

GRID
IRON
theatre company

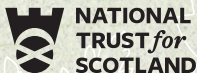


Doppler

Adapted from the novel by Erlend Loe,
translated by Don Bartlett and Don Shaw



ALBA | CHRUTHACHAIL



fringe



WITH THANKS

Grid Iron would like to give the hugest thanks to our 2020 Doppler compadres Kara Jackson, Itxaso Moreno and David Pollock as well as to everyone who helped us nearly make the live show happen last year and to those who made possible the documentary film of our exploits, especially Andrew Abbott, Andrew Begg, Angus McPake, Ali Murray, Delilah Rose Niel, Bill Thompson, Graeme Davies and family and the Gifford Community Woodland Trust.

Our next biggest thanks goes to the wonderful staff and volunteers of National Trust for Scotland, Newhailes House and Gardens especially Claire Grant and to Alex Soulsby and Artist Residency Thailand.

Thanks also to Nestival, Portacabin, Miljana Zekovic and Mark Saunders.

This production is dedicated to the memory of our dear friend, Angela Wrapson, who made it possible for us to perform as part of Stavange2008 European Capital of Culture and who looked after us so well on our Norwegian adventures.

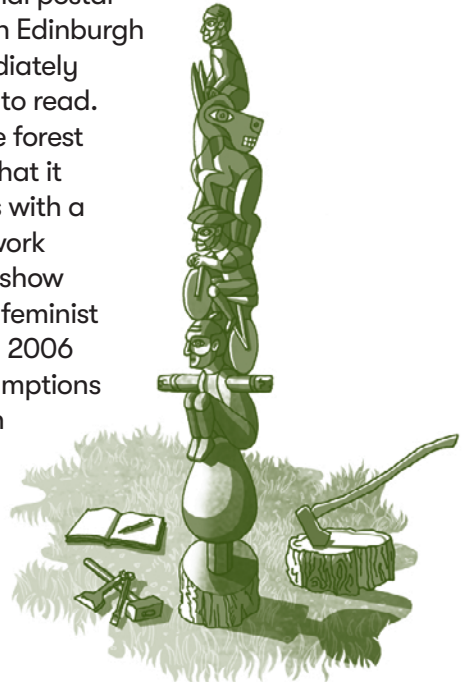
DIRECTOR'S NOTE


'I am a man of my time. A failed man of my time. Or just a man of a failed time.'

Doppler

Doppler had a long journey, even before it met with the complications of a global pandemic. It was introduced to me by my friend and colleague Miljana Zekovic, who mentioned it as a good fit for Grid Iron when I visited her in Novi Sad, Serbia, in 2017. An adaptation of the novel had been a smash hit at the National Theatre of Belgrade that year.

I ordered it on Amazon who sent it to an address in Malta by mistake, where it got snarled up in a national postal strike for two months. When it finally arrived in Edinburgh I was gripped, read it in one sitting and immediately ordered a copy for my business partner Jude to read. With such a strong sense of the location in the forest Doppler inhabits and learns from we agreed that it would be a good fit for us. The text also aligns with a long-standing counter-cultural theme in our work which you could date from our breakthrough show *The Bloody Chamber* in 1997, Angela Carter's feminist re-working of the Bluebeard myth, to *Roam* in 2006 which questioned and challenged all our assumptions about air travel and national identity, through to *Barflies* in 2009 – 2012 in which Bukowski challenges the Reaganite work ethic, and argues that true wisdom and happiness might be garnered by travelling no further than your bar stool.





‘You can live **with**
other people, but
with often just
means **next to.**’

Doppler

Doppler self-isolates of course, but through his own free will, not through governmental directives brought on by a global health emergency. He doesn't even know why he is doing it. Initially part of a grieving process after the death of his father, he comes to realise that a lot of human connection is not genuine, buoyed up and even distracted from by our obsession with products and status, and that his life thus far has been very comfortable, but completely hollow.

