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UK Department for Evacuation

MUSTER STATION: LEITH

SURVIVAL GUIDE

ENGINE ROOM SUPPORT TEAM

1

when we gather
in diversity, and
in adversity,
what power
might we have

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THANK YOU

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A MESSAGE OF REASSURANCE FROM THE DIRECTOR

Give me your beautiful, crumbling heart

'It wasn't about money. Though like the bills, it was half in red. It was about the tide. There was a list of times it had come higher than normal, with dates next to them. A graph showing the change, and then a graph showing what they thought would happen next. It was a steep curve. They'd drawn a line through it. I followed it with my finger back to the key. It said 'Fatality Point.'

Dreamland, by Rosa Rankin-Gee

As always, when we as a company are commissioned to make work for a particular site, we ask the question, why are we here? For us, that includes the audience as much as the characters the audience will meet. Our given starting point was Leith Academy, but not during school hours. What drama could unfold here? A surrealist parent-teacher evening perhaps?

I then began to think about other uses of civic and educational buildings, the repurposing of such buildings for the Covid testing and vaccination programme and of course for local and general elections. It seemed likely that a space like Leith Academy might be commandeered in the event of a major climate change emergency in Scotland and the concomitant refugee crisis that this would trigger. Such a Muster Station might gather together people otherwise separated from each other by class, race, gender, sexuality, and any other division one could think of. It might also re-calibrate a hierarchy, with those who had already fled disaster in their own countries and having found temporary refuge here, becoming the experts.

During our co-production *Roam* with the National Theatre of Scotland in their inaugural year in 2006, which we staged in Edinburgh Airport, one of the narrative threads imagined a civil war in Scotland, with the castle on fire and the only safe places to get to being Beirut, Kigali and Sarajevo. In this respect *Muster Station: Leith* is a sequel to that work, but reflecting our current moment of climate collapse and terrible wars in Yemen, Sudan, Ukraine and many other places. I also strongly felt that this piece would benefit from being multi-authored, since everyone comes from somewhere, and a polyvalence of voices would greatly enrich the piece, being true to the increasingly multi-cultural nature of contemporary Scotland. We are delighted to welcome Nicola McCartney, Uma Nada-Raja and Tawona Sitholé as authors working with us for the first time.

Ramana Maharishi's wise dictum, 'Question: How should we treat others? Answer: There are no others,' lies deeply beneath the piece. I was then influenced by two works in particular, *A Paradise Built in Hell* by Rebecca Solnit, which through extensive research into disasters from the 1906 San Francisco earthquake to Hurricane Katrina argues that despite what the media say about looting and shooting in such times of crisis, humans tend to come together in disaster to support each other. Six people died in the New Orleans Superbowl, not the reported hundreds. *Dreamland*, a deeply evocative work by Rosa Rankin-Gee published last year, imagines a UK divided on geographical, political and economic lines, with those deemed less productive more or less left to drown in the coastal regions, in drugs, despair and water.

'I found out what it was by the way. The way they were doing the groupings. The priority lot were key workers...Tessy... used to be a carer. For some rich old bloke. No wonder they thought she was 'useful'. Anyway, number one black mark against you was if you'd ever taken benefits... if you'd taken too much social housing or disability or whatever...' From *Dreamland*

We need to strip down our minds.

Whilst Leith historically was a centre of shipbuilding and maritime trade, in our imagined future its revival in terms of the construction of Arks to escape the coming flood is short-lived. The Seven Hills of Edinburgh, beloved of walkers during lockdown, in our fiction have been commandeered by the wealthy in the years before the events of the play, fortified and gated communities complete with helipads. There is a return to a kind of castellated feudalism where the higher ground is dominated by those with power. Why then, are we encouraged to gather at Leith shoreline, at a location which experts believe will have the water lapping at the gates of this very school even within a very few years, even without a sudden event like a volcano erupting, forcing an island to crash into the sea causing 100 metre waves across Europe?

However, like all our work, we strive to be hopeful. We believe in the intrinsic power of community, of shared lived experience, whether theatrical or otherwise. We will all, whether literally or metaphorically, head to the higher ground.

'One reason that disasters are threatening to elites is that power devolves to people on the ground in many ways; it is the neighbors who are the first responders and who assemble the impromptu kitchens and networks to rebuild. And it demonstrates the viability of a dispersed, decentralized system of decision making. Citizens themselves in these moments constitute the government – the acting decision-making body – as democracy has always promised and rarely delivered. Thus disasters unfold as though a revolution has already taken place... these moments demonstrate what is latent: the resilience and generosity of those around us and their ability to improvise another kind of society. Second, they demonstrate how deeply most of us desire connection, participation, altruism and purposefulness.' *A Paradise Built In Hell* by Rebecca Solnit

Kae Tempest's extraordinary text *People's Faces* lies at the very heart of the piece. Written shortly before lockdown, their text was prophetic. It was as if they knew what was coming. It reminds me of a philosophy, encapsulated in a single phrase, taught to me at the very beginning of my career as a theatre maker, in the mid Nineties, during an intense period of physical theatre training on the island of Malta. The philosophy was simple, and embraced the connection between performer and performer, and between performer and audience member.

I am.

Because you are.

Ben Harrison

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MUSTER STATION PERSONNEL

My family.
My family.
My family.
My family.

