The Open Couple* at the Edinburgh Fringe Festival in 2006. She attempted to salvage her reputation in Scotland when she took on the lead role in the feature film *Trouble Sleeping*, which received the Scottish Batta for Best New Work for 2008.

Alia also played the lead role in the BBC docu-drama *Hijack*. If you strain your ear enough, you might be able to hear Alia's voice in *The Mummy*, *The Mummy Returns*, *Rome*, and the BBC series of *House of Saddam* and *Robin Hood*, all of which she did voice-over for.

Alia has taken part in many performances in London and Beirut. This is Alia's first performance with Grid Iron and Dundee Rep.

Itxaso Moreno Clorrie, Mourning Daughter, Perdita, Beatrice & others

Itxaso comes from the Basque Country where she graduated in Drama and Performing Arts at Bilbao's BAI and in Film and Media at Euskal Herriko Unibertsitatea. She moved to Glasgow in 1999 and has since worked in the Arts and the pursuit of a cheery life. Theatre credits include: *Horses, Horses* (The Arches), *Red* (Boilerhouse), *Dreamscape*, *Up the Stairs and In the Attic* (Giant Productions), *Fermentation*, *Roam*, *Once Upon A Dragon* (Grid Iron), *Home* (NTS), *Mouth of Silence*, *Beneath You* (Birds of Paradise), *Green Whale* (Licketyspit), *Love Like Salt* (TAG), *Trojan Woman* (Theatre Cryptic), *Very Private Lives of Dorian Gray* (Cumbernauld), *Invisible Man*, *Stars Beneath the Sea*, *Lost Ones* (Vanishing Point), *The Littlest Christmas Tree* (macrobert). Itxaso wishes to thank her Basque and Glasgow families for their constant love and support.

Hannah Donaldson Lana, Young Mother, Rosalind, Hannah, Spinner & others

This is Hannah's third production with Dundee Rep Ensemble since she joined the company as part of the Graduate Scheme. Her previous Dundee Rep shows have been *Romeo and Juliet* and *Jack and the Beanstalk*. She trained at RSAMD and California Institute of the Arts where she appeared in numerous productions. Her theatre credits include the title role in *Antigone* (The Tron), *Peer Gynt* (RSNO) and *Long in Ice* (The Arches & National Theatre of Scotland). Her TV and radio credits include work with BBC Radio 4 and STV.

Kevin Lennon Pronin, Grandson, Journalist, Orlando & others

Kevin, originally from Dumfries, trained at the Samuel Beckett Centre, Trinity College, Dublin. His previous work with the Rep has been *The Danny Crowe Show*, *Peter Pan*, *A Midsummer Night's Dream*, *Sweet Bird Of Youth*, *Dr Korczak's Example* (which toured to Japan), *Sunshine on Leith*, *Peer Gynt*, *Jack and the Beanstalk* and *Romeo and Juliet*. Other theatre work includes: *Jekyll and Hyde*, *The Lonesome West*, *A Skull In Connemara*, *Whisky Galore*, *Katie Morag* (Mull Theatre), *Jack And The Beanstalk*, *Weans In The Wood* (Tron Theatre), *King Matt*, *Dr Korczak's Example*, *Playing With Fire* (TAG), *Passing Places*, *Scotland The Brave* (Bordertline), *Pinocchio* (Cumbernauld Theatre), *Chasing Angels* (Complete Theatre), *The Mapmaker's Sorrow* (Peacock Theatre, Dublin), and *'Tis Pity She's A Whore* (Theatre Babel), for which he was nominated for the Royal National Theatre Ian Charleson Award. His film and radio work includes: *Clubbing*, *Love Letters From The Front* (R.T.E.), *Ravine* (RVK Films), and *The Great Escape* (BBC).

Martin McCormick Mr McGregor, Voice of Amitosh, Man in the Black Coat, Mr Lloyd, Kettlebliber & others

This will be Martin's fourth performance with the Dundee Rep Ensemble since he joined as part of the Graduate Scheme. His previous Dundee Rep shows have been *Romeo and Juliet*, *Jack and the Beanstalk* and *Peer Gynt*. He trained at the RSAMD where his credits include; *8000m*, *Mr Puntila & his man Matti* and *Vassa*. He also trained at the California Institute of the Arts. His other theatre credits include; *I confess* (The Arches), *Mazepa* (Edinburgh International Festival), *All's Well that Ends Well* (RSC Complete Works Festival). He has also worked with Itchy Coo at the UNESCO Literary Festival and school tours in *Kidnapped* and *Blethertown Braes*. Martin's TV credits include *Taggart* and *Rebus*.