He does reject the conventional family, but that doesn't mean he is not family-orientated. When his son Gregus joins him in the woods, he's delighted. Feeling ever closer to nature, his adoption of the elk calf whose mother he has slaughtered brings him joy, and new insights as a parental figure. Like Bukowski's Henry, he can be profoundly selfish and egotistical, but that doesn't mean he is not also capable of great love and empathy. And a dawning political and ecological wisdom.

'Start bartering. And cycling. We have to cycle and barter like buggery if we're going to have any chance of surviving.'

Doppler



The challenges of the company almost presenting the only live production at the Edinburgh Fringe in 2020 have been well publicised, not least in our documentary *Doppler: The Story So Far* which is available via our website. In re-making the production in 2021, I am struck by the absolute joy, pleasure and privilege of being back in the rehearsal room after so long with such extraordinarily talented people. Absence makes the heart grow fonder. I remain astonished by the energy and positivity of our teams both in 2020 and 2021 and by their determination in both years to bring live performance back.



On a personal note this year marks 25 years since I first began to work with the Co-Artistic Director, Producer and Chief Executive of Grid Iron, Judith Doherty. Had the production happened last year, it would have been my 75th production, in my 50th year. Doppler might be sceptical of such numerology, or rather see some clue in it, I don't know. I would like to pay tribute to Jude's resilience over the years, and indeed that of all the exceptional people we have worked with over our more than half-century.

'When you came here, you came with a sense of awe and wonder, dying to see what it was all about. And somehow the wonder of it wasn't enough... you started to wonder about yourself, and in your wondering about yourself, you forgot what you came here for, what you came to be a part of.'

From Burgs, by Mt Wolf

As Doppler journeys East at the end of the play, with his determined army of his four year old son and his adopted elk calf, he seeks new models, so as not to drown in his own emptiness. He does not travel alone, and he does not travel without hope. Embracing new ways of being, and ways of seeing, not reaching for the endorphin rush of a new product or a new Tinder swipe or a new Facebook like, or the latest fashion, but being at ease with boredom, accepting the emptiness within, embracing it, and building back from it with a new-found wisdom. I find this inspiring. From this state, perhaps, true connection can begin. After this terrible time, as Itxaso Moreno says in our documentary:

'I really hope that when we finally can, and we will, we are going to go for it big time, and really, really hold each other. Because we are really going to need to be held, after this global trauma.'



BEN HARRISON

CAST

Keith Fleming

Sean Hay

Chloe-Ann Tylor

Nik Paget-Tomlinson

Puppets

Doppler

Gregus, Dusseldorf, ICA Guy, Posh Parent

Bongo, Kjersti, Nora, Bosse, Brother-in-Law

Musician and Live Foley

Bongo's Mum, Reactionary Dog, Doppler on a Bike

PRODUCTION TEAM

Adapted from the novel by Erlend Loe, translated by Don Bartlett and Don Shaw

Director & Adaptor

Producer

Finance & Development Manager

Dramaturg

Composer

Musician & Live Foley

Set & Costume Designer

Puppet Maker & Illustrator

Lighting Designer

Production Managers

Technical Manager

Stage Manager

Stage Manager on the Book

Technical Support

Production Design Assistant

Front of House Manager

FOH Assistants

BSL Interpreters

Press & Marketing

Social Media Manager

Videographer

Production Photography

Programme Design

Admin Dogs

Tech Dog

Ben Harrison

Judith Doherty

Deborah Crewe

Eszter Marsalkó

David A Pollock

Nik Paget-Tomlinson

Becky Minto

Fergus Dunnet

Elle Taylor

Joe Connell, Elle Taylor (2020 and pre-rehearsal)

