

PLAYER CODE: 2018 3471 D

Welcome to



EYES DOWN FOR A
FULL HOUSE

TURN OVER AND START THE JACKPOT FUN!

MEMBERS



FOYLE FOUNDATION



With thanks:

Claire McKenzie, Robert Wilkinson, Katrina Bryan, Jonny Fiori, Michael Howell, the current 3rd year RCS Musical Theatre students, Duncan Anderson, Andrew Panton, Traverse Theatre, Black Light, DM Audio, The Tron Theatre, The Royal Lyceum Theatre Edinburgh, Royal Conservatoire of Scotland, the Technical Department of Edinburgh International Festival, Sharon Burgess and all at Assembly, National Theatre of Scotland, Duncan Hendry and Ian Ross of Festival City Theatres Trust, John Stalker and Anne McCluskey of Music & Lyrics Ltd, The Harp & Castle, Wilkies Bar & Lounge, Anderson's Bar, The Cameo Bar, Karen and Katy Koren, Iain McFadden, Iain Lindsay, Ailish Oldfield, Eleanor Scott, Joanna Susskind, Sally & James McFarlane, Catherine Devereux & Eddie and Celtic Dragon Trading Ltd.

A very special thanks to Jakob van der Berg and everyone at Gala Bingo Meadowbank, Edinburgh.

Credits:

Shareen Nanjiani, Sally Reid

DOUBLE DELIGHT WRITERS' NOTE

When Jemima and Jude approached us about writing a show set around the theme of **BINGO**, it was too good an idea to turn down. Sticky carpet. Check. Calls of two *little ducks* 22. Check. Puns about balls falling. Check. That was until we went and started to research what the Bingo was really like (as opposed to our ideas of what we thought it was). It's fast, furious, stressful and it's a bloody good night out. It made us think, wouldn't it be good to try and write a show that shared those same characteristics. Wouldn't it be great to make a piece of theatre that – even if it didn't replicate a night at the Bingo – it could evoke the same feelings.

Also, it gave us both an excuse to get in a room together and make each other laugh, or cry, or sometimes just gossip while drinking copious amounts of coffee and eating custard creams. That one-word inspiration grew as our caffeine intake increased, the characters spewed forth – combinations of people we knew/loved/tried to avoid at all costs and the story started to take shape. We hope tonight that you laugh, that you think about who you'd split your bingo winnings with, and that you leave with the same thing that drives us through the door to bingo halls throughout Scotland – hope. Leave with hope. Because, yes, hope is everywhere in those bingo halls. The hope for a better day, a fuller purse, that dream holiday. But hope doesn't sit alone. No, it shares a table with the same people week in week out, where there's hope there's loyalty, friendship and love.

We hope you enjoy the show as much as we have enjoyed making it.

Anita & Johnny x

TURN OVER FOR MORE BINGO



FUN



NOTE

I lived in Dundee when I first went to the bingo. I was part of a works lottery syndicate, which inevitably, won all 16 of us about £75 every 3 months. But the dream was still there. *When* we won, we'd split the winnings this way... Gift that much to our families... Donate such and such to charity... Go on holiday... As financial plans go, it was pretty hopeless.

So, when we could we would pool our meagre winnings and go to the bingo. Someone always wins, right?! We didn't. Ever. Not a line. But I was hooked.

Not because I really believed we would come out any richer but because I was fascinated by the groups of people there, predominantly women, who went every week. They weren't rowdy hen parties as the TV adverts had suggested, they were serious women who brought and shared flasks of tea and giant Tupperware boxes of sandwiches. They were there to win some extra spending money for their holiday, or to boost their Christmas funds. But crucially, to be in each others company. The friendships, family groups and sense of community that existed in that vast space was palpable; they knew each other, looked after each other, shared what they had. On reflection, I realise that's what we were doing too.

The game itself is very serious and surprisingly stressful. You don't talk. You get your head down. I hadn't realised the stakes were so high. Truth is, those numbers offer real possibility. When you play, the hope you hold onto is undeniable. It might just be you. Of course it's gambling, which has an ethical dilemma at the centre of it, but it didn't feel dangerous. We were in it together.

I knew I had to make a show about it, the makings of a drama were all there – a distinct community, family, hope, possibility, high stakes and FUN. And so when Jude and I started to talk about making a show together, this was it. She'd never been before, but was open to and excited by the idea. (She has now. She's hooked.)