PERSONNEL

CONTROL TEAM (WRITERS)

Ben Harrison	Opening scene: *Welcome to the Muster Station, Inflatable,* Closing Scene: *People's Faces*
Nicola McCartney	*The Librarian*
Uma Nada-Rajah	*Rebellion*
Tawona Sitholé	*Claire and Chamu*

EMERGENCY TEAM (CAST)

Shyvonne Ahmmad	Zara
Rachel Bruce	Izzy
Pauline Goldsmith	Clarissa/Claire
Joseph Ogeleka	Rufus/Chamu
Paul McCole	Steve/Billy
Tijan Sarr	Dan
Olivia Sikora	Lina
Naomi Stirrat	Fran

THE BRIDGE (CREATIVE TEAM)

Ben Harrison	Director
Judith Doherty	Producer
Deborah Crewe	Director of Finance & Development
Niloo-Far Khan	Assistant Director
Joanne Skapinker	Dramaturg
Karen Tennent	Set & Costume Designer
Simon Wilkinson	Lighting Designer
David Paul Jones	Composer & Sound Designer
Emily Jane Boyle	Choreographer
Sophie Ferguson	Costume Supervisor
Morven McLeod	Design Assistant
Laura Martin	Assistant Lighting Designer
Carter Ferguson	Fight Director
Darragh O'Leary	Associate Movement Director
James Blake	Video Designer

ENGINE ROOM (PRODUCTION TEAM)

Fiona Fraser	Production Manager
Roy Fairhead	Technical Manager
Joe Connell	Head of Sound
Andy Gannon	Head of Lights
Michael Graham	Company Stage Manager
Katy Steele	Deputy Stage Manager
Lee Davis	Stage Management
Hannah Henderson	Stage Management
Andy Reid	Production Technician (AV)
Sophie Wright	Production Technician (LX)
Joe Davis	Production Technician
Neil Dewar	Production Technician (Sound)
Laura Martin	Operator
Ewan Fraser	Operator

GUARDIANS (FRONT OF HOUSE)

Kath Lowe	Front of House Manager
Kirsty Eila McIntyre	Front of House Supervisor
Ross Jamieson	Steward
Morris Jefferies	Steward
Zoë McLellan	Steward
Cara Moloney	Steward
Laurie Scott	Steward
Kim Stronach	Steward

Harry Barr, Ruby Bernard, Daniel Boston, Lauren Bryson, Jamie Buglass, Amelie Chisholm, Emily Combe, Paula Cordiner, Ace Duncan, Aleena Edwardson, Lily Enguidanos, Arran Gilfillan , Bella Gordon, Lovell Hearn, Magdalena Lipiec, Evan May, Ben Saunders Maze, Craig O'Brian, Magnus Ord, Codie Smith, Erin Wallace, Murrin Leah Wilshaw Assistants

COMMS

Emma & Oliver Quinn	Programme and logos
Andy Quinn	Artwork
Rosie Bans	Social Media
Laurence Winram	Publicity Image
Maria Oller	Finnish Language assistance

DECKHANDS (PRINTED BLANKET MAKERS)

Sophie Ferguson	Lead Artist & Workshop Leader
Amy Firth	Workshop Leader
Niloo-Far Khan	Workshop Leader

Megan Adair
Nicola Milazzo
Patricia Kenny
Verity Sinclair
And 250 Leith Academy pupils in second and third year

LIFEGUARDS

Danny Johnston
Amahn Kasbia
Alex Third
Lewis Thomas

SIGNALLERS (BSL/ENGLISH INTERPRETERS)

Paul Belmonte (Show)
Rachel Amey (FOH)

PILOTING (SCRIPT DEVELOPMENT WORKSHOPS)

Rachel Bruce, Raghad Chaar, Lesley Hart, Hannah Henderson, Edward Hutchings, Joanna Ignaczewska, Phil McKee, Thierry Mabonga, Rachael Marsh, Joseph Ogeleka, Benjamin Osugo, Wendy Seager, Sara Shaarawi, Malcolm Shields, Naomi Stirrat, Gail Watson, and Amahn Kasbia and Ellie Findlay for Lifeguarding

BIOGRAPHIES

Ben Harrison

Director, Writer & Co-Artistic Director (Opening scene: *Welcome to the Muster Station, Inflatable*, Closing Scene: *People's Faces*)

Ben formed his first company 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 30 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, The Brunch Club* and *Doppler*. 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 in 2023. 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. His next project, *Undertow Overflow,* a collaboration with Amy Duncan, marks his return to the stage as a performer for the first time in 25 years.

Further information: **www.benharrison.info**

Nicola McCartney

Writer (*The Librarian*)

Nicola McCartney is an award-winning playwright, director and dramaturg. A graduate of University of Glasgow, she trained as a director with Citizen Theatre/G&J Productions and Charabanc Theatre Company Belfast. Nicola was Artistic Director of Lookout Theatre Company, Glasgow from 1992–2002, and has twice been an Associate Playwright of Playwrights Studio Scotland. She has worked for a host of organisations as a dramaturg including Tortoise in a Nutshell , Vanishing Point and Stellar Quines/Edinburgh International Festival. Her plays include: *Easy, Heritage, Home, Standing Wave: Delia Derbyshire In The 60s, Rachel's House, Cave Dwellers* and *Lifeboat*. She co-authored *How Not To Drown* with former child refugee, Dritan Kastrati (Thick Skin/Tron/Traverse) which won a Fringe First at the Edinburgh Fringe Festival 2019. She is also a social theatre practitioner and has worked with those within the criminal justice system in UK and USA, asylum seekers and refugees, drug users, survivors of domestic violence and childhood abuse. Nicola has worked with Traverse's flagship outreach programme, Class Act, since 1997, taking it to Russia, Ukraine and India. In 2018 she was a recipient of a Writers' Guild of Great Britain Olwen Wymark award for encouraging theatre in the UK. Nicola is currently Reader in Writing for Performance at University of Edinburgh where she leads the Masters programme in Playwriting.