Roy Fairhead

Hannah Henderson

Katy Steele

Ellie Agnew

Megan Aoife Adair

Kath Lowe

David Calder, Alastair Day, Claire Moffat, Amy Quinn

Rachel Amey, Paul Belmonte

Magda Paduch, The Corner Shop PR Scotland

Rosie Bans

Delilah Rose Niel

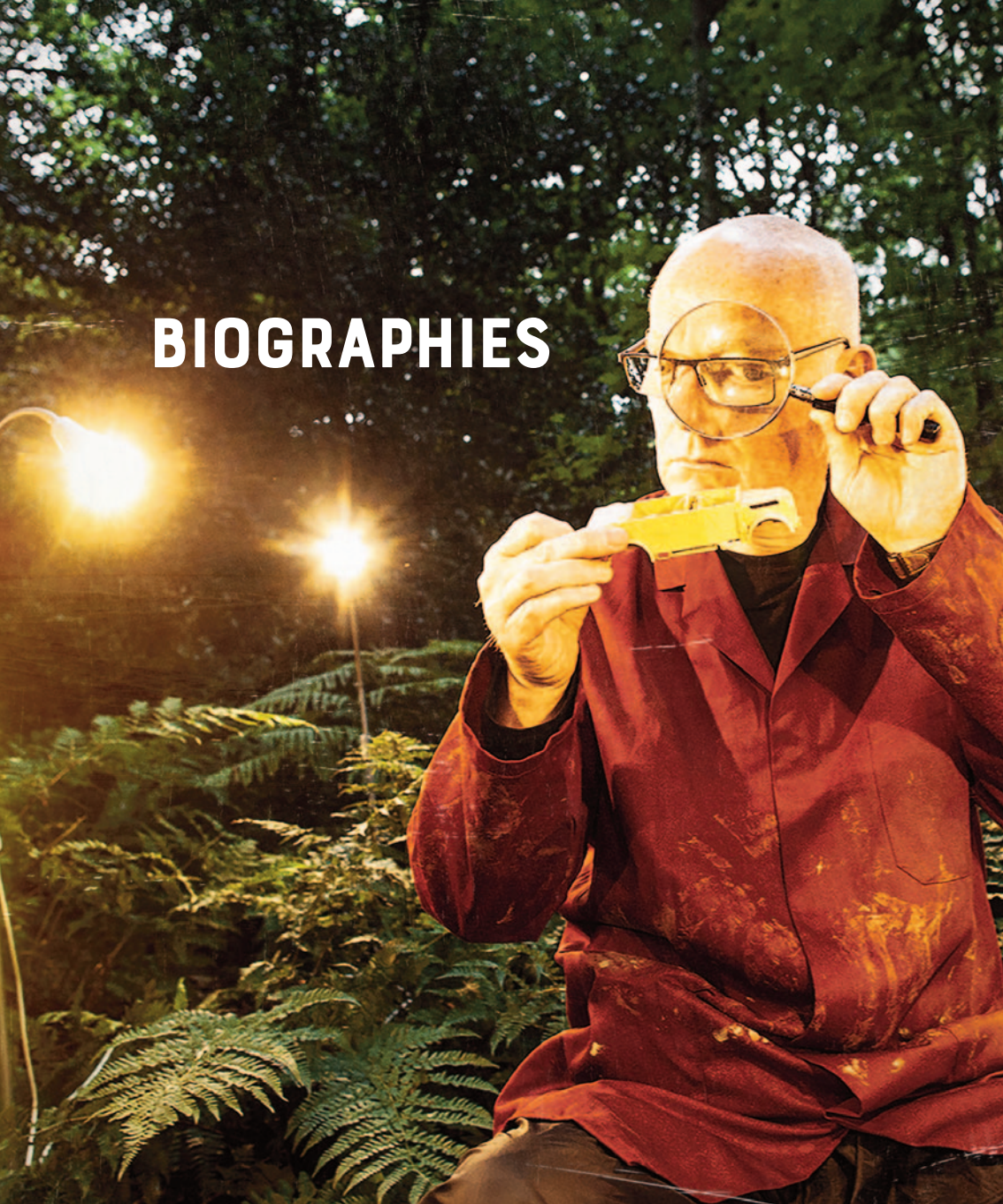
Duncan McGlyn, Janeanne Gilchrist (2020)


emmaquinndesign.co.uk

Bailey & Tigger

Tisa

BIOGRAPHIES





Chloe-Ann Tylor Bongo/Kjersti/Nora/Bosse

Chloe graduated from RCS in 2016. Since then she has performed in various theatre productions and short films. Theatre credits include; *Mrs Puntila and Her Man Matti*, Edinburgh Lyceum; *The Stornoway Way*, Dog Star Theatre; *Close Quarters*, Out Of Joint & The Crucible Theatre; *Hansel & Gretel*, *Trainspotting*, Citizens Theatre; *The Merchant of Venice*, Bard in the Botanics; *Titus Andronicus*, Dundee Rep.

