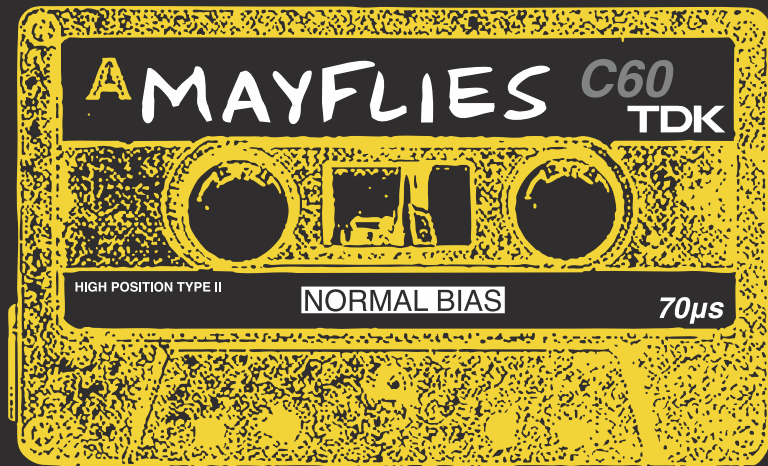




BASED ON THE NOVEL
BY **ANDREW O'HAGAN**

ADAPTED & DIRECTED BY **BEN HARRISON**

PROGRAMME



With Thanks:

Firstly we must thank Andrew for trusting us with his beautiful novel. Then we want to give thanks to everyone at GRAS, Custom Lane and Brown's of Leith who have gone with us on this adventure and also to everyone at Edinburgh Open Workshop for our rehearsal space and for the loan of their 'Hacienda Yellow' folding chairs.

We also want to give special thanks to our amazing Board of Directors along with everyone who has worked with us, supported us and come to see our shows over these past 30 years. Our work is very much a team effort and we couldn't do it without you all.

The position of Assistant Director on this production was kindly supported by an anonymous donor.

Big House
Black Light
Craig MacLaren at Narro Associates
C6 works
Christies
Edinburgh Badgemakers
Imagineate
James Gardner
Ella Harrison
Lara Herselman and TickItOffUK (badge backing cards)
Malmaison
NTS
Otherworld Brewing
Tenterhooks
Vanishing Point
Royal Lyceum Theatre Edinburgh
Tron Theatre
Citizen's Theatre
Royal Conservatoire of Scotland
A Play, A Pie and A Pint
Alex and Carlos from Leith Social Club and Wilkies
Martin Duffield
Alan Gordon

FOREWORD

Long before I met Grid Iron, before I knew I would be involved in celebrating the company's 30th Anniversary, I believed my novel *Mayflies* was a story that might give itself to theatrical interpretation. Youth, after all, is itself a drama in which the outcome is unknown. At the heart of the book, we see youth can be a conundrum that is the very stuff of theatre, where the future and the past seek to know each other in the zone of what is happening right now. With Tully and Jimmy and the boys, with their partners and their parents, I saw the performative energy of that relationship from the word go, and I looked forward to meeting it one day in the echo-chamber of a great Scottish theatre production, set in a magical space.

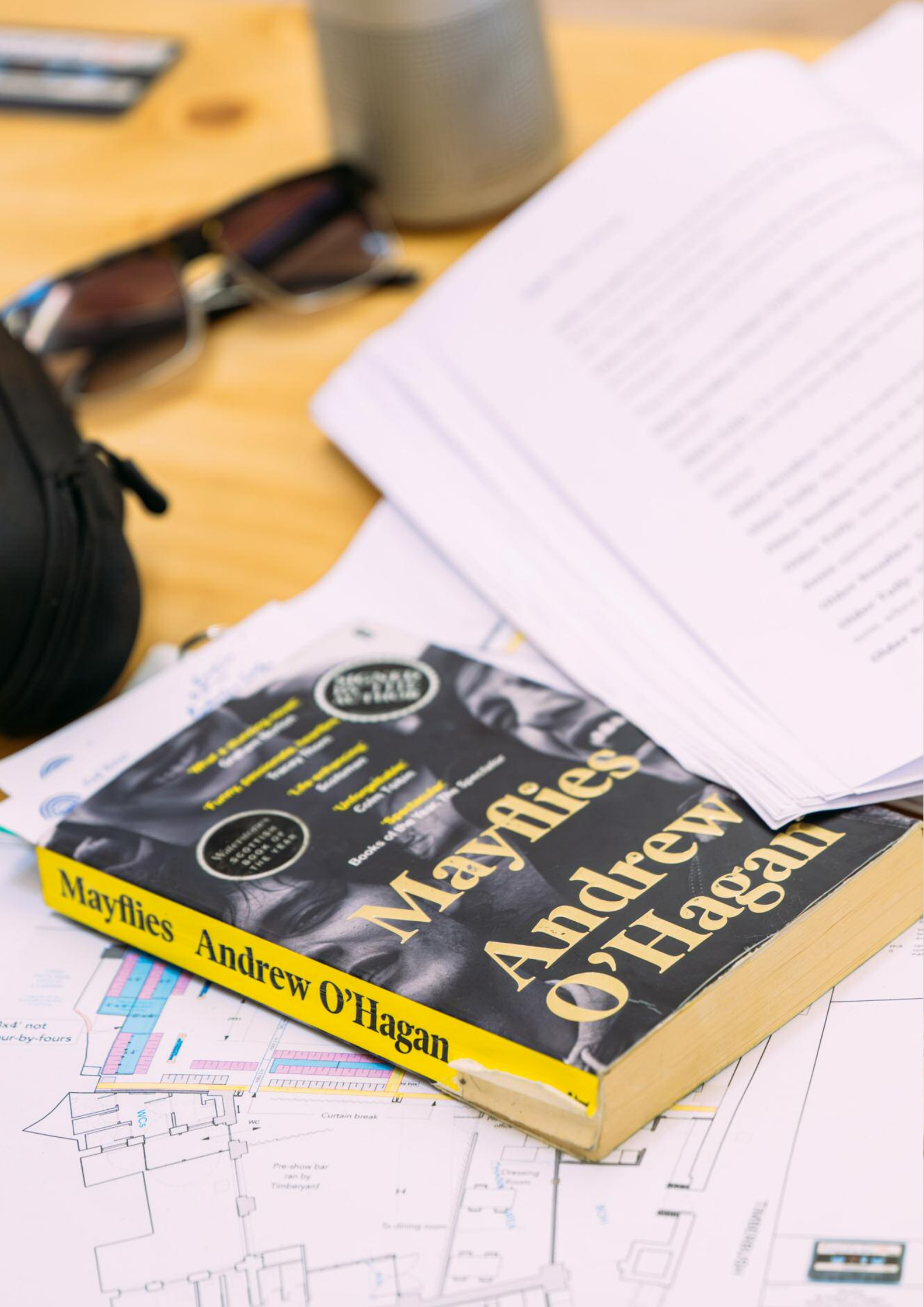
It takes time, and a bit of luck, for such things to come together. These characters seemed ripe for adaptation, but I knew it would take special forces and thoughtful circumstances to bring them to fruition. In one way, I felt I had already adapted them from inspirations and details in my own life – there was autobiographical urgency here from the start – but I knew it would take real theatrical invention to give them the specific life that human beings may sometimes have in the well-drawn lines of the theatre. Grid Iron came to the project as theatre-makers with a passion for the site-specific and the ethically adventurous, and they have made a drama that takes the soul of my story and makes it new, answerable in purely theatrical ways to questions of love and obligation, music and memory, light and shade, duty and friendship, life and death.