Uma Nada-Rajah

Writer (*Rebellion*)

Uma Nada-Rajah was a member of the Young Writers' programme at the Traverse Theatre and a recipient of a New Playwrights' Award from Playwrights' Studio Scotland. She is a graduate of École Philippe Gaulier and was recently the Starter Female Political Comedy Writer-in-Residence at the National Theatre of Scotland. She is currently under commission to the Almeida Theatre as a part of the Genesis Almeida New Playwrights programme 2022. Uma also works as a nurse for NHS Scotland. Theatre credits include *Exodus* (Traverse Theatre), *Toy Plastic Chicken* (A Play, A Pie and A Pint, Òran Mór and Traverse Theatre; BBC iPlayer), *The Dubai Papers* (rehearsed reading, Traverse Theatre), *The Domestic* and *Rapunzel* (National Theatre of Scotland).

Tawona Sitholé

Writer (*Claire and Chamu*)

Better known as Ganyamatope (my ancestral family name) my heritage inspires me to connect with other people through creativity. A poet, mbira musician, academic and playwright, I am co-founder of Seeds of Thought, non-profit arts group; Research Associate for MIDEQ Global Migration Hub and UNESCO artist-in-residence at the University of Glasgow.

BIOGRAPHIES

Shyvonne Ahmmad
Zara/Clerk 4 (Red)

Shyvonne is a Scottish actress who trained at the esteemed Royal Conservatoire of Scotland, graduating in 2019. She already has multiple professional credits under her belt and recently performed to fantastic reviews as 'Junia' in *Britannicus* (Dir. Atri Banerjee) at the Lyric Hammersmith. Prior to that, she understudied the lead role of 'Marianne' in *Constellations* in the West End, at one time having to go on stage opposite Chris O'Dowd with very little notice. On screen she starred as 'Ash' in *Annika*, a Black Camel Pictures series for UKTV/Alibi, and filmed *Karen Pirie* which is soon to air on ITV. While training, Shyvonne played lead role 'Sol' in Tim Crouch's play *Total Immediate Collective Imminent Terrestrial Salvation*. Her performance was praised by critics, one saying 'Best of all is newcomer Shyvonne Ahmmad's Sol, whose gleaming eyes and facial grimaces convey the guileless thoughts and irrational bewilderment of the true believer.' Her other credits include *Interference* at the National Theatre Scotland (Dir: Cora Bissett), *Cymbeline* with the RSC (Dir: Pete Collins) and *Snowflake* at Pleasance Courtyard (Dir: Mark Thompson). Shyvonne is not only a fantastic actor but a wonderful singer and capable musician.

Rachel Bruce
Izzy/Clerk 2 (Yellow)

Rachel graduated from The Oxford School of Drama in 2020. Theatre credits during training include; *This Happy Breed*; *Wild Honey*; *Two Gentlemen of Verona*; *The Crucible*; and *No Particular Order*. Since graduating Rachel has appeared in *Doctors* (BBC) and is excited to be making her stage debut with Grid Iron.

Pauline Goldsmith
Clarissa/Claire/Public Announcer

Pauline hails from Belfast and lives in Glasgow. She creates her own comedy shows, including *Bright Colours Only*, which she toured internationally in a hearse. Pauline is a double nominee of The Stage Best Actress Award, which she won for Samuel Beckett's, *Not I*. Most recent theatre credits include the Olivier award winning *Baby Reindeer*, *Hang* with the Tron Theatre, Vanishing Point's *Interiors*, American Absurdum's, *The House* and Beverley Hood's, *Eidolon*. She is a creative associate of Vanishing Point Theatre.

Joseph Ogeleka
Rufus/Chamu

Joseph trained at Rose Bruford Drama school. His theatre credits include *King Lear* (The National Theatre London), *Three Sisters* (The National Theatre London), *All the Presidents' Men* (The Vaudeville Theatre London) and *Dead Man Walking* (The Barbican Stage, London). Television credits include *Breaking the Band* (ITV USA), *Top Boy* (Netflix) and *Honeymoon Murder* (BBC).

Paul McCole
Steve/Billy/Professor Vine/
Finnish Helicopter Comms

Paul's theatre credits include: *Orphans* (NTS), *I Can Go Anywhere* (Traverse), *The Strange Undoing of Prudencia Hart* (National Theatre of Scotland) *Limmy Live!* (SOTV), *Blood Wedding* (Citizens Theatre), *Romeo and Juliet* (Citizens Theatre), *The Shadow* (Tron), *Beyond the Pale* (TSTC). Film & TV credits include: *Traces*, *Annika*, *Trust Me*, *Armchair Detectives*, *Scot Squad*, *Limmy's Show*, *Don't Drop the Baton*, *Sailmaker*, *Case Histories*, *Rebus*, *Taggart*, *Rab C Nesbit*, *Still Game*, *High Times*, *Doors Open*, *Dear Green Place*, *The Key*, *The Men's Group*, *Sunshine On Leith*, *Crying with Laughter*, *Up There*, *Electric Blues*, *Blackout*, *Stalactites*, *Marital Combat*, *Killer*, and *Crescent*.