Keith Fleming Doppler

Keith has appeared most recently in film *The Macbeths*, and has worked extensively in Scottish theatre, in productions such as *Peer Gynt*, *Black Watch*, *This Restless House*, and with Grid Iron in the award-winning *Barflies*.


Sean Hay Gregus, Dussledorf, ICA guy, Posh Parent

Sean Hay has worked extensively in Scottish Theatre for over 30 years. Companies he has worked with include Catherine Wheels, Traverse Theatre, Royal Lyceum, National Theatre Of Scotland, Dogstar, The Tron, Vanishing Point, Grid Iron, Curious Seed, Lung Ha's and Licketyspit to name but a few, as well as numerous radio, TV and film productions.

Nik Paget-Tomlinson Musician and Live Foley

Nik Paget-Tomlinson is a musician, composer and sound designer, creating work for theatre and dance. He is an associate artist with Platform Theatre and a regular live accompanist at Dance Base, Scotland's National Centre for Dance. As a studio music producer and instrumentalist, Nik has performed live on the gig circuit and had record releases in Europe and the US. Nik has worked with a range of dance and theatre companies including Scottish Youth Theatre, National Theatre of Scotland, Curious Seed, Cultured Mongrel Dance Theatre, Imagine, La Nua, Starcatchers and TAG Citizens Theatre. He has also been nominated for a Critics Award for Theatre in Scotland in the best use of music and sound category. Credits include *Niqabi Ninja* (Independent Arts Projects in association with Hewart Company for Independent Theatre and Performing Arts), *Hindu Times* (Royal Lyceum/Pitlochry Theatre/Naked Productions), *Mixed Up* (Co-Commissioned and Produced by Imagine and Starcatchers), *As. Was. Could Be* (Cultured Mongrel/Mara Menzies), *Vent* (SYT National Ensemble), *Chronicles* (National Theatre of Scotland/Project X/Thulani Rachia), *Drift* (Vision Mechanics).

To find out more please visit www.nikpt.com





Ben Harrison Director and Adaptor

Ben formed his first company Stomping Feet in 1988, and first brought it to the Fringe in 1989. He has directed over 75 professional theatre productions. He has been Co-Artistic Director of Grid Iron from 1996, since when the company has won over 30 awards for its work. He has directed 29 of the company's productions. Highlights for Grid Iron include: *The Bloody Chamber*, *Gargantua*, *Decky Does A Bronco*, *Those Eyes*, *That Mouth*, *The Devil's Larder*, *Roam*, *Barflies*, *Spring Awakening*, *Crude*, *Jury Play*, *South Bend* and *The Brunch Club*. He was Associate Director of the Almeida Theatre London 2000–2002, for which he created the acclaimed Participatory Projects programme and directed seven productions. From 2001–2004 he was a Fellow of the National Endowment for Science, Technology and the Arts which supported his research and development of site-based work. He was Director of the Dutch company Muztheater 2004–2008, for which he directed five productions. His show *Peter Pan* for 360 Entertainment was seen by more than a million people in London and across the USA 2009–2015. It will return for a global tour 2021–2022. Recent freelance work includes *Chalk Walk* for Ben Harrison Productions, *The Park* for the National Theatre of Scotland, *A Game of Death and Chance* and *Enlightenment House* for the National Trust for Scotland, *The Buke of the Howlat* for Findhorn Bay Arts, *The Tailor of Inverness* for Dogstar and *Let's Inherit the Earth* for Dogstar/Profilteatern.

Future projects include an exciting collaboration with the Roald Dahl Story Company and Helen Milne Productions and two large scale outdoor productions with Itison. Further information: www.benharrison.info.