It is beautiful for me to witness its new reality and to see it come to life every day in Leith. In this wonderful place, in this fine company of actors and theatre-makers, I see, as if for the first time, the originality of character and attitude that I set out to celebrate in the first place. It is a world of change, a world of music and loyalty and rebellion, with the sound of young Scotland finding its kin and blaring through the years. I am reminded again that, in our short lives, if you are not trying to play somebody else's tune, the notes will find you.

The story of *Mayflies* doesn't belong to me, it belongs to those all over the world who have responded to it with such emotion, and who will find a brand new vision of that experience in Ben Harrison's play. I am so proud of what the production does, embodying the complex lives of these young friends who are made of sunshine. At last, they have found their theatrical form, which is something I feel they had in their life-giving nature all along.

Andrew O'Hagan

a testament to
lost youth



ADAPTOR/DIRECTOR'S NOTE

'Death doesn't really end a friendship. It sanctifies it.' ANDREW O'HAGAN, ON FRIENDSHIP

I'm writing this note on the day of the 40th anniversary of the Festival of the Tenth Summer in Manchester. It was the 19th July 1986 when the boys went to the G-Mex to see the Smiths and the Fall, and on to the Hacienda. *Mayflies* is my 30th production for Grid Iron, and 30 years since I joined the company in 1996, marking my 30-year working relationship with Judith Doherty, one of the longest continuous working relationships in Scottish theatre. I've always been a fan of auspicious numerology.

In December 2021, shortly before my birthday, my daughter Ella called me. – *I've read the most incredible book. It's basically you. I'm buying it for you for your birthday.*

I read *Mayflies* in a day and a half, the last sixty or so pages through tear-washed eyes, an experience Andrew tells me is not uncommon from readers who have written to him. Was it the timing? Deep in a second lockdown, where craving for connection, friendship and celebration was such an urgent need, and the book answered it? Perhaps. But I think it was more than that – it was Andrew's ability to write heart-stopping prose that cuts to your core and reminds you of what it is to be human.

'The water was cold but it soon warms up when the boys are made of sunshine'.

MAYFLIES, P. 133

This beautiful sentence was my way into creating the adaptation and re-ordering the events of the novel to make an act of theatre. The hardest part, as with all adaptations is what to leave out. I was clear that I wanted the two worlds, of 1986 and 2017, to co-exist on stage, and that the industrial spaces of the Hacienda and the G-Mex would be the imaginative envelope for the whole production. Because in some ways Tully and Noodles never really leave 1986, and that famous Manchester weekend in particular, because, as Noodles realises – **there are things you know at eighteen that you will never know again.**

As so often over the years with our work, it is time-specific as well as site-responsive. Jude had had her eye on the George Brown & Sons building in Leith for many years and we are delighted that the temporary vacancy of the Rear Warehouse has made it available for us. This August is the only time it will ever be a performance site in its current condition, reflecting the ephemeral nature of the novel and of the play, and the deliberately ephemeral nature of much of Grid Iron's work.

Browns' post-industrial nature serves as the perfect metaphor for the post-industrial Ayrshire in which the play is set. The giant abandoned crane of the former metalworks hangs immobile over Tully, Noodles and Tully's unemployed father Woodbine. The Manchester weekend is a gateway to using these spaces in a different way, with the magical figure of Morrissey at the centre of it. He offered a new way of being to gawky, weirdo, indie boys; where wielding a bunch of gladioli could be a political act. He embraced of a kind of radical otherness to the archetypal male figures roaring in rage at the football sidelines or drowning their sorrows in the pub. The metal filings embedded in the walls of Browns form a texture on which to project the dreams of the boys who celebrate 'a working man's city but transforming itself into something else.'

I was far more Noodles than Tully in 1986 and yes, I did indeed take a copy of Jean-Paul Sartre's *Nausea* not to a job interview, as in the novel, but to a nightclub; thinking it might make me more interesting to girls. My best mate Andy – a mirror to me, as Tully and Noodles mirror each other, wore a hearing aid, NHS glasses and actually did go out on Friday night with gladioli down his trousers. I followed in a Paisley dressing gown I wore as a coat. There were a whole army of us, across the country, in a musical and cultural moment that cut across class and geographical location. My long-term

collaboration with David Paul Jones, who was at school with Andrew and helped broker the production, began in 2003 with our shared love of the Cocteau Twins, who gave their song title to that show, *Those Eyes, That Mouth*. In our last collaboration, *Last Night I Dreamt That Somebody Loved Me*, Andrew actually features as a character.

So *Mayflies* feels like a family endeavour; but a project led by a family not of blood relatives but of friends. I'm delighted to be working with so many trusted collaborators from over the years, together with some brilliant young artists very new to us, and indeed, new to the world. Their energy and commitment to the material is inspiring.

Tully Dawson shows us how to live life, and how to face the challenge of death, in both instances with counter-cultural courage. He is 'a specialist in the reversal of obvious outcomes' in everything he does; a counter-intuitive and inspiring figure. In his stance as a 'friend to friendship itself' he leads the way, in a manner at times impossible for those he leaves behind, most especially his wife Anna and his childhood soulmate Noodles. Unlike Morrissey and Marr, whose chemistry in some ways they mirror in the early part of the novel, the friendship endures, and, in the most humanist way possible, is sanctified.

Ben Harrison



CAST & PRODUCTION TEAM

Cast

Younger Tully	Jude Bain
Younger Noodles	Kieran Devine
Woodbine/Bike/Gigantic Guy	Paul McCole
Pedestrian/Bouncer/DJ	
Older Tibbs/Older Clogs	
Older Hogg/Waiter/Receptionist	
Mrs O'Connor/Anna	Lucianne McEvoy
Younger Limbo/Tibbs/Hogg	John McGeachie
Clogs/Fergus/Matteo	
Tully	Graham Mackay-Bruce
Noodles	Matthew Pidgeon
Barbara/Iona/Gemma	Carmen Pieraccini
Angie (video)	Farrah Abbassy
Steady McCalla (video)	Nikki Runga

Production Team

Based on the novel by	Andrew O'Hagan
Adaptor/Director	Ben Harrison
Producer	Judith Doherty
Director of Finance	Deborah Crewe
Dramaturg	Douglas Maxwell
Assistant Director	Anna Whealing
Soundtrack	David Paul Jones
Set & Costume Designer	Jen McGinley
Lighting Designer	Simon Wilkinson
Video Designer	Lewis den Hertog
Movement Director	Vicki Manderson
Production Manager	Fiona Fraser
Technical Manager	Andrew Gannon
Company Stage Manager	Mickey Graham