Over the past year or so, Anita and Johnny have worked incredibly hard at distilling the essence of a night at the bingo into this show. We read a government white paper about women and their place in the economy, we listened to a lot of Annie Lennox, played some lines, won nothing, laughed a lot and cried a bit too.

For me, this show is proof that whether you're winning or losing, it's the taking part and your friendships that count.

Jemima x

JACKPOT

WINNERS

CAST

Darren Brownlie
Jo Freer
Jane McCarry
Louise McCarthy
Barbara Rafferty
Wendy Seager



Donny
Ruth
Betty
Daniella
Joanna
Mary



CREATIVE TEAM

Book & Lyrics
Director
Composer, Arranger & Musical Director
Choreographer
Set & Costume Design
Costume Supervisor
Lighting Design
Production Manager
Technical Manager
Company Stage Manager
Stage Management
Sound Engineer
Lighting Technician
Props Maker
Film
Set built by
Print Image
Print Design
Press & Marketing



Production photography
Placements

Anita Vettesse & Johnny McKnight
Jemima Levick
Alan Penman
Darragh O'Leary
Carys Hobbs & Becky Minto
Kylie Langford
Kate Bonney
Fiona Fraser
Paul Claydon
Mickey Graham
Kara Jackson & Anne E. Page
Fuzz Guthrie
G McDermott
Edward Howat
James Blake
Pretty Scenic
The 16K Design Works
Emma Quinn
The Corner Shop Scotland PR
Susie Gray, Magda Paduch
Ciara McCafferty, Sophie Tolley
Mihaela Bodlovic
Caroline Deyga (Direction)
Meggy Viana (Choreography)
Sophie Wright (Technical)



FOR GRID IRON

Judith Doherty
Deborah Crewe

Chief Executive, Co-Artistic Director & Producer
Finance & Development Manager

FOR STELLAR QUINES

Rosie Bans
Rebecca Davis
Hannah Forsyth
Catherine Grosvenor
Jemima Levick
Shirley Monteith



Social Media Intern
Producer
Company Administrator
Creative Learning Associate
Artistic Director & CEO
Marketing Associate



BIOGRAPHIES

Darren Brownlie

Donny

Darren started his training on the Musical Theatre Course at the Dance School of Scotland, he then went on to the Arts Educational School London, completing his training at the Royal Conservatoire of Scotland. Theatre credits include: *Alice in Weezieland*, *Snaw Queen*, *Cannibal Woman of Mars*, *Tron Theatre*, *Punocchio*, *Spuds*, *Vinyl Idol*, *Òran Mór*, *Still Game Live 2 – Bon Voyage*, *SEE Hydro*, *The Rise and Inevitable Fall of Lucas Petite*, *Sleeping Warrior*, *Nijinsky's Last Jump*, *Dance Derby*, *Company Chordelia*. Film and TV credits include: *Scots Squad*, *My Barmy Aunt Boomerang*, *Love Me Tender BBC/CBBC*, *The James Gang*, Polygram Films.



Jo Freer

Ruth

Jo trained at the Royal Conservatoire of Scotland. Her theatre work includes, *House of Bernarda Alba*, *Mary Queen of Scots Got Her Head Chopped Off*, *Our Teacher's a Troll*, *Submarine Time Machine*, *Let The Right One In* (National Theatre of Scotland), *Sunshine on Leith*, *The Witches*, *Midsummer*, *Much Ado About Nothing*, *The Cheviot, The Stag and The Black*, *Black Oil* (Dundee Rep), *Trumpets and Raspberries*, *Cinderella* (Royal Lyceum Edinburgh) *Little Shop of Horrors*, *Absurd Person Singular*, *Communicating Doors*, *Amadeus* (Pitlochry Festival Theatre), *Seanmhair* (The Other Room), *Slick*, *How to Steal a Diamond* (Vox Motus) and *Trainspotting* (York Theatre Royal). Television work includes *Emmerdale* (ITV), *River City* and *Doctors* (BBC).



Jane McCarry

Betty

Jane is delighted to be working with not one but two highly respected theatre companies, Stellar Quines and Grid Iron, and to be performing in a new musical by Anita Vettesse and Johnny McKnight. Well, it's the perfect storm. Jane is a Bafta award winning actor best known for playing nosey pensioner Isa Drennan in *Still Game* and Granny Murray in the Cbeebies show *Me Too!* She graduated from Queen Margaret College in 92 and has worked extensively in theatre and television ever since, from village halls in the Scottish Highlands to two sold out runs at the Hydro... that's the Glasgow Hydro... not Peebles or Crieff. She hopes you all have a ball at the BINGO!