Judith Doherty Producer

Judith is the Producer, Chief Executive and Co-Artistic Director of Grid Iron. She founded the company in 1995 and has produced all the company's shows. From 2000 to 2020 she was a member of the Board of Directors of the Edinburgh Festival Fringe and she has also sat on the boards of the Independent Theatre Council, NVA and was part of the Management Team of the Scottish Drama Training Network. Freelance work has included Edinburgh International Book Festival, Edinburgh International Festival, Edinburgh Fringe Society, Unique Events and BBC Scotland. In 2003 she received the Jack Tinker Spirit of the Fringe Award for her contribution to the Edinburgh Festival Fringe. Judith has a Foundation in Art and Design from Nottingham Polytechnic and an MA (Hons) in History of Art and English Literature from University of Edinburgh.



Suddenly
there
was just
forest



Deborah Crewe

Finance and Development Manager

Deborah has been with Grid Iron since the beginning; working away behind the scenes mostly, although she appears at every production as Front of House. She is the Green Arts Champion and the company is a Green Arts Initiative member working with Creative Carbon Scotland to steer Grid Iron towards a net zero future. Deborah is very much looking forward to seeing the familiar faces in the audience as well as the first timers this summer.

Eszter Marsalkó Dramaturg

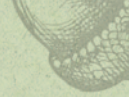
Eszter is a dramaturg and director originally from Budapest. She has extensive experience working on projects ranging from music theatre, circus, contemporary dance, magic, opera, puppetry, street theatre and new writing to Shakespeare. In Scotland, Eszter has worked with the Royal Lyceum, Scottish Opera, Curious Seed, Puppet Animation Scotland, and A Play, and A Pie & A Pint among others. Internationally, Eszter has worked for Volksbuehne (Berlin), Hungarian State Opera, Weimar National Theatre, Nordland Visual Theatre. Eszter creates her own shows through her company Snap-Elastic. Alongside her drama school training, Eszter did a degree in Scandinavian Studies and has been a fan of Erlend Loe's writing ever since. Doppler has been an absolute privilege, allowing Eszter to work with this great novel and the amazing Grid Iron for the first time.

David A. Pollock Composer

David A. Pollock is a musician, composer and sound designer with a strong connection to nature and organic audio. This evidently infiltrates, influences and inspires his soundscapes and musical works. Utilizing found objects to create sound effects separates David from most of his contemporaries and his obsession with keeping things live preserves the risk and energy that has always made theatre so vital. David previously with Grid Iron on South Bend. Examples of his work can be found at https://soundcloud.com/david_pollock

Becky Minto Set & Costume Designer

Becky has been designing productions across Scotland, UK and abroad for over 25 years. Her work covers main house productions, large-scale touring, aerial and circus, indoor and outdoor productions, site-specific designs and large outdoor ceremonies including the Opening and Closing Ceremonies for Glasgow 2014 Commonwealth Games. She was awarded the Silver medal for Space Design for *The 306: Dawn NTS* at the World Stage Design exhibition in Taipei 2017. She has been selected to exhibit at the Prague Quadrennial 2007, 2011, 2015 and 2019. She is a part-time lecturer in Performance Costume at ECA. This is Becky's 11th production with the company; her first was in 2003 and she is totally delighted to be back making work in the fresh air at the beautiful Newhailles Estate with Grid Iron.




Fergus Dunnet Puppet Maker and Illustrator

Fergus is a visual artist of sorts, who works in collaboration with artists from other disciplines on work including theatre and street performance, puppetry, magic and illusion, games design, illustration and animation. His first production with Grid Iron was *Strange Tales*.