Deputy Stage Manager	Gillian Richards
Assistant Stage Manager	Lauren Murison
Costume Supervisor	Kathryn Weaving
Set & Costume Design Assistant	Isadora Gough
Sound Supervisor	Tom Wilson
Lighting Supervisor	Sulie Wood
Video Supervisor	Leo Wittwer
Sound & Video Technician	Fraser Mackie
BSL Interpreters	Paul Belmonte Greg Colquhoun
BSL Consultant	EJ Raymond
Captioning	Christabel Anderson
Production Assistants	Russell McMahon Martha Murray
Rigger	Edward Muir
Scenic Painting	Val Reid
Set Construction	Big House & C6 Works
Front of House Supervisor	Emma Reid
Front of House	Morris Jeffries, Jesse Lanchester, Lilah Watson
Print & Programme Design	Emma Quinn
Print Image	Damian O'Hara
Premier Communications	Magda Paduch & Jennifer Caira
Great Leap Forward	Katie Potter, Gemma Greig Kicks & Jennie Green

Script Development participants:

Lewis McDougall, Lorn Macdonald, Lucianne McEvoy, Matthew Pidgeon, Paul McCole, Andy Clark, Calum Ross, Carmen Pieraccini, Gavin Marshall, John McGeachie, Kieran Devine, Kirstin McLean, Neshla Caplan, Gail Watson, Jude Bain, Max Lauder, Phil McKee, David Paul Jones, Anna Whealing.

It can take a whole **lifetime** to know how to **thank** a person.



BIOGRAPHIES

Jude Bain Younger Tully

Jude is a Scottish actor who recently graduated from the Royal Conservatoire of Scotland. His theatre credits during training include; *Three Sisters*, *This Restless House: Agamemnon's Return* and *Blood Wedding*. Whilst training he was awarded the Duncan Macrae Competition Prize 2025 for performing in Scots. Jude has recently wrapped filming the feature film *Let It Come Down* and the short film *Welcome* for Screen Scotland. He will also be appearing as a series regular in season 11 of *Shetland*.

Mayflies marks Jude's professional stage debut.

Kieran Devine Younger Noodles

Kieran is a Scottish actor and recent graduate of Bristol Old Vic Theatre School. He recently took part in the *Mayflies* R&D with Grid Iron and appeared in the Scottish Graduate Showcase, and in Glasgow's iconic A Play, A Pie and A Pint. His credits whilst training include Squire Trelawney in *Treasure Island*, Sam in *Deposit*, Bacon in *Elegy for a Spaceman*, Guard/Chorus in *Thebans*, Marco in *A View From The Bridge*, King Herod in *While Shepherds Watched* and Soothsayer in *Julius Caesar*.

Paul McCole

Woodbine / Bike / Gigantic Guy / Pedestrian / Bouncer / DJ / Older Tibbs / Older Clogs / Older Hogg / Waiter / Receptionist

Theatre Credits: *Muster Station: Leith* (Grid Iron), *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), *Party of A Century*, *Sheriff of Kalamaki*, *Leopards Ate My Face* and *Welcome to Bannockburn* (Oran Mor).

Film/TV Credits: *River City* (BBC Scotland), *Gifted* (Black Camel Pictures), *Queen of the New Year* (BBC Scotland), *The Scotts* (Comedy Unit), *Soul* (Arpeggio Pictures), *DAMAGED* (Red Sea Media), *First Footing* (Up Helly AA/BBC Scotland), *Traces* (Red Television Productions), *Annika* (Black Camel), *Trust Me* (BBC), *Armchair Detectives* (Tiger Aspect), *Scot Squad* (Comedy Unit/BBC), *Limmy's Show* (Comedy Unit/BBC Scotland), *Don't Drop the Baton* (BBC), *Sailmaker* (BBC), *Case Histories* (Ruby Film and Television/BBC), *Rebus* (SMG), *Taggart* (STV), *Rab C. Nesbitt* (BBC), *Still Game* (BBC), *High Times* (STV), *Doors Open* (Sprout Productions/ITV), *Dear Green Place* (Comedy Unit), *The Key* (BBC), *The Men's Group*, *Sunshine on Leith* (Black Camel/DNA Films), *Crying with Laughter* (Synchronicity Films).

Lucianne McEvoy Mrs O'Connor / Anna

Theatre - *Sweat*, *The Macbeths*, *Bold Girls* and *The Libertine* (Citizens, Glasgow); *So Young*, *Crocodile Fever* (Traverse); *Ulster American* (Traverse/International Tour); *Sing Street* (Lyric, Hammersmith); *The Numbered*, *Sacrifice at Easter* and *Woyzeck* (Corcadorca); *What Put the Blood, Riders To The Sea* and *Translations* (Abbey, Dublin); *Curious Incident of the Dog in the Night-Time* (National Theatre Tour); *Jumpy*, *The Weir*, *A Doll's House* and *Blood and Ice* (Edinburgh Lyceum); *Dance of Death* (Vox Motus/Citizens, Glasgow); *Lovers* (Cumbernauld Theatre); *Andromaque* (Oran Mor); *March of Women* (Glasgow Women's Library); *Horizontal Collaboration* (Fire Exit/Traverse); *Leaving Planet Earth* (Grid Iron/EIF); *The Making of Us* (Tramway/National Theatre of Scotland); *Instructions for a Butterfly Collector* (Oran Mor/Traverse/National Theatre of Scotland); *The Ladies Cage* (Finborough); *Festen* (Birmingham Rep/Tour); *The Thebans* (Theatre Babel); *The Boy Who Fell Into A Book* (English Touring Theatre); *Hinterland* (National/Out Of Joint); *Mutabilitie* (Samuel Beckett Centre) and *Dolly West's Kitchen* (Old Vic/Abbey, Dublin).

Film - *The Problem With People*, *Blackwool* (short), *Dead Shot*, *A Sunken Place*, *In America*.

Television - *Fear*, *An Irish Crime*, *Red Eye*, *Shetland* (regular character Meg Pattison in two series), *Group*, *Outlander*, *NY-LON*.

Lucianne's extensive work in audio includes several radio plays for BBC Scotland.

John McGeachie

Younger Limbo / Tibbs / Hogg / Clogs / Fergus / Matteo

John McGeachie is a Thurso-raised actor, now based in Glasgow. He trained in Acting and Performance at Langside College before completing the BA Acting course at the Royal Conservatoire of Scotland. John made his screen debut on the seventh season of *Outlander*. He is currently co-writing his debut play *Remember, Remember*, which he hopes to share at the Glasgow International Comedy Festival next year. *Mayflies* is his first performance at the Edinburgh Festival Fringe.



