

Cast

Boy **Geoffrey Lee** has appeared in many important productions for his tender 14 years and shall be playing Young Neil in the BBC Radio 4 play *The Lantern Bearers* for transmission in February 1997. 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*, *the King's Theatre Panto* and the Traverse production of **Clearance**. Geoffrey joined the Edinburgh Young Theatre Company in 1991 and has appeared in many of their productions. He is currently co-directing a project with EYT. An avid singer and musician Geoffrey has sung in the Usher Hall and is a member of Palmerston Place Choir.

Woman **Claire Cochrane** made her first serious return to theatre for the Traverse production of **Clearance** following a long break during which she 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 on 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.

Queen **Bobbie Robertson** studied at Cambridge University and graduated from the Central School of Speech and Drama in July. At Central she played Hecuba in the *Woman of Troy* and worked with Ben Harrison playing Marlowe's mother in *The Reckoning* by Anna Toal and Imelda Marcos in *Steel Butterfly*. Since graduating she has appeared as The Inventor in *A Play About a Chair* by David McCreight at the Young Vic Studio for the RSC Fringe Festival. Bobbie is the founder member of a new theatre company, Multi Story, which combines drama with puppetry, storytelling and high comedy.

Bodyguard **Doug Russell** studied Medieval History at St. Andrew's University and Film and Theatre at Emory University, Atlanta, Georgia where he appeared in *West and Saved*. Recent theatre includes *Adieu* and *An Gaisgeach/The Hero* with Invisible Bouncers and *Season in Hell* and *Titanic* with German company Xpress Munich. He has also appeared with Pitlochry Festival Theatre, Cumbernauld Theatre, First Base, Hadelo Productions, Environmental Arts, Theatreshack and Scottish Opera. TV includes *Taggart* and radio *The Jinx*, *Tunes of Glory* and *The Shroud* (BBC).

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DRAMBUIE

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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 brooded 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 them 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 bare 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 found 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,
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 gloved, lady,
My left hand will be bare,
Cockit 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 an 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 hot gaud of airn;
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 did she 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;
Syne covered 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."

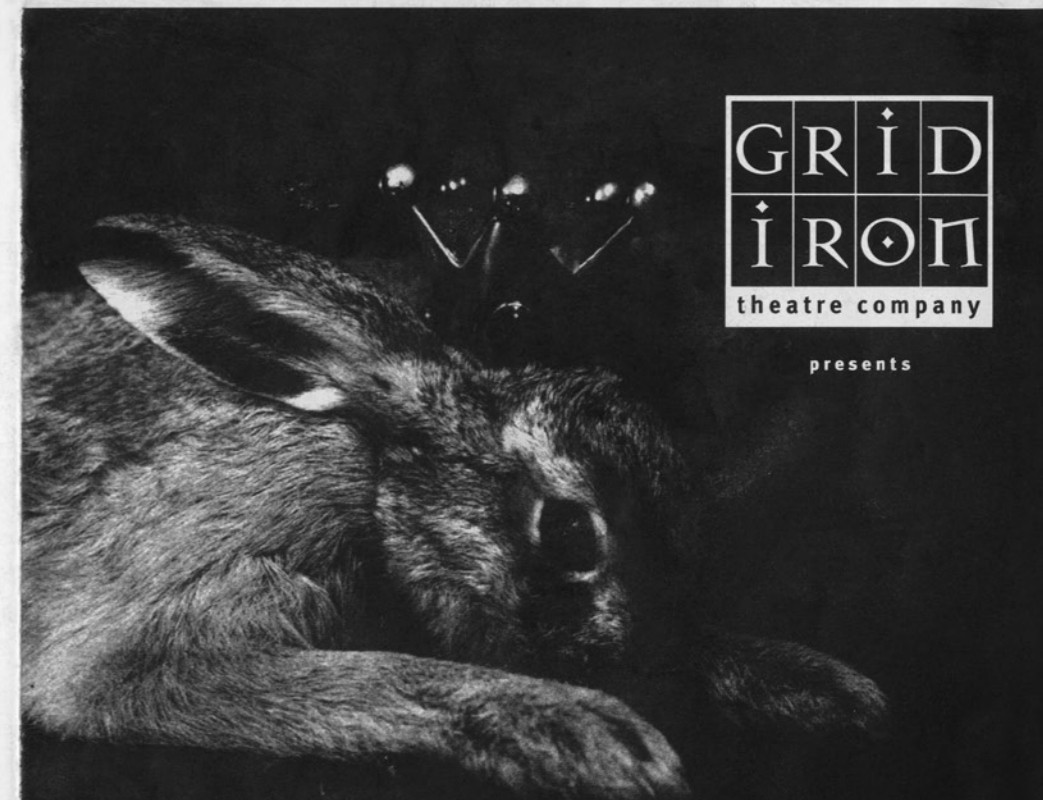
Out then spak the Queen o Fairies,
And an angry woman was she:
"Shame betide her ill-far'd face,
And an ill death may she die,
For she's taen awa the boniest knight
In a' my companie.