BIOGRAPHIES

Louise McCarthy Daniella

Louise trained at The Arts Educational School, London. Her theatre work includes, *Yer Granny*, *Men Should Weep* (National Theatre of Scotland), *Mamma Mia* (Prince of Wales Theatre London), *Much Ado About Nothing* (Bard In the Botanics), *Three Sisters*, *Peter Panto and the Incredible Stinkerbell*, *Sleeping Betty*, *Snaw Queen* (Tron), *The Trouble with Double*, *Role Shift* (Òran Mór), *Jaqueranda*, *Sleeping Beauty* (Perth Theatre), *Cuttin' A Rug* (Citizens Theatre), *The DOLLS Abroad* (UK Tour). Television credits includes, *Stacey Stone*, *Raptures* (CBBC), *Sketchland*, *What's Funny About the Indyref* (BBC Scotland), *Scot Squad*, *Only An Excuse* (BBC Comedy Unit), *Two Doors Down* (BBC), *In Plain Sight* (ITV Drama) Aldi Midget's Advert (ITV). Film Credits include, *Country Music* (Three Chords Productions).



Barbara Rafferty Joanna

Barbara trained at RSAMD, now the Conservatoire. She has worked in most theatres up and down the land and worked for most theatre companies past and present. This is her first time with Grid Iron and Stellar Quines and she is delighted. She's also delighted to be working with Jemima Levick again having worked with her in Dundee Rep and Òran Mór. Her theatre work includes Maggie in Giles Haverгал's production of *Men Should Weep* at the Citizens Theatre and the London Palladium touring production of *Chitty Chitty Bang Bang* playing the Baroness. More recently *Endgame*, *The Libertine*, *The West* and *Cuttin' A Rug*. She was Grandma in the UK tour of *The Wedding Singer*. Film and TV work includes Ella in *Rab C Nesbit*, *Hamish Macbeth*, *Taggart*, *Take the High Road*, *River City*, *Rockface*, *The Young Person's Guide to Being a Rock Star*, *Billy Bongo*, *The Last King of Scotland* and *Women Talking Dirty*. She is also Granma Mainland in *Katie Morag*. She has voiced many cartoons and has been in very many radio plays over the many years.



Wendy Seager Mary

Wendy trained at the Royal Conservatoire of Scotland and has worked extensively with various theatre companies over the last 30 years. Recent theatre credits include the Genie in *Aladdin* at Perth Theatre, *DESCENT* at Òran Mór, Scottish tour and Fringe 2017 at the Gilded Balloon, Liz in *Long Live the Little Knife*, *City of the Blind* for Fire Exit, *Rapunzel* for the Citizens Theatre and the CATS award winning *Bondagers* for the Royal Lyceum Theatre. Other theatre credits include *Uncle Vanya* and *Too Clever by Half* for the RSC/Moscow State Theatre, the CATS ensemble award winning *Six Black Candles* for The Royal Lyceum Theatre, Mari in *The Rise and Fall of Little Voice* for Visible Fictions, *The Real Wurld* for the Tron Theatre and *Sweet Fanny Adams in Eden* for Stellar Quines. She has performed in countless BBC radio plays and won a Sony Radio Academy Award for Best Actress for her performance in *The Life Class*. Recent TV/Film credits include: *Fail* (BBC 3) *CAFE* (Short Film) and *STILL GAME* (Series 7). She has also worked extensively as a singer with many bands throughout her career including six years touring around Europe as Agnetha from Abba!



BIOGRAPHIES

Anita Vettesse *Writer*

Anita has been an actor for over 25 years and has only recently begun to write for Theatre, TV and Radio. Her play *Ringroad* was nominated for best new play at the Critics Awards for Theatre in Scotland. She has since written *Happy Hour*, *From The Air* for Òran Mór and *Melvin Bragg Made Me Do It* for Paines Plough's *Come to Where I Am* From season, as well as *News Just In/Hostage Taker* for Random Accomplice. Other work includes, *Falling* for BBC Radio Drama and her short film, *You Really Got Me*, has just been released on BBC Three as part of *The Break*, Season Three. Her play, *Eddie and The Slumber Sisters*, a co production with Catherine Wheels and National Theatre of Scotland goes into rehearsals in March this year. Anita continues to write for BBC *River City*.