Graham Mackay-Bruce Tully

Graham was brought up in the Highland town of Dingwall and studied at the University of Glasgow, the RSAMD and the RAM. Theatre includes, *Lyceum at Home* (The Royal Lyceum, Edinburgh), *Maid Marion and Robin Hood* (Newbury Corn Exchange); *Make it Happen* (NTS, Edinburgh International Festival); *Othello* (RSC); *Measure for Measure* and *Hedda Gabler* (Bard in the Botanics); *Kiss, Marry, Kill* (Dante or Die); *Beauty and the Beast* (Newbury Corn Exchange), *A Mirrored Monet* (Edinburgh Fringe); *My Fair Lady* (Teatro Massimo); *The Duchess (of Malfi)* (Royal Lyceum Theatre, Edinburgh); *Travesties*, *The Last Witch* and *Chicago* (Pitlochry Festival Theatre); *Brigadoom* (Oran Mor); *Scrooge* (Pitlochry Festival Theatre); *No Way to Treat a Lady* (Landor Theatre); *Scrooge* (National Tour); *A Christmas Carol* (Byre Theatre); *My Fair Lady* (Perth Rep). West End includes *Les Misérables* (Palace Theatre) and Phantom of the Opera (Her Majesty's Theatre, London). Television includes *Gifted* (CBBC) and *Outlander* (Starz).

Matthew Pidgeon Noodles

Theatre includes: *Who's Afraid of Virginia Woolf* (Oxford Playhouse); *Stranger Things: The First Shadow* (Sonia Friedman Productions/Netflix); *Enough of Him* (National Theatre of Scotland); *The White Card* (Northern Stage/Tour/Soho Theatre); *The Mirror and the Light* (RSC/Gielgud Theatre), *Bitter Wheat* (Garrick Theatre, West End), *Local Hero* (Lyceum Theatre, Edinburgh), *This House* (Chichester/The Garrick/UK Tour), *Salome* (RSC), *The James Plays* (National Theatre of Scotland/UK and World Tour), *Wolf Hall & Bring Up the Bodies* (RSC/Aldwych Theatre/Broadway), *Edward II*, *This House* (National Theatre), *Midsummer* (Traverse Theatre/World Tour), *Much Ado About Nothing*, *The Mysteries* (Shakespeare's Globe), *Kyoto* (Traverse Theatre) *The Wonderful World of Dissocia*, *Realism*, *Caledonia* (National Theatre of Scotland), *The Lying Kind* (The Royal Court), *The Cherry Orchard*, *The Wizard of Oz*, *Vanity Fair*, *Pinocchio*, *The Glass Menagerie* (Lyceum Theatre, Edinburgh).

Television includes: *Andor Series 2*, *Life After Life*, *Crime*, *Taggart*, *Casualty*, *Holby City*.

Film includes: *Mary Queen of Scots*, *Daphne*, *The Winslow Boy*, *State and Main*, *A Shot at Glory*.

Carmen Pieraccini Barbara / Iona / Gemma

Television credits include; *River City* (BBC Scotland), *Dog Squad* (CBeebies), *The Chief* (BBC Scotland), *Scot Squad* (BBC Comedy Unit), *Rab C. Nesbitt* (BBC Comedy Unit), *Dear Green Place* (BBC Scotland), *Taggart* (SMG), *The Key* (BBC Scotland), *Brotherly Love* (BBC Scotland), *G-Force* (BBC) and *Glasgow Kiss* (BBC).

Theatre credits include; *Tally's Blood* (Perth Theatre/Cumbernauld/Ayr Gaiety), Bizet's *Carmen* (Scottish Opera), *The Steamie* 30th Anniversary Tour (Neil Laidlaw Productions), *Cinderella* and *Jack and the Beanstalk* (Arbroath Theatre), *Peer Gynt*, *The House of Bernarda Alba*, *Nobody Will Ever Forgive Us* (NTS), *Six Black Candles* (Goldfish Theatre Company), *The Breathing House* (Rekindle Theatre Co.), *A Very Cosy Christmas*, *Sea and Land and Sky* (Tron Theatre), *Huxley's Lab* (Grid Iron), *Steel Magnolias* (Tron Theatre) and *An Advert For The Army* (Oran Mor).

Film credits include; *Solid Air* (Elemental Films), *Late Night Shopping* (Film Four/Ideal World), *My Life So Far* (Miramax) and *Small Faces* (Ideal World).

Carmen has also been working as a Clowndoctor for charity Hearts and Minds for the past 15 years.

Radio includes: *'Tis Pity She's a Whore*, *Midsummer*, *Devastated Areas*, *Kaffir Lillies*, *The Black Sheep*, *Mary Stuart*, *The Cloths of Heaven*, *Kyoto*.

HE KNEW HOW TO LOVE YOU MORE THAN ANYONE ELSE

those songs

rolling from
the stage to
irrigate our lives.



Andrew O'Hagan Author

Andrew O'Hagan was born in Glasgow in 1968. He is a novelist who has three times been nominated for the Booker Prize. He has worked with the Donmar Warehouse on *Be Near Me*, the National Theatre of Scotland on *The Missing*, the BBC on *Mayflies* and is now collaborating with the Almeida on *Caledonian Road*.

Ben Harrison Adaptor / Director

Ben has been Co-Artistic Director of Grid Iron since 1996. *Mayflies* is his 30th production for the company. 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*, *Doppler* and *Muster Station: Leith*. He was Associate Director of the Almeida Theatre London 2000–2002, and 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. Recent freelance work includes *Love Letter to a City* for Royal Lyceum Edinburgh, *Chickens* for Monika Klisch, *Life* for Maria McDonnell/KT Producing, *Welcome to the Fringe Palestine* for Independent Arts Projects/The Workers Theatre, *Bethlehem Calling* for Tramway/ Celtic Connections, *The Perambulations of A Justified Sinner* for the Edinburgh International Book Festival, *Last Night I Dreamt That Somebody Loved Me*, *Undertow Overflow* and *Chalk Walk* for Ben Harrison Projects, *Playthrough* for Play, Pie and A Pint, *The Wonderful Story of Henry Sugar* for Helen Milne/Perth Theatre, *The Park* for the National Theatre of Scotland, *A Game of Death and Chance* and *Enlightenment House* for the National Trust, *The Buke of the Howlat* for Findhorn Bay Arts, *The Tailor of Inverness* for Dogstar (which will open the Royal Lyceum's 2026–2027 season) and *Let's Inherit the Earth* for Dogstar/Profilteatern.

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. Jude has an MA Hons in History of Art and English Literature from University of Edinburgh.

Deborah Crewe Director of Finance and Development

Deborah has been with Grid Iron since the beginning; working away behind the scenes mostly, although she generally also works the shows as Front of House. She is the Green Arts Champion, leading on the company's membership of the Green Arts Initiative and working with Culture for Climate Scotland to steer Grid Iron towards a net zero future.

