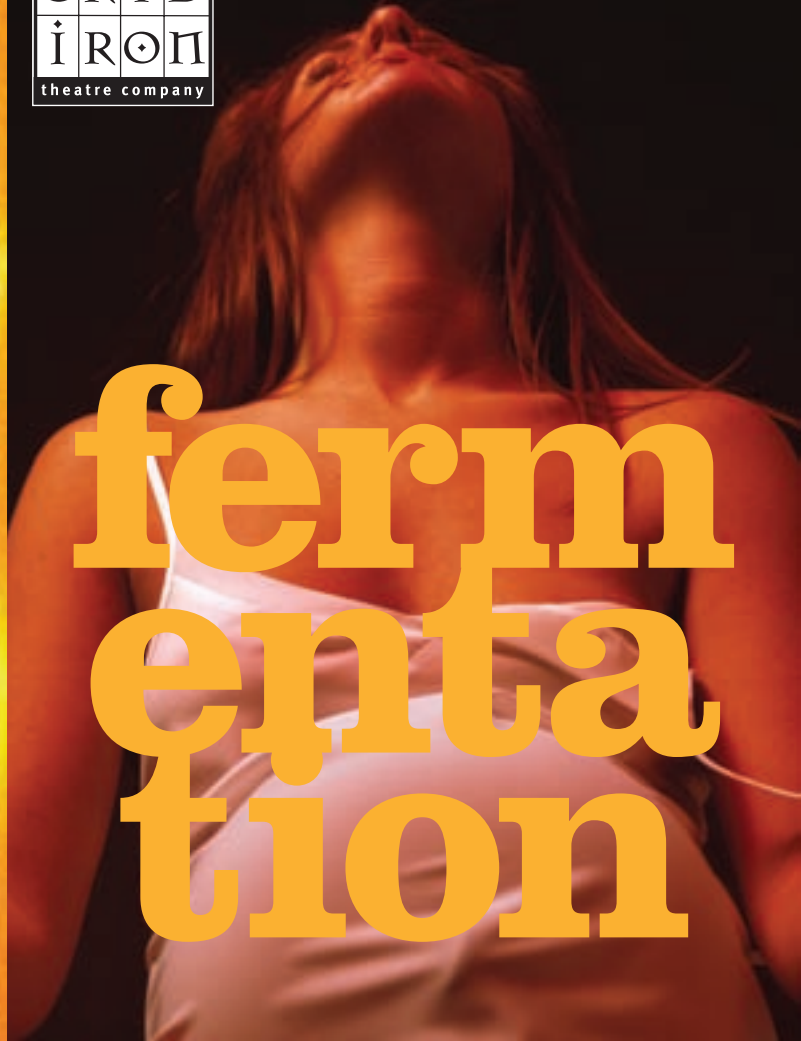




feel
the
heat

ferm
enta
tion



“The first time the flame touched my lips I heard whispers from the dark side, some were vicious lies that nipped and burned, others were truth that lay like silk upon my skin” Ricky Traynor, Fire-eating Instructor

director's note

“My skin, smooth and expectant as a sealed envelope” Odissa

At thirteen, I sneaked into my first eighteen-certificate film in a cinema. The film was Jean-Jacques Beineix' *Betty Blue*, a feast of the erotic, heat, madness and above all *Frenchness*. It was impossibly cool; Betty wandering around naked, the music, the heat, the bohemianism of it all enraptured me. To my teenage mind, the film was incredibly free and liberatingly transgressive.

“No desire is blameworthy; the only fault lies in repressing them” Salvador Dali, 1932

Fifteen years later, preparing our show *Gargantua* for the 1998 Edinburgh Festival, I came across *Fermentation* in the Bookstop Café in Edinburgh. I read it in one sitting, driven along by its dreamy evocation of desire, sex, food, passion and, again, *Frenchness*. Finding the work too substantial to appear as a mere chapter of *Gargantua* I shelved it for a later date.