"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."

PROGRAMME

GRID
IRON
theatre company

presents



Clearance

by Anita Sullivan
directed by Ben Harrison

music performed live
by members of Swelling Meg

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

Clearance

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.

"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 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 rabbit used in this production causes no undue distress. There are gun shots in this performance.

Boy	Geoffrey Lee
Woman	Claire Cochrane
Queen	Bobbie Robertson
Bodyguard	Doug Russell
Producer	Judith Doherty
Director	Ben Harrison
Set Design	Mirella Weingarten
Costume Design	Bridget Webster
Lighting Design	Carmen Wright
Stage Manager	Dan Sansome
Deputy Stage Manager	Tricia MacLean
Assistant Stage Manager	Nik Janiurek
Technical Director	Bill Coghill
Recorded Music	Stephen Maslin
Live Music	Sean Kennedy, Cora Bissett and Donald Gillan
Photographs	Andy Secchi and Sean Hudson
Production Assistant	Laura Cockcroft
Press and Publicity	Isabel Davies

Grid Iron would like to give special thanks to Mary and Arthur Doherty, Deborah and David Crewe, Catriona Murray, Ella Williams, Joyce Murray, Bill Murray, Parr Scaffolding, Bisland & Co., Emma Davies, Hilary Strong, Ian Hanmore, David Hunter, James Dickson, Shearer Candles, Tesco's, Paul McCabe, Seonaid Marshall, Mary Strathie, Irvine and Annie at Cat A Theatre, Judy Steel, Out of the Blue, Owen and Bonnie Dudley Edwards, the Hodgsons, David Prescott and the London New Plays Festival, Paul Coltman, Victor Sullivan and Sarah Geere. We would also like to thank all those who lent their support to **Grid Iron** during 1996.

Director Ben Harrison has directed in Edinburgh, London, Norwich, Cambridge and the Netherlands founding his own company, Stomping Feet Theatre in 1988. His written and directed work has appeared at The Traverse, Pleasance and Bedlam Theatres in Edinburgh and the Battersea Arts Centre in London. He has had seven successful shows at the Edinburgh Festival Fringe including *Bent*, *'Tis Pity She's a Whore*, *The Lottery Ticket* and *Hare and Burke*, part of which was performed in Greyfriars Kirkyard. Ben has recently completed training as a theatre director on the PGDip in Advanced Theatre Practice at the Central School of Speech and Drama. Productions include *Maud*, *or The Madness*, *Wounds to the Face*, *Steel Butterfly* and *The Reckoning*. Ben is an accomplished actor having appeared in over thirty productions in Britain and the Netherlands. He has also performed with Groups for Human Encounter in Malta and Rome. Ben joins Grid Iron to redirect *Clearance* for the Autumn Tour and several of the company's forthcoming projects and productions.