Douglas Maxwell Dramaturg

Douglas Maxwell has been one of Scotland's top playwrights since his debut in the year 2000. His recent plays includes *Inexperience* at Pitlochry Festival Theatre, *Man's Best Friend*, The Tron and Scottish tour, and the multi-award winning *So Young* at The Citizens, produced by Raw Materials. Previous work includes *The Sheriff of Kalamaki*, produced by a Play A Pie and A Pint, which won Best Play at the 2024 Critics' Awards for Theatre in Scotland, a prize also given to *So Young* in 2025; the book for the mainstage musical *Orphans* and the short film *Fatbaws*, both produced by the National Theatre of Scotland. *Fatbaws* was screened on BBC Scotland, watched by over a million people and nominated for a Scottish BAFTA. Other plays include *Charlie Sonata*, The Royal Lyceum, *The Whip Hand*, Birmingham Rep/ Traverse, *Yer Granny*, NTS, *Fever Dream: Southside*, The Citizens, *Mancub*, Vanishing Point, *Promises Promises*, Random Accomplice, *Too Fast* for The National Theatre UK and *A Respectable Widow Takes to Vulgarity*, PPP as well as many more. Previous work with Grid Iron includes an adaptation of *Spring Awakening* by Frank Wedekind and *Decky Does a Bronco*. **For more details please visit www.douglasmaxwell.co.uk**

new plays over

VOLCANIC



Anna Whealing Assistant Director

Anna is a Theatre Director originally from the Highlands. She graduated from MA Drama Directing at Bristol Old Vic Theatre School in 2024, directing *Black Mountain* by Brad Birch at the Wardrobe Theatre. She was an Assistant Director with the Tron Theatre in Glasgow supporting the production and tour of *Man's Best Friend* by Douglas Maxwell. Previous Assisting credits include *Tiger Country* (Tobacco Factory Theatre), *Love The Sinner* (Vanishing Point), *And... And... And...* (Strange Town Touring Company), *BABS* and *The Silver Superheroes* (A Play, A Pie and A Pint). She has directed independent work at the Edinburgh Fringe, the Tobacco Factory and the Alma Theatre in Bristol. This year she directed a revival of *Island Town* by Simon Longman which was shown at the Tron Theatre and the Assembly Roxy.

David Paul Jones Soundtrack

David Paul Jones (DPJ) is an award-winning composer, pianist and singer based in Edinburgh. He writes solo piano works, song cycles and soundtracks for the stage, commissioned and performed throughout Scotland, the UK and internationally. For over three decades he has created soundtracks for large-scale theatre productions, visual theatre, international touring work and children's theatre, developing a distinctive musical language for visual and non-verbal storytelling. A longstanding member of the Grid Iron creative team, his productions with the company include *Those Eyes, That Mouth* (2003), *The Devil's Larder* (2005/2015), *Barflies* (2009/2012), *What Remains* (2011), *Jury Play* (2017) and the Edinburgh International Festival co-production *Muster Station: Leith* (2022). His collaborations with Ramesh Meyyappan have produced several internationally acclaimed works, including *Lear* (Raw Material, 2025) and *Love Beyond* (Raw Material/Vanishing Point, 2023). DPJ's previous work with Andrew O'Hagan includes John Tiffany's stage adaptation of *The Missing* (2011) for National Theatre of Scotland. Forthcoming projects include *Night Songs*, a new song cycle and second volume of poetry settings from the writings of Kathleen Jamie, and *Hallway*, a soundtrack-led visual theatre work exploring assisted death and an imagined afterlife. *The Scotsman* has described DPJ as "a pianist, singer and composer of immense lyrical talent and depth", and he is the recipient of the Glenfiddich Spirit of Scotland Award.

www.davidpauljones.com

Jen McGinley Set & Costume Designer

Jen is a performance designer from Glasgow. She trained at the Royal Welsh College of Music and Drama and is a winner of the Linbury Prize for Stage Design. Jen also specialises in digital technology for set design with a Masters in 3D Design for Virtual Environments. Design credits include: *The Long Drop, Moonset* (Citizens Theatre); *Educating Rita, Snake in the Grass, Wings Around Dundee* (Dundee Rep); *A Christmas Fair* (Oldham Coliseum); *Gods of Salford, The Social, Cinderella* (Not Too Tame); *A Midsummer Night's Dream* (Not Too Tame/Shakespeare North Playhouse/Northern Stage); *The Great Gatsby* (Pitlochry Festival Theatre/Derby Theatre); *Brief Encounter* (Pitlochry Festival Theatre); *The Palace of Varieties* (Derby Theatre); *The Enemy, Interference* (National Theatre of Scotland); *Fibres* (Stellar Quines); *Under Milk Wood, A Song for Ella Grey* (Northern Stage); *The Unlikely Friendship of Feather Boy and Tentacle Girl* (Catherine Wheels, NTS & Assembly Roxy); *Antigone, Miss Julie* (Perth Theatre); *Silkworm* (Pearlfisher); *Distance Remaining* (Helen Milne Productions); *Maim* (Theatre Gu Leör); *I Can Go Anywhere* (Traverse Theatre); *If You're Feeling Sinister* (Avalon/BBC Arts/Tron); *The Hour We Knew Nothing of Each Other* (Royal Lyceum Theatre); *Fat Blokes* (Scottee/The Southbank Centre/HOME); *Secret Life of Humans* (New Diorama) and *Who Cares* (LUNG/The Lowry).

Simon Wilkinson Lighting Designer

Simon Wilkinson is a Lighting Designer for Theatre, Dance and Opera. His recent work has been recognised with the UK Theatre Award for *Confessions of a Shinagawa Monkey* and an Offie for *Viola's Room*, both for Best Design. Recent credits include *Black Diamonds And The Blue Brazil* (The Royal Lyceum Edinburgh); *Ballad Lines* (Southwark Playhouse); *Cinderella* (His Majesty's Theatre Aberdeen); *Snow White And The Seven Dwarfs* (The New Victoria Theatre); *Sleep No More* (Seoul); *Viola's Room* (London/New York); *Bedknobs and Broomsticks* (UK & Ireland Tour); *Islander* (US Tour, New York, London); *Confessions of a Shinagawa Monkey* (Scotland, Japan); *Metamorphosis* (Scotland, Italy). Other credits include *The Panopticon, Interference, The 306: Dawn, Dragon, The Day I Swapped My Dad for Two Goldfish* and *Roman Bridge* (National Theatre of Scotland); *Love the Sinner, A Love Beyond, The Metamorphosis, The Dark Carnival* (Vanishing Point); *Group Portrait in a Summer Landscape, Castle Lennox, Glory on Earth, The Iliad, The Weir, Hedda Gabler, The Caucasian Chalk Circle, Bondagers* (Lyceum); *Crocodile Fever, Our Fathers, Meet Me at Dawn, Letters to Morrissey, Grain in the Blood* (Traverse); *I Am Tiger, The Wonderful Story of Henry Sugar, Knives in Hens* (Perth Theatre); *Don Quixote, The Children, Tay Bridge* (Dundee Rep); *The Stamping Ground* (Raw Material); *A Mother's Song* (KT Producing); *Muster Station: Leith* (Grid Iron/Edinburgh International Festival). Awards include a Profile Award for Outstanding Achievement in Theatre Lighting for *Ragnarok* (2024) and four Critics' Awards for Theatre in Scotland for Best Design (*Confessions of a Shinagawa Monkey, Flight, Black Beauty, Bondagers*). His work has created a Guinness World Record, drawn tens of thousands to a Highland forest, and even sparked reports of an alien invasion.

Mark E Smith arches his eyebrows

Take.

