

WITH THANKS:

Mary and Arthur Doherty, David Marriott,
The Rt Hon Eric Milligan, Lord Provost, Owen and Bonnie Dudley Edwards, Donald
Cook & Stirling Gallery Cards, Adam Borthwick, Scott at Northern Light, Richard Hyder
at SCO, Brian & Pauline at Signature Industries, Fiona Fay, John Carey, The Theatre
Museum, Stirlingshire Saddlery, Hilary Strong, Faith Liddell, Deborah and David
Crewe, Colin Usher, Andrew Byatt, Calum and Hilary Osbourne, Chil, Out of the Blue,
Deborah Richardson-Webb, Graham McLaren, Paul Pinson, Andy Arnold, Tony Graham,
Patrick Rayner, Mrs Leary at Teviot, Andrew McKinnon, Hugh Hodgart, Maggie Kinloch,
Kang Zhai, Linda Borthwick, Tom and Peggy Cochrane, Tricia McLean and all who have
lent their support to Grid Iron.

CAST / CREW

Ralph Bolland	Groom
Lucy Burden	Bride
Claire Cochrane	Storyteller
Stephen Cafferty	Piano Tuner
Sharon Erskine	Mother
Lynsey Thom	Pianist
Cora Bissett	Cellist
Diane Caborn	Diva
Carol Stobie	Diva
Judith Doherty	Producer
Ben Harrison	Director
Keith Lodwick	Adaption/Design
Paul Duncan	Composer
Clare Cochrane	Costume Design
Jon Webster	Production Manager
Amy Shapcott	Stage Manager
Paul McCabe	Lighting Designer/Technical Manager
Andy Quinn	Technician
Helen Hazeland	Tech Assistant
Laura Watson	Tech Assistant
Tudor Jones	Metal Design & Sculpture/Stage Management
David Crewe	Metal Design & Sculpture/Stage Management
Deborah Crewe	Stage Management
Tricia McLean	Advisor
The Mighty Quinns	Print Design
Colin Usher	Photography

**Grid Iron are presenting The Bloody Chamber
at THE LONDON DUNGEON from 3 - 21 March 1997**

Become a friend of Grid Iron, lend us your support

Contact Judith Doherty, Grid Iron

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THE COMPANY

"It's important to see fledgling Grid Iron company being bold enough
to enter such tantalising psychological waters." Neil Cooper, The Herald

"a fascinating model of a new shape for political theatre in Scotland...
it will be most intriguing to see what the company come up with next."

Keith Bruce, The Herald

"an original talent to watch." Joyce McMillan, Scotland on Sunday

COMPANY STATEMENT

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 stage of the creative process.

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.

POLICY STATEMENT

- Grid Iron is committed to new writing in Scotland.
- Grid Iron produces cross-disciplinary work which is exciting,
innovative and accessible.
- Grid Iron creates a flexible structure, enabling scripts to be
developed through workshops and rehearsed readings.
- Grid Iron has a commitment to providing opportunities for theatre
workers early in their careers.
- Grid Iron aims to provide strong roles for women on and off stage.
- Grid Iron is committed to a policy of Equality of Opportunity.

Friends of Grid Iron: Owen Dudley Edwards, Tony Graham

Creative Team: Judith Doherty, Ben Harrison and Catriona Murray

Board of Directors: Judith Doherty (Chief Executive), Deborah Crewe, David Crewe,
Ben Harrison, Catriona Murray, Joyce Murray.



present

"There is a striking
resemblance between
the act of love and
the ministrations
of a torturer"



Angela Carter's

the bloody bloody chamber chamber

Adapted by Keith Lodwick

Directed by Ben Harrison

Director's Note:

"Like a shrewd tracker, Bluebeard senses the Bride is interested in him, that is, willing to be prey. He asks for her in marriage and in a moment of youthful exuberance, which is a combination of folly, pleasure, happiness and sexual intrigue, she says yes. What woman does not recognise this scenario?"

