



GRID
IRON
theatre company



THE
DEVIL'S
LARDER

THE DEVIL'S LARDER

AN ADAPTATION ON LOCATION IN 17 SCENES

**“There are no bitter fruits in heaven
Nor is there honey in the Devil’s larder”** *Visitations 7:11*

We are approaching again our favourite subject, the impact of food on human society. After *Gargantua* (1998), which celebrated a carnivalesque weekend of feeding, constrained by the tyranny of the nine-five working week (staged in an abandoned bank and its vaults, which we christened the Underbelly), and *Fermentation* (2002), the study of a pregnant woman haunted by erotic dreams fuelled by her craving for cheeses (staged in an abandoned fish market and again in the Underbelly); we tackle, with great relish, Jim Crace’s bewitching novella *The Devil’s Larder*.

“We mean, at last, to cross the barriers of taste”
‘Curry No.3’, The Devil’s Larder

What I found so extraordinary about his book was the extent to which it moves beyond the clichés inherent in the subject and interrogates food as if it is a language in its own right, though an extraordinarily flexible language that adapts itself to the widest possible variety of situations. Perhaps, anyway, food is the most intercultural and international language there is, more so even than sex. Unfortunate hotel guests, mothers and daughters, bored friends at a dinner party in desperate need of excitement, the unexpected disappointment of champagne, the culinary afterlife of the produce of an old man’s guts, the ritual of eating the old year out... and many more angles on the subject make up Crace’s tapestry of stories. We have selected seventeen chapters of the sixty-four in the book which seemed to us most appropriate for the creation of this location theatre piece.

“Beware the chilling phrase: “This calls for some champagne!”
‘Champagne’, The Devil’s Larder

Crace’s novella unleashes all the human passions and conflicting emotions: feelings of revenge, lust, hope, anger, empathy, disappointment, chagrin and love which seethe and surge beneath such seemingly everyday items as the shopping list, the menu and the recipe book.

“You can’t eat grief. It’s far too strong and indigestible...you have to let the sorrow swallow you.” ‘Ashes to Ashes’, *The Devil’s Larder*

Crace’s work, teasing, sometimes erotic and sometimes unexpectedly tender and moving, has inspired a team which unites previous Grid Iron collaborators with several guest artists from Cork, where the show was created; as the company, in the spirit of Corcadorca’s Relocation event of which it is a part, relocated its entire operation to the city.

“Jerusalem artichokes. The gift of a patient. He grew them himself.”

‘The Old Man’s Artichoke’, *The Devils Larder*

The two sites: in Cork, the building which contains the old City Morgue and in Edinburgh, Debenhams on Princes Street, could hardly be more diverse. Each site has framed the text in a different way. Often, the building has proved the final dramaturg, the final editor and certainly the final sequencer of these stories. Crace’s work, which looks at the uncanny beneath the surface of the everyday, the genteel (one of his major themes in *The Devil’s Larder* seems to be an attack on the small-mindedness of small towns, the seething jealousies, rivalries and even latent violence of those who have perhaps become too cosy and comfortable for their own good), finds different but complimentary resonance in the two contrasting spaces.

“His water is quite clear. Not salty either. His kidneys have removed the salt.” ‘Piss or Brine’, *The Devil’s Larder*

In a way, the project unites two strands of our location work, the work in hidden, abandoned or forgotten spaces on the one hand (underground vaults, a derelict house, abandoned bank offices, the foundations of a weir) and the very public spaces whose primary and on-going use is not theatre (a hospital, a children’s playground, a department store) on the other. The fetid cupboards of our site in Cork and the everyday shop floor of our Edinburgh location have made us interrogate and re-assess the text in ways we could never have dreamed of.

“He should not miss this second opportunity to recreate himself with food” ‘Unique Shopping Fingerprint’, *The Devil’s Larder*

BEN HARRISON, THEATRE DIRECTOR, GRID IRON

NB The titles for the stories or chapters referred to in this programme are the invention of Ben Harrison and were used for the adaptation. In Crace’s original the chapters are simply numbered 1-64.





