

Tam Lin

O I forbid you, maiden's a',
That wear gowd on your hair,
To come or gae by Carterhaugh,
For young Tam Lin is there.

There's nane that gaes by Carterhaugh
But they leave him a wad,
Either their rings, or green mantles,
Or else their maidenhead.

Janet has kilted her green kirtle
A little aboon her knee,
And she has brooded her yellow hair
A little aboon her bree,
And she's awa to Carterhaugh,
As fast as she can hie.

When she came to Carterhaugh
Tam Lin was at the well,
And there she fand his steed standing,
But away was himsel.

She had na pu'd a double rose,
A rose but only twa,
Till up then started young Tam Lin,
Says, Lady, thou's pu nae mae.

Why pu's thou the rose, Janet,
And why breaks thou the wand?
Or why comes thou to Carterhaugh,
Withoutten my command?

"Carterhaugh, it is my ain,
My daddie gave it me;
I'll come and gang by Carterhaugh
And ask nae leave at thee."

Janet has kilted her green kirtle
A little aboon her knee,
And she has snooded her yellow hair
A little aboon her bree,
And she is to her father's ha,
As fast as she can hie.

Four and twenty ladies fair
Were playing at the ba,
And out then cam the fair Janet,
Ance the flower amang then a'.

Four and twenty ladies fair
Were playing at the chess,
And out then cam the fair Janet,
As green as onie glass.

Out then spak an auld grey knight,
Lay oer the castle wa,
And says, Alas, fair Janet, for thee
But we'll be blamed a'.

"Haud your tongue, ye auld fac'd
knight,
Some ill death may ye die!
Father my bairn on whom I will,
I'll father nane on thee."

Out then spak her father dear,
And he spak meek and mild;
"And ever alas, sweet Janet", he says,
"I think thou gaes wi child."

"If that I gae wi child, father,
Mysel maun bear the blame;
There's neer a laird about your ha
Shall get the bairn's name.

"If my love were an earthly knight,
As he's an elfin grey,

I wad na gie my ain true-love
For nae lord that ye hae.

"The steed that my true-love rides on
Is lighter than the wind;
Wi siller he is shod before,
Wi burning gowd behind."

Janet has kilted her green kirtle
A little aboon her knee,
And she has snooded her yellow hair
A little aboon her bree,
And she's awa to Carterhaugh,
As fast as she can hie.

When she cam to Carterhaugh,
Tam Lin was at the well,
And there she fand his steed standing,
But away was himsel.

She had na pu'd a double rose,
A rose but only twa,
Till up then started young Tam Lin,
Says Lady, thou pu's nae mae.

Why pu's thou the rose, Janet,
Amang the groves sae green,
And a' to kill the bonie babe
That we gat us between?

"O tell me, tell me, Tam Lin," she says,
"For's sake that died on tree,
If eer ye was in holy chapel,
Or christendom did see?"

"Roxburgh he was my grandfather,
Took me with him to bide,
And ance it fell upon a day
That wae did me betide.

"And ance it fell upon a day,
A cauld day and a snell,
When we were frae the hunting come,
That frae my horse I fell;
The Queen o Fairies she caught me'
In yon green hill to dwell.

"And pleasant is the fairy land,
But, an eerie tale to tell,
Ay at the end of seven years
We pay a tiend to hell;
I am sae fair and fu o flesh,
I'm feard it be mysel.

"But the night is Halloween, lady,
The morn is Hallowday:
Then win me, win me, an ye will,
For weel I wat ye may.

"Just at the mirk and midnight hour
The fairy folk will ride,
And they that wad their true-love win,
At miles Cross they maun bide."

"But how shall I thee ken, Tam Lin,
Or how my true-love know,
Amang sae mony unco knights
The like I never saw?"

"O first let pass the black, lady,
And syne let pass the brown,
But quickly run to the milk-white steed,
Pu ye his rider down.

"For I'll ride on the milk-white steed,
And ay the nearest the town;
Because I was an earthly knight
They gie me that renown.

"My right hand will be glovd, lady,
My left hand will be bare,
Cockt up shall my bonnet be,
And kaimd down shall my hair,
And thae's the takens I gie thee,
Nae doubt I will be there.

"They'll turn me in your arms, lady,
Into and esk and an adder;
But hold me fast, and fear me not,
I am your bairn's father.