WOMEN WHO RUN WITH WOLVES Clarissa Pinkola-Estes

I first encountered *The Bloody Chamber* at Edinburgh University in a course entitled 'Imagination and Identity'. We hope the imagination is further stimulated by the play's situation in Mary King's Close, the fate of Bluebeard's wives echoing that of the walled up victims of the past. The playing style we have developed aims to explore the non-literal possibilities of Carter's multi-layered text. I hope we have stayed true to her playfulness and irony, her witchy mockery of characters, so that the imagination is left free to wander far from the boundaries of realism.

In our version, the identity of Carter's narrator is fractured into the Story Teller exorcising and justifying her past and the Bride meeting events in the present moment. This is the first time in its history that the Close has been used for full-scale theatre production. The dream of staging the piece has been alive for three years, of staging it here since last summer when I realised the Close was the perfect location for this tale of the dead... Welcome to *The bloody chamber*.

"If she attempts to obey Bluebeard's command not to use the key, she chooses death for her spirit. By choosing to open the door to the ghastly secret room, she chooses life."

WOMEN WHO RUN WITH WOLVES Clarissa Pinkola-Estes

"Grid Iron... has led hundreds of people into thrilling close proximity with theatre of a very physical, poetic, and immediate kind." THE HERALD, AUGUST 97

Winners of a Herald Angel Award for Outstanding Contribution to Theatre. Nominated for Total Theatre Awards for Best Use of Design & Best Newcomers.

Biography of Author

Angela Carter was born in 1940. She read English at Bristol University, spent two years living in Japan and from 1976-8 was Arts Council of Great Britain Fellow in Creative Writing at Sheffield University. She was visiting professor in the Writing Programme at Brown University, Providence, Rhode Island, in 1980-81, and writer in residence at the University of Adelaide, South Australia, in 1984.

Her first novel **SHADOW DANCE** was published in 1965, to be followed by **THE MAGIC TOYSHOP** (which won the John Llewellyn Rhys Prize) in 1967, **SEVERAL PERCEPTIONS** (which won the Somerset Maugham Award) in 1968, **HEROES AND VILLAINS** in 1969, **LOVE** in 1971, **THE INFERNAL DESIRE MACHINES OF DR HOFFMAN** in 1972, **THE PASSION OF NEW EVE** in 1977, **NIGHTS AT THE CIRCUS** published in 1984 (winning the James Tait Black Memorial Prize) and **WISE CHILDREN** (1991). Angela also published three collections of short stories - **FIREWORKS, BLACK VENUS** and **THE BLOODY CHAMBER**, the latter of which won the Cheltenham Festival of Literature Award.

Angela wrote the screenplay of **A COMPANY OF WOLVES** adapted from her own short story, which was produced by Palace Pictures and directed by Neil Jordan. She also wrote the screen play for the film of **A MAGIC TOYSHOP** starring Tom Bell, produced by Steve Morrison and directed by David Wheatly for Granada Television.

She was author of **THE SADEIAN WOMAN: An Exercise in Cultural History** (1979) and two collections of journalism, **NOTHING SACRED** (1982) and **EXPLETIVES DELETED** (1992). She translated the fairy tales of Charles Perrault, and edited collections of fairy folk tales as well as **WAYWARD GIRLS AND WICKED WOMEN: An Anthology of Subversive Stories** (1986) and also wrote for theatre, film and radio.

Angela Carter died in February 1992. Her work has been collected in three volumes, **BURNING YOUR BOATS** (1995) (Collected Short Stories), **THE CURIOUS ROOM** (1996) (Collected Drama) and **SHAKING A LEG** (Collected Journalism and Writings). **SHAKING A LEG** (Collected Journalism and Writings) will be published this year by Chatto and Windus.