Johnny McKnight *Writer*

Johnny trained at the Royal Conservatoire of Scotland and works across a number of arts practices as writer, director, performer and educator. He has worked with a multitude of leading theatre companies including National Theatre of Scotland, Royal Lyceum Theatre Edinburgh, Dundee Rep, Citizens Theatre, Tron Theatre, Macrobert, Traverse, Royal Conservatoire of Scotland and Scottish Opera. Johnny is Co-Artistic Director of award-winning Random Accomplice Theatre Company – who have toured work throughout Scotland, New York, Prague, Madrid and London. He has, to date, written 14 contemporary pantomimes for Macrobert and Tron Theatre. His critically acclaimed play *Wendy Hoose* is currently being adapted by him for screen with Big Talk Productions. Johnny is a regular writer for BBC 1's *River City*.

Jemima Levick *Director*

Jemima was appointed Artistic Director & Chief Executive of Stellar Quines in May 2016. Prior to that, she was Artistic Director at Dundee Rep Theatre. She trained at Queen Margaret University, Edinburgh and on a Scottish Arts Council Director Traineeship. Since joining Stellar Quines she has directed *The Last Queen of Scotland* (commissioned and supported by the National Theatre of Scotland and Dundee Rep), and *The 306: Day* (co-production with National Theatre Scotland and Perth Theatre, in association with Red Note Ensemble). Most recently she adapted and co-directed Marguerite Duras' *The Lover* (co-production with the Royal Lyceum Theatre and Scottish Dance Theatre). During her time at Dundee Rep she directed more than 18 productions, including *Great Expectations*, *The Glass Menagerie*, *Time and the Conways*, *Steel Magnolias*, *The Elephant Man* and *Beauty and the Beast*. As a freelance director and producer she has worked with a number of companies, including the Royal Lyceum Theatre, the National Theatre of Scotland, Òran Mór, Perissology Theatre Productions, Borderline, Traverse Theatre and Paines Plough.

BIOGRAPHIES

Alan Penman

Composer, Arranger and Musical Director

Alan is an Edinburgh based composer, arranger and songwriter for theatre and television. He has worked in almost every theatre in Scotland, most recently at Macrobert Arts Centre in Stirling and Perth Theatre. His television work includes music for BBC, ITV, BBC Alba, Disney Channel and Cbeebies. His many children's operas, commissioned by Scottish Opera, have played all over the world, and his website, Choonbaboon.com, distributes his songs for children worldwide. More info at www.alanpenman.co.uk

Darragh O'Leary

Choreographer

Credits include *What We Wished For*, *A Dream* (Sheffield Crucible), *Billy the Kid* (Curve Leicester), *Little Red & The Wolf* (Dundee Rep), *Brainstorm* (BBC: Live from Television Centre, National Theatre & Park Theatre), *Red Riding Hood*, *The Sword in the Stone*, *Sinbad* (New Wolsey), *Saturday Night Fever* (English Theatre Frankfurt), *The Battle of Boat* (Rose Kingston), *Sing to the Flags* (Southbank Centre), *Chess*, *Spring Awakening* and *A Man of No Importance* (RCS), *West Side Story* (Pimlico Opera), *Prodigy* (St James Theatre), *Passport to Pimlico* (Grassroots Productions), NFL Super Drumline (Twickenham Stadium), Opening Ceremony of the Glasgow 2014 Commonwealth Games, Opening Ceremonies of London 2012 and Sochi 2014 Olympic and Paralympic Games.

Carys Hobbs

Set & Costume Design

Carys trained in Design at QMU in Edinburgh. Recent projects include *Brothers Karamazov* for The Tron, *Coriolanus Vanishes with Fire Exit*, *Last Tango in Partick* for NTS, *Crude with Grid Iron & Aladdin* at the Byre Theatre. Other designs include *Shall Roger Casement Hang?*, Samuel Beckett's *Happy Days* and *Colquhoun and Macbryde* for the Tron Theatre; *Shrapnel* for Theatre Guleór, *One in a Million* for APA/PPP; *Kingdom* and *In this Storm* for SDT and *The Cone Gatherers* (APA). Carys is one of the core designers for Bard in the Botanics with designs including *Measure for Measure*, *Coriolanus*, *Julius Caesar*, *Romeo and Juliet*, *The Merchant of Venice*, *The Comedy of Errors*, *Hamlet* & *Othello*. She also regularly designs for the Royal Conservatoire of Scotland.

