

GRID
IRON
theatre company

WHAT REMAINS

Words by
Ben Harrison



Music by
David Paul Jongs

THE CONSERVATOIRE OF THE ANATOMY OF MUSIC

And many other Popular Ballad Readers



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Grid Iron would like to thank



Director's Note

Eight years ago David Paul Jones and I began ruminating on a theatre, music and installation project that would conjure up the experience of a horror film for the audience. Initially called *Live Film*, and then *The Dusk and The Dark*, the piece would cast each audience member as the protagonist in their own promenading fiction. The actors were the audience.

In more recent years we revisited the project and began a study of various horror films (relying on DPJ's extensive knowledge of and passion for this genre) and also began to foreground the place of music in the project. It is impossible to imagine a truly great horror film without a truly great score and this also led us to a concentration on the idea of the pianist, the lonely genius whose best and perhaps only friend is his musical instrument with which he spends so many long hours. Compared to this central, vital and passionate relationship, those students of his, however keen, however skilled, could only come to interrupt and disrupt the quest for musical perfection of the Maestro.

I am probably not alone in having bad childhood memories of my piano teacher. I remember the large forbidding house, the great mirror in the antechamber and the operatic bearing of my teacher who seemed to be able to sense by a dark intuition that I had not practiced nearly as much as I had promised to the week before. Going back further than the eighties and of course there are many experiences of children being rapped on the knuckles, the mouth of the piano lid being snapped down onto the offending fingers for their crimes against the Muse of Music. *The Piano Teacher*, Elfride Jelinek's masterful study of musical obsession, was one inspiration, as was of course the huge film canon of the masters of horror: Hitchcock, Cronenberg, Carpenter, Medak and many more.

DPJ and I talked also to a Scottish expert on serial killers and understood more about the childhood roots of such monomaniacal behaviour, erupting from a complete and total failure of empathy. I discovered also the mad genius of Scriabin, whose uncompleted *Mysterium* in 1915 had something of the grand madness of Gilbert's project; Scriabin believed in the power of music to bring about a second Golden Age and obliterate forever the imperfections of this one.

The various strands of the project needed to be pulled together and so I wrote a short story, (available to download via our website on the *What's New* page) inspired by this material, by DPJ's work, and the space itself, the Anatomy Department of the Medical School. Next to Reid Music Hall, it is the perfect environment to explore Gilbert's dual fascination with the musical and the medical.

BEN HARRISON



Composer's Note

My musical background is as a student of concert piano, specialising in the virtuosic works of the great composers of the late 19th and early 20th century. With a thirst for discovering piano music with challenging yet dramatic and pictorial content, as a young student I stumbled upon Maurice Ravel's *Gaspard de la Nuit* – a trilogy of pieces based on poems of the macabre by Aloysius Bertrand and still recognised today as one of the most fiendishly difficult works in the history of the piano repertoire. I eagerly presented my new discovery to my inspiring piano teacher expecting him to disapprove. Instead he nodded silently and with approval, he sent me on what became an obsessive journey in learning and eventually performing this devilish masterpiece. (I learned later that my teacher himself had studied this work at the Paris Conservatoire and that his own teacher had actually been a student of Ravel).

Ben and I have been discussing creating a horror story together since 2003 after our first collaboration on the Grid Iron production *Those Eyes, That Mouth*. Originally conceived as a haunted house story, Ben suggested that perhaps the protagonist of *What Remains* was a musician of some kind and we decided I would not only compose the music and sound design but also play the central role in a solo musical and theatrical performance. After many discussions and explorations of how to present our story, Ben gave birth to the Maestro, Gilbert K Prendergast.

The soundtrack for *What Remains* is dominated of course, by the piano – presented in live recital performance and appearing in several guises throughout the overall sound design. The piano music for the most part attempts to convey the passion and drive of the composers from the great romantic-era and portray musically the arrogant and deadly quest of Gilbert's obsession for perfection and ultimately, power. Being a horror story, the *What Remains* soundtrack explores the world of the sinister – ghostly voices, unsettling and questionable atmospheres, threatening tensions and those unexpected impacts craving to invoke fear and untimely surprise.

