

# OUR SHOW *Tonite*

IN EDINBURGH AND ON TOUR

80 MINUTES

# JUNE CARTER CASH:



INSPIRED BY

*June Carter Cash*



# THE WOMAN, HER MUSIC AND ME

STARRING

*Charlene Boyd*

OPRY®  
U.S.A.

Grand Ole  
Opry House

7-30 P.M. S

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## With thanks to

Sarah Brosmer, Mary Carter, Carlene Carter, John Carter Cash, Amy Cheskin, Deborah Crewe, Simon Donaldson, Christine Duffy, Keith Fleming, Cathy Forde, Rita Forrester, James Gardner, Helen Gould, Annie Grace, Naia Gudim-Bissett, Dougal Gudim, Oscar & Katie Harris, Ben Harrison, Rosie Kellagher, Catherine King, Hillary Klug, Olivia Ladd, Simon Liddell, Jenny Littleton, Tony Lubo, Aly MacRae, Helen Mackay, Sharon Mackay, Kimberly Mandindo, Josh Matas, Lorraine McIntosh, Laura McKay, Caroline Newall, Milly Olykan, David Paul Jones, Carly Pearce, Briana Pegado, Red Note Ensemble, Jeremiah Reynolds, Lina Reynolds, Dick Reynolds, Jordan Reynolds, Josh Reynolds, Valerie Rickis, Dan Rogers, Diana Romero Laso, Ricky Ross, Royal Lyceum Theatre, Mabel Seed, Vaughn Seed, Al Seed, Katie Barnett-Siggins, Ashley Smith, Elaine C Smith, Iain Snodgrass, Mark Stielper, Naomi Stirrat, Ayo Schwartz, Tron Theatre, Femke Weidema, Catherine Wheels, Indra Wilson, Evan Winsor, Benedetta Zanetti, The Common Wheel ([commonwheel.org.uk](http://commonwheel.org.uk)), Deborah Walker, Alice White, Tamlin Wiltshire.

Sam Gough, Tom Forster, Brian Hutchinson, David Vian Curtis and the team at Summerhall and everyone at our tour venues.



*June Oakes*



**JUNE**

# WRITER'S NOTE

Writing this play has been a life-changing experience, by far my most difficult adventure yet. These are the memories that shaped me, that I had stored in a sore place and hadn't ever peeled back their layers to understand them. As I grafted my way through June's timeline, I found I was wrestling with myself at every turn. Imposter syndrome, shame of class, countless judgements, but every single time I stopped because fear made me want to run, I'd be pulled back and focused by one very clear image. June, in a big flowery hat, standing by the shore, waving a scarf and smiling. That wonder. She'd pull me through the darkest of times. Without June, I'm not sure I'd have ever found 'me'.





## WRITER'S NOTE

I had thought I was going to write a 'juke box musical', a biography of June's life without me in it at all, but June had other ideas. As I made my way through June's timeline, it became apparent that I, Charlene was in this story too. Anyone could write a play about June Carter Cash, but this one is a story shared between June and I, one that only I could write.

*reading the clouds*

**JANETTE CARTER**  
*Old Time Music*  
EVERY SATURDAY NIGHT  
Adults \$150 Children \$50

## WRITER'S NOTE



Inspired by true events, and of an autobiographical nature, I tracked my way through my own life. The show itself is short, but the reality is, I've gone on a journey with June for over six years. Of course, I can't include it all (that would be a novel, not a play!).

Unfortunately, 'inspired by true events' also means that I haven't been able to include many people who supported me during these six years but I want those people, you know who you are, to know that I am forever grateful for your presence.

## WRITER'S NOTE

My WhatsApp pings daily; my friends, other mothers, they're failing, trying their best, feeling broken, not enough. This one's for them, the invisible jobs pile high, the suffocation of trying to do it all unnoticed, a painted smile. I want them to know that they are literally moving mountains. I want them to know that I am in awe. I want them to know I am waving behind them.

I want them to know I see them, hear them, I am their biggest fan!

**Charlene Boyd**

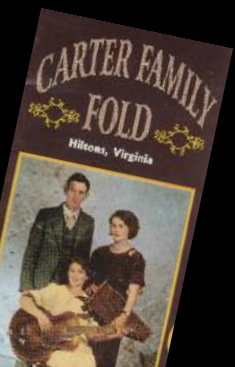




# DIRECTOR'S NOTE

I remember back in 2019 sitting in a beer garden in the Southside with Charlene. We were starting to hang out together with our kids. Charlene had started up a child minding business on the side to keep herself afloat alongside her acting work and was helping me manage my work load/child care. She was like super nanny: arrived with a car full of kids, looking like a rockstar, with her mane of jet black hair and some fabulous shades, gave photo updates through the day of all the kids hanging out in park/beach/ soft play having an absolute riot. I was almost envious of the kids day out. I wanted to jump on the Charlene wagon and go on an adventure!