Becky Minto

Set & Costume Design

Previous designs for Grid Iron are *Crude*, *Letters Home*, *The Authorised Kate Bane*, *Barflies*, *Trust*, *Once Upon A Dragon* and *Fierce*. She is delighted to be working for the first time with Stellar Quines. Becky has designed a wide range of productions for main-house and touring productions, aerial and dance performances, site-specific and large outdoor events across Scotland, the UK and Europe. In July 2017, Becky was awarded the Silver medal for Space Design at the World Stage Design Exhibition for *The 306: Dawn* for National Theatre of Scotland. Current and future productions include *The Last Bordello*, *Fire Exit*; *Shift*, National Theatre of Scotland; *Passing Places*, Dundee Rep and *The Rise and Fall of Little Voice*, Pitlochry Festival Theatre.

Kylie Langford

Costume Supervisor

Since graduating from Queen Margaret University in 2006 Kylie has worked for a variety of theatre companies including National Theatre of Scotland, Visible Fictions, Bard in the Botanics, Vanishing Point and Citizens Theatre. Kylie is delighted to be working with both Grid Iron and Stellar Quines for the first time on *Bingo!*. Recent credits include *The Last Bordello*, *Fire Exit*; *Adam*, *Rocket Post*, *Our Ladies of Perpetual Succour*, *Driver's Seat*, NTS; *Beauty and the Beast*, *Aladdin*, *Cinderella*, The Byre Theatre. Kylie also worked as a Costume Assistant for the Opening and Closing ceremonies of the Glasgow 2014 Commonwealth Games.

BIOGRAPHIES

Kate Bonney Lighting Design

Trained at the RSAMD, Kate designs lighting for live performance and events. She recently worked on *Stand By* with Utter which won a Fringe First, *Music is Torture* with Tromolo Productions and *The 306: Day* with National Theatre of Scotland. She also worked on *Uncanny Valley* with Ayr Gaiety and Edinburgh International Science Festival which won Best Production for Children and Young People; *Cuckooed* with Mark Thomas which won a Fringe First and an Amnesty International Freedom of Expression Award and *Voice Thief* with Catherine Wheels which won Best Production for Children and Young People in the Critics Awards for Theatre in Scotland.

Judith Doherty Producer

Judith is the Producer, Chief Executive and, with Ben Harrison, Co-Artistic Director of Grid Iron. She founded the company in 1995. Since 2000 she has been a member of the Board of Directors of the Edinburgh Festival Fringe Society and she has also sat on the boards of the Independent Theatre Council and NVA. She is a member of the Scottish Drama Training Network management team. Freelance work has included Edinburgh International Book Festival, Edinburgh Festival Fringe Society, Edinburgh International Festival, Unique Events, Universal Arts and BBC Scotland. In 2003 Judith received the Jack Tinker Spirit of the Fringe Award for her services to the Edinburgh Festival Fringe.

Rebecca Davis Producer

As Stellar Quines' Producer Rebecca has produced award winning plays that have toured all over Scotland and annually at Edinburgh Festival Fringe, and co-produced with Dundee Rep, Edinburgh International Book Festival, Scottish Dance Theatre, The National Theatre of Scotland, and The Royal Lyceum Edinburgh. From working in arts development, rural touring and marketing in Somerset, Rebecca relocated to Scotland in 2010 to manage Audience Development and Festival programmes for Craft Scotland and Puppet Animation Scotland. Rebecca is an experienced mentor, was Arts Marketing Association East Scotland Member Rep for 7 years and sits on the Dumfries and Galloway Arts Festival Board.