Robert Paterson Mr McManus, Robert, Storyteller & others

After gaining a degree in English and Drama from the University of Glasgow, Robert was awarded a scholarship to the Drama Studio, London. As an actor he has worked in most of Scotland's theatres. Since joining Dundee Rep Ensemble he has performed in *Romeo and Juliet*, *The Children*, *Peer Gynt*, *Europe*, *Happy Days*, *Hansel & Gretel*, *Sweet Bird of Youth*, *A Midsummer Night's Dream*, *Monkey*, *The Talented Mr Ripley*, *Gypsy*, *If Destroyed True*, *The Visit*, *Macbeth*, *Cinderella*, *Scenes From An Execution*, *Dumbstruck!*, *Peter Pan*, *The Danny Crowe Show*, *Twelfth Night*, *The Laird O'Grippy*, *The Winter's Tale*, *The Snow Queen*, *The Mill Lavvies*, *The Duchess of Malfi*, *Nightflights*, *Pants*, *Mince?*, *The Seagull* and *Measure For Measure*. Previous performances at the Rep include *STIFF!*. Robert also directed The Rep's 2004 Christmas production of *Merlin The Magnificent*. Film and television appearances include *Last Legs*, one of the Newfoundland series, *Sword of Honour*, and *Rebus*. He also married Mel Gibson in *Braveheart* (to Catherine McCormack).

As a writer he has had plays commissioned by Radio 4 and by several theatres. Productions of his adaptations of R.L. Stevenson's *Kidnapped* and *Jekyll and Hyde* with Alasdair McCrone recently toured Scotland, he also wrote *Jack and the Beanstalk* for Dundee Rep's 2007 Christmas show.



Ben Harrison Director

Ben is the Co-Artistic Director of Grid Iron. He joined the company in 1996, since when the company has won 24 awards for its work. Since 2004 he has been a Director of the Dutch theatre company MUZtheater. For Grid Iron: *Once Upon A Dragon*; *Roam* (Grid Iron/NTS/BAA Edinburgh International Airport); *The Story of the Death of Najib Brax* (Grid Iron/ British Council in Beirut); *The Devil's Larder*; *New Nader Men Al Houb* (Grid Iron/British Council in Amman); *Those Eyes, That Mouth*; *Variety*; *Fermentation*; *Decky Does A Bronco*; *Monumental*; *Gargantua*; *The Bloody Chamber* and *Clearance*. Future Grid Iron projects include *Tryst* for Stavanger 2008. In 2001 he was made a Fellow of the National Endowment for Science, Technology and the Arts (NESTA), which supported his research, travel and development work for three years. From 2000-2002 he was an Associate Director of the Almeida Theatre in London, where he created the acclaimed Participatory Projects programme. He is currently writing a book, *Intimate Spectacle*, which documents twelve years of experiments in creating site-based theatre. Further information at www.benharrison.info



Cora Bissett Assistant Director

Cora has worked most predominantly as an actress on the Scottish stage and screen for 11 years in a wide variety of theatre as well as appearing in cult series *High Times* for STV, *Rebus*, *Taggart*, and in the award winning feature *Red Road*. Cora has moved into direction in the past year after attaining the Arches Award for new Directors which allowed her to devise and direct the critically acclaimed *Amada* (nominated for a Critics Award for Theatre in Scotland 2007 for best use of music). She then directed 2 large scale community performances *Detainee A* and *Clarisa* for Ankur Productions and more recently *Hephaestus* for Oran Mor. Cora has worked as an actress/musician with Grid Iron on various productions; *Clearance*, *The Bloody Chamber*, *Fierce* and has devised projects with Ben Harrison (*Horses, Horses, Coming in in All Directions* and *Hanging Stars* for The Arches and *Caledonian Road* for The Almeida). She is delighted the FST and both companies have given her the opportunity to enjoy the role of assistant director on *Yarn*. Cora trained at RSAMD.



Judith Doherty Producer

Judith founded Grid Iron in 1995 and is the Producer and Chief Executive, with Theatre Director Ben Harrison, the Co-Artistic Director. Since their incorporation in 1995 the company has amassed 24 awards and a further 16 nominations for the site-specific and touring work they create nationally and internationally. Since 2000 Jude 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. Jude was one of the first recipients of the TIF New Producers Bursary and in 2003 she was given the Daily Mail Spirit of the Fringe Award for her contributions to the Edinburgh festival. Previous freelance work includes Edinburgh Festival Fringe Society, Edinburgh International Festival, BBC Scotland, Red Sky at Night and the Edinburgh International Book Festival. Judith has an MA (Hons) in History of Art and English Literature from Edinburgh University.