She approached this side hustle with the same passion and fervour and immaculate attention to detail with which she approaches her acting and writing. She was saying that she needed to create something herself. That just waiting for acting work to come to her wasn't enough. She needed to feel like she could have some creative autonomy, make something. Life is too short and the waiting game as an actor can be soul destroying and confidence depleting.

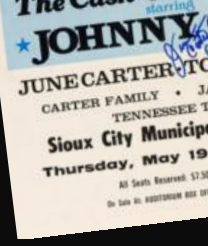


# DIRECTOR'S NOTE

We brainstormed ideas for a one woman show. Then she shared that she had been singing as June Carter in a Johnny Cash tribute band for about 13 years. She found June fascinating and had this crazy idea of maybe telling June's story.

That was the 'ping' moment. We know so much about Johnny Cash, he is of course a legend, but what about the equally talented, strong, resilient, beautiful, multi-instrumentalist song writing wife who kept him together... otherwise known as June Carter Cash? That's a story no one has told.

The fire had been ignited and Charlene went about researching her with an obsessive zeal. The pandemic hit, but nothing would stand in her way. She made Zooms and video calls with every connection and lead she could get and it was this video of all her conversations which convinced both NTS and Grid Iron to get behind her and give her all the support needed to realise this story.





## DIRECTOR'S NOTE

When Charlene returned from her research trip to June's home and Nashville, she realised that the story wasn't just about June. She was starting to realise that the story of a working performer mum, divorced, and struggling in a precarious and judgemental industry wasn't so far from her own story.

Over many, many drafts and twists and turns, Charlene found the way to weave the two stories together... and has created what I think is something beautiful, poetic, vulnerable but ultimately inspiring. I have learned so much about this somewhat undersung woman, but also about the nature of the country music industry. There are many unsung heroes and heroines in its narrative. The women who are not recognised, its origins in black culture which have been erased.



## DIRECTOR'S NOTE



Shona Reppe's design has also been a huge part of the conceptualisation of the show. Her overarching concept was to create a space which basically looked like June and Charlene's laundry and lives had been thrown together in the washing machine.

We have strived to create a show which celebrates the glamour and the mundane equally. The daily slog and the high peaks. The extreme balancing act of those as a parent/jobbing actor. In these precarious times for the arts, where music and theatre venues are being closed down and sold off, the length of the country: where actors and musicians have to look in ever reducing pools for work, where arts budgets have been slashed, hearing a story about a female performing artist's resilience, surviving for 6 decades in the industry feels powerfully prescient.

Closer to home, our Charlene is an absolute grafter, a survivor and a fearless performer and I'm so grateful to have been part of this illuminating and exciting journey with her.

**Cora Bissett**





## **CAST**

Performer

Musicians

**Charlene Boyd**

**Ray Aggs**

**Amy Duncan**

**Harry Ward**

## **TEAM**

Writer

Director

Producers

**Charlene Boyd**

**Cora Bissett**

**Ailie Crerar-Blythe (NTS)**

**Judith Doherty (GI)**

Dramaturg

Musical Director & Sound Designer

Set & Costume Designer

Lighting Designer

Movement Director

Music Consultant

Production Manager

Company Stage Manager

DSM/FOH Manager

ASM

Sound Supervisor

Wardrobe Supervisor

Lighting Supervisor

Design Assistant

**Rosie Kellagher**

**Pippa Murphy**

**Shona Reppe**

**Elle Taylor**

**Laura Fisher**

**Roseanne Reid**

**Gavin Johnston**

**Lee Davis**

**Marisa Ferguson**

**Anna Reid**

**Chris Gorman**

**Aileen Sherry**

**Hana Allan**

**Jenny Booth**



Set Builder/Props Maker  
Scenic Artist  
Swing Tech (Fringe)  
BSL Interpreter  
Publicity Photograph  
Programme Photography  
Production Photography  
Programme Design

**Ruben San Roman Gamez**  
**Tyler Ness**  
**Archie Scott**  
**Sarah Forrester**  
**Jessica Hardwick**  
**Jeremiah Reynolds**  
**Sally Jubb**  
**Emma Quinn**

Script development participants:  
**Harry Ward, Helen Mackay,**  
**Amy Duncan, Naomi Stirrat,**  
**Roseanne Reid**



# JUNE CARTER CASH

## The Facts

Born in the Appalachian mountains in 1929, at the start of the Great Depression, June Carter Cash has mapped a web worldwide.