Fiona Fraser Production Manager

Fi has production managed with Grid Iron since 2002 heading the Stage Management team who won the 2004 SMA excellence in Stage Management Award. Fi has also worked with: Vox Motus (*How to Steal a Diamond*, *SLICK*, *Bright Black* and *The Not-so-fatal Death of Grandpa Fredo* (ThickSkin), NTS (*Extreme*, *Black Watch 2006*, *The Day I Swapped My Dad for Two Goldfish & Eve*), Stellar Quines (*The Unconquered*, *Dare to Care & The Air That Carries The Weight*), Vanishing Point (*Interiors*, *Saturday Night*, *Wonderland*, *Tomorrow* – UK & Chinese tour, *The Beautiful Cosmos of Ivor Cutler*, *The Destroyed Room & Tabula Rasa*). Fi is the Production Manager for: The Edinburgh International Children's Festival, Karine Polwart's production of *Wind Resistance*, Ross McKay & Freshly Squeezed Productions *Velvet Evening Séance*, *The Polar Bears Go Up & Grandad and Me* for The Letter J. For a full list of Fi's work please visit www.fifraser.com

BIOGRAPHIES

Paul Claydon Technical Manager

Paul trained at Queen Margaret University. He works as a Lighting Designer and Production/Technical Manager on a wide variety of productions and events. Recently he has worked for Blacklight, Core Events, Hearts and Minds, Phil McIntyre Entertainments, The Edinburgh International Festival, The National Theatre of Scotland, Culture Creative and Forres Features CIC. As Lighting Designer for Grid Iron he lit *Fierce*, *The Devil's Larder*, *Roam*, *Once Upon a Dragon*, *Yarn*, *Tryst*, *Barflies*, *Leaving Planet Earth*, *Crude* and *Jury Play*. For The National Theatre of Scotland: *Project Macbeth*, *Elgin Macbeth*, *Aalst*, *Bint Jbeil*, *Transform Fife*, *Wall of Death*, *Long Gone Lonesome*, *Christmas Carol*, *Reasons to Dance*, *Rantin* and *Whisky Galore*. For Dogstar: *Factor 9*. For Hearts and Minds: *Curious Shoes*.

Mickey Graham Company Stage Manager

Mickey has worked on many Grid Iron productions since 2003 including *Roam*, *Barflies*, *Tryst*, *Leaving Planet Earth* and *Crude*. For Stellar Quines he has worked on *The Unconquered*. He has worked with many other Scottish based companies including: Birds of Paradise, Tortoise in a Nutshell, Lung Ha Theatre Company, Utter, Hearts & Minds, National Theatre of Scotland, Janis Claxton Dance, Kai Fischer Productions, Firebrand, Vanishing Point, Macrobert, The Tron, Magnetic North, NVA, Vox Motus, Dundee Rep, Mull Theatre, Catherine Wheels, Traverse, and Edinburgh International Festival.

Kara Jackson Stage Manager

Kara graduated from Queen Margaret University with a BA in Theatre Production specialising in Stage Management (Distinction). She has worked with many companies including National Theatre of Scotland, Pachamama/Richard Jordan, Theatre 503, Trafalgar Studios, King's Theatre (Glasgow), Paines Plough/Óran Mór, Solar Bear, Barrowland Ballet, Scottish Opera, Stellar Quines, Lung Ha Theatre Company, Traverse Theatre and Vanishing Point. This is Kara's fifth time working with Grid Iron and as always she is extremely delighted to be part of this new exciting musical.

Anne E. Page Stage Manager

Anne graduated from the RSAMD, Glasgow in 2006 with a BA in Technical and Production Arts. Her recent credits include, with National Theatre of Scotland, *The 306 Day* (2017), *The Strange Undoing of Prudencia Hart* (2012, 2013 and 2016), and *Anything That Gives off Light* (2016). Also, Vox Motus, *Flight* (2017 and 2018), Tron Theatre, *God of Carnage* and *Brothers Karamazov* (2017) and Imagine Theatre, *Dick Whittington* (2017). She is delighted to be able to add *Bingo!* to her Grid Iron credits to join *What Remains* (2011), *Leaving Planet Earth* (2013), *Letters Home* (2014), *Light Boxes* (2015) and *Crude* (2016).

Fuzz Guthrie Sound Engineer

Fuzz graduated from East 15 Acting School in 2008. She then joined the technical team at Theatre by the Lake and after eight years is now pursuing a freelance career. Her work extends to Sound Designer for a number of Theatre by the Lake's shows as well as *The 39 Steps* (Ayr Fort Players); *The Hired Man* (KAOS); Associate Sound Designer on the acclaimed UK tour of *The Bogus Woman* and Trainee Sound Assistant on the radio play *Homefront* for BBC Radio 4. Other recent projects include: Sound Engineer *Crude* (Grid Iron) Technical Stage Manager *Babe the Sheep Pig Live* (Tom O'Connor Productions); Sound Engineer *The Sunshine Ghost* (Scottish Producers) *Sound No2*, *Beauty and the Beast* (Chichester Festival Theatre). This is Maura's second show with Grid Iron and she is very excited to be back on the team.