Georgia McGuinness Set & Costume Designer

Georgia studied and lectured in history of art and design before training on the Motley Theatre Design Course. Productions include: *Helter Skelter* (Tramway/Brewhouse), *Green Whale* (Licketyspit), *Perfect Days* and *Abandonment* (Traverse Theatre), *Crave*, *The Cosmonauts Last Message...*, *Sleeping Around* and *Crazy Gary's Mobile Disco* (Paines Plough), *Arabian Nights* (Young Vic & International tour), *Caravan* (National Theatre of Norway), *Afore Night Come* (Theatr Clwyd), *The Weavers* (Gate Theatre – costumes), *The Importance of Being Earnest* (Nottingham Playhouse), *Twelfth Night* (Central School of Speech and Drama), *Othello* (Watermills Theatre), *King and Marshall* (Bloomsbury Theatre), *Four Saints in Three Acts* (Trinity Opera), *A Ronne and Medecine for Melancholy* (ENO Studio). Future projects include: *365* for National Theatre of Scotland and *Midsummer* at the Traverse Theatre.

Philip Pinsky Composer & Sound Designer

Founder member of electro-acoustic group Finitribe, releasing five albums and performing over a period of fifteen years, Philip Pinsky now composes for theatre, film, TV and radio. In theatre he has composed scores for *Once Upon a Dragon* (Grid Iron/Children's International Theatre Festival); *Roam* (NTS/Grid Iron); *Fierce*, *The Houghmagandie Pack*, *Fermentation* and *Decky Does A Bronco* (Grid Iron); *Variety* (EIF/Grid Iron); *Trumpets & Raspberries*, *Living Quarters*, *The Winter's Tale*, *The Merchant of Venice* and *Faust 1 and 2* (Royal Lyceum Theatre Company); *DeoxyriboNucleic Acid* (Lyceum Youth Theatre/NT Connections); *Night Time* and *Carthage Must Be Destroyed* (Traverse Theatre Company); *A Chaste Maid In Cheapside*, *The Whizzkid* and *Ghost Ward* (Almeida Theatre Company); *Oedipus* (NTS Young Company); and *The Man Who Was Thursday* (Red Shift Theatre Company). He was winner of the Critics Award for Theatre in Scotland 2005 for best use of music in theatre for *Fierce* (Grid Iron), and is currently Associate Artist at the Royal Lyceum Theatre. Other work includes *Extraneous Noises Off* (BBC Radio 3, winner of Sony Radio Award), *Art and Soul* (BBC Scotland), *Ninewells* (BBC1), *Harley Street* (BBC1) and various education projects for the Scottish Chamber Orchestra.

Paul Claydon Lighting Designer

Paul trained at Queen Margaret University College and works as a Lighting Designer and Production Electrician. As Lighting Designer; *Once Upon a Dragon*, *Roam*, *The Devil's Larder*, *Those Eyes that Mouth* and *Fierce*, (Grid Iron), *Project Macbeth* and *Aalst* (National Theatre of Scotland). As Production Electrician he has worked with; *Whitelight*, *NVA*, *Tower Productions*, *The National Theatre of Scotland*, *Suspect Culture*, *Opera North*, *The British Arts Council*, *The Edinburgh International Book Festival*, *EICC*, *Universal Arts*, *The Traverse Theatre*, *The Byre Theatre*, *Paines Plough*, *Huddersfield Contemporary Arts Festival*, *Unique Events*, *Dragonfire*, *Big House Events*, *Blacklight* and *Freshmess*.



Janet Smith Choreographer

Janet has been Artistic Director of Scottish Dance Theatre since 1997 and has created 5 works for the company – *Playfall* (1998), *Song of Songs* (1999), *Still* (1999), *Highland* (2001) and *Forty Minutes* (2004). In Spring 2006, Janet co-directed *MONKEY*, a hugely successful first collaboration between Dundee Rep Ensemble and SDT. She has also re-staged *Chiaroscuro* (1997) and *Touching Zulu* (2006) for the company. Janet began her dance and drama training at Dartington College of Arts and continued dance studies in the US where she created and toured 2 solo programmes before forming Janet Smith and Dancers. The company toured nationally and internationally for over 12 years – visiting Europe, the Middle and Far East. She has worked as a freelance performer with London Contemporary Dance Theatre and Rosemary Butcher (amongst others) and has worked internationally choreographing for companies including The Playhouse Company (South Africa), BatSheva (Israel), Cisne Negra (Brazil) and Dance Theatre of Freiburg (Germany). Janet created children's works for English National Ballet and Janet Smith and Dancers and also worked in opera and theatre including the RSC. Janet's work concerns people, culture, community and identity. She works collaboratively, drawing inspiration from individual dancers as well as the world around her.