Elle Taylor Lighting Designer

Elle was awarded a scholarship and graduated with a BA Production, Technology and Management specialising in lighting technology from the Royal Conservatoire of Scotland. Upon graduating and receiving two university awards, she has worked throughout the United Kingdom and overseas within the lighting and special effects field. Recent works she has lit are: *Glasshouse Show* (Christmas at the Botanic 2020, Edinburgh), *Mother Goose* (Platform), *The Chosen* (Company Chordelia, 2019 Autumn Tour), *Eric the Elf* (Macrobert Arts Centre), *Cosmonaut* (Edinburgh 2017 Science Festival), *Drunk Enough to Say I Love You* (Citizen Studio) *Invisible Army* (Terra Incognita, 2016 Autumn Tour), *Little Red Riding Hood and Wolves of Winter* (Howden Park Centre), *The Tempest* (Royal Conservatoire of Scotland, Beijing Theatre Festival), *Coriolanus* (Royal Conservatoire of Scotland). As an associate lighting designer credits include: Christmas at the Botanic, Edinburgh, 2020, 2019 (Lightworks), *Lost in Music* (Magnetic North, LD Simon Wilkinson) *Super Human Heroes* (The Letter J, LD Simon Wilkinson) *Teenage Trilogy* (Curious Seed, LD Simon Wilkinson) *Dance of Death* (Candice Edmunds, LD Simon Wilkinson) *Puss in Boots* (Platform, LD Lizzie Powell), *In Her Shadows* (Blank Canvas/Jabuti Theatre, LD Simon Wilkinson) *Light Boxes* (Grid Iron, LD Simon Wilkinson) and *Three Little Pigs* (Platform, LD Lizzie Powell). Elle loves lighting theatre in all different forms and seeing lighting design's influence on live performance.



Joe Connell Set & Costume Designer

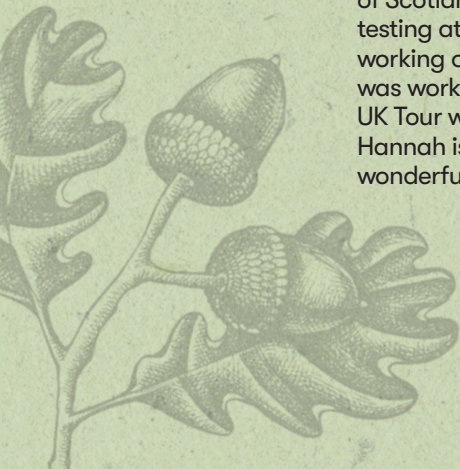
Joe started his career in the arts by pushing chairs around the hallowed foyers of the Glasgow Royal Concert Hall. After becoming fascinated by the 'blackmagic' of live sound, he convinced his superiors to show him the ropes. This led to an exciting career pushing faders and spinning knobs for a variety of different events involving orchestras, Mongolian throat singers and even orthodontists. After moving to the dynamic world of theatre, he worked at the Tron Theatre for a few years, cutting his teeth on Tron Panto and a host of amazing in-house productions. Having joined the freelance world, Joe has been involved in large scale outdoor productions for Itison as well as providing sound design and composition work for the RCS. He finds himself in his first ever Production Management role, for Grid Iron's presentation of *Doppler*.

Roy Fairhead Technical Manager

Roy trained at the Royal Scottish Academy of Music and Drama (now the RCS) and graduated in 2006. He has worked with numerous theatre companies including Grid Iron, *Birds of Paradise*, *7:84*, Scottish Opera, Scottish Ballet, National Theatre of Scotland, *Forced Entertainment*, *Visible Fictions*, *Stellar Quines*, Theatre Workshop and also works in live music. Covid has meant that most of his work is now outdoors, which is no bad thing. His production company can be found at www.royfairhead.com

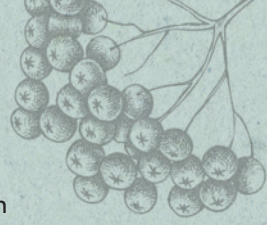
Hannah Henderson Stage Manager

Hannah has recently graduated with a BA in Production, Technology and Management from the Royal Conservatoire of Scotland (RCS). Although the last year has been extremely testing at times, she has been fortunate enough to have been working on shows throughout. Prior to the first lockdown, she was working as a Stage Management dep on *The Lion King* UK Tour while it was resident at the Edinburgh Playhouse. Hannah is delighted to be working with Grid Iron and the wonderful team of *Doppler*.