Acknowledgement:

THE BLOODY CHAMBER appears in Angela Carter's **BURNING YOUR BOATS: Collected Short Stories**, published by Chatto and Windus ©The Estate of Angela Carter
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cast & crew



Ralph Bolland - *Groom* - *The Bloody Chamber* is Ralph's first role since graduating from The Royal Scottish Academy of Music and Drama in July. He has previously worked with The Original Shakespeare Co., BenchTours, Stray Theatre Co., and recently filmed his first television role in Taggart.

Lucy Burden - *Bride* - trained at Central School of Speech and Drama. Theatre work includes *The Passion of Eden Flame* and *L'Invitation Au Chateau* for the Contact in Manchester, *The Silent Twins* with Drak Theatre Company, *Maud*, or the *Madness* at the Embassy Studio and projects with Augusto Boal in Brazil.

Claire Cochrane - *Storyteller* - trained at Middlesex Polytechnic where she studied with John Wright (Trestle Theatre). She worked in children's theatre and with Guizer Theatre Company, Aberdeen, before a break from theatre during which she ran drama workshops and performed her own poetry in Glasgow and Edinburgh. She made her return in 1996 for Grid Iron's *Traverse* and touring productions of *Clearance*.

Stephen Cafferty - *Piano Tuner* - trained in drama at RSAMD and has worked with companies including TAG, Raindog, and Dayoot Theatre Company. His film and television work has included parts in *Dr Findlay* for STV, *Braveheart* for Icon Productions and *Rob Roy* for United Artists. Stephen also worked with Ben and Cora on *Hanging Stars* at The Arches for Mayfest 97.

Sharon Erskine - *Mother* - trained in Edinburgh and Ecole Jaques Lecoq, Paris. Performed extensively in this country in theatre, television and film. During 1995 and 1996 Sharon was assistant director of Theatre Point, Corsica, with whom she also acted. This is Sharon's first theatre project since returning to her native island.

Ben Harrison - *Director* - trained at Central School of Speech and Drama, London. He has a special interest in highly physical and site specific work. He has directed for *Stomping Feet*, *Eastern Angles*, at the *Traverse*, *Arches* and *BAC*. Scottish productions include *Clearance* (Grid Iron's Autumn 96 tour) *Hare and Burke*, *Black Uterus*, *Hanging Stars*, and *The Lottery Ticket*.

Judith Doherty - *Producer* - set up Grid Iron in 1995 with Catriona Murray, director of the company's first production, *Clearance*, which premiered at the *Traverse Theatre*, Edinburgh. Judith has worked in theatre and event administration and production in Edinburgh and Glasgow for the past six years and also in the *Festival Fringe Office* where she was Deputy Box-Office Manager.

Keith Lodwick - *Adaption and Design* - Keith trained at the Central School of Speech and Drama, London. His design work includes *Black Comedy*, *The House of Bernarda Alba*, *Les Liaisons Dangereuses*, *Don Giovanni*, *The Trojan Women*, *Maud*, or the *Madness*, *Imelda Marcos: Steel Butterfly*, the World Premiere of *Howard Barker's Wounds to the Face*, and directed/designed the original production of *The Bloody Chamber* which was performed for one night in Bristol.

Paul Duncan - *Composer* - Paul Duncan is a freelance musician/composer based in Glasgow. He plays regularly with the BBC Scottish Symphony Orchestra and has taken part in many radio and television performances. Paul is also a member of the *Torridon String Quartet*, since its formation in 1992, performing on many concert tours and educational workshops. The quartet has also recorded backing tracks for CD releases including *18 Wheeler* and *The Pearlfishers*.

Cora Bissett - *Cellist* - trained in drama at RSAMD and is a member of successful Glasgow band *Gut* (formerly *Swelling Meg*) who composed and performed live music for Grid Iron's *Clearance*. Cora's recent theatrical performances include a production in Poland of *Fall of the House of Usher* for Pen Name Productions where she devised and performed live cello music, *Hanging Stars*, her own piece which she devised with Ben Harrison, for Mayfest 97 and *I Licked A Slag's Deodorant* for The Arches Theatre Company.