Tijan Sarr
Dan/Clerk 3 (Blue)

Tijan Sarr was born in Norway and grew up in Birmingham, England. He has recently graduated and has since then worked on a vast number of projects honing his craft by working on different mediums within the industry ranging from radio plays with BBC Radio, to a one person play at the Vaults Festival. Tijan graduated from Guildford School of Acting (GSA). He has worked with Birmingham Rep on *Grimeboy* and *Boys Who Cry*. He has recently starred in Series 2 of the Netflix show *Shadow & Bone*. Tijan holds pride in telling stories that holds a mirror up to reflect who we truly are as humans. "I believe every story that is told has to hold some truth we can relate to as humans otherwise what's the point, no one will listen".

BIOGRAPHIES

Olivia Sikora
Lina/Ill Passenger/Tannoy Announcer/ Interviewer/Finnish Helicopter Comms/ BBC Reporter

Olivia Sikora is an actor and theatre-maker, who graduated from Foundation in Acting at The Royal Birmingham Conservatoire in 2019. Most recently, in collaboration with her theatre company 'Category: Peach' she performed a sharing of her satirical one-woman show *Pol-Spiracy* at Nonsuch Studios in Nottingham; responding to the criminalisation of abortion rights and difficulties the LGBT+ community face in Poland. Previous sharings of *Pol-Spiracy* include Curve Theatre's New Work Festival and The Upstairs at The Western in Leicester. During lock-down she worked alongside her theatre company; fighting misogyny through their short film *Snowflakes* and worked on various digital projects including *Debellatio* by Amber Taylor at the Showface Festival and an interactive game *The Next Best Thing* by Emily Holyoake, for the Puncture the Screen Festival organised by Chronic Insanity.

Naomi Stirrat
Fran/Clerk 1 (Green)

Since graduating from Queen Margaret and Edinburgh Napier Universities, Naomi has worked on various productions and developments including: *Every Brilliant Thing* (An Tobar and Mull Theatre), *Still* (Traverse Theatre), *Fallen Angel* (Sara and Giles); *Forgotten Dreams* (In Motion), *The Stornoway Way* (Dogstar), *Where You Go*, *An End To The Darkness* (Foolproof), *Cinderella* (Robert C Kelly), *UnTangled* (Make Do and Mend), *Which Wire's What*, *My Broken Finger*, *Your Broken Leg* (Imaginate). Screen credits include: *Annika* (Black Camel Pictures); *Jessie and the Elf Boy* (Fellowship Film), *Eminent Monsters* (BBC), *And Repeat* (Little Viking). Naomi is also part of the Scottish folk band Celtic Worship.

Judith Doherty
Producer, Chief Executive & Co-Artistic Director

Judith is the Producer, Chief Executive and Co-Artistic Director of Edinburgh based new writing and site-specific theatre company 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.

Deborah Crewe
Director of Finance & Development, Green Champion

Deborah has been with Grid Iron since the beginning; working away behind the scenes mostly, until she appears at every production as Front of House. She is the Green Arts Champion and Grid Iron is a Green Arts Initiative member working with Creative Carbon Scotland to steer Grid Iron towards a net zero future.

Niloo-Far Khan
Assistant Director, Printed Blanket Workshop Leader

Niloo-Far Khan is an Edinburgh theatremaker that believes stories can encourage us to look deeper into how we navigate belonging and find compassion for each other. Her recent works include directing: radio play *Glory, Glory an Edinburgh Story* (by Kamala Santos/Tamasha & Holy Mountain Productions, 2022; *Black Scots* (National Theatre of Scotland/BBC Scotland, 2020; and assisting on: *A Christmas Carol* (adapted by Noisemaker & Andrew Panton/Dundee Rep, 2021) and *Orphans*, (by Peter Mullan, adapted by Douglas Maxwell, directed by Cora Bissett, composed by Roddy Hart & Tommy Reilly/National Theatre of Scotland, 2022).

BIOGRAPHIES

Joanne Skapinker
Dramaturg

Joanne Skapinker is a dramaturg, facilitator and producer from London. Her work is born from international conversations, socially-engaged questions, and projects with participation at their hearts. Work producing immersive experiences with Punchdrunk Enrichment has included *The Lost Lending Library*, *A Curious Quest* and *A Small Tale*. Joanne is a script reader for the Traverse Theatre, Dramaturg for New Relik, and was awarded the Churchill Fellowship to research engaging young people with social issues through dramaturgy across 20 theatre organisations in New York City. She was selected for Paines Plough's Re:Assemble and ASSITEJ Next Generation (Sweden). She was Engagement Producer for Lost Dog's national tour of *A Tale of Two Cities* and Artistic Project Leader at Haringey Shed inclusive theatre company for whom she wrote *27* (Bernie Grant Arts Centre). As director/facilitator previous work includes *Dormez-vous?* (Crying Out Loud/L'insomnante, UK/France tour), *Clive* (artsdepot) and *Maui's Island* (Spectrum Youth Theatre/The Little Angel Theatre). Jo is an Artistic Associate of Coram Shakespeare Schools Foundation where she previously produced the world's largest youth theatre festival across its London, Yorkshire and Midlands regions.