“I feel as if my baby is a fiery dove that he slipped into my ear... but should I lie there thinking about him, or about what can come shining out of my breast?” From *Yerma* by Federico Garcia Lorca

Sex, food and heat are common staples of cinema and theatre but the subject of the cravings of pregnancy has not been explored fully. The sense of an interior world, inside Odissa's belly and inside her dreaming head, is I think a fascinating place, as Odissa puts it: "I am hiding a secret reservoir that no-one can tap". The secrecy of what occurs inside a woman's body in those strange nine months, that absolute focus on the child... that a man cannot physically (and sometimes emotionally) be part of. Serge, as an itinerant man, a man who celebrates and cherishes his individualism as a performer on the margins of society, has no place in this symbiotic world of mother and child.

Whilst Betty's craving for a child leads to tragedy, Odissa's craving for cheese fuels her own perfect hand-made production.

recipe

Hand-made cheese

You will need:

1 Litre (1 and a half pints) milk
Juice of half a lemon
Fresh herbs for flavouring (optional)
A saucepan and colander
Some cheese cloth or muslin
A washing up bowl
A plastic container or bowl

Method:

Bring the milk to the boil, then add the lemon juice. Remove the pan from heat and leave to settle for a little while. Bring the pan to the boil again, then let the milk cool once more. It will have curdled.

Place the cheese cloth in the colander, place the colander over the washing bowl, (so that the colander does not touch the bottom of the bowl). Pour in the curdled milk and allow the whey to drain (this may take some time). Take the corners of the cheese cloth and tie tightly with string, hang up over the washing bowl and allow to drain for a further hour. Don't press on the cloth as this will affect the flavour of the cheese and it will become sticky.

Turn the cheese out of the cheese cloth into the container or bowl, at this stage the cheese may be flavoured with chopped chives or other fresh herbs. Place in refrigerator to cool before sampling.



(Angus, Ella and Ollie – Grid Iron's hand-made babes)

fermentation

Adapted and Directed by **Ben Harrison**

Based on the novel by **Angelica Jacob**

company

Odissa	Cait Davis	Lighting Operators	David Digby Imogen Ensoll Jo Hughes
Serge	Charlie Folorunsho		
Cheesemonger	Phil McCall	Lighting Crew	Ami Clarey Deborah Cochrane Sophie Hobday Victoria Young
Justine	Itxaso Moreno		
Percussionist	Guy Nicolson		
Producer	Judith Doherty	Costume Designer	Alice Bee
Director	Ben Harrison	Composer	Phillip Pinsky
Assistant Director	Janie Abbott	Set Designer	Catherine Lindow
General Manager	Claire Robb	Sculptor	Susan Bryson
Admin Assistant	Avronne Edwards	Production Carpenter	Stuart Nairn
Production Manager	Fiona Fraser	Fire – eating Instructor	Ricky Traynor
Production Assistants	Mickey Graham Deborah Crewe	Graphic Designer	Emma Quinn
Company Stage Manager	Shona Wright	Publicity photographer	Douglas Jones
Technical Manager	Paul Claydon	Model	Jane Sanderman
Technical ASM	Calder Sibbald	Print by	Big Byte Media
Lighting Designer	George Tarbuck	Production photographer	Keith Brame
Assistant Lighting Design	Andrew Coulton	Office dog	Murphy

biographies

Cait Davis – Odissa

Cait's previous productions include *Mosquito Coast* for the David Glass Ensemble, Generation trilogy (*klub, flesh, zero*) & *Sell Out* for Frantic Assembly, with whom she toured extensively abroad. Other work for companies as diverse as 20:21 Productions (*Scratch*), Theatre Gargantua's *Phantom Limb*, Northern Stage Ensemble's *1984*, Boilerhouse's *Red* and the Almeida's *Into our dreams*. She is partial to a sliver or two of Halloumi with her water biscuits.

Charlie Folorunsho – Serge

Charlie was born in Chiswick, formerly known as Cheese-wick and has been Cheddar. Theatre credits include: *Whizzkid* (Almeida), *Under their Influence* (Kushite Theatre), *Passports to the Promised Land* (Nitro) *The Tempest* (Fireraisers), *The Snake sheds its Skin* (Opera Factory), *Moby Dick & Brave New World* (American Drama Group Europe), *Romeo & Juliet & Giraffe, Pelly & me* (London Bubble), *Mosquito Coast* (David Glass Ensemble), *All's Well that ends Well* (Irina Brook), *The Island* (Theatr Clwyd) and *A Killing Passion* (Temba). His favourite cheese is Cambozola.