The use of song has been an important medium throughout my years of collaboration with Grid Iron and in *What Remains*, I have interpreted the Antony & The Johnsons hauntingly beautiful song, *Her Eyes Are Underneath The Ground*. Here we find Gilbert immersed in his post-murder aria where he summons up his orchestra of profound Mahler-esque emotional intensity, illustrated by stratospheric strings and the doom of the piano bass chords, which eventually draw us upstairs to his dreaded chamber of terror.

Another student memory is with my university mentor, Dr Rita McAllister. I remember sharing with her my early interests in exploring chilling soundscapes for the live theatre stage. She encouragingly and very simply confirmed: everybody likes a good scare.

Then goody-goody. Because here he comes, here comes the Maestro!

David Paul Jones

The Orchestra

David Paul Jones	Composer, Sound Designer & Performer
Ben Harrison	Director
Judith Doherty	Producer
Deborah Crewe	Finance & Development Manager
Ali Maclaurin	Set & Costume Designer
Sergey Jakovsky	Lighting Designer
Fiona Fraser	Production Manager

Roy Fairhead	Technical Manager
Simon Kasprowicz	Sound Engineer
Kara Jackson	Stage Manager
Anne E Page	Stage Manager
Lee Davis	Production Assistant
Alice Wilson	Design Assistant
Douglas Jones	Photographs
Emma Quinn	Print Design

Superheroes **Chris and Nick Hunn**

The Orchestra

David Paul Jones Composer, Sound Designer & Performer

DPJ studied classical piano and composition at the Royal Scottish Academy Of Music & Drama in the early 90's and is regarded as one of Scotland's foremost composers and musicians. Theatre soundtracks form a major part of his catalogue including *Elizabeth Gordon Quinn* and *Mary Queen Of Scots Got Head Chopped Off* (NTS), *Dolls* (Hush Productions/NTS) and *Four Men & A Poker Game* (Metis Arts). Soundtracks for children and young people's theatre include *Our Teacher's A Troll* (NTS); *Something Wicked This Way Comes* (Catherine Wheels/NTS), *The Attic* (Imagineate), his children's opera *The Songbird* (Giant Productions) and *Pobby & Dingan* and *Caged* (Catherine Wheels). Previous soundtracks and live performances with Grid Iron include *Those Eyes, That Mouth, The Devil's Larder* and *Barflies*. His scores and publications include songs, choral works and instrumental pieces written over the last twenty years for his own solo performances and for other artists including soprano Lisa Milne and National Youth Choir Of Scotland. His album *Something There* is released on Linn Records. Other Edinburgh Festival 2011 productions featuring music by DPJ include *This Twisted Tale* (Paper Doll Militia, USA) and *Uncharted Waters* (Strange Bird Zirkus & All Or Nothing Aerial Dance Theatre). Forthcoming productions include *The Missing* directed by John Tiffany for the National Theatre Of Scotland. www.davidpauljones.com

Ben Harrison Director

Ben is the Co-Artistic Director of Grid Iron, and from 2004–2008 was also a Director of the Dutch theatre company MUZtheater. His productions for Grid Iron have included: *Spring Awakening, Decky Does a Bronco* (2010; 2000–2001 Scottish and English tours), *Huxley's Lab* (in co-production with Lung Ha's Theatre Company), *Barflies, Tryst* (a commission from Stavanger 2008); *Yarn* (co-produced with Dundee Rep); *Once Upon A Dragon* (Grid Iron/Imagineate/Edinburgh International Children's Festival); *Roam* (Grid Iron/NTS/BAA Edinburgh International Airport), *The Devil's Larder; Those Eyes, That Mouth; Variety; Fermentation; Monumental; Gargantua; The Bloody Chamber and Clearance*. Other work includes *You Tell Us What Was We Tell You What Is* for NTS Learn. In 2008 he directed *The Tailor of Inverness* at the Edinburgh Fringe for Dogstar which has subsequently toured to Australia, Sweden, Germany, Poland and Ukraine. Ben has developed several British Council-supported productions, projects and residencies with the company abroad including pioneering projects and productions in Lebanon and Jordan. He is currently developing a new piece from Lebanon, *Bint Jbeil*. He is also the Director of the global smash-hit *Peter Pan* for 360 Entertainment which, after a run in Kensington Gardens in summer 2009 and winter at the O2, has been touring major US cities and which has already been seen by more than half a million people. From 2000–2002 he was Associate Director (Education) of the Almeida Theatre in London, where he directed *Caledonian Road; A Chaste Maid in Cheapside; The Whizzkid; Decky Does A Bronco* (co-produced with Grid Iron); *Ghost Ward; The Last Valentine* and *Into Our Dreams*. At this year's Fringe he has also co-directed *This Twisted Tale* with the Paper Doll Militia which plays as part of Leith on The Fringe at Out of The Blue on Dalmeny Street. Further information at www.thepaperdollmilitia.com and www.thistwistedtale.com.