Karen Tennent
Set & Costume Designer

Karen lives in Edinburgh Scotland and is a graduate of Edinburgh College of Art. Her work as a theatre designer has toured all over the UK and abroad from village halls to Sydney Opera House. Her design experience includes devising and designing physical theatre, theatre for young audiences, touring and in house productions as well as large scale site specific and promenade performances. She enjoys collaborating with other artists exploring live performance in its many forms. Recent designs include; *Field* (something for the future now) an outdoor dance performance by Curious Seed (Edinburgh and São Paulo), *Lots Not Lots* by Greg Sinclair and *Hannah Vent* (Made in Scotland/ Summerhall), *Rubble* a new opera by Johnny McKnight and Gareth Williams for Scottish Opera Young Company, *The Children* directed by Andrew Panton for Dundee Rep, *And If Not Now, When* an film installation by Philip Pinsky and Karen Lamond in the National Museum Edinburgh for COP 26, *Christmas Dinner* by Rob Evans directed by Gill Robertson for The Lyceum Edinburgh, *An Unexpected Hiccup* for Lung Ha Theatre Company.

Simon Wilkinson
Lighting Designer

Simon works internationally as a lighting designer for theatre, dance, and opera. He has designed work for most of Scotland's leading theatre companies. Highlights include the world premiere of Disney's *Bedknobs and Broomsticks* (UK & Ireland), *Islander* (New York/London/Edinburgh), Vanishing Point's *Metamorphosis* (Scotland/Italy), Vox Motus's *Flight* (Worldwide) and Robert Lepage's production of *The Magic Flute* (Quebec City). Previous work for Grid Iron includes *Dr Stirlingshire's Discovery* and *Light Boxes*. Other work with director Ben Harrison includes the world premiere of Roald Dahl's *The Wonderful Story of Henry Sugar* (Helen Milne Productions), *A Game of Death and Chance* and *Enlightenment House* (National Trust for Scotland). Recent work includes the Runrig musical *The Stamping Ground* (Eden Court/Raw Material), *Worn* (White & Givan), *I Am Tiger* (Perth Theatre), *The Children* (Dundee Rep), *An Unexpected Hiccup* (Lung Ha) and *Christmas Tales* (Lyceum). Simon has won the Critics Award For Theatre in Scotland for Best Design three times – for *Flight* in 2018, *Black Beauty* in 2017 and *Bondagers* in 2015. Over the years, his lighting has created a Guinness World Record, brought thousands of people to a windswept Highland Forest and caused reports of an alien invasion.

We'll play to our strengths.

BIOGRAPHIES

David Paul Jones
Composer & Sound Designer

DPJ is an Edinburgh-based composer, pianist and vocalist. He has been a member of the Grid Iron creative team since 2003 – previous productions are: *Those Eyes, That Mouth* (2003); *The Devil's Larder* (2005/2015); *Barflies* (2009); *What Remains* (2011) and *Jury Play* (2017). Elsewhere his theatre and dance soundtracks have featured in productions with National Theatre Of Scotland, Dundee Rep, Traverse Theatre, Curious Seed, RCS and Ramesh Meyyappan. Music for young theatre audiences includes productions by Lyra, Starcatchers, Imaginate and Catherine Wheels. His solo catalogue features many song collections and works for solo piano. His recorded work featuring DPJ Ensemble is released on Linn Records. DPJ is the recipient of the Glenfiddich Spirit Of Scotland Award For Music.

Further information: **www.davidpauljones.com**

Emily Jane Boyle
Choreographer

Theatre includes: *Henry VI* (RSC); *Leopoldstadt* (Wyndham's Theatre/Broadway), *Pride and Prejudice* (*sort of)* (Tron/Criterion), *Measure For Measure* (The Globe), *The Mirror and the Light* (Gielgud), *Talent* (Sheffield Crucible), *Habeas Corpus* (Menier Chocolate Factory), *Wilf* (Traverse Theatre); *Nora: A Doll's House* (Young Vic), *A Midsummer Night's Dream* (Regent's Park), *Exit the King* (National Theatre), *Oresteia: This Restless House* and *Lanark* (Citizens Theatre and Edinburgh International Festival), *Trainspotting* (Citizens Theatre), *The Cook, The Thief, His Wife and Her Lover* (Faena Theatre), *Hedda Gabler*, *Jumpy*, *Wendy and Peter Pan* (Lyceum Edinburgh), *Hi, My Name is Ben* (Goodspeed), *Richard III* (Leeds Playhouse), *Sunshine on Leith* (Leeds Playhouse/UK Tour), *Not About Heroes*, *The Return* (Eden Court), *The Red Balloon* (National Youth Ballet, Sadler Wells), *Tay Bridge*, *Great Expectations* and *The Cheviot, the Stag and the Black*, *Black Oil* (Dundee Rep). Television and Film include: *The Crown* (Netflix), *Our Ladies* (Sony), *Two Doors Down* (BBC), *In Plain Sight* (ITV); *God Help the Girl* (Barry Mendel/Sigma), Glasgow Commonwealth Games Opening and Closing Ceremonies (BBC).