Here are the facts:

- 1939** June begins to perform with The Carter Family, the first family of Country Music.
- 1943** June performs with Maybelle and the Carter sisters. An all female band filling the Opry.
- 1949** June duets with Homer and Jethro which gets to number 9 on the Billboard Country Charts.
- 1952** June performs her solo comedy routines weekly at the Opry and she is welcomed as a member. In 1956 June is interviewed on the radio as a rising star along with Marty Robbins and Ernst Tubbs.
- 1957** June tours with Elvis.  
Elia Kazan, a film director who worked with Elizabeth Taylor and made James Dean famous, invites June to New York to study acting.
- 1961** June joins *The Johnny Cash Show* and, in 1962, joins the Johnny Cash tour where she sings with Patsy Cline.
- 1962** June and Johnny co-write their first song, *The Legend of Johnny Hammer*, a lead track on Johnny's album.
- 1963** *Ring of Fire* tops the Billboard country singles chart for seven weeks and June signs to Columbia records as a solo artist.
- 1964** June duets with Johnny for the first time. *Ain't Me Babe*, reaches number 4 on the Billboard Country Charts.
- 1967** June and Johnny release an album of duets, *Jackson* reaches No.2 on the Billboard Charts.





## The Facts

- 1968** June performs with Johnny live in the iconic Folsom Prison, recording a monumental album, first of its kind. June and Johnny win a GRAMMY for *Jackson*.
- 1969** June and Johnny perform on *The Johnny Cash Show* and then in San Quentin Prison, both celebrated worldwide. June and Johnny, together, win CMA Vocal group of the year.
- 1970** June and Johnny reach no. 2 on the Billboard with *If I Were a Carpenter*. In 1971 they win a GRAMMY for *If I Were a Carpenter*.
- 1974** The Carter Sisters win Country Band of the Year at the American Music Awards.
- 1974** June is named Woman of the Year.
- 1975** June releases an album with Columbia Records called *Appalachian Pride*.
- 1979** June writes her first autobiography *Among My Klediments*.
- 1980** June receives a Nashville Community Service Award.
- 1987** June writes her second autobiography *From The Heart*.
- 1989** June is the first woman to ever be named Virginian of the Year by the VA Press.
- 1999** June releases an album called *Press On*, she wins a Grammy.
- 2003** June makes her final appearance on screen in Johnny Cash's iconic *Hurt* video. On May 15th, June dies in Nashville surrounded by family.
- 2004** She wins TWO Grammy Awards

**The facts. Just the facts. These don't illustrate the 63 years of radio tours, world tours, children, marriages, life. That's one incredible career for an artist who is yet to be inducted into the Country Music Hall of Fame.**

a June blue sky



# BIOGRAPHIES

## Charlene Boyd Writer & Performer

Charlene has just finished the first UK tour of the hit play *2:22 A Ghost Story* playing lead role 'Lauren.' Charlene's other theatre credits include the leading role in *The Strange Undoing of Prudencia Hart* at The Royal Lyceum Theatre, an eight-week run at the McKittrick Hotel in NYC followed by a wider US Tour. Other theatre credits include *The Macbeths* at the Citizens Theatre, *Men Should Weep*, *The Miracle Man* and *Empty* with the National Theatre of Scotland and *Barflies*, *Letters Home* and *The Devil's Larder* with Grid Iron amongst many others.

Charlene's TV credits include *Mayflies*, *Department Q*, *Wax Fruits*, *Crime S2*, *The Control Room*, *The Trial of Christine Keeler*, and *Annika*. Charlene was a series regular on *River City*, BBC Scotland.

*June Carter Cash: The Woman, Her Music and Me* is the first play Charlene has written.

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## Ray Aggs Musician

Ray Aggs is a multi-instrumentalist and songwriter based in Glasgow. Aggs, a prolific specialist in euphoric post-punk, has achieved international acclaim with collaborative touring projects *Trash Kit*, *Shopping* and *Sacred Paws*. Creating zines and co-ordinating workshops that encourage women, non-binary people, and people of colour to form bands, Aggs has galvanised the DIY scene in the UK. Aggs released a solo album on *Lost Map* records as part of their *Visitations* residency in 2019 and self-released *//Tape 1//* in 2020. Both releases showcase Aggs' signature hybrid post-punk/highlife inspirations stripped down to new minimal extremes. Pulsating, electronic beats, coolly-recited lyrical mantras and spindly guitar lines abound in this life affirming music that speaks directly to your heart.

# BIOGRAPHIES

## Amy Duncan Musician

Amy is a double bassist and songwriter with 8 albums released.

Through Creative Scotland funding Amy was able to work with one of Scotland's finest producers Calum Malcolm (Prefab Sprout, The Blue Nile) and *Cycles of Life* was released on Linn Records in 2013. *Undercurrents* (2016) was also funded by Creative Scotland featuring self-written string arrangements played by member of the Scottish Chamber Orchestra.

*The Hidden World* (2020) and *Cocoon* (2021) albums were self-produced and were played on BBC Radio 2 and BBC 6 Music with sync placements on BBC3 and the Netflix version of *Charmed*.