Phil McCall – Cheesemonger

Phil was referred to in the Press as "a doyen of the Scottish Theatre" long before he was as old as he is now (which is very old!). He started acting at the Byre Theatre, St. Andrews in 1954 while still studying at the R.S.A.M.D. He's worked in Theatre, Film and T.V. all over Britain and Europe. Television work includes the first Scottish soap *High Living*, *Brookside*, *Coronation Street* and *High Road* as well as many sitcoms for LWT, Thames and Yorkshire T.V. Phil is partial to a wedge of Wensleydale.

Itxaso Moreno – Justine

Itxaso hails from the Basque country where she trained in Drama & Performing Arts at Banakaldo Theatre School and worked in different productions focused on physical and street theatre. She moved to Scotland in 2000 and has been involved in various projects both in theatre and television including *Horses*, *Horses Coming In*, *In All Directions* (The Arches Theatre Company), *Red* (Boilerhouse) and *Dreamscape* (Giant Productions). Her favourite cheese is a Basque goat's cheese called Idiazabal.

Guy Nicholson – Percussionist

In the past year Guy has played at major music festivals and venues around the world including the Lincoln Centre in New York, the LA Sportsman's Lodge renowned as one of the USA's main venues for Latin music, the Atlantic Festival in Gran Canaria, the Ottawa Jazz Festival and the Nordic Film Festival in Bergen. A long term member of the Edinburgh based band Salsa Celtica, he has also recorded an album with Hun Huur Tu. This is his second project with Ben Harrison. Guy's favourite cheese is Jarlsberg.

Ben Harrison – Director

Ben is Theatre Director of site-specific specialists Grid Iron and Associate Director (Education) of the Almeida Theatre, where he has directed productions predominantly for, about, and involving young people. He was educated at the universities of Edinburgh, Amsterdam, Warwick and Venice and trained as a theatre director at Central. His productions include, for Grid Iron: *Decky Does A Bronco*, (Fringe First Award 2000, Stage Award for Acting Excellence 2000), *Gargantua*, (Fringe First Award) *The Bloody Chamber*, (Herald Angel Award), *Monumental*, *Clearance* and the forthcoming *Variety*. For the Almeida: *Into Our Dreams*, *The Last Valentine*, *Ghost Ward*, *The Whizzkid* and the forthcoming *A Chaste Maid in Cheapside* and *Caledonian Road*. Other productions include *Life With An Idiot* for the Gate Theatre, *The Man Who Was Thursday* for Red Shift, *Horses, Horses*, *Coming In In All Directions* for the Arches Theatre and *A Warning To the Curious* for Eastern Angles. He has recently been awarded a NESTA fellowship to support his work over the next three years. His favourite cheese is Vignotte.

Judith Doherty – Producer

Judith is Producer and Chief Executive of Grid Iron, which she founded in 1995 after completing an MA in History of Art and English Literature at Edinburgh University. In 2000 Judith became a member of the Board of Directors of the Edinburgh Festival Fringe. In 2001 she was awarded a Producer's Bursary, by the Theatre Investment Fund (Society of London Theatres). Judith prefers a hefty Cheddar!

Janie Abbott – Assistant Director

Shows directed include *Abducting Diana*, *Bent*, *The Collector*, *Once a Catholic*, *An Evil Cradling*, *Mother Courage and her children*. Janie is Co-founder and Director of Organic Carrot Theatre Co. who specialise in finding and staging 30 minute plays and enjoyed huge success with *Wake* by David Widdicombe at the Edinburgh Festival Fringe 2000. Other directing work includes Chats Palace Arts Centre, Clean Break Theatre Co., Millenium Circus and most recently Irish companies, Macnas and Ardan Gheasa. Her favourite cheese has to be good ole Devonshire Cheddar, there's nought like it.