Phil O'Halloran Production Manager

This is Phil's third show with Grid Iron. Since graduating from Queen Margaret University College in 2002, he has completed three seasons of UK touring with London Based Theatre Company, Shakespeare 4 Kidz, where he became Technical Manager and Lighting Designer. As well as working freelance for many Lighting and Events Companies, he was Technical Director & Lighting Designer for a multi award winning, open air theatre project in Italy. He has also worked at the Edinburgh Festival for the past eight years, and is currently Production Manager for Gilded Balloon, and for the past three years, Phil has been Technical Director for Tricklock's 'Revolutions International Theatre Festival' in Albuquerque New Mexico.

Mickey Graham Deputy Stage Manager

For Grid Iron Mickey has worked on *Once upon a Dragon*, *Roam*, *Those Eyes That Mouth*, *The Houghmagandie Pack*, *Fermentation* and *Gargantua*. He has worked with many Scottish based theatre organisations including: National Theatre of Scotland, The Gaelic Arts Agency, Stellar Quines, The Royal Scottish Academy, Mull Theatre Company, Catherine Wheels, Benchtours, Traverse, Wee Stories, The macrobert Arts Centre, Boilerhouse and Edinburgh International Festival. He has also worked with New Perspectives (Mansfield,) The Bush Theatre (London,) and The Lyric Theatre (Belfast.)

Fiona Dougal General Manager

Fiona trained at the RSAMD and has worked with various companies in Scotland including the Royal Lyceum, United Artists (Scotland) Ltd, Borderline and Hopscotch. More recently she worked in London for five years as Operations Manager for an International Research company. Fiona was appointed General Manager two years ago and is looking forward to

with thanks

University of Dundee, Building and Estates.

Wardrobe Care by Persil and Comfort (Lever Brothers Ltd)

Piano Tuner Technician John McIntyre, Coupar Angus;
Overhauls, Repairs & Valuation Estimates on request.

Company Hairdresser – Charlie Taylor Hair and Beauty,
Nethergate, Dundee

Tim Baker – Chiropractor

Pitlochry Festival Theatre, Royal Lyceum Theatre, Perth Theatre,
Tron Theatre, Citizens' Theatre, Twist Fibre Craft Studio, NVA,
National Theatre of Scotland, rob@chardhousemedia.co.uk for
weaving machine sound effects, Kirsty Orton for fiddle, Catherine
Ireton for voice on The Dundee Weaver's Lament, Owen Dudley
Edwards, Umar Ahmed, Susan Doyle (Wardrobe), Joyce Sowden,
Carol Watson, Graeme Wallace, Dominic Hill, Deborah Crewe,
Ollie, Amy, Andy and Emma Quinn.

A special thanks to Dundee Heritage Trust, especially Gill
Poulter, Mark Munsie and Brian Kelly, Kevin Connelly and all the
staff at Verdant Works.

Grid Iron would like to thank all the staff at Dundee Rep Theatre
especially Shrek (John Robertson), Steve Beck, Neil Simpson,
Chris Smart and Dave Elcome for all their work in preparing
the site.





Verdant Works weaves the tale of jute with the life and work of old Dundee, from the incredible rise of the industry to its subsequent decline. It's a story that transports you back over 100 years when jute was king and Dundee was its realm.

Verdant Works is so called because when it was built for merchant and flax spinner David Lindsay in 1833 the area was surrounded by green fields. The ready availability of water (the Scouring Burn) made it a perfect location for a mill.

In 1864 the Works ran three steam engines driving 70 power looms and 2,800 spindles. 500 people were employed, making Verdant the 16th biggest employer in the Dundee jute industry of the time.

In 1991 Dundee Heritage Trust purchased Verdant Works as a derelict site. Restoring 25,000 square feet of jute mill was a labour of love that took six years in all. Thankfully many of the original features remained, including, hidden under the floor, a lade, or stone channel used to divert water from the Scouring Burn to power the mill. As far as possible historic materials and techniques were used to restore the building, which officially opened as a museum in September 1996.

Verdant Works is a former winner of European Industrial Museum of the Year, is a VisitScotland 5-star rated visitor attraction and its jute collection has recently been identified as a collection of National Significance by Museums & Galleries Scotland.