Based on the novel by
Adapted & directed by
Assistant Director/Dramaturg
Produced by
Music written and performed by
Music produced by
Cast

Set by
Set built by
Costumes by
Lights by
Production Manager
Technical Manager
DSM
ASM
Sound Engineer
Production Assistant
Acting General Manager
Print Design
Cover Image
Print Production
Office Dog



Jim Crace
Ben Harrison
Zoë Svendsen
Judith Doherty
David Paul Jones & Catriona McKay
David Paul Jones, Catriona McKay & Stevie Jones
Sarah Belcher
Ciarán Bermingham
Andrew Clark
Hilary O'Shaughnessy
Cliff Dolliver
**Cliff Dolliver, Davy Dummigan
& Serge Vanden Berghe**
Joan Hickson
Paul Claydon
Fiona Fraser
Paul Claydon
Laura Edwards
Amanda Ferriter
Stevie Jones
Kholoud Nasser
Deborah Crewe
Emma Quinn
Euan Myles
Big Byte
Hector

BEN HARRISON DIRECTOR

Ben Harrison has been Theatre Director of Grid Iron since 1996. He has directed *Those Eyes, That Mouth, Variety, Fermentation, Decky Does A Bronco, Monumental, Gargantua, The Bloody Chamber* and *Clearance* for the company. In December 2004 he co-directed *Naw Nader Men Al Houb* in Amman, Jordan (a British Council, Grid Iron and Takween Arts collaboration). From 2000-2002 he was Associate Director (Education) of the Almeida Theatre, where he created the acclaimed Participatory Projects programme. His productions for the Almeida include: *Caledonian Road; A Chaste Maid in Cheapside; The Whizzkid*, the Grid Iron / Almeida co-production of *Decky Does A Bronco; Ghost Ward; The Last Valentine* and *Into Our Dreams*. As a freelance director his productions include *Horses, Horses, Coming In In All Directions* for the Arches, *Life With An Idiot* for the Gate London, *The Man Who Was Thursday* for Red Shift, *A Warning To The Curious* for Eastern Angles and the forthcoming *Night Flight* for Muztheater, Holland. Ben was made a Fellow of the National Endowment for Science, Technology and the Arts in 2002 which supported his work until Spring 2005.

ZOË SVENDSEN ASSISTANT DIRECTOR / DRAMATURG

Over the past four years Zoë Svendsen has worked as a director, translator and dramaturg in Berlin, London and Cambridge. She is currently studying for a PhD on international theatre in London in the eighties and nineties, focussing on the Gate Theatre, Notting Hill. Zoë is co-artistic director of Context Theatre (www.contexttheatre.co.uk), and recently received a two year Arts Council England bursary for professional development, enabling her to travel, research and develop new projects.

JUDITH DOHERTY PRODUCER

Judith Doherty is the founder and Chief Executive of Grid Iron of which she and Theatre Director Ben Harrison are the Artistic Co-Directors. In 2000 Judith received a Producer's Bursary from TIF/SOLT. Since 2000 she has been a member of the Board of Directors of the Edinburgh Festival Fringe. In 2004 she joined the Board of the Independent Theatre Council and is currently a Scottish Arts Council Specialist Advisor. In 2003 Judith was awarded a Daily Mail Spirit of the Fringe Award for her contributions to the Edinburgh festival.

**“She shakes her damaged face
at these late men but nothing
tumbles out.”** ‘The Refugee of the

Seventh Floor’, The Devil’s Larder





DAVID PAUL JONES COMPOSER & MUSICIAN

David integrates his work as a composer/songwriter with live performances as a vocalist and pianist and is producer for his contemporary classical collective DPJ Ensemble. He has performed in arts festivals throughout the UK and worldwide including Germany, France, Italy, Croatia, Hungary, Czech Republic, Ireland, Colombia, Venezuela, Mexico, Brazil and Australia. His work has been broadcast throughout the UK, Europe, South America and enjoys regular broadcasting on ABC Classic FM Australia. His debut album *Something There* is released on Linn Records and a second album is currently underway. David was recently short-listed for the prestigious Scottish Arts Council's Creative Scotland Awards 2005. www.davidpauljones.com

CATRIONA MCKAY HARPIST

Catriona McKay is a graduate of RSAMD and RNCM. Her roots are in traditional Scottish Music, the basis for her dynamic and versatile harp playing. She has recorded and toured worldwide as a soloist, with Shetland band 'Fiddlers Bid' (www.fiddlersbid.com) and as a duo and quintet with Scotland's foremost fiddler Chris Stout. Other projects include Orquestra Scotland Brasil and clarsach/live electronics with electro-acoustic composer Alistair MacDonald. She has designed a new harp, the 'Starfish McKay', with Scottish harp makers 'Starfish Designs' to allow her to develop her contemporary harp style. Catriona won the Jakez-François International Celtic Harp Competition in 2004, France. Her solo album (2002) was described by the Glasgow Herald as a 'sparkling gem of an album'.