Claire Robb – General Manager

Claire embarked upon her arts career in 1997 when she joined Theatre Sans Frontiers in Hexham, Northumberland. In 2000 she moved up to Scotland and worked for Edinburgh-based Universal Arts, before joining Grid Iron in April 2001 thanks to a Company Development Grant from the SAC. She is currently studying part-time for a MBA in Cultural Management at QMUC. Claire enjoys a creamy Dolcelatte.

Fiona Fraser – Production Manager

Since graduating from Queen Margaret University College, Edinburgh, Fiona has worked as Stage & Production Manager for Perth Repertory Theatre, Vanishing Point, Scottish Dance Theatre and The Happy Gang (Children's TV & Theatre Company). She has recently completed a season and tour with Mull Theatre and a one-man tour with Pitlochry Festival Theatre. Fi likes a gooey goat's cheese.

Shona Wright – Company Stage Manager

Shona has worked for Pentabus Theatre Company (*Ringin' Down the Shut & Comos*) Theatre Sans Frontieres (*L'enfant Peul*, *Le Chat Noir* and *Les Trois Mousquetaires*) and Mull Theatre (*Real Wild West*, *Bairns Bothers* and *Woman in Black*) in a variety of crewing, D.S.M., and lighting and sound operating roles. Shona is glad to be back with Grid Iron after working as Company Stage Manager on *Decky Does a Bronco*. Shona likes Castello Blau.

Paul Claydon – Technical Manager

Whilst training at Queen Margaret University College, Edinburgh, Paul worked for Fisher Lighting, The Edinburgh International Book Festival, Universal Arts, GB Audio and undertook a 6 week placement at Ohio Northern University. Since graduating in 2000 Paul has worked for Opera North as Production Electrician and as Technical Manager at Hill Street Theatre (Edinburgh Festival Fringe Venue). He has recently worked as Touring Technician for the Byre Theatre's tour of *Bondagers* and as Production Electrician for Huddersfield Contemporary Music Festival. Paul hankers after a ripe Brie.

George Tarbuck – Lighting Designer

George has lit over seventy productions world-wide from Australia to Orkney via Nairobi. Recent Scottish work includes shows for Boilerhouse, Benchtours, the St. Magnus Festival, Prime Productions, The Seer Festival, Universal Arts, Factional Theatre and Grid Iron. George is currently subject leader in Lighting and Sound at Queen Margaret University College. His favourite cheese is Boulette d'Avesnes.

Alice Bee – Costume Designer

Alice is delighted to be working with Grid Iron again and always enjoys the challenges that it brings. Since graduating from ECA she has spent a year in NYC working on Broadway and designing for independent productions. Other work includes designing for summer theatre in Indiana, USA. She is looking forward to returning to New York in March. Alice would like to thank her friends and family for their continuing support especially in the past few months. For Alice, a fresh Mozzarella with tomato and basil tickles the tastebuds.

Philip Pinsky – Composer

Philip was a founding member of innovative band Finitribe. Philip now writes music for film, theatre and animation as well as working on his own material. Recent work includes The Almeida Theatre's *Ghost Ward* and *The Whizzkid*, Red Shift's *Man who was Thursday*, Grid Iron's *Decky Does a Bronco* and an education project for the Scottish Chamber Orchestra. Future commissions include *A Chaste Maid in Cheapside* for The Almeida and *The Witches* for Red Kite Animation. Philip likes a wee bit of Irish Cooleeny.

Catherine Lindow – Set Designer

Catherine trained at Glasgow School of Art in the Painting department. She has previously worked with Grid Iron on *Gargantua* and *Monumental* and designed *Horses*, *Horses Coming In*, *In All Directions* for Ben Harrison at The Arches. She designs and makes a healthy range of unusual objects and environments from her Leith studio, most recently for Universal Arts, *Opera Galactica* and Wee Stories, *The Hare* and *the Tortoise & Molly Whuppie*. Catherine's favourite cheese is Emmental.

Susan Bryson – Sculptor

Since graduating from Glasgow School of Art, Susan has continued to create work for a variety of projects and exhibitions. As well as this Susan is actively involved in numerous community art projects. Her work involves exploring the theme of movement through sculptural forms. Susan likes a meaty Mozzarella.