Lewis den Hertog Video Designer

Lewis den Hertog is an audio-visual designer and theatre maker based in Glasgow. He has been creating video design for a broad range of theatre productions in Scotland and elsewhere on the globe over the past decade. He is a co-founding member of theatre company Groupwork, creators of the 2019 Fringe First Award-winning play *The Afflicted* and the highly acclaimed *When Prophecy Fails*, which premiered at Manipulate Festival 2025 and features in this year's Edinburgh International Festival programme.

Other recent works include *Escaped Alone*, directed by Joanna Bowman (Tron Theatre), *Wild Rose*, directed by John Tiffany (Lyceum/Playful Productions), and *The Outrun*, directed by Vicky Featherstone (Lyceum/Edinburgh International Festival). Upcoming work includes *The Prime of Miss Jean Brodie* for National Theatre of Scotland and The Royal Lyceum Theatre Edinburgh in association with Pitlochry Festival Theatre.

Vicki Manderson Movement Director

Vicki Manderson trained at the Scottish School of Contemporary Dance and London Contemporary Dance School. She works as a movement director, choreographer, facilitator and performer. She is co-founder of Scottish theatre company Groupwork.

Credits include: *My Mix-Up Tape* (Dirty Protest Theatre Company); *Waiting for Godot* (The Citizens Theatre); *Wild Rose* (as Co-Choreographer); *The Mountaintop*, *The Outrun* (The Lyceum); *The Hope River Girls*, *The Afflicted* (Groupwork); *Anna Karenina* (The Lyceum/Bristol Old Vic); *Sunset Song*, *Cinderella*; *Wings Around Dundee* (Dundee Rep); *Dracula Mina's Reckoning*, *Burn*, *Orphans*, *The Enemy & The 306: Day* (National Theatre of Scotland); *Light Falls*, *Queen Margaret*, *The Almighty Sometimes* and *Happy Days* (Royal Exchange Theatre); *Ear for Eye*, *Instructions for Correct Assembly*, *A Profoundly Affectionate*, *Passionate Devotion to Someone* (Noun), *The Children* (Royal Court Theatre); *Last Orders at the Dockside*, *The Country Girls*, *Jimmy's Hall* (nominated best movement direction at The Irish Times Theatre Awards – Abbey Theatre Dublin); *Square Go* (Roundabout Francesca Moody Productions). Previous work with Grid Iron includes *Light Boxes* and *Letters Home*.

Associate movement director credits include: *The Ocean at the End of the Lane*, *The Curious Incident of the Dog in the Night-Time* (National Theatre); *Let the Right One In*, *In Time O' Strife*, *Black Watch* (National Theatre Scotland).

Fi Fraser Production Manager

Fi is an Edinburgh-based Production Manager with over 20 years' experience delivering theatre, festivals and live events across the UK and internationally. She has worked with many of Scotland's leading producing companies and festivals, specialising in complex site-specific productions, large-scale events and technically ambitious new work. This is her 25th production with Grid Iron.

Recent credits include *Mayflies*, *KELI*, *Many Good Men*, *Size Matters*, *Laaaunch!*, and productions with National Theatre of Scotland, Vanishing Point, Tortoise in a Nutshell, Rob Heaslip, Farah Saleh and Christine Thynne's *These Mechanisms*. Fi has been the Production Manager for The Edinburgh International Children's Festival, with Imagine since 2017.

Alongside production management, Fi provides production consultancy for national and international touring projects, supporting artists and companies to develop, tour and realise ambitious existing and new work. Upcoming productions include *The Prime of Miss Jean Brodie* with National Theatre of Scotland and *Romeo + Juliet* with English Touring Theatre.

Andy Gannon Technical Manager

Andrew has been working in Theatre for almost 15 years. Having studied Theatre Production at Queen Margaret University, Andrew has worked with Edinburgh International Children's Festival, Tortoise in a Nutshell, and Vanishing Point, and is returning to work with Grid Iron Theatre Company for the fourth time. He works in a number of technical roles including Technical Manager and Lighting Designer. Recent Lighting Designs include *Giant on the Bridge* by KT Producing, *Concerned Others* by Tortoise in a Nutshell, and *Size Matters* by Mamoru Iriguchi.

Mickey Graham Company Stage Manager

Mickey has worked with Grid Iron many times since 1998, most recently on *Doppler* in Norway. He has also worked with many other Scottish based companies and toured UK, Europe and the rest of the world over a twenty-eight-year career, including: National Theatre of Scotland, The Lyceum Theatre, Dundee Rep, and Vanishing Point.

DON'T WALK AWAY

Grid Iron

The new world.

It's been a blinder already.

Gillian Richards Deputy Stage Manager

Gillian is a freelance Deputy Stage Manager based in Glasgow and has worked across Scotland since graduating from the Royal Scottish Academy of Music and Drama (RSAMD) in 2009. Her theatre credits span eleven productions at the Traverse Theatre, including *So Young* and *She's Behind You*, as well as work with the Tron Theatre, Dundee Rep and, most recently, the Citizens Theatre's production of *The Long Drop*. Gillian has toured extensively throughout the UK and internationally with *Vanishing Point*, most recently on *Confessions of a Shinagawa Monkey* and *What I'm Here For*. She is delighted to be working with Grid Iron for the first time.

Lauren Murison Assistant Stage Manager

Lauren is a Stage Manager based in Glasgow. She graduated from the Royal Conservatoire of Scotland and has worked on a variety of productions from opera to small and large scale touring. Recently she was part of the stage management team on *The High Life*. Lauren enjoys working on all types of theatre, particularly new and original work.

Kathryn Weaving Costume Supervisor

Kathryn is a costume maker and a costume and wardrobe supervisor, based in Edinburgh. She is currently Head of Wardrobe for *Holiday On Ice*. Kathryn graduated from Edinburgh College of Art and now works across theatre, music, circus and dance. She particularly loves doing large scale and site-specific work, and productions with unique challenges.

Isadora Gough Set & Costume Design Assistant

Isadora Gough is an emerging Set & Costume Designer based in Glasgow. She trained at the Royal Conservatoire of Scotland, and is interested in creating playful and immersive worlds which facilitate storytelling. She seeks to make work which is sustainable, and which meaningfully engages with the communities where it is made and staged. Recent credits include *Cry/Laugh* (A Play, A Pie, and A Pint), *Many Good Men* (Civic Digits, Dunfermline Football Club), *Float* (F-Bomb Theatre, Theatre 503, Gilded Balloon), *Bad Bored Women of the Rooms* (Wonder Fools, Traverse Theatre), *Play Pretend* (Framework Theatre, Traverse Theatre), *TAMFEST Trail* (The Audio Story Co.)

Tom Wilson Sound Supervisor

Tom is a Sound Engineer who accidentally fell into the theatre world after supporting his studies with venue work across London. He holds a degree in Recording Arts from the SAE Institute and has since lent his audio expertise to a variety of live performances, installations, and immersive and participatory projects. His recent production credits include collaborative work with artists and organisations including Brian Lobel, Martin O'Brien, Tate Britain, Design Museum, Snap Elastic, and Civic Digits. He has also designed sound for interactive performances with Analogue Theatre Company, RiFT, and SPID Theatre, as well as shows at Mercury Theatre Colchester, Theatre 503, Ovalhouse, and RADA. Equally passionate about training the next generation of theatre professionals, Tom has previously worked with the technical team at Queen Mary University London, as an associate teacher at RADA, and as a student mentor at ALRA. He now resides in Scotland, where he leads the Technical Theatre Modern Apprenticeships programme at Edinburgh College.