A low-angle, upward-looking photograph of a forest canopy. The leaves are a vibrant, bright green, and the sky is a clear, bright blue with a few wispy white clouds. The text "I am becoming the forest" is overlaid in the center in a bold, dark green font.

**I am
becoming
the forest**



Katy Steele

Stage Manager on the Book

Doppler is the first time Katy has worked with Grid Iron, but is her fourth time working with Ben Harrison. She's excited to be with the company, and can't wait to be a part of bringing live theatre back to audiences with such an interesting and funny production. Having toured with Scottish Dance Theatre as Stage Manager from 2015 to 2017, she moved to Edinburgh and went freelance. She continued to tour nationally and internationally primarily as an SM or Technical Stage Manager, more recently with The Royal Lyceum Theatre Edinburgh, Edinburgh Science, Ailie Coen Puppet Maker, and Barrowland Ballet. During the lockdown in Scotland, she has worked with Catherine Wheels, Buff & Sheen, Ben Harrison and the Edinburgh International Children's Festival on projects which aimed to create and share theatre safely during the pandemic.

Megan Aoife Adair Production Design Assistant

Megan graduated in 2020 from the Royal Conservatoire of Scotland with a Bachelors in Production Arts and Design specialising in Set and Costume design. She also holds an HNC in costume construction and an HND in Technical Theatre. Having worked with Grid Iron the past two summers she is delighted to make her post pandemic return to theatre in a wonderful location with them again.

Kath Lowe Front of House Manager

Kath's interest in theatre began in 1990 when she was gifted a subscription to the Royal Exchange Theatre in Manchester. She had never seen theatre-in-the round before and thought it was magical. Ever since then she has been an avid theatre-goer with a particular interest in new writing. Kath was the Front of House Manager for the Traverse Theatre from 2005–2020. She worked in two theatre spaces within the building, as well as in off-site venues and on site specific performances. She was also Venue Manager for Scottish Opera at Paterson's Land during the 2013 Festival and worked for the Lyceum Theatre from 1997 to 2005 in a variety of roles including Ushering, Stage Door Keeper, Bar Manager and Front of House Duty Manager. Kath is delighted to be working with Grid Iron on *Doppler*.

David Calder Front of House Assistant

David currently studies classics at the University of St Andrews. Outside of term time he can be found in scenic Perthshire where he is an expert at drinking tea.

Alastair Day Front of House Assistant

Alastair has worked front of house on a variety of west end shows including *Joseph and the Technicolour Dreamcoat*, *9 to 5*, *Matilda*, and Madonna's *Madame X* Tour. He's currently studying to make the leap from front of house to stage management, but is really excited to make my Edinburgh Fringe debut working with the Grid Iron FOH team!

Claire Moffat Front of House Assistant

Claire Moffat is an Edinburgh based Arts worker with a passion for new writing and music. Claire began her theatre work at the Traverse Theatre and has recently completed a postgraduate diploma in arts management.

Amy Quinn Front of House Assistant

Amy found a love for theatre with Strange Town youth theatre, but is now at the University of St. Andrews spending too much money, becoming one with the Fife countryside and studying geography.

Rosie Bans Social Media Manager

With a drive for sharing stories and helping people find their online voice online, Rosie Bans has been supporting organisations through digital marketing and social media since 2017. Having kick-started her career in marketing as part of the team at Stellar Quines Theatre Company she has since gone on to work with many renowned arts organisations across Scotland including Citizens Theatre, The Dream Machine CIC, People Without Labels, The East End Free Festival, Scottish Women Inventing Music and Grid Iron Theatre Company. Rosie is also an award winning songwriter and music producer with tracks featured across the UK, keeping the attention of blogs, radio and newspapers alike such as the BBC, Louder Than War, Amazing Radio, *The National* and *The Scotsman*. Her critically acclaimed co-written track *The Little Things In Life* (a collaboration with artist and producer Sam Turner) picked up three awards, including 'Best Song 2021' by Songwriter Universe Magazine.

She has worked with songwriters across the world, from Japan to Iceland to the USA, and was also the recipient of Creative Scotland funding for project 'SongSeeds'. Rosie is also an FAC board member, serving on their artist-led 'beat board'.