As well as playing with other singer songwriters, Amy's bass playing always features on her own recordings. Collaborations include a harp and bass album released with composer Fiona Rutherford called *Quirk* and back in the 90's Amy played in the band Swelling Meg with frontwoman Cora Bissett.

Amy recently collaborated with award-winning director and writer Ben Harrison on *Undertow Overflow*, a Creative Scotland funded songs and stories project which toured Scotland in October 2022. Alternating songs and short stories, Amy played upright bass, guitar and piano for Ben as he performed. The show gained 4-star reviews from Joyce McMillan at *The Scotsman* and Michael Cox at *The Stage*.

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## Harry Ward Musician

Harry Ward is an actor musician from Glasgow.

His most recent theatre credits include: *The Bunker* (Ayr Gaiety Theatre and Wonder Fools), *Fleg!* (Play Pie Pint), *Not Now* (Play Pie Pint) *What Girls are made of* (Raw Material), *Treasure Island* (Cumbernauld Theatre), *Underwood Lane* (Tron Theatre), *Orphans* (National Theatre of Scotland), *Celtic the Musical* (Alterean Productions), *The Steamie* (Glasgow Hydro), *Janis Joplin Full Tilt* (Stratford East London).



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# BIOGRAPHIES



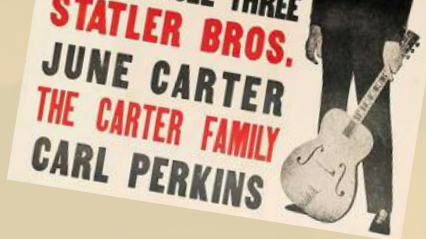
## Cora Bissett Director

Cora Bissett is a director, actor and writer based in Glasgow. She worked with Grid Iron on some of their very earliest shows, *Clearance* (1996), *The Bloody Chamber* (1997), *Fierce* (2004) and *Yarn* (2008). She was Associate Director at the National Theatre of Scotland from 2014–2022, where she explored a passion for shows inspired by and rooted in real life Scottish stories. Her productions with NTS include the hit political musical *Glasgow Girls*, (with Theatre Royal Stratford East/Richard Jordan Productions/Pachamama), *Rites* (with Yusra Warsama/Contact Theatre Manchester), the multi-award winning *Adam* (by Frances Poet) which they went on to turn into a BAFTA award winning TV drama co-directed with Lou Lockwood, and in 2019 the near-future trilogy of short plays *Interference*.

Cora also creates work independently having started up her company Pachamama in 2009, launching her first production *Roadkill*, created with writer Stef Smith, at the 2010 Edinburgh Festival Fringe and winning nine major awards including an Amnesty International Award for Freedom of Speech. It toured to Glasgow, Paris, Chicago and New York, winning an Olivier Award for Outstanding Production. Cora has a passion for experimenting with new forms of music-theatre, as seen in the Arches collaborative project she directed, *Whatever gets you through the Night* (with Swimmer One and David Greig) featuring a wealth of Scotland's most eclectic and original song writing talent, *GRIT - The Martyn Bennett Story* (written by Kieran Hurley) celebrating Scotland's iconic folk/dance maverick (winning 'Event of The Year' at the Scottish Trad Awards) and Peter Arnott's electrifying *Janis Joplin - Full Tilt* starring Angela Darcy.

Cora's most recent music theatre project was her own autobiographical story. She wrote and performed in the raucous gig theatre production *What Girls Are Made of* (Traverse Theatre/Raw Material) in 2018, 2019 and again in 2023 and toured it Internationally picking up a Herald Angel, a Fringe First and Herald Culture Award for Outstanding Performance. She is currently adapting it as a feature film with Black Camel Productions. Broadening her work in film she most recently co-wrote and directed the short film *The Singer* with deaf actor-writer Jamie Rea, which was chosen to be screened at The BFI Film Festival at the Southbank, summer 2023.

# BIOGRAPHIES



## Ailie Crerar-Blythe Producer

Ailie Crerar-Blythe is a Producer at National Theatre of Scotland, working across projects at all points in development and supporting the presentation of work on stages across the country. She has over 10 years' experience working across artforms, including roles with Glasgow International Festival of Visual Arts, Mascarade Opera Studio, the Centre for Contemporary Arts, Glasgow Film Festival, Paisley Opera, and Festivals Edinburgh, as well as producing for theatre companies including Sleeping Warrior Theatre Company, Independent Arts Projects, the Workers Theatre, Untitled Projects, and Wonder Fools.

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## Judith Doherty Producer

Judith is the Producer, Chief Executive and Co-Artistic Director of Edinburgh-based multi-award-winning 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.

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## Rosie Kellagher Dramaturg

Rosie Kellagher is Dramaturg at National Theatre of Scotland and has previously worked as Literary Associate at theatres such as the Traverse, Liverpool Everyman and Playhouse and Live Theatre in Newcastle. As a freelance dramaturg and award-winning director, she has made work for both theatre and audio with companies across the UK and beyond including the Traverse, Soho Theatre, the BBC, Vanishing Point, the Arches, Dance City, Live Theatre, the Arcola and Riksteatern, Sweden.