Sophie Ferguson
Costume Supervisor, Printed Blanket Workshop Leader

Sophie is a costume supervisor and designer who also has a visual art practice and enjoys crossing disciplines and collaborating. She previously worked with Grid Iron on *Strange Tales* 2019 and *Jury Play* 2017, she regularly works with National Theatre Scotland, Vanishing Point and the Traverse Theatre and has also had the pleasure of working with Catherine Wheels, Lyra, Lung Ha, White & Givan and Frozen Charlotte. Recent credits include *The Strange Case of Dr Jekyll and Mr Hyde* (NTS/Selkie Productions 2022), *Wilf* (Traverse 2021), *The Enemy* (NTS 2021), *Snowstorm* (Catherine Wheels/Lyra 2021), *Still* (Traverse 2021), *Worn* (White and Givan 2021/22), *The Metamorphosis* (2020/2022), *Small Small Rainbows* (Frozen Charlotte 2021).

Morven McLeod
Design Assistant – Set & Costume

Morven is a young set and costume designer who enjoys working in all areas of theatre and film. She recently graduated from the Royal Conservatoire of Scotland where she designed *Gloria* and *Parliament Square*. She has a strong commitment to sustainable production practices and likes to create abstract environments that reflect deeper truths, asking the audience to question the world around them. She has also worked on short films such as *Floored* (Napier Screen Academy), *Alma* (RCS), *Moving* (RCS), and with British Youth Opera on their production of Hansel and Gretel.

Laura Martin
Assistant Lighting Designer/Operator

Laura has previously studied at Edinburgh college in Granton with a HND in technical theatre. Laura has also recently graduated with a BA in Production Technology and Management from the Royal Conservatoire of Scotland with a specialism in lighting. Her main interests are in lighting design, programming and pyrotechnics. She is currently working as the Associate lighting designer on this production with hopes to do more work in lighting design in the future.

BIOGRAPHIES

James Blake
Video Designer

James Blake is a freelance TV producer and reporter who has worked at ITN, Channel 4 News and STV. He is an Associate Professor at Edinburgh Napier University where he is the Head of Media and Humanities and teaches courses in TV News and factual production. His recent video/film projects include collaborations with the Edinburgh International Festival and the Scotland's Futures Forum at the Scottish Parliament.

Fiona Fraser
Production Manager

Fi is a Freelance Production Manager. Since 2001 she has Production Managed over 25 productions for Grid Iron. She has worked with many Scottish companies, from The National Theatre of Scotland to Tortoise in a Nutshell. Fi is currently working with Rob Heaslip Dance on his Sustaining Professional Development Labs and is the Production Manager for Strawboys. Fi is also working on Charlotte Mclean's *AND* as well as *A Wee Journey* by Farah Saleh and Oguz Kaplangi. Fi has Production Managed for Vanishing Point since 2009, managing all National and International tours. Most recently the tours of *Interiors* and *The Metamorphosis*. She's the Production Manager for Imaginate, managing the Edinburgh International Children's Festival since 2018. She recently set up a company, Fi Fraser Production Management with the aim to work with and mentor emerging Production Managers. For Fi's full CV please see **www.fifraser.com**

Roy Fairhead
Technical Manager

Roy trained at the Royal Scottish Academy of Music and Drama (now the RCS). 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 and a welcome change. Roy also runs his own production services company. **www.royfairhead.com**

Joe Connell
Head of Sound, Sustainability Champion

After larking around in the woods as Production Manager for Grid Iron's 2021 production of *Doppler*, Joe finds himself in far more academic surrounds in his role of Head of Sound for *Muster Station: Leith*.

Andy Gannon
Head of Lights

Andrew is joining Grid Iron for the third time after being part of *Dr Stirlingshire's Discovery* (Grid Iron and Lung Ha Theatre Company) and later designing lights for *South Bend* by Martin McCormick. Andrew studied theatre production at Queen Margaret University. Since graduating in 2009, he has worked regularly as a Lighting Supervisor, most regularly working with Vanishing Point Theatre Company (*Interiors*, *The Metamorphosis*, *The Dark Carnival*, *Tabula Rasa*). As Technical Manager he has helped deliver the Edinburgh International Children's Festival for the past five years, and has delivered two of their Commissioned pieces as Production Manager prior to that. Recently, Andrew was Lighting Designer for *Parliament of Ghosts*, choreographed by Róisín O'Brien, as part of Hidden Door Festival Creative Collaborations.

Michael Graham
Company Stage Manager

This is Mickey's 18th show with Grid Iron since 1998. Mickey has also worked with many Scottish based companies including: Imaginate, groupworks, Scottish Theatre Producers, Lung Ha, Solar Bear, National Theatre of Scotland, Birds of Paradise, Tortoise in a Nutshell, Hearts & Minds, 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.

Katy Steele
Deputy Stage Manager

Having worked on Grid Iron's 2021 production *Doppler*, Katy is very happy to be back as DSM for *Muster Station: Leith*. She has been a professional Stage Manager since 2015, mainly touring nationally and internationally with theatre, dance, festivals and children's shows. Most recently with Scottish Dance Theatre's *Antigone*, Scottish Theatre Producers' *The Enormous Christmas Turnip* and *Stand By* and Oily Cart's *Sound Symphony*. A Leith resident, it's so rewarding for her to be working her 10th Edinburgh Festival on home turf with such an exciting new production and fantastic group of people.

BIOGRAPHIES

Lee Davis
Stage Manager

Lee is an Edinburgh based freelance stage, and production manager. Trained at Bull Alley (Dublin) and then went on to co-found Bedrock Theatre Company, as resident Production Manager/Lighting Designer, as well as the Dublin Fringe Festival, where he was Technical Director from its inception, for the 1st 8 years. Since relocating to Edinburgh in 2003, he has worked with Grid Iron, Vanishing Point, National Theatre of Scotland, Traverse Theatre and PW productions among many others.