BIOGRAPHIES

G McDermott Lighting Technician

G has been a lighting technician for more than ten years, working on new productions and tours around the UK and internationally for companies including the Citizens Theatre, National Theatre of Scotland, Fire Exit and Sadler's Wells Theatre. In his spare time he writes and draws comic books and drinks too much tea.

Deborah Crewe

Finance & Development Manager, Grid Iron

Deborah has worked part time and full time with Grid Iron since 2003 although she has been closely involved with the company, as a member of the Board of Directors, since it began in 1995.

Hannah Forsyth

Company Administrator, Stellar Quines

Hannah joined Stellar Quines in 2017 and has provided administrative support for recent productions including *Bingo!* and *The Lover*. Prior to this, she worked for Orillo Films, a York-based creative agency and completed placements with St Michael Le Belfrey and the Chinese-British Business Council. In addition to this, Hannah is Associate Producer for Stolen Elephant Theatre and previously worked with Not Cricket Productions and the York Shakespeare Project on productions across Yorkshire and at the York and Edinburgh Festival Fringes. Hannah graduated from the University of York in 2016 with First Class Honours in History.

Shirley Monteith

Marketing Associate, Stellar Quines

Shirley is freelance Marketing Associate with Stellar Quines and has worked on their award-winning productions that have toured Scotland and the Edinburgh Festival Fringe. She has worked in collaboration with Dundee Rep, Edinburgh International Book Festival, Assembly, The National Theatre of Scotland, and The Royal Lyceum Theatre. She also led on projects with Glasgow Women's Library and Village Pub Theatre. Shirley has over twenty years arts marketing experience. She was Marketing Manager at the Royal Lyceum Theatre, and then with deaf theatre company Solar Bear. She is also currently working with arts-in-health charity Hearts & Minds. Shirley is a Board Member for Lung Ha Theatre Company.

Rosie Bans Social Media Intern, Stellar Quines

For the past eight years Glasgow born singer songwriter Rosie Bans has been working as a professional musician, composer and music tutor. Digital marketing has always been a large and enjoyable part of Rosie's music work and in 2016 she made the decision to turn it into a career alongside her music. So, after five years of living in London and one year living in Berlin, Rosie relocated back to Glasgow to pursue her music and passion for social media marketing further. Working with Stellar Quines is Rosie's first internship as a social media manager and it has acted as the perfect spring board to develop her skills further and go out into the industry with a lot more confidence and experience.

CALLERS



"Grid Iron, one of Scotland's boldest and most influential groups of the last two decades"

The Telegraph

Grid Iron is an Edinburgh based new writing theatre company which specialises in creating site-specific and location theatre although we also produce work for the stage. In our 22 years, we have received 31 awards and a further 29 nominations covering all aspects of our work from acting, writing and use of music to stage management, design and technical expertise.

Our adventures have taken us to extraordinary places; from the slopes of Edinburgh Zoo to a massive oil-rig manufacturing shed in Dundee, a boat-builders island in a Norwegian fjord, to the former General Security building in Beirut, a working cancer hospital in Jordan, the old City Morgue in Cork, the largest climbing arena in Europe and parks, housing estates, playing fields and bars (for performances as well as recreation!) around Scotland and Britain.

We have made co-productions with many partners including the National Theatre of Scotland, the Traverse Theatre, Dundee Rep Theatre, The Almeida Theatre, London and Lung Ha Theatre Company and we have delivered two European Capital of Culture Commissions (Cork 2005 and Stavanger 2008). We have performed thirteen times at the Edinburgh Festival Fringe and twice at both Edinburgh International Festival and Edinburgh International Science Festival. We've also been part of Imagine, Edinburgh's international festival of performing arts for children and young people. In 2014, we were delighted to become the first theatre company to work in co-production with Edinburgh International Book Festival on *Letters Home*, which was supported by the Scottish Government's Edinburgh Festivals Expo Fund and was also part of Culture 2014, Glasgow's cultural celebration of the Commonwealth Games.

WHY DON'T YOU BECOME A FRIEND AND SUPPORT OUR WORK?