Sulie Wood Lighting Supervisor

Sulie is an Edinburgh-based Production Technician, Lighting Designer and programmer, Technical Manager, and Production Manager with over two decades of experience shaping live performance across the UK and Europe. She thrives on challenge and particularly loves relighting productions. This is her first time working with Grid Iron, and she is very excited to be part of the *Mayflies* team.

Her recent lighting design credits include *Mayday* (National Theatre of Scotland), *Head. Heart. Hand.* (Traverse Theatre, Edinburgh), *Take Up Space* (Lyra), and designing and programming for the Edinburgh International Festival at The Hub. As a production and technical manager, she has recently delivered *Songs of the Wayfarer* (Claire Cunningham Projects), *After All* (Solene Weinachter), the Brunton Theatre Trust Pantomime, and Lyra's Bright and Wild Festival in 2025.

Before her freelance career, Sulie spent nearly a decade as a full-time Lighting Technician with Capital Theatres, working across the Festival Theatre, The Studio, and the King's Theatre. She is also dedicated to mentoring the next generation of theatre makers, currently working as a Theatre Technician and instructor at Queen Margaret University. Further information can be found at [linkedin.com/in/sulie-wood-12b9876b](https://www.linkedin.com/in/sulie-wood-12b9876b)

We came into MANCHESTER

Leo Wittwer Video Supervisor

With a mixed interest in the creative and technical aspects of the performing arts, Leo works in designing and engineering of lighting and video on any scale of show. He specifically enjoys augmenting a story with these possibilities to make it a deeper and more immersive experience. Leo sees his current practice in the intermediate space between creative and technical, which he strives to connect more seamlessly by engaging in increasingly open ways. Having started off capturing scenes in his surroundings, by means of digital and analog photography, he quickly found his fascination in the endless possibilities of moving images. Soon however the immediacy of live performance drew him in even further, now focusing most of his time and work on plays, opera and contemporary performance. Recent work includes: *Carmen* with Paisley Opera, 2026 (Lighting Design); *Make it Happen*, National Theatre of Scotland, 2025 (Video Programming); *Thinking of Happiness Etc*, Aldeburgh 2025 (Video and Lighting Co-Design); *Suor Angelica* with Opera Bohemia, 2025 (Lighting Design); *My Neighbour Totoro*, RSC, 2025 (Video Engineering); *A Feast in Time of Plague & Four Sisters* – Double Bill, Royal Conservatoire of Scotland, 2023 (Lighting Design, mentored by Colin Grenfell); *Faust – reimagined*, Stgtk, 2020 (Video & Lighting Design).

Fraser Mackie Sound & Video Technician

Fraser is a freelance Sound Technician based in Glasgow. He trained at the Royal Conservatoire of Scotland and is also a recent graduate of the MA Arts, Festival, and Cultural Management programme at Queen Margaret University. He is particularly interested in and inspired by theatrical projects that promote cultural exchange. Recent credits include: *To Kill A Mockingbird* (Jonathan Church Theatre Productions), *Small Acts of Love* (Citizens Theatre) and *The Fifth Step* (National Theatre of Scotland).

Paul Belmonte BSL Interpreter

Paul has been interpreting in theatre since 2007. He has worked on musicals such as *Cabaret* and *Avenue Q*, productions of Shakespeare (*Midsummer Night's Dream*, RSC's *A Winters Tale* and *Macbeth*) and other productions including Alan Ayckbourn's *The Divide* and John Byrne's *Uncle Varick*. As well as being a regular in Edinburgh's pantomime, he's recently been working with Aisling Bea on her *Older Than Jesus* tour and has also interpreted for Joe Lycett and Al Murray. This is his fourth Grid Iron production, having previously interpreted *Brunch Club*, *Doppler* and *Muster Station Leith*. Paulbelmonte@pbti.uk

Greg Colquhon BSL Interpreter

Greg is an in-house interpreter with Just Sign Ltd and has been a performance interpreter for 10 years. He has worked across Scotland and the UK on a variety of productions, including musicals, plays and pantomimes, and is passionate about making theatre and the arts more accessible for D/deaf and disabled audiences, performers and arts practitioners. His recent projects have included *My Romantic History*, *The Trials* (Tron theatre), *The Sunshine Spa* (Birds of Paradise/ A Play, a Pie and a Pint), *Wild Rose* (Lyceum theatre), *Elvis Died of Burgers* (Blink Dance Theatre) and *The Naked Neds* (HI! Productions). *Mayflies* is Greg's first production with Grid Iron. justsigngreg@gmail.com / office@justsign.co.uk

Christabel Anderson Captioner

Christabel started her career as a Stage Manager, training at LAMDA and then working throughout the UK and touring internationally. She settled in Edinburgh and worked for the Edinburgh Festival Fringe Society, Festivals Edinburgh, Culture Counts and Luminate, combining management with advocacy for the power and impact of the arts. She is now the Company Manager for Youth Theatre Arts Scotland. Christabel's interest in accessibility led to her training as a Captioner in 2019, and she now regularly works at venues across Scotland, helping to make theatre more inclusive.

like air into Xanadu.

sound track



... PUNK WAS RIGHT ABOUT

Max Steiner
Soundtrack from 'White Heat'

Echo & The Bunnymen | *The Killing Moon*

The Jesus and Mary Chain
Some Candy Talking

The Fall | *Cruiser's Creek*

The Exploited | *Fuck The USA*

New York Dolls | *Looking For A Kiss*

A Certain Ratio | *Shack It Up*

Talking Heads | *Wild Wild Life*

Cabaret Voltaire | *Nag Nag Nag*

The Soup Dragons | *Pleasantly Surprised*

Mighty Lemon Drops | *Happy Head*

Patti Smith | *Redondo Beach*

The Cure | *Inbetween Days*

The Smiths | *How Soon Is Now*

Shop Assistants | *Before I Wake*

Harold Budd, Robin Guthrie,
Simon Raymonde, Elizabeth Fraser
Memory Gongs

Black Lace | *Agadoo*

Phil Collins | *In The Air Tonight*

New Order | *Blue Monday*

The Sisters Of Mercy | *Alice*

John Cooper Clark
Evidently Chickentown

The Fall | *Totally Wired*

The Smiths
Last Night I Dreamt That Somebody Loved Me

The Smiths | *Big Mouth Strikes Again*

Magazine | *Sweetheart Contract*

Grace Jones | *My Jamaican Guy*

New Order | *True Faith*

Joy Division | *Atmosphere*

Fire Engines | *Candyskin*

Grace Jones | *Slave To The Rhythm*

Cocteau Twins | *Blue Bell Knoll*

This Mortal Coil | *Song To The Siren*

Tim Buckley | *Song To The Siren*

McCarthy | *Sleeping Red Beauty*

The The | *This Is The Day*

Cigarettes After Sex | *John Wayne*

New Order | *Transmission*

The Big Gun | *Heard About Love*

David Paul Jones | *Tully's Last Gig*

Ravel | *Pavane pour une infante défunte*

Sicilian Nights | *Traditional*

Keith Jarrett | *I Fall In Love Too Easily*

Jacques Brel | *Jojo*

The Dream Academy
Life In A Northern Town

Echo & The Bunnymen
Bring On The Dancing Horses

Magnum haereditatis mysterium
*Coro dei monaci dell'Abbazia di Chiaravalle
Milanese e Schola Gregoriana Mediolanensis*

EVERYTHING.