Hannah Henderson
Stage Manager

Since graduating from the Royal Conservatoire of Scotland last year, Hannah has worked on productions ranging from the Edinburgh King's Theatre Pantomime to *Dirty Dancing* at the Dominion Theatre, London to a revival of *Laurel & Hardy* at the Royal Lyceum Theatre, Edinburgh. This is her second year with Grid Iron after stage managing *Doppler* in 2021, and she is delighted to be back working with the team again.

Sophie Wright
Production Technician (LX)

Sophie Wright works as a stage manager and production technician for theatre, festivals and installations. She trained at the Edinburgh Lighting and Sound School and has worked on productions across the UK and Australia. Projects include: *Spike! A Dinosaur Caper* (Starcatchers), *The Metamorphosis* (Vanishing Point/Tron/Emilia Romagna Teatro, Italy), *The Cunning Little Vixen* (English National Opera), *Meadow of Light* (Lightworks), *Waves* (Independent Arts Projects), Assembly Festival; Edinburgh International Children's Festival; Traverse Theatre, *We Are In Time* (Scottish Ensemble/Untitled Projects/Perth Theatre), *The Little Prince* (Omnibus Theatre), *Hope and Joy* (Stellar Quines/Pearlfisher), *The Mother* (Bird & Carrot Productions/Pleasance), *The Last Days Of Mankind* (Leith Theatre/Theatrelabor/Teatr A Part/Plavo Pozoriste/Association Arsène/Smashing Times/The Tiger Lilies) Adelaide Fringe, *Dark Mofo* (Museum of Old and New Art), Melbourne International Comedy Festival; Gilded Balloon.

Kath Lowe
Front of House Manager

Kath is no stranger to Grid Iron! She was the Front of House Manager on Grid Iron's 2021 production, *Doppler*. If Kath looks familiar, you've probably seen her at the Traverse where she was the Front of House Manager from 2005–2020. Before that Kath worked at the Lyceum Theatre, after seeing a job advert in the window on the day of her graduation. Kath has also worked in a freelance capacity with Edinburgh International Festival, Imaginate, National Theatre of Scotland, Philip Pinsky (*And If Not Now*) and Scottish Opera.

Kirsty Eila McIntyre
Front of House Supervisor

Kirsty is predominantly an actor and musician working in Theatre, Film, Audio and Television. When not acting she is an acting teacher teaching both children and adults both in person and online. She has worked Front of House at several theatres throughout the UK. For many years she has worked as a Duty Manager at the Traverse Theatre, which is where she first worked with Grid Iron and has ushered for them many times since. She has also been a Front of House Duty Manager for Edinburgh University at the Science Festival, NTS on *Jekyll & Hyde* as well as several other shows and events. She is delighted to be working with Grid Iron again, one of her favourite companies, as it is always a fun and exciting experience.

Ross Jamieson
Front of House Steward

Ross is delighted to be part of the Grid Iron FOH team this year following up on 6 years of experience working at theatres such as the Edinburgh Playhouse, the Lyceum Theatre, London and the Savoy Theatre, London. Ross is also an actor and singer with a degree in Musical Theatre.

Morris Jefferies
Front of House Steward

Morris is a 6th year student from Queensferry studying English, Politics and Sports Leadership. He is an avid American football player for the Napier Knights and plays for the Scotland Under 19 team.

BIOGRAPHIES

Zoë McLellan
Front of House Steward

Zoë plays percussion and graduated from Kingston University in 2018 with an BMus (Hons) when she was 20. During her musical career she has travelled all over the world to play including Barbados and the Moulin Rouge in Paris. Her personal favourite instrument is the tambourine and was known while at university as a 1st study tambourinist. Since then she had become more involved with the theatre world. Currently employed at the Edinburgh Playhouse she mainly deals with the merchandise side of things which has lead to her working for The Araca Group on *Book of Mormon* and *Wicked* as well as Disney on *The Lion King*, *Mary Poppins*, *Beauty and the Beast* and *Frozen*. A fun fact about Zoë's time at Disney is she spent 8 weeks rhinestoning mannequins and stands for the *Frozen* shop displays. Zoë enjoys travelling with her fiancée Kirstie and is currently documenting their adventures and life on Instagram to give an insight into life as an LGBTQ+ couple in Scotland.

Paul Belmonte
BSL/English 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 third show with Grid Iron, after co-interpreting 2019's *The Brunch Club* and working on *Doppler* in 2021.

Cara Maloney
Front of House Steward

As a current 4th year Drama student at Queen Margret University, Cara enjoys all things theatre. Working closely with communities and young people in creative and development settings throughout Edinburgh, she is motivated in continuing this passion alongside Grid Iron. Cara jumped at the opportunity to work front of house with this production, in her old high school of Leith Academy where her passion for drama originated. To engage Edinburgh, give back and inspire her local community is an opportunity Cara finds very rewarding.