# BIOGRAPHIES

## **Pippa Murphy** Musical Director & Sound Designer

Pippa Murphy is an award-winning composer, sound designer & music director who scores for screen, theatre, dance, choirs and orchestras. Known for her stylistic breadth, she works with writers, directors, filmmakers and choreographers as well as Folk, Indie, Jazz and Classical musicians.

Pippa was trained on piano, violin and percussion from an early age and completed her BMus, MA and PhD in instrumental and electronic composition at The University of Birmingham. She was Artist in Residence at the Scottish Parliament (2014) and Royal Botanic Gardens Edinburgh (2020). She is a regular collaborator with Karine Polwart and their album *A Pocket of Wind Resistance* was shortlisted for BBC Folk Album of the Year 2018, and Scottish Album of the Year 2018. In 2023 Pippa & Karine received the Paul Hamlyn Foundation Awards for Artists.

Pippa's theatre credits include *Macbeth (An Undoing)* (Royal Lyceum Theatre); *Truth's a Dog* (Tim Crouch, Lyceum Edinburgh), *Enough of Him* (NTS, Pitlochry Theatre); *Orphans* (National Theatre of Scotland); *A Streetcar Named Desire* (Pitlochry Festival Theatre); *Wind Resistance* (Royal Lyceum Theatre); *Total Immediate Collective Imminent Terrestrial Salvation* (Edinburgh International Festival, Royal Court, National Theatre Scotland & Tim Crouch); *Lost at Sea* (Perth Horsecross); *Red Lion* (Rapture Theatre); *Woman in Mind* (Dundee Rep); *Crude* (Grid Iron); *View from Castle Rock* (Stellar Quines/Edinburgh Book Festival); *Gilt (7:84)*; *Strangers Babies* (Traverse Theatre); *Standing Wave: Delia Derbyshire* (Tron Theatre Glasgow).

Television, film & radio includes *Joseph Knight - Scenes for Survival* (BBC, National Theatre Scotland), *Aleister Crowley - Scenes for Survival* (BBC, National Theatre Scotland), *Message from the Skies* (Edinburgh Hogmanay 2020, 2019, 2018); *Anamchara - Songs of Friendship with Alexander McCall Smith* (Scottish Opera, Commonwealth Games 2014); *POP-UP Duets* (Janis Claxton Dance, National Museums of Scotland) and numerous orchestral arrangements (BBC Proms, Scottish Symphony Orchestra, Scottish Chamber Orchestra).

## Shona Reppe Set & Costume Designer

Shona Reppe is a Scottish theatre-maker (deviser, performer, puppeteer and designer) best known for her highly visual, small-scale theatre shows for children and their families. She originally trained as a Stage Designer at The Welsh College of Music and Drama but diversified as performer/deviser and her intricate designs, quirky humour and surreal visual storytelling have been delighting audiences ever since - both in the UK and internationally. Performing solo in her own shows including - *Cinderella*, *The Curious Scrapbook of Josephine Bean*, *Potato Needs a Bath*, *Atlantis Banal* and *HUFF* (with Andy Manley) she has toured as far as Sydney Opera House and Broadway, NY. As well as creating her own work, Shona has collaborated with other theatre companies on shows such as *White* (Catherine Wheels) and *Black Beauty* (Red Bridge Arts) and *Lightning Ridge* (Catherine Wheel) as well as international collaborations that include *Baba Yaga* (Windmill Theatre & Christine Johnson, Adelaide and France), *Olga Volt and Atlantis Banal* (with Charlot Lemoine, Velo Theatre) and *PEKKU* (A Japanese co-Production with Red Bridge Arts and Andy Manley). She recently turned her hand to directing, and working with Ruxy Cantir on *Pickled Republic* and *Princess Pea* (Sarah Cosgrove)

Awards include a Total Theatre Award (*Cinderella*), Ipay's Victory Award (*Cinderella*), TMA Theatre UK (*Josephine Bean*) a Herald Angel (*HUFF*) and CAT awards for both Best Design and/or Best Children's Production (*White*, *Black Beauty*, *HUFF*, *Baba Yaga*, *Atlantis Banal*, *Lightning Ridge*).

Future projects include a period of R&D for *The Point of Wasps* (with Tam Wiltshire) - exploring the world's most hated insect through song and bad rap (well someone has to do it) and in October she collaborates with Alan Grieve of Workspace Dunfermline at Western General Hospital on a project funded by NTS and Tonic Arts, exploring connections through art in hospitals.