SARAH BELCHER ACTOR

Theatre Includes: *Zero Degrees and Drifting*, Unlimited Theatre and Sheffield Theatre; *The Weather Man*, Opera North Resonance; *13 Objects, He Stumbled, Ecstatic Bible* and *Ursula*, all for The Wrestling School; *A Chaste Maid in Cheapside, Ghost Ward*, Almeida Theatre; *Edmond* and *The Collection*, Northern Stage; *The Nativity*, Young Vic; *Sunspots*, The Red Room; *Stranded*, *Scarlet*, Young Vic Studio; *A River Sutra*, NT Studio; *Leonce and Lena, Candide, Ballad of Wolves*, The Gate; *Metamorphosis, Silver Swan, Musical Scenes*, The Clod Ensemble. Film: *Glitch*, Gone Loco Productions; *Beginners Luck*, Angel Eye and Latenight Pictures Production. Radio: *Knowledge and a girl*, BBC Radio 4.

CIARÁN BERMINGHAM ACTOR

A U.C.C. graduate, Ciarán has become somewhat of an all-rounder having done everything from comedy to drama, musicals to farce. Work: *No.1, Against The Wall* by Martin Crimp; Mr. Beaver, RSC's *The Lion, The Witch & The Wardrobe*; *A Midsummer Nights Dream, Trial of Jesus*, Corcadorca; John Merrick, *The Elephant Man* (Irish Premiere), *Nobody, Somebody & Nobody* Janus Theatre; Aubrey in Alan Ayckbourn's *Tons of Money*; Joe McGrath, *They Got What They Wanted*, (Critics nomination). Dialect coach *Singing In The Rain*; King Herod, *Jesus Christ Superstar*; De Wart *Beauty & The Beast*.

ANDREW CLARK ACTOR

Andy trained at RSAMD in Glasgow, his theatre work includes: *Kidnapped*, Mull Theatre; *Proof*, *Rapture*; *Princess and the Goblin*, Royal Lyceum; *Vernon God Little, Cleo, Camping Emmanuelle and Dick and Handful of Dust*, Citizens' Theatre and *Aladdie*, Tron. He was a member of Dundee Rep Ensemble for three years appearing in over 20 productions. This is his second show with Grid Iron, his first being *Decky Does a Bronco* in 2000.

HILARY O'SHAUGHNESSY ACTOR

Hilary attended the Gaiety School of Acting and the Desmond Jones School of Physical Theatre, London, and has trained with Lorna Marshall in Berlin and Loose Canon in Dublin. As an actor she has worked with Asylum, Corcadorca, Gare St-Lazare Players, Meridian Theatre Company, TEAM, Everyman Palace Studio and RTE. She is joint Artistic Director of Playgroup who produced *Crave, Soap!* (Cork Midsummer Festival, Dublin Fringe Festival – Nominated for Sexiest Production, Radio Version for Red FM – PPI Nomination for Best Radio Drama 2004) and most recently *Dark Week* at the Everyman Palace. As a drama facilitator she has worked for the National Theatre Shell Connections programme, the Gaiety School of Acting and Real Event Solutions.

“He nods at the windscreen wipers for a second helping of the tart.”
‘Absent Pleasures’, The Devil’s Larder

CLIFF DOLLIVER SET DESIGNER

Cliff is a designer with a visual arts background, and an interest in puppetry and visual effects. From the Tasmanian School of Art, Cliff moved on to Melbourne as a freelance designer and maker, working with companies such as Handspan and Back to Back Theatre; he founded Black Hole Theatre in 1995 to pursue a visually based performance agenda. Cliff has worked at the Hensons Creature Workshop, enjoys carnival, street, community and site specific theatre and has designed several of Corcadorca's productions including *A Midsummer Night's Dream* and *The Trial of Jesus*. Cliff is also involved film and television, Dolliver Design Limited, Downtcha Puppets and teaches 3D animation and architectural model making at St Johns College. Cliff lives in Cork with his family, Moira, Eli, Jess and Roisin.