Ricky Traynor – Fire-eating Instructor

Since beginning his offbeat career in 1992, Ricky has worked in a veritable miasma of interesting and eclectic environments. "Character is central in performance for Ricky, the first time I saw him perform I had an impression of mime in my mind that could not have been further from Ricky's visual spectacle: hyper-real, consuming movement, blended through fire, flesh and paint", *Eve Sin Magazine*. Gigs include Archaos, Beltane, The Prodigy, T in the Park and many more. Forthcoming projects this year include installations and performance at The Lighthouse, The Arches and Cumbernauld Theatre in addition to his recent work with Grid Iron. Ricky is not ashamed to admit that his favourite cheese is Dairylea Triangles



Company Statement

Grid Iron is committed to producing exciting new ensemble work across Scotland in a variety of spaces and locations, with a special commitment to accessibility, entertainment and innovation. We operate a cross-disciplinary, collaborative structure that allows the collaboration of artists and production crew from various media at all stages of the creative process. Grid Iron recognises the need for professionalism in business practice, an attitude embodied in the practical and artistic collaboration of producer and director.

- Grid Iron is committed to new writing in Scotland
- Grid Iron produces cross-disciplinary work which is exciting, innovative and accessible
- Grid Iron creates a flexible structure, enabling scripts to be developed through workshops and rehearsed readings
- Grid Iron has a commitment to providing opportunities for theatre workers early in their careers
- Grid Iron aims to provide strong roles for women on and off stage
- Grid Iron is committed to a policy of Equality of Opportunity

"Grid Iron is unsurpassed in its ability to create site specific work in which there is a perfect marriage of site and subject."

The Guardian

"Utterly convincing and utterly brilliant – I'd run away and join Grid Iron tomorrow".

Irish Times

"The brilliantly inventive Grid Iron company once again manipulate a living environment, to produce theatre that effortlessly breathes straight from the heart." The Times

"Grid Iron has led hundreds of people into thrilling close proximity with theatre of a very physical, poetic and immediate kind".

The Herald

"A truly splendid young company, Grid Iron has produced among the most startling theatre we have witnessed over the last five years. Concentrating on site-specific promenade theatre, the company has brought audiences to new spaces and confronted their expectations about theatre." The List

Friends of Grid Iron

Mary and Arthur Doherty, Deborah Crewe, Owen and Bonnie Dudley Edwards, Monica and Rob Samson, Niamh Troy, Mary Paulson Ellis, Tony Graham.

We have benefited greatly from the emotional and financial support of our Friends.

If you would like to become a Friend of Grid Iron, please contact us at the details below.

To contact the company

Grid Iron, 85 East Claremont Street, Edinburgh, EH7 4HU

T: 0131 558 1879 F: 0131 558 8048 E: admin@gridiron.org.uk

or visit our website at www.gridiron.org.uk

A Scottish Charity No. SC024185

in association with
the **CITIZENS THEATRE**



nesta BEN HARRISON
IS A NESTA FELLOW.



funded by The Scottish Arts Council's Scotland Onstage scheme

Grid Iron is a member of the Scottish national theatre community

Thanks to: Maeve McGonagle (who will be sorely missed), Mariëtte Notier, Owen and Bonny Dudley Edwards, Herta Queirazza, Sainsbury's (Blackhall), Betty Offerman for help with the music, Kirsty Orton for playing the violin, The Sail Loft, Stuart Nairn, Tom Lindow, B & C Leathergoods, Brunton Theatre, Iain Mellis Cheesemonger, Mr Webster of Howgate Cheese, all at the Fringe Office, Jaine Lumsden at SAC, First Act Insurance, Officer Tom Kerr of Lothian Fire Brigade and Officer Connelly of Calton Fire Station, David Gentle and Matt McCusker of GCC, all at Central Library, Fishers Laundry Service, EAE, QMUC, Duncan Glass, David at St Stephen's, Gail, Colin and Helen Sibbald, The Quaker Meeting House, Out of the Blue, Phillippa at The Puppet Lab, Tom Edwards, The Byre Theatre, G & J Johnston Ltd, Rebecca Peppiette, Andy and Ollie Quinn and the many other people who have helped to make this production possible.