Judith Doherty Producer

Judith is the Producer, Chief Executive and Co-Artistic Director of Grid Iron, which she founded in 1995. Judith has produced all the company's shows and in that time they have received 27 awards and a further 19 nominations covering all aspects of their work. Since 2000 Judith has been a member of the Board of Directors of the Edinburgh Festival Fringe Society and she has recently completed her tenure as a member of the Board of the Independent Theatre Council. She also served as an SAC Specialist Advisor. Other freelance work includes BBC Scotland, Festival Fringe Society, Edinburgh International Festival, Universal Arts and Edinburgh International Book Festival. In 2003 Judith was awarded a Daily Mail Spirit of the Fringe Award for her contributions to the Edinburgh Festival. Judith has an MA (Hons) in History of Art and English Literature from Edinburgh University.

Deborah Crewe Finance and Development Manager

Deborah has worked with Grid Iron for the past eight years although she has been closely involved with the company since it began in 1995.

Ali MacLaurin Set & Costume Designer

Ali trained in theatre design in Edinburgh and Croydon and has since designed, devised, facilitated and taught all over the country. Work includes resident designer with the Belgrade Theatre in Education Company, community plays in venues from East End churches to Scottish mansions, and design for the Shadow Syndicate, Battersea Arts Centre, Hull Truck and TAG among others. After lecturing for ten years she returned to a freelance career in 2007. Since then she has designed *Spring Awakening*, a co-production between Grid Iron and the Traverse, the Fringe First winning show *The Tailor of Inverness* for Dogstar Theatre, worked on projects for Scottish Opera including an opera for babies and designed shows for Licketyspit and Starcatchers. Ali is particularly interested in musical and physical theatre and in working collaboratively to create new work. She lives by the sea in Kinghorn with her husband and son and 120 teapots.

Sergey Jakovsky Lighting Designer

Sergey studied at the Royal Scottish Academy of Music and Drama in Glasgow and graduated as BA in Technical & Production Arts in 2002. His credits with various companies include: Tron Theatre, Derevo Theatre Company, Magnetic North, Comunicado and Traverse Theatre. Sergey is also part of the creative team of Sharmanka Kinetic Theatre and is the lighting and sound designer for all of its new work, exhibitions and theatrical collaborations. Further info: www.sj-ld.com

Fiona Fraser Production Manager

Fi has worked with many theatre companies including: The Traverse, (Venue Manager Traverse 3), NTS (including *Black Watch* 2006 and *Extreme*), Perth Rep, Scottish Dance Theatre, The Happy Gang, Mull Theatre, Pitlochry Festival Theatre, The Citizens, Giant Productions, The Byre Theatre, Unique Events, Stellar Quines, Toonspeak, Suspect Culture, Licketyspit, Vox Motus, Visible Fictions and Vanishing Point on Interiors. Fi has been Production Manager for Grid Iron since 2002 heading up the Stage Management team which won the 2004 SMA Excellence in Stage

Management Award. In 2004 she was part of the team who conducted workshops in Lebanon and Jordan, returning to Beirut in 2005 with *Those Eyes, That Mouth* and creating a new show as part of the Capacity Building and Skills Transfer project developed by Grid Iron for the British Council.