Verdant Works
West Henderson's Wynd
Dundee DD1 4XA
Tel: 01382 309060
www.verdantworks.com



Dundee Rep Ensemble

The only full time company of actors in Scotland

“ an Ensemble which never disappoints with its impressive breadth of production and performance ”
The Herald



Grid Iron's yarns already spun

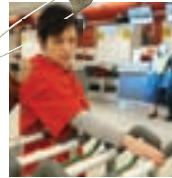


Year **2007**

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...It's difficult to think of any children's show I've ever seen that more perfectly fulfils the remit of taking us, for a while, into a world of strange, frightening magic and archetypal adventure. *The Scotsman*



Year **2006**

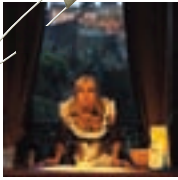
Name of production **Roam**

Awards **Critics Awards for Theatre in Scotland – Best Production, Best Technical Presentation and Best Ensemble, Arts and Business (UK) Community Award, Arts and Business (Scotland) New or Returning Sponsor Award, Ogilvy Arts and Business 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, which should perhaps be re-enacted in every international airport on earth." *The Scotsman*

"In a class of its own for site-specific work, the technical execution of **Roam** is astonishing. **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 Debenhams 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*

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

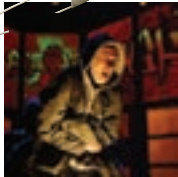


Year **2005**

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

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

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



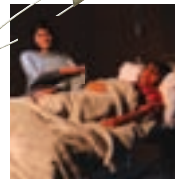
Year **2004**

Name of production **fierce: an urban myth**

Awards **Stage Award for Acting Excellence, Critics Award for Theatre in Scotland – Best Music, Herald Devil, TMA Awards – nominated Best Musical**

Performed on stage for Scottish tour

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



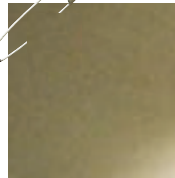
Year **2004**

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

Performed in

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

A co-production, in Arabic, with Takween Arts & 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. Supported by the British Council.



Year **2003**

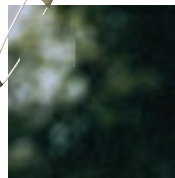
Name of production **Those Eyes, That Mouth**

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

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

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

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

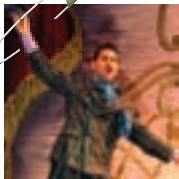


Year **2003**

Name of production **The Houghmagandie Pack**

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

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



Year **2002**

Name of production **Variety**

Performed **on stage in the King's Theatre Edinburgh – a co-production with Edinburgh International Festival**

“Grid Iron utilises the full workings of the Proscenium Arch to the max in one of the most heart-breaking elegies to emanate from Scotland for some time. Ben Harrison’s production is ambitiously and exquisitely realised”. *The Herald*



Year **2002**

Name of production **Fermentation**

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

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

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



Year **2000–2002**

Name of production **Decky Does a Bronco**

Awards **Scotsman Fringe First, Stage Award Acting Excellence – Best Ensemble, Barclays Stage Awards – nominated Best Touring Production**

Performed in parks, gardens and playgrounds around Scotland in 2000. Subsequently co-produced by The Almeida Theatre, London for English tour in 2001 before going to Belfast Festival and, in 2002, Cork Fringe Festival.

“Utterly convincing and utterly brilliant – I’d run away and join Grid Iron tomorrow”. *Irish Times*

“The brilliantly inventive Grid Iron company once again manipulate a living environment, to produce theatre that effortlessly breathes straight from the heart”. *The Times*



Year **1998**

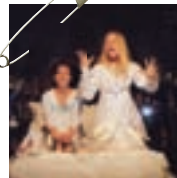
Name of production **Gargantua**

Awards **Scotsman Fringe First, Stage Award Acting Excellence – nominated Best Ensemble**

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

“Grid Iron’s Gargantua is a rich, fruitily, gorgeous, uninhibited celebration of the senses, greedily gastronomic, pungently scatological, and filthily or luscious sexual, depending on your taste”. *The Scotsman*

“a banquet of theatrical delights. What one remembers is relentless invention, raucous humour and quirky melancholy...” *The List*



Year **1997–1998**

Name of production **The Bloody Chamber**

Awards **Herald Angel for Outstanding Achievement in Theatre One of The Scotsman’s Top 20 Scottish Theatre Events of all time.**

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

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

Other Productions

Monumental 1999

Performed in promenade in and around The Citizens Glasgow

Clearance 1996

Performed on stage for Scottish tour





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Monday – Saturday from 9.30am onwards

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Lunches from 12.00 – 3.00pm

Monday – Saturday

Evening meals from 5.00pm

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