You'll find information at www.gridiron.org.uk/support-us/

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Or contact us at:

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Board of Directors: **Rob Conner, Deborah Crewe, Graeme Davies, Judith Doherty, Ben Harrison, Chris Hunn, Neil Weir (Chair)**

Patrons: **Owen Dudley Edwards, Jim Haynes, Emma Quinn**

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GRID IRON GOLD



Jury Play 2017

(In co-production with the Traverse Theatre)

"An exciting, witty and thrillingly open-ended piece of drama about what we mean by justice, and how we can achieve something closer to it; presented with all the flair, elegance and sense of spectacle that is Grid Iron's hallmark." *The Scotsman*

Dr Stirlingshire's Discovery 2017

(RZSS Edinburgh Zoo, in co-production with Lung Ha Theatre Company)

"Positive accolades like uplifting and inspiring apply in spades to this surreal show that has an elephant's weight in imagination and a monkey's cage full of mischief."

edinburghguide.com

Winner Scottish Event Awards Small Event of the Year



Crude 2016

(Shed 36, Port of Dundee)

"theatre that is not just accomplished, but important." *The Edinburgh Reporter*

The Devils' Larder 2015

"a feast for the senses." *The Herald*



Light Boxes 2015

"beautiful and haunting."

The Scotsman (Scotsman Fringe First winner)

Letters Home 2014

"A truly memorable and enthralling experience."

Theatre Extra (Scotsman Fringe First winner)



CALLERS

Stellar Quines THEATRE COMPANY

Stellar Quines is an award winning Scottish theatre company that celebrates the value and diversity of women and girls by making brilliant theatre, provoking change, nurturing artists and empowering participation.

The company achieves this through a year-round programme designed to excite and inspire the audiences and artists we work with that includes producing and touring world class performance, commissioning research, championing campaigns and delivering activities to support artist development and community engagement.

"stellar performances and the talent on display both on-stage and backstage shows just why this award-winning Scottish theatre company is so highly regarded." All Edinburgh Theatre

"Stellar Quines has made a vital contribution to the visibility of successful women in the arts... [giving] women inspiration and confidence."

Rosa Duncan, Turnt Arts

Stellar Quines Staff:

Rosie Bans	Social Media Intern
Rebecca Davis	Producer
Hannah Forsyth	Company Administrator
Catherine Grosvenor	Creative Learning Associate
Jemima Levick	Artistic Director & CEO
Shirley Monteith	Marketing Associate

Stellar Quines Board of Directors:

Jane Hogg (Chair), **Lisa Sangster** (Vice Chair), **Kris Bryce**, **Lisa Kapur**, **Elsbeth Macarthur**, **Sue Moody**, **Mary Paulson-Ellis**, **Gail Preston**, **Caroline Ramsay**, **Jackie Crichton** – Board Pioneer, **Shilpa T-Hyland** – Board Pioneer

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Instagram: [@stellarquines](https://www.instagram.com/stellarquines)

30b Grindlay Street, Edinburgh EH3 9AX

Company no. 157796. Registered charity no. SCO 23628

STELLAR QUINES



The Lover, 2018

In co-production with The Royal Lyceum Theatre Edinburgh and Scottish Dance Theatre.

"delicious concoction that goes beyond words to create something infinitely more sensual."

The Herald



The Last Queen of Scotland, 2017

Commissioned and supported by the National Theatre of Scotland and Dundee Rep.

"tells a story that demands to be seen on the stage." *All Edinburgh Theatre*



Photo: Jane Hobson



The 306: Day, 2017

In co-production with The National Theatre of Scotland and Perth Theatre, in association with Red Note Ensemble.

"Intimate production that brings a vitality to stories of the women on the home front in the First World War." *The Stage*

The View From Castle Rock, 2016

In co-production with Edinburgh International Book Festival.

"powerful piece of theatre from a totally brow ensemble." *Edinburgh Guide*



The Air that Carries the Weight, 2016

"there is an aching beauty to Stellar Quines' latest production."

All Edinburgh Theatre



Threads, 2015

"memorably beautiful."

The Scotsman



Photo: Marc Kearne

LAST LUCKY GAME

4	19	27	30	44
8	H	O	P	E
Y	O	U	35	43
2	14	21	32	46
E	N	J	O	Y
E	D	29	34	49
6	11	28	37	42
9	13	T	H	E
5	12	23	36	41
S	H	O	W	47
1	17	26	39	40
7	15	20	31	48