[shonareppe.co.uk](http://shonareppe.co.uk)



# BIOGRAPHIES

## Elle Taylor Lighting Designer

Elle is a lighting designer and production manager based in Glasgow. She has worked extensively throughout Scotland, the UK and overseas on award winning productions. Originally from New Zealand, she was awarded a scholarship to study at the Royal Conservatoire of Scotland, completing her BA specialising in lighting technology and was awarded two university awards.

Her theatre credits include *Chunky Jewellery* (Barrowland Ballet), *Disciples* (Stellar Quines), *Pekku* (Red Bridge Arts), *Over the Garden Wall Dundee* (Lightworks), *Brundibar* (Opera North) *Opera Highlights Tour, '21* (Scottish Opera), *Doppler* (Grid Iron), *Glasshouse Show* (Christmas at the Botanics 2020, Edinburgh), *Mother Goose* (Platform), *Doppler - The Story So Far* (Grid Iron), *The Chosen* (Company Chordelia), *Eric the Elf* (Macrobert Arts Centre), *Cosmonaut* (Edinburgh Science Festival), *Drunk Enough to Say I Love You* (Citizen Studio), *Invisible Army* (Terra Incognita), *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).

Her theatre credits as Associate Lighting Designer include *Lost in Music* (Magnetic North, LD Simon Wilkinson), *Teenage TrilogY* (Curious Seed, 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).



# BIOGRAPHIES



## Laura Fisher Movement Director

Laura Fisher (she/they) is a disabled dance artist and choreographer based in Glasgow. They trained in contemporary dance theatre at Trinity Laban and graduated from the Royal Conservatoire of Scotland with first-class honours in Contemporary Performance Practices. As a choreographer and movement director, Laura works collaboratively across live performance, film, and theatre. They often work site specifically and have created performances for nightclubs, a car park, a former shipbuilder's yard, the gallery, the home, and the stage. In 2022, Laura received the inaugural Dave Toole OBE Bursary award, supporting the next generation of disabled dancers in the UK.

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## Roseanne Reid Music Consultant

Roseanne Reid, a Scottish singer-songwriter, has made significant strides in the music industry with her evocative songwriting and soulful performances. Her recent second album *Lawside*, released to critical acclaim, showcases her growth as an artist, blending folk, country, and Americana influences. Last year, Reid had the opportunity to expand her audience while supporting the legendary Steve Earle on tour, further solidifying her presence in the contemporary music scene. Her ability to craft heartfelt, relatable songs continues to earn her recognition and a growing fanbase.

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## Marisa Ferguson *DSM/FOH Manager*

Marisa has a BA(Hons) Degree in Technical Theatre from Rose Bruford College and has worked in professional Stage Management for over 25 years, in a wide range of theatre productions and events. Theatre credits include West Yorkshire/Leeds Playhouse, Northern Stage, Northern Ballet Theatre, Royal Shakespeare Company, Royal Exchange Theatre – Manchester, Fiery Angel, Scottish Opera, Scamp Theatre Company, Watford Palace Theatre, Visible Fictions, Magnetic North, Pearlfisher, and Royal Lyceum Theatre, Edinburgh.





# BIOGRAPHIES

## Anna Reid ASM

Anna is a Glasgow based freelance stage manager. After mistakenly studying politics at university, Anna has worked professionally in theatre since 2013. Anna has worked extensively with National Theatre of Scotland over the years, including on several digital productions during the pandemic but this is her first, and hopefully not last, time working with Grid Iron.

Other collaborators include Traverse Theatre, Stephen Joseph Theatre, Pitlochry Festival Theatre, Dundee Rep, Citizens Theatre and The Watermill Theatre.

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## Chris Gorman Sound Supervisor

Chris Gorman is a technical theatre technician with a focus on sound. He has toured extensively with companies like the National Theatre of Scotland, Scottish Opera, Superfan Performance, Stories Untold and Turtlekey Arts, and has operated and production managed shows everywhere from Sydney to Stockholm, Auckland to Shetland, and all points in between. He's also a composer and sound designer, with previous work appearing on-screen, onstage, online and in-app, and has created music and sound for the National Theatre of Scotland, STV, Imagine, Civil Disobedience, Scissorkick and Bar Italia Films among others.

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## Hana Allan Lighting Supervisor

Hana has recently made her return to the theatre after being away for a few years. She has worked in various technical roles and toured nationally and internationally with various Scottish theatre companies, most recently as Technical Manager for La Performance for the Tron Theatre. Previous NTS roles include Sound/AV supervisor for *Exodus* and Technical Manager for *Total Immediate Collective Imminent Terrestrial Salvation*.