Laurie Scott
Front of House Steward

Laurie is an actor who trained at the Royal Conservatoire of Scotland. Theatre credits include: *Stand By* (Scottish Theatre Producers), *Macbeth* (TLCM), *Bairns in the Wood* (Howden Park Centre), *Square Go* (Francesca Moody Productions), *The Dark Carnival* (Vanishing Point/Citizens Theatre), *Death of a Salesman*, *The Resistible Rise of Arturo Ui*, *Spoiling*, *Monstrous Bodies*, *George's Marvellous Medicine* (Dundee Rep Theatre), *Edward II*, *Antony and Cleopatra* (Bard in the Botanics), *Stand By* (Utter Theatre – Fringe First 2017), *Eric the Elf's Chaotic Christmas* (Macrobert Arts Centre), *Class Act*, *Playwrights Studio* (Traverse Theatre). Laurie will be appearing in *Mother Goose* at Howden Park Centre this Christmas. Film and Radio credits include: *A Midsummer Night's Dream* (BBC Radio 3/ SSO), *World War One at Home* (BBC Radio Scotland), *So Quiet Underwater* (Lilablassblaukariert).

Kim Stronach
Front of House Steward

Kim has recently graduated from Performing Arts Studio Scotland and achieved a first class in her BA Dance and Drama with Kingston University. She has worked as a performer on projects with companies such as The Traverse and Screen Education. She has recently joined Strange Town as a freelance facilitator and worked as an assistant alongside Ellen Shand in their new 5–7 introduction to drama classes. She is a part of a new, emerging theatre company, Haus of Gallus. The company hosts cabaret nights and are eager to explore different ways to bring fun and an interactive experience to an audience. She wants to encourage others to use drama as a form of communicating and show the importance of it. Not just for change in society but also personal growth. She is eager to create discussion on taboo topics through the use of physical theatre with dialogue intertwined.

PLANNING FOR THE FUTURE

The young are ever full of spirit food.

4

Leith Academy Residency

2019–2021

EDINBURGH INTERNATIONAL FESTIVAL

LEARNING AND ENGAGEMENT

Over the last four years the Edinburgh International Festival has found a home in Leith Academy. We have been welcomed by the school to work in residency with them in a long-term relationship, built with and inspired by the young people and staff team in the school community.

The aim of the residency has been to enhance the life and culture of the school through an extensive programme of direct, meaningful engagement with the arts and to support pupils to become more confident, more creative, more ambitious, and more employable. In turn, the Festival has been enriched by directly working with the inspirational young people we have got to know through our projects over the last four years, who have challenged us to be more creative and ambitious.

Our wide range of projects include the Festival Ambassadors, our Personal Development Award Higher qualification and Actor Mentoring and Culture Club. We have run annual skills development projects with different Festival teams and invited International Festival staff into the school to share their skills and expertise with the pupils.

We have welcomed eight artists in residence from varied artforms (individuals and companies) to run workshops, share work they are making, or want to make, and create bespoke projects with students from across the school. We found cross curricular connections between science, technology and CDT and worked closely with the school's Nurture Department.

Our final artists in residence are Grid Iron Theatre Company. You are here in this moment in celebration with them as they stage their production of ***Muster Station: Leith***, at the culmination of our residency.

Their creative team has been brave, bold, and in bringing us together have created a piece of festival history, that we will all remember for years. They worked with the students to craft part of the set and you will have been welcomed and guided by students as part of Future House, our Front of House skills development programme, led and supported by the Grid Iron team. In the first year of the residency the Festival Marketing team worked with students to create a brand for our partnership. The strapline message they conceived was 'Creatively connecting the world to our school'. *Muster Station: Leith* has made this a lived experience for us all, showing us that diversity and adversity can connect us.

Thank you for being here and thank you to Leith Academy for welcoming the world to your school.

The Leith Academy Residency is a partnership between Edinburgh International Festival, Leith Academy, and the City of Edinburgh Council's Arts & Creative Learning team.

More hope than you have seen in all lifetimes. More people of heart and song than you have ever heard.

SIGNALLING

5

Dying For A Lie
Words by Ben Harrison
Music by David Paul Jones

People's Faces
Words & Music Kae Tempest
Arranged and Performed by David Paul Jones
© Universal Music Group

Real Gone Kid
Words & Music by Ricky Ross
© Columbia Records

You Spin Me Round (Like a Record)
Words & Music by Dead Or Alive
© Epic Records

Ocean Eyes
Words & Music by Finneas O'Connell
© Darkroom Records

Solar Power
Words & Music by Lorde
© Universal Music (New Zealand)

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If I can't dance
it's not my
revolution...

GRID IRON theatre company

"A mightily complex and disturbing meditation for our time, delivered with a light-touch brilliance – and a strong sense of comedy – that never disturbs the significance of the themes at hand... powerfully entertaining... a flawless production."

The Scotsman on *Doppler*, Edinburgh Festival Fringe 2021

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 27 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.

"Grid Iron is not just a Scottish national treasure but one of the companies that has shaped British theatre over the last 20 years."

The Guardian

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

We 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 we have delivered two European Capital of Culture commissions (Cork 2005 and Stavanger2008). This is our third time as part of Edinburgh International Festival. We have also performed 15 times at the Edinburgh Festival Fringe and we have also performed, twice at Edinburgh International Science Festival and been part of Imaginate and Edinburgh International Book Festival, our 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.

"We are fortunate in Scotland to have one of the best exponents of the site-specific genre in the world in Grid Iron." The Scotsman

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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**

Follow us:

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If you'd like to support our work:
SUPPORT GRID IRON

"I'd run away and join Grid Iron tomorrow." The Irish Times

All the riff raff and troublemakers can come here and throw their anger to the sea.

EDINBURGH INTERNATIONAL FESTIVAL

GRID IRON theatre company

DEVACUK UK Department for Evacuatio