GRID IRON

“I’d run away and join Grid Iron tomorrow”

The Irish Times

“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. *Mayflies* is our 30th anniversary production. In our 30 years, we have received 32 awards and as 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, from the former General Security building in Beirut to a working cancer hospital in Jordan, the old City Morgue in Cork, the cavernous Edinburgh International Climbing Arena, a hillside forest just south of Stavanger, landside and airside at Edinburgh Airport and theatres, community halls, parks, housing estates, playgrounds and bars (for performances as well as recreation!) all over Scotland and Britain. We also, in 2005, made a show for the unusually beautiful former Debenhams department store on Edinburgh’s Princes Street, so recently ravaged by fire and are sad that such an architecturally important building is in peril.

“a juggernaut of talent and energy.”

The Wee Review

Over the years, we have made two co-productions with National Theatre of Scotland and 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 times as part of Edinburgh International Festival. This will be our seventeenth time at the Edinburgh Festival Fringe and we have also performed as part of Edinburgh International Science Festival, Imagine – Edinburgh’s International Children’s Festival, 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, Caroline Donald, Ben Harrison, Chris Hunn, Neil Weir** (Chair)

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

If you’d like to support our work click here: [SUPPORT GRID IRON](http://gridiron.org.uk)

 [@gridiron.org.uk](https://www.instagram.com/gridironorguk)
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PREMIER COMMUNICATIONS SCOTLAND

PREMIER
— SCOTLAND —

Premier Scotland, previously known as The Corner Shop PR, is the Edinburgh office of Premier, an agency with decades of experience delivering communications campaigns for the entertainment, arts and cultural industries.

GREAT LEAP FORWARD



Great Leap Forward was founded in 2007 by Kayte Potter and Jennie Green. GLF has evolved from its Edinburgh roots into a powerhouse within the entertainment industry. Over the past nineteen years, we’ve proudly lent our expertise to nearly fifty productions, ranging from the enchanting Matthew Bourne’s *Swan Lake* to the iconic *War Horse* by the National Theatre, as well as dazzling musicals like *Evita*; *SIX*; *Cabaret*; *Billy Elliot*; the RSC’s *Matilda*; *Tina*, *The Tina Turner Musical* and *Saturday Night Fever*, to name but a few. They first worked with Grid Iron on the 2010 UK tour of *Decky Does a Bronco*. GLF stands as a distinguished UK and international tour booker as well as trusted general managers with a dedication to excellence.

MADE IN SCOTLAND

made in
SCOTLAND

Now in its 17th year, Made in Scotland presents a curated programme of the very best of theatre, music and dance by artists from across Scotland at the world’s greatest performing arts festival, the Edinburgh Festival Fringe. With artists and companies selected by an international panel of independent experts, Made in Scotland aims to nurture and encourage creative dialogue and the development of international connections and collaborations for artists based in Scotland.

The project is supported by the Scottish Government’s Edinburgh Festivals Expo Fund, Creative Scotland and the Scottish Music Centre. Full information can be found at www.madeinscotlandshowcase.com.

every single thought catching the light



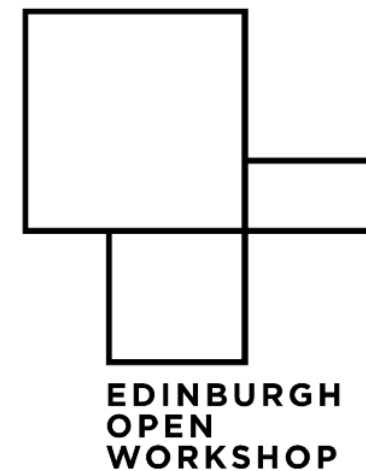
Brown's of Leith

Brown's of Leith opened in late 2025 within the former George Brown & Sons Engineering Works on The Shore. For more than 130 years the building housed engineers and metalworkers, producing everything from boats to bicycles. The firm vacated in 2024 and management of the building was taken on by the design hub [Custom Lane](#), under the creative direction of Gunnar Groves-Raines.

The refurbishment keeps that industrial lineage present. Existing fabric is retained and repaired, and new interventions take their cues from the building's history of fabrication.

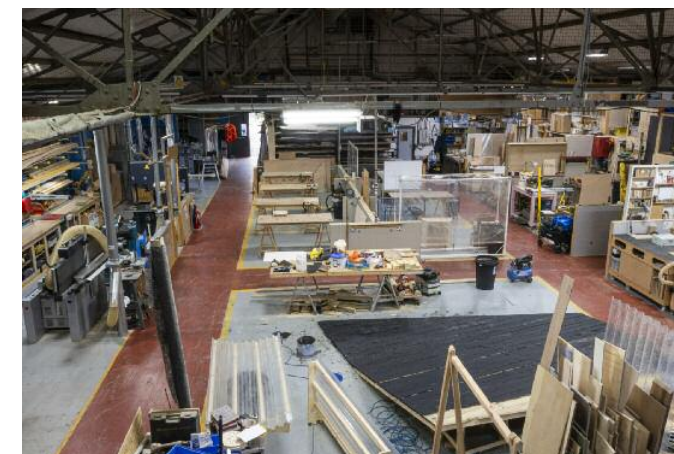
On the ground floor, four food and drink partners share a relaxed dining room: [Haze](#) (from the team behind Michelin-starred Timberyard) for coffee, wine and tinned fish; Shuck Bar by [ShrimpWreck](#) for oysters and fresh seafood; [Civerinos](#) for pizza; and Asu by Five March, a Far Eastern kitchen. [Woven Whisky](#) opened their blending room at Brown's in June, offering whisky blending experiences and tastings. Upstairs are studio spaces, including [Gina Burgess](#) and [Le Kilt](#). The Foundry, accessed from Tower Street, where Grid Iron present their adaptation of Andrew O'Hagan's *Mayflies* this August, is available for hire for events and productions.





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MAKE.

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MADE.

Our fabrication team works with artists, businesses, designers and community organisations to create everything from bespoke sets and installations to prototypes, branded products and one-off commissions.

LEARN.

Build confidence with practical courses in woodworking, metalworking, textiles, upholstery, DIY and creative making.

HIRE.

Looking for rehearsal, meeting or exhibition space? Our flexible venue is ideal for performances, workshops, community events and creative projects.



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Proud to be part of Leith's
community-led bid to become
UK Town of Culture 2028.
#Leith2028