JOAN HICKSON COSTUME DESIGNER

Joan has a First Class Honours degree in Fashion Design from Limerick School of Art & Design. She was awarded Smirnoff Young Designer in 2000 and went on to represent Ireland in New York for the International Fashion Awards that year. She also won the Jim Remy Young Designer Award in 1998. Joan has spent time working in the fashion industry both in Ireland and the UK and teaches design part-time. Her previous costume designs include *Cinderella*, Cork Opera House, 2000; *A Midsummer Night's Dream*, 2001, *Bruens Twist*, 2002, *Amy the Vampire*, 2003, *Mix it Up*, 2003, *Losing Steam*, 2004, all Corcadorca; *Red Sun*, 2005, Civic Opening Cork City Hall; costume co-ordinator on *Madam T*, 2005, Meridien. Joan has just finished working on *The Merchant of Venice*, Corcadorca. She is very excited about working with Grid Iron.

PAUL CLAYDON LIGHTING DESIGNER

Paul trained at Queen Margaret University College and works as a Production Electrician and Lighting Designer. Recently he has worked in Jordan and Lebanon with the British Council and Grid Iron conducting workshops on site-specific theatre. He has also worked for Opera North, The Edinburgh International Book Festival, Edinburgh Showtech, EICC, Universal Arts, The Traverse Theatre, The Byre Theatre, Paines Plough, Huddersfield Contemporary Arts Festival, Unique Events, Dragonfire, Big House Events, Freshmess, and Suspect Culture. This is Paul's seventh show with Grid Iron and his second lighting design (*Fierce*, 2004). Paul was a member of the Grid Iron team who won the Stage Management Association Award in 2003.

FIONA FRASER PRODUCTION MANAGER

Trained at Queen Margaret University College, this is Fi's sixth Grid Iron production. She joined the company as Production Manager for *Fermentation* in 2001 and has worked on all their shows since, the most recent being *Fierce*, *Those Eyes That Mouth* and in Jordan and Lebanon with the British Council. She has also worked for Perth Rep, Scottish Dance Theatre, The Happy Gang, Mull Theatre, Pitlochry Festival Theatre, The Traverse, The Citizens, Giant Productions, Stellar Quines and Suspect Culture. Fi led the Grid Iron team who won the Stage Management Association Award in 2003.

Laura Edwards DEPUTY STAGE MANAGER

This is Laura's fourth project with Grid Iron and her first DSM role with the company. Since graduating from university in September Laura has been involved with UK Productions, Mountview Academy, The Royal Court, London and the Edinburgh Military Tattoo. Laura's first job in Scottish theatre was with Grid Iron. She was a crew member on their production *The Houghmagandie Pack* which was part of the Burns and a That Festival. *The Devil's Larder* is a great opportunity for Laura and she is enjoying every minute.

Amanda Ferriter ASSISTANT STAGE MANAGER

Amanda Ferriter trained in Theatre Production and Design at Coláiste Stiofáin Naofa. In 2003, she designed sound for *Alas in Blunderland* (Under 5's Tour) and has worked as assistant set constructor, puppet maker, dressmaker, and sound operator. Design credits include set and sound design for *The Caucasian Chalk Circle*, Granary Theatre, and sound design for *A Christmas Carol*, Little Theatre; *Under Milk Wood*, *Female Transport* and *Our Country's Good*, Granary Theatre. Amanda assisted with prop making for the first run of *Singin' in The Rain* and was ASM for the same show in its return to the Everyman Palace Theatre. For Cork Opera House she was DSM on *Man of La Mancha*. This year she went on tour with CocaCola Form and Fusion Design awards as assistant backstage manager and worked on the final in the Point Depot in May. Amanda recently worked as DSM on *The White Quadrangle* in UCC and frequently works as stage crew in Cork Opera House.

Stevie Jones SOUND ENGINEER

As a musician and producer, Stevie is a member of El Hombre Trajeado and Rude Pravo, based in Glasgow and Brussels respectively. He has toured in the UK and Europe extensively