Playwright Anita Sullivan had two works running concurrently during the Edinburgh Festival Fringe 1996; *Hildegard*, which was commissioned and performed by First Base Theatre Company at The Netherbow, and *The Last Supper of Dr Faustus* (Rough Magic Theatre Company Scotland) for which she received a Scotsman Fringe First. Her script *An Audience with Queen* was chosen from over four hundred submissions for production at the London New Play Festival and was performed for two weeks at The Riverside Studios in September 1996. Anita is a founder member and organiser of the Traverse Theatre 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 at Fringe 95 following a rehearsed reading by Traverse Director Phillip Howard. Anita also wrote and directed *Just Whores* performed at The Traverse in 94 and subsequently, in consultation with ScotPEP, at the Festival Fringe 1994.

Administrator/Producer Judith Doherty has been working in theatre administration and production in Edinburgh for six years. She has worked with several companies in Edinburgh including The Festival Fringe Society where she was Deputy Box Office Manager. While producing shows at The Bedlam Theatre Judith was Fringe Venue Manager and Coordinator of Febfest, Scotland's largest new writing Festival, based at The Bedlam Theatre, Stepping Stones and The Traverse Theatre. Judith also produced, administrated and acted in a European tour for Les Escogriffes. Judith founded Grid Iron in November 1995 with Catriona Murray, director of the first Grid Iron production, *Clearance*, at The Traverse Theatre which began the company's career with a sellout success.

Composers and Musicians All the music used in *Clearance* has been commissioned specially for the production and is performed by the composers. The live music played during the production is performed by members of successful Glasgow band Swelling Meg whose first album was released in May 1996. Swelling Meg play regularly in several Glasgow venues including The Velvet Rooms, Cathouse and King Tut's Wah Wah Hut. They also play during the Edinburgh Festival Fringe and appeared at T in the Park in July 96.

The recorded music has been written by Stephen Maslin who has worked previously with both Ben and Anita. Amongst other compositions, he created scores for Ben's production *Black Uterus* which was Best of Febfest at The Traverse Theatre, Edinburgh, and for two of Anita's Fringe shows, *Just Whores* and *Crashing*.

Set Designer Mirella Weingarten 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 not only performed but 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 her time at ECA Mirella spent a year in Hamburg studying performance with Marina Abramovic. During the Edinburgh Festival Fringe 96 Mirella performed, designed and co-wrote *Fadenshein* at The DeMarco European Foundation with Anna Lorenz. Mirella is currently undertaking a course of post-graduate study in Theatre Design at Slade College of Art in London.

Costume Designer Bridget Webster has designed costumes for a large number of productions in Edinburgh and Glasgow including *Linneus Prince of Flowers* in 94 and *Plant Hunter* in 96 at the Botanical Gardens, both of which received Fringe Firsts. She has worked previously with Ben on *Black Uterus* which transferred to the Traverse Theatre and *The Lottery Ticket* at the Pleasance during Fringe 95. Bridget trained as an architect during which time she became increasingly interested in the enormous effect superficial elements have on the viewers response to space, colour, texture and style of decoration rather than the main form. Her designs are now based on her interest in playing with people's perception using unlikely materials and styles, changes in scale and the manipulation of clichés and stereotypes.

Lighting Designer Carmen Wright has been a professional lighting designer for 10 years. Her work includes several productions for Kokuma Dance Company for national and international tours. She also has experience in film and video including work with Soul 2 Soul. Carmen's other theatre work includes several shows with the Charter Theatre Company and *Wagamuffin* for Double Edge at the Hackney Empire. Carmen has recently completed the PGDip in Advanced Theatre Practice at Central School of Drama where her work included *C'est Toute Ma Vie* which transferred to the International Festival of Regional Theatre in the Czech Republic and, with Ben Harrison, *The Reckoning* and *Maud*.