Delilah Rose Niel Videographer

Delilah Niel is a videographer and photographer from Glasgow. She studied Linguistics at the University of Edinburgh before undertaking a postgraduate degree in Cinematography at Edinburgh Napier University. As a videographer she has provided work for the National Theatre of Scotland (*Futureproof*, *THEM!*) and Grid Iron (*The Brunch Club*, *Doppler*). During the lockdown she was the Filmmaker and Media Producer for *Doppler: The Story So Far*, the documentary following Grid Iron's filmed capture of the play. She has just finished working as a camera trainee, on an ITV production and is a co-founder of the feminist art group GILR. In her own work she enjoys exploring sleep, language and cityscapes.

Rachel Amey BSL Interpreter

Rachel is a registered sign language interpreter (RSLI) based in Edinburgh. She is delighted to be back with Grid Iron again, and also pleased to be welcoming people to Newhailes as a Front of House interpreter for *Doppler*.

Paul Belmonte BSL Interpreter

Paul has been a British Sign Language interpreter for 16 years and has worked on shows at every Edinburgh Fringe since 2007. He has interpreted a range of performances including musicals (*Cabaret*, *Little Shop of Horrors*), Shakespeare (*A Winter's Tale*, *Midsummer Night's Dream*) and stand-up comedy (Aisling Bea, Joe Lycett). This is his second show with Grid Iron, after co-interpreting 2019's *The Brunch Club*.



GRID IRON

“Great respect is due to the theatre-makers who have created all manner of online works in spite of the coronavirus. However, Grid Iron has made something even more worthwhile, namely a eulogy to live theatre and a prayer for its rapid return”.

Sunday National, *Doppler: The Story So Far*

Grid Iron is an Edinburgh based new writing theatre company which specialises in creating site-specific and location theatre although they also produce work for the stage. In their 25 years, they have received 31 awards and a further 20 nominations covering all aspects of their work from acting, writing and use of music to stage management, design and technical expertise.

Their adventures have taken them 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, landside and airside at Edinburgh Airport and parks, housing estates, playgrounds and bars (for performances as well as recreation!) all over Scotland and Britain.

“a juggernaut of talent and energy”.

The Wee Review

They have made co-productions with many partners including National Theatre of Scotland, Traverse Theatre, Dundee Rep Theatre, Almeida Theatre London, Lung Ha Theatre Company, Stellar Quines and Edinburgh International Book Festival and


they have delivered two European Capital of Culture commissions (Cork 2005 and Stavanger 2008). This is their 15th time at the Edinburgh Festival Fringe but they have also performed twice at Edinburgh International Festival, twice at Edinburgh International Science Festival and been part of Imaginate and Edinburgh International Book Festival, their co-production with whom 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.

Board of Directors:

Rob Conner, Deborah Crewe, Graeme Davies, Judith Doherty, Ben Harrison, Chris Hunn and Neil Weir (Chair)

Find more information about Grid Iron at gridiron.org.uk

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WATCH our documentary
Doppler: The Story So Far

LISTEN to our playlist inspired by *Doppler: Becoming the Forest*, curated by Ben Harrison

NEWHAILES HOUSE & GARDENS



Step back in time on one of our house tours and discover what secrets and curiosities Newhailes House holds within its 300-year-old walls. Explore breathtaking interiors and a beautiful fine art collection, and learn about the fascinating lives of its former owners: the influential Dalrymple family.

Enjoy woodland walks in the 18th-century designed landscape, with views across the River Forth, and afterwards treat yourself to a delicious lunch, or coffee and cake in our Stables Café.

Inspire your child's imagination as they climb, crawl, slide and explore in Weehailes Adventure Playpark. Afterwards, enjoy a visit to our recently opened Old Dairy ice cream parlour!

For more information visit: www.nts.org.uk/visit/places/newhailes

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Photographs from Grid Iron productions: *Light Boxes*, *The Devil's Larder* (2015) *Crude*, *Dr Stirlingshire's Discovery*, *Bingo!*, *South Bend*.

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