"They'll turn me to a bear sae grim,
And then a lion bold;
But hold me fast, and fear me not,
As ye shall love your child.

"Again they'll turn me in your arms
To a red het gaud of ain;
But hold me fast, and fear me not,
I'll do to you nae harm.

"And last they'll turn me in your arms
Into the burning gleeed;
Then throw me into well water,
O throw me in wi speed.

"And then I'll be your ain true-love,
I'll turn a naked knight;
Then cover me wi your green mantle,
And cover me out o sight".

Gloomy, gloomy was the night,
And eerie was the way,
As fair jenny in her green mantle
To Miles Cross she did gae.

About the middle o the night
She heard the bridles ring;
This lady was as glad at that
As any earthly thing.

First she let the black pass by,
And syne she let the brown;
But quickly she ran to the milk-white
steed,
And pu'd the rider down.

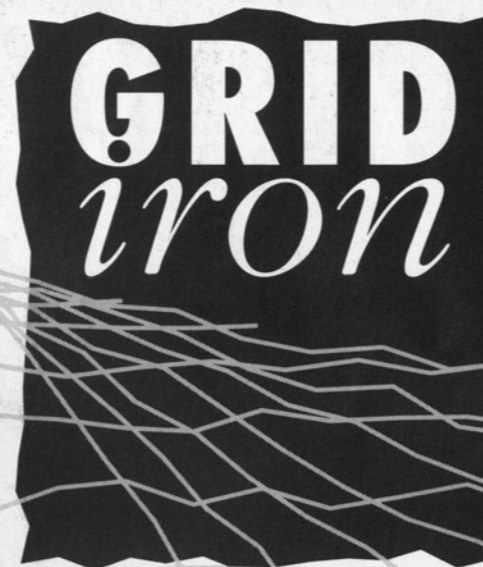
Sae weel she minded what he did say,
And young Tam Lin did win;
Syn e coverd him wi her green mantle,
As blythe's a bird in spring.

Out then spak the Queen o Fairies,
Out of a bush o broom:
"Them that has gotten young Tam Lin
Has gotten a stately groom."

Out then spak the Queen o Fairies,
And an angry woman was she:
"Shame betide her ill-far'd face,
And an ill death may she die,
For she's taen awa the boniest knight
In a' my companie.

"But had I kend, Tam Lin," she says,
Before I cam fae home
I had taen out that heart of flesh
Put in a heart of stone."

THE END



THEATRE COMPANY



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Grid Iron Theatre is an Edinburgh based company committed to the development and production of new writing in Scotland. Drawing together the complimentary disciplines of theatre, music and movement, Grid Iron works towards the creation of dynamic and challenging theatre. The process of integration is facilitated by a strong and fresh approach to conventional theatre practice, which allows the writer, director, designer and composer to collaborate with actors and technicians at all stages of the creative process.

Grid Iron has a commitment to providing opportunities for theatre workers early in their careers and aims to provide strong roles for women on and off stage. Grid Iron is an Equal Opportunities company.

Grid Iron recognises the increasing need for professionalism in business practice and reflects this in the practical and artistic co-operation of director and administrator.

Judith Doherty and Catriona Murray are co-founders and co-artistic directors of Grid Iron Theatre Company.

GRID
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THEATRE COMPANY

PROGRAMME
50p

CLEARANCE

by Anita Sullivan

PRESENTS A WORLD PREMIERE

MAY 1st-5th 1996

8.00pm
at the



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for sport
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CLEAR

Clearance takes place on the lawn in front of Lord A's country house which has been repossessed following newspaper rumours concerning his profligacy. Amidst the chaos of the cleared furniture a woman and a boy appear to be telling stories to pass the time. It soon becomes apparent, however, that their stories award them a strange power, an ability to change shape, cause physical harm and alter the course of events. The Queen arrives, unaware that the Lord's biannual dinner has been cancelled. She is confused and displaced, saddened by damaging reports about her family in the tabloid press. She gradually realises the power of the place and the stories and grows comfortable with the unusual surroundings. Her accent and language starts to resemble that of the woman and boy.

"The story that could change the world"

The woman is anxious to take the boy into the city so that he can adjust to a normal twentieth century existence but he sees only the horror and violence the world in her thoughts. The woman is angry at the world and accuses the Queen of complacency, demanding to know why such a powerful family does nothing to cure any of society's ills. The Queen suggests the woman takes her place and gather the information they would need to tell the story which could change the world.