Roy Fairhead Technical Manager

Roy trained at the Royal Scottish Academy of Music and Drama and graduated in 2006. He has worked with numerous theatre companies since, including Birds of Paradise, 7:84, Theatre Workshop, Scottish Opera, Forced Entertainments, Visible Fictions, Gilmore Productions and many others. He works on various projects from local, small-scale work to large scale theatrical and musical productions. Roy is based in Glasgow, and therefore a large portion of his time is spent in Scotland and the UK. However the nature of the industry, particularly touring, takes him all over. The majority of his year is occupied within the live music industry, and he spends a lot of the year touring with bands and at festivals.

Simon Kasprowicz Sound Engineer

Kas worked previously with Grid Iron on *Huxley's Lab*, their co-production with Lung Ha's Theatre Company. He previously worked for nine years as the head of sound for The Gilded Balloon and tours across Europe with Broken Records and The Wedding Present.

Kara Jackson Stage Manager

Kara is a graduate from Queen Margaret University with a BA in Theatre Production. She has worked with the National Theatre of Scotland (*Be Near Me* 2009 and *Extreme* 2011), Theatre 503 (2009), Wee Stories Theatre Company (2009), Trafalgar Studios (2010), Paines Plough/Oran Mor (2010), King's Theatre (2010), *Roadkill* with Pachamama/Richard Jordan Ltd (2010 and 2011). Future productions are Play, Pie and a Pint with Paines Plough/Oran Mor and the Christmas pantomime at the King's Theatre in Glasgow. Kara is extremely excited to be working with Grid Iron and to be a part of this exciting production.

Anne E Page Stage Manager

Anne is a graduate of the Royal Scottish Academy of Music and Drama (RSAMD), Glasgow, July 2006. She has worked with Barrowland Ballet (2011), Birds of Paradise (2011), Vox Motus on *Bright Black* (2009) and *The Not-so-Fatal Death of Grandpa Fredo* (2010/11), *Strathclyde Police* (2010). Rapture Theatre (2010), Imagine Theatre Company (2007/09/10) Borderline Theatre Company (2008/09), 7:84 (2007/08), Heather Fulton/Complete Productions Ltd (2007/08) and Alyson Orr Ltd (2008). Future productions include Barrowland Ballet's *A Conversation With Carmel* and Borderline's *My Romantic History*. Anne is delighted to be involved in Grid Iron's production of *What Remains*.

Alice Wilson Design Assistant

Recently receiving a First class Honours Degree in Set Design from Queen Margaret University, Alice's previous work has included designing Licketyspit's *Magic Spaghetti* in 2010 and working as Design Assistant on Magnetic North's *Wildlife*, earlier this year. Alice has acted as assistant to Ali McLaurin on a number of different shows and workshops over the last three years, involving Scottish Opera, Licketyspit and Dogstar Theatre

Grid Iron

Co-Artistic Directors **Judith Doherty** and **Ben Harrison**

Grid Iron is an Edinburgh based new writing theatre company which specialises in creating site-specific and location theatre although we have also produced work for the stage. In our fifteen years of incorporation the company has received 27 awards and a further 19 nominations covering all aspects of its work, from acting, writing, design and use of music to stage management and technical expertise.

“Grid Iron, one of Scotland's boldest and most influential groups of the last two decades.” *The Telegraph*

Some of the more challenging and unusual locations we have performed in include a boat-builders' island in Norway, the land-side and air-side passenger areas of Edinburgh International Airport, the Informatics Building of the University of Edinburgh, a former jute mill in Dundee, the former General Security building in Beirut, a working cancer hospital in Jordan, the old city morgue in Cork, Debenhams department store in Edinburgh, ten metres underwater in Belfast's Lagan Weir, a haunted underground street in Edinburgh, The London Dungeon, parks, gardens, playgrounds and fields all over Britain and Ireland and our local pub, The Barony Bar, on Edinburgh's Broughton Street.