## Jenny Booth Design Assistant

Jenny Booth is a set designer and illustrator living and working in Glasgow. Since graduating from the Royal Conservatoire of Scotland in 2017, she has designed extensively for the Tron Theatre, as well as companies such as Citizen's Theatre, Solar Bear, Wonder Fools and National Theatre of Scotland. Enjoying a diverse mix of theatre work, she engages in all aspects encompassing scenic art to props and puppet design as well as community outreach roles. Recent credits include *Thank U, Next* (National Theatre), *Nae Expectations* (Tron Theatre), *Wake Up* (Solar Bear), *The Bank of Springburn* (National Theatre), *Maud's Map* (Citizens Theatre), *Food of Love, Me and My Sister Tell Each Other Everything*, *The Tempest*, *Ali the Magic Elf* (Tron Theatre), *And Then Came the Nightjars* (Wonder Fools).

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## Ruben San Roman Gamez Set Builder/Props Maker

Ruben San Roman Gamez is an experienced Maker/Artist/Designer/Technician living in Scotland who has based his own practice on the diversity of roles he has gone through along his professional experience within the Art/Scenic Dept. Working on several types of productions from Opera to Film, Theatre or Advertisement, Music stages, Ballet, Dance or any kind of performative arts and installations. Gaining, with the years, an overall understanding on how a production gets generated from the early stages until it is set live, something that has made him able to bring his own designs to reality. He has a special predilection for theatre, specifically Social Theatre for those who are excluded from the mainstream reach. He feels really committed to environmental/ecological matters and finds in Music and Nature his biggest forms of inspiration. In 2023 Ruben was nominated for Best Design in Scotland for "The Gift/The Unexpected Gift" Barrowland Ballet, winning the Best Production for Children and Young People with the same show at the Critics' Awards for Theatre in Scotland.

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## Tyler Ness Scenic Artist

Since graduating from the Royal Conservatoire of Scotland in 2022, Tyler has travelled to work throughout the UK as a Freelance Scenic Artist on both amateur and professional theatre productions and has recently been working for Amazon TV. Most recent credits include *Maggie and Me* by National Theatre of Scotland, *Aladdin* by Evolution Pantomimes and *Beauty and The Beast* by Evolution Pantomimes.

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## Sarah Forrester BSL Interpreter

Sarah Forrester is a British sign language (BSL)/English Interpreter based in Edinburgh. Having focused on community-based interpreting for a number of years, she works in a wide range of settings including theatre. She has worked with both small community theatre productions and larger national productions. She is passionate about developing integrated productions that make BSL performance interpreting, not only access but a form of theatre itself.



# “COUNTRY MUSIC IS THREE CHORDS AND THE TRUTH.”

Harlan Howard

## TRACK LIST

If I Were A Carpenter	Hardin
Jackson	Wheeler/Leiber
Ring of Fire	Carter Cash, June/Kilgore
Wall To Wall Love	Carter/Carter
Wildwood Flower	Carter, A.
Engine 143	Trad/Carter, AP
Bawbee Allan	Trad
Hummingbird	Robertson
It's My Lazy Day	Burnette
Jukebox Blues	Carter/Carter
My Tennessee Mountain Home	Parton, Dolly
Crazy	Nelson, Willie
Time's A Wastin'	Bryant
Holm Band Tune	Trad
Cumberland Gap	Trad
Storms Are On The Ocean	Carter, A.
She Thinks My Tractor's Sexy	Overstreet/Collins
You're Not Alone	Russell, Allison
I Walk The Line	Cash, Johnny
You're A Good Man	Carter Cash, June
Hurt	Reznor

If a song is on you,  
you're got to let it out

*Hummingbird* (Robertson) and  
*It's My Lazy Day* (Burnette) licensed  
by Warner Chappell Music Ltd.

*Ring of Fire* (Carter/Kilgore) licensed  
by Reservoir Media Management, Inc.



# THE ROOTS OF COUNTRY MUSIC

On her journey to discover the woman behind the icon that is June Carter Cash, Charlene also discovered a huge amount about the true history of country music. We wish to take a moment to recognise that history within its full context along with sharing more sources for further learning.

History is told with the intention of educating its audience through the retelling of historical events. However, too often we can give examples where historians have opted out of including everyone when sharing credit for the creation of some of our favourite forms of music. Country music has long been viewed as a “white only” music genre with the narrative actively erasing the roots of the music itself. For over a century, the deliberate removal of attributing any credit to African Americans has added to the belief that country music was solely created by white artists. The narrative negates the very existence of African American musicians such as Lesley Riddle who is credited with teaching and greatly influencing the guitar style of picking that June Carter’s mother Maybelle invented, as explained in Garret K. Woodward’s excerpt from his article below where he interviews Dr. Ted Olson on the legacy Lesley Riddle left behind.

“Riddle was a hugely influential musician working in blues and early country music, whose own music was overshadowed by the musicians he influenced, including The Carter

Family,” Olson said. “It seems lately that Lesley is rightfully getting credit for his influence and impact on music in this country.”

Professor in the Department of Appalachian Studies at East Tennessee State University (Johnson City), Olson is an award-winning expert on all things music in Southern Appalachia. And in Olson’s mind and vast studies, Riddle’s presence continues to grow in scope in the 21st century, decades after he passed away.