Characters and stories portrayed are not intended to represent actual figures or events. There has been no cruelty to animals in this production of Clearance. Grid Iron hope that the hare used in this production causes no undue distress. There are gun shots in this performance.

ANCE

CAST

Boy
Woman
Queen
Bodyguard
Henry, Guard
Joe, Journalist

Geoffrey Lee
Claire Cochrane
Hilary Strong
James Dickson
Ian Hanmore
David Hunter

Geoffrey Lee (Boy) has appeared in many important productions for his tender 14 years. In 1988 he performed in Coppelia with Rudolph Nureyev and in 1993-1994 he played Gavroche in Les Miserables at the Edinburgh Playhouse. Other professional productions include Peter Pan, The Wizard of Oz, The Music Man and The Kings Theatre Panto. He auditioned for Oliver! at the London Palladium and has been recalled in April. Geoffrey joined the Edinburgh Young Theatre Company in 1991 and has appeared in numerous of their productions. An avid singer and musician Geoffrey has sung in the Usher Hall, is a member of Palmerston Place Choir and plays the viola and guitar.

Claire Cochrane (Woman) makes her first serious return to theatre after a long break during which she has acted the part of housewife and mother in various venues with occasional success. Having joined a local writers' group in 1989 she began performing her own poetry in Edinburgh and Glasgow and was asked as a result to run drama and voice workshops for other writers and then for children. Claire eventually realised that the only thing to do next was to get back on stage herself, although a camera would also do. Previous work includes touring children's theatre in England and Wales, small-scale theatre productions in London and eight months T.I.E. in Scotland with Aberdeen-based company Guizer.

Hilary Strong (Queen) has worked for seventeen years in the theatre as actor, stage manager, director and administrator. Her performing career has included roles in A Midsummer Night's Dream and The Admirable Bashville (Regents Park Open Air Theatre), Holy Deadlock (Watermill Theatre, Newbury), Feminist Verse (Nottingham Playhouse). TV work includes Casualty (BBC), Hedgehog Wedding (BBC) and Hand in Glove (HTV). She was co-writer and performer on a pilot Radio 4 comedy show Lady Margaret Encounters. Hilary is currently Director of the Edinburgh Festival Fringe.

James Dickson (Bodyguard) has directed and acted in a large number of productions for companies including Open Stage, Tempo, Cabal, ECSDS and Craigmount Theatre taking roles in the award-winning productions of Audience by Vaclav Havel (Cabal) and The Private Ear by Peter Shaeffer (Open Stage). As a member of Tempo Musical Productions he appeared in successful 1995 Festival Fringe show I'm Getting My Act Together and Taking it on the Road, directed by Catriona Murray, and most recently in the pantomime Space Chase. James is a founder member of the theatre group Cabal and is currently working on their first film project.

Ian Hanmore (Henry, Guard) left a job with the Post Office 3 years ago to take a HNC in Drama at Edinburgh's Telford College. His first acting job came in the successful 1994 Festival Fringe Radge Theatre production of Anita Sullivan's Just Whores. Since then he has made a living as an actor in roles ranging from Panto villain to neurotic American artist in the BBC's FOT with several forays into the wonderful world of voice overs. Ian has a wife, Margaret, and two children, Matthew (16) and Gillian (13).

David Hunter (Joe, Journalist) studied at the University of Edinburgh during which time he worked extensively in EUTC's Bedlam Theatre, both as director and actor. In 1992 he took the infamous parts of both Herod and Judas in Tony Harrison's Mysteries at the St Brydesdale Church in Kirkcaldy. He has worked many times previously with Anita Sullivan appearing with Ian in the 1994 Fringe Radge Theatre production of Just Whores, the 1995 FebFest production of The Invisible Fat Woman and the 1995 Fringe production of Crashing, again with Radge Theatre. For the last two and a half years David has worked extensively with cardboard boxes.