We have also performed on stages the length and breadth of Scotland from Inverness to Melrose including, in Edinburgh, The King's Theatre, Traverse Theatre and Assembly Rooms.

Our growing international reputation has brought us two European Capital of Culture commissions, for Cork 2005 and Stavanger 2008, and an extensive programme of work for the British Council in the Middle East. We have also co-produced with the National Theatre of Scotland, The Almeida Theatre, London, Edinburgh International Festival, Lung Ha's Theatre Company, the 'Burns and a That' Festival, Dundee Rep Theatre and the Traverse as well as performing as part of Cork's Fringe (now Midsummer) Festival and the Belfast Festival at Queens.

“Grid Iron... line up effortless, unpretentious, penetrating modern classics one after another.” *The Stage*

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Board of Directors

Rob Conner, Deborah Crewe, Judith Doherty, Ben Harrison, Chris Hunn (Company Secretary), Kath Mainland, Neil Weir (Chair)

Patrons Jim Haynes, Emma Quinn, Owen Dudley Edwards

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Collected Works



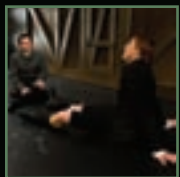
Decky does a Bronco 2010

Performed on housing estate greens and in parks, gardens, playgrounds (and even indoors once!) around Scotland and England.

NOMINATION: Stage Award for Best Actor (Martin McCormick)

“The script builds to a powerful emotional climax, and Maxwell’s poignant lines will linger with you as you make your way home out of the darkness of the park” *Oxford Times*

“Ten years on, Decky Does a Bronco has lost none of its ability to excite the senses and stop the heart.” *Sunday Herald*



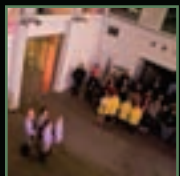
Spring Awakening 2010

Performed in Traverse One. A co-production between Grid Iron and

The Traverse Theatre, Edinburgh

“a vibrant, relevant production...Harrison has brought out a brilliant ensemble performance.” *AE*

“Grid Iron’s site-specific hallmarks are very much in evidence in an expansively three-dimensional production.” *The Herald*



Huxley’s Lab 2010

Performed in promenade over 3 floors of the University of Edinburgh’s magnificent Informatics

Forum. A co-production with inclusive theatre-makers Lung Ha’s Theatre Company. In association with Edinburgh Festival Theatre and as part of the Edinburgh International Science Festival.

AWARD: Critics Award for Theatre in Scotland – Best Ensemble

“fresh, funny and polemical...” *The Guardian*

“There are plenty of brilliant trademark details, and some brutally discomfoting set pieces.” *The Times*



Barflies 2009

Performed in The Barony Bar, Broughton Street, Edinburgh, Grid Iron’s local pub of choice. Part of the Traverse Theatre

Festival during the Edinburgh Festival Fringe. Based on the short stories and poems of Charles Bukowski.

AWARDS: Scotsman Fringe First, Herald Angel
NOMINATIONS: The Stage Award for Acting Excellence – Best Actress, Best Ensemble

“Grid Iron have yet again pulled off a marvellous success.” *The Stage*

“Grid Iron are surely now one of the most sophisticated site-specific theatre makers in Europe.” *The Times*



Tryst 2008

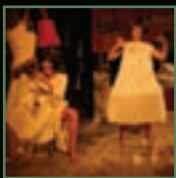
Performed on Engoyholmen, an island in Stavanger harbour, Norway, home to a team of extremely talented

boat-builders. A commission from Stavanger 2008 European Capital of Culture.

“At their best, as here, Grid Iron’s use of real settings turns the theatrical mainstay of suspension of disbelief on its head.” *The Times*

“Tryst is a thrilling visual and sensual experience, from the moment the boat pulls up to the magically lit island jetty.”

The Scotsman



Yarn 2008

Performed in The Verdant Works Museum of Textiles, Dundee. A co-production between Dundee Rep

Ensemble and Grid Iron.