“Lesley grew up in a kind of musical culture that was very complex, one which incorporated many musical genres,” Olson said. “First and foremost, he was a great musician in the 1920s and beyond. But, based on the color of his skin, he didn’t have the same advantages that could be gained with access to the music industry, and being able to become wealthy with your music.”

Born in Burnsville, North Carolina, in 1905, Riddle was raised across the state line in Kingsport, Tennessee. In 1927, while employed at a cement plant, Riddle tripped over an auger and severely injured his right leg, ultimately resulting in the limb being amputated at the knee.





## About National Theatre of Scotland

National Theatre of Scotland is a **Theatre Without Walls**. We don't have our own venue, instead, we're able to bring theatre to you wherever you are. From the biggest stages to the smallest community halls, we showcase Scottish culture at home and around the world. We have performed in airports and tower blocks, submarines and swimming pools, telling stories in ways you have never seen before.

We want to bring the joy of theatre to everyone. Since we were founded in 2006, we have produced hundreds of shows and toured all over the world. We strive to amplify the voices that need to be heard, tell the stories that need to be told and take work to wherever audiences are to be found.

## National Theatre of Scotland

To find out about the full team at National Theatre of Scotland please visit: [nationaltheatrescotland.com/about/our-people](https://nationaltheatrescotland.com/about/our-people) or follow us on



If you would like to give us feedback on the show, please email us at [feedback@nationaltheatrescotland.com](mailto:feedback@nationaltheatrescotland.com)

### **Do you want to help us create the next *June Carter Cash: The Woman, Her Music and Me?***

As well as Charlene, Cora and the musicians it took National Theatre of Scotland producers, dramaturgs, designers, technicians, stage managers, composers, co-ordinators, BSL interpreters and countless others, co-producing with Grid Iron Theatre Company, 4 years to bring the show to life.

Today we are asking you to become a part of that team by contributing to our Support Act campaign. Receive fabulous thank you perks and know you played a part in making the next NTS show happen.

Visit: [nationaltheatrescotland.com/support-act](https://nationaltheatrescotland.com/support-act)  
Or email: [development@nationaltheatrescotland.com](mailto:development@nationaltheatrescotland.com)



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# About Grid Iron



**“As our world builds up borders, our theatres endeavour to tear down walls. Pioneering site-specific theatre company, Grid Iron, continue to see such barriers and rip them apart.”** *The Reviews Hub*

Grid Iron is an Edinburgh-based new-writing theatre company which specialises in creating site-specific and location theatre although we also produce work for the stage. In our 29 years, we have received 31 awards and many more nominations covering all aspects of our 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*

Our adventures have taken us to extraordinary places; from the corridors, staff room, library and swimming pool of Leith Academy to the slopes of Edinburgh Zoo, from a massive oil-rig manufacturing shed in Dundee to 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*

This is our second co-production with National Theatre of Scotland and we have co-produced with many other partners including Traverse Theatre, Dundee Rep Theatre, Almeida Theatre London, Lung Ha Theatre Company, Stellar Quines and Edinburgh International Book Festival. We have delivered two European Capital of Culture commissions (Cork 2005 and Stavanger 2008) and produced three time as part of Edinburgh International Festival.

This will be our sixteenth time at the Edinburgh Festival Fringe and we have also performed as part of Edinburgh International Science Festival and been part of Imagine and Edinburgh International Book Festival. Our work has been supported by the Scottish Government's Edinburgh Festivals Expo Fund on numerous occasions.

**“The company’s work is ground-breaking, some of the best performance work I’ve ever witnessed as a scholar of theatrical work, which is situated on edges and in unusual intercultural situations.”** Alison Phipps, Unesco Chair for Refugee Integration through Languages and the Arts at the University of Glasgow, *The National*.

**“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*

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

Find more information about Grid Iron at [gridiron.org.uk](http://gridiron.org.uk)

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**“I’d run away and join Grid Iron tomorrow.”** *The Irish Times*



# GALLERY



*Charlene and Jeremiah, Nashville, Dec 2021*



*Nashville, Nov 2021*



*Young Charlene at school*



*Carlene Carter and Charlene,  
Celtic Connections, Glasgow, Feb 2024*



*Charlene and Laura, Nashville, Dec 2021*



*Charlene with director Cora on  
the publicity image photoshoot, March 2024*



Naomi, Harry and Roseanne,  
Script Development, May 2023



Rosie the dramaturg, 2023



Charlene, Carter-Fold, Nov 2021



Charlene, Ryman Auditorium,  
Nashville, Dec 2021



Charlene, Grand Old Opry, Dec 2021

Rehearsals,  
July, 2024







**[ NATIONAL  
THEATRE  
OF SCOTLAND ]**

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