W I T H T H A N K S

Deborah and David Crewe, Joyce Murray, Ella Williamson, Mary and Arthur Doherty, Frances Hutchinson, Bill Murray, Mary Strathie, Walter, Anne Plenderleith and RideOut Theatre Company, Ian Gracie at the Department of Economic Development and Estates, Henrietta Hardy, Stevie Manning, John Stone, Ricky McKenzie and Scotty Anderson at Queen Margaret Drama Department, Sue Wilson and the Triangle Centre, Pilton, Sheila McKay at the Calton Centre, Mrs Leary at Teviot, Mrs Ogg, Philip Cotterill, Jen Dick and Chris Cooke at The Bedlam Theatre, Graham Dey and Chris Henman at Edinburgh College of Art, Wee Red Bar, Forth Children's Theatre and Craighall Gardens Project, Paul and Donna at Smart Design and Print, Alan Jeffries at Arvalon Stage Armoury, Helen O'Hanlon & Clark Crystal at Benchtours, Fiona Smith, Colin Warwick at the Dick Vet, Ruth Pollit, Pam from Fife Silica Sands, Par Scaffolding, Claire Ward of P & G Stage Draperies, Manchester, Anne Marie Hoey of The Flower Shop, Motherwell, John Barker, Nik Januerek, Gary from the Lyceum Workshops, Tom Wright, Timo Stuart, Andy Secchi, Mary Paulson-Ellis, Martin Danziger, Jon Peet, Sally Parsley, all at Coates Place, Pen Lee, Gail Merriman, Jo Young, Hugo Mortimer-Harvey, Robert Deering, Thelma Good, Alastair Bruce, Alan Brown, Ed Peet, The Point Hotel, The Traverse Theatre, and everyone who has lent support to the production of Clearance.

CREW

Catriona Murray (Director) is an established Edinburgh Theatre Director who has worked on 16 productions in the last five years. She is Artistic Director and co-founder of Diva whose production of Piaf: La Vie Sans Regrettes was nominated by The Stage for their Best Actress Award at the Edinburgh Festival Fringe 1995. Since 1991 her work has been recognised by three awards, a Capital Award for Piaf (Bedlam Theatre; Director), a Fringe First for Are There Tigers in the Congo? (Traverse Theatre Company; Assistant-director) and a Capital Award for My Fair Lady (Forth Children's Theatre; Co-director). Catriona also directed new work in Febfest 1994 and was Bedlam Fringe Venue Manager in 1992. Catriona has an MA(Hons) in Psychology from Edinburgh University.

Anita Sullivan (Writer) is currently in receipt of an Encouragement Bursary from The Traverse Theatre and is working on two commissions for First Base Theatre Company for Fringe 1996-1997. She is a founder member and organiser of the Traverse Women Writer's Group which supported her development of Crashing (in assoc. with Edinburgh Women's Aid and Crew 2000). Crashing was performed by Radge Theatre Company at Fringe 95 following a rehearsed reading at the Tron, Glasgow, by Traverse Associate Philip Howard. Anita also wrote and directed Just Whores which was Best of FebFest at The Traverse and subsequently performed in consultation with ScotPEP at the Festival Fringe 1994. Anita has an MA (Hons) in English Literature from Edinburgh University.



BACK: Mirella Weingarten MIDDLE: Seonaid Marshall, Tricia Maclean, Dean Sansome, Paul McCabe FRONT: Anita Sullivan, Catriona Murray, Judith Doherty

Judith Doherty (Administrator) has experience in all aspects of theatre administration and production. She has worked with several companies in Edinburgh, including the Festival fringe Society. Much of her other work has been with The Bedlam Theatre where she was Fringe Venue Manager in 1994. In 1993 Judith was Co-ordinator of FebFest, Scotland's largest new writing festival, based at The Bedlam and Stepping Stones and subsequently at The Traverse Theatre. Throughout this time Judith produced many shows, stage managed West Side Story at The Queen's Hall and administrated and acted in a European Tour of A Midsummer Night's Dream. Judith has an MA(Hons) in English Literature and History of Art from Edinburgh University.

Mirella Weingarten (Designer) comes originally from Berlin but has been living in Britain, and mainly in Scotland, for the past eight years. She studied at the Chrysalis School of Drama in London, where she performed and designed sets for their many productions. Last year she graduated with a BA(Hons) in Sculpture from Edinburgh College of Art, where her installations were based on her experiences in theatre. During that time she spent a year in Hamburg studying performance with Marina Abramovic.

Swelling Meg

Swelling Meg play mainly in Glasgow and have recently made their debut mini-album "Well" which will be released nationwide in Independent Record Shops. Their own music has strains of folk, which are mangled & throttled amid churning bass, cello, bells, chimes and beer barrels

Swelling Meg are Amy Duncan, Sean Kennedy and Cora Blissett (previously Darling Heart).