“This is an outstanding production, delivered by a brilliant cast.” *Evening Telegraph and Post*

“Rich in ideas, vivid in execution, this Yarn forms a delightful fabric that takes time to unravel.” *The Guardian*



Once Upon a Dragon 2007

Performed in Cammo Estate, Edinburgh,

as part of the Bank of Scotland Children’s International Theatre Festival.

“every scene contains moments that catch the breath with the same visual and aural magic.”

The Scotsman



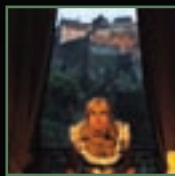
Roam 2006

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.

AWARDS: Critics Awards for Theatre in Scotland – Best Production, Best Technical Presentation and Best Ensemble. Arts & Business (UK) Community Award, Ogilvy Arts & Business (UK) Creativity Award, Arts & Business (Scotland) New or Returning Sponsor Award

“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” *The Scotsman*



The Devil’s Larder 2005

Performed in the old City Morgue, Cork and Debenhams department store, Edinburgh. Commissioned by Cork

2005 European Capital of Culture.

AWARDS: Scotsman Fringe First, Herald Archangel, Total Theatre, Carol Tambor Best of Edinburgh

NOMINATIONS: Critics Awards for Theatre in Scotland – Best Male Performance, Best Director, Best Ensemble, Best Use of Music

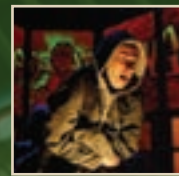
“Harrison’s astonishing command of the whole language of 21st-century theatre never wavers.” *The Scotsman*

“A dark, luscious treat of a show” *The List*



Those Eyes, That Mouth and The Story of the Death of Nagib Brax 2005

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.



fierce: an urban myth 2004

Performed on stage for Scottish tour.

AWARDS: Stage Award for

Acting Excellence, Critics Awards for Theatre in Scotland – Best Use of Music, Herald Devil.

NOMINATIONS: TMA Awards – Best Musical

“a brilliantly realised affair... in an ideal world could easily grace the West End”

The Herald



Naw Nader Men al Houb (A Rare Kind of Love) 2004

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.



Those Eyes, That Mouth 2003

Performed in 32 Abercromby Place, Edinburgh, then

on stage for Scottish tour.

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

NOMINATIONS: Critics Awards for Theatre in Scotland – Best Use of Music, Best Technical Presentation.

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

“this is contemporary theatre at its very best” *Scotland on Sunday*



The Houghmagandie Pack 2003

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 a’ That Festival.

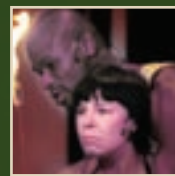
“This special combination of conventional drama and outdoor setting finally acquires an almost magical force” *The Scotsman*



Variety 2002

Performed on stage in the King’s Theatre Edinburgh. A co-production with Edinburgh International Festival.

“...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*



Fermentation 2002

Performed in The Briggait Market, Glasgow and The Underbelly, Edinburgh. *Fermentation* was one of the Sunday Herald’s 5

theatre highlights of 2002

“In another thrillingly intelligent production the company has crafted an astonishing piece of theatre. Every detail is perfect, each performance is extraordinary” *The Guardian*



Decky Does a Bronco 2000 – 2002

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. One of the Observer’s top 10 theatre events of 2002.

AWARDS: Scotsman Fringe First, Stage Award cting Excellence – Best Ensemble

NOMINATIONS: Barclays Stage Awards – Best Touring Production

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

“Theatre that effortlessly breathes straight from the heart.” *The Times*



Gargantua 1998

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

AWARDS: Scotsman Fringe First

NOMINATIONS: Stage Award Acting Excellence – Best Ensemble

“a rich, fruitily, gorgeous, uninhibited celebration of the senses, greedily gastronomic, pungently scatological and filthily or lusciously 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*



The Bloody Chamber 1997 – 1998

Performed in Mary King’s Close, Edinburgh in 1997 and in the London

Dungeon and the Lagan Weir, Belfast in 1998.

AWARDS: Herald Angel for Outstanding Achievement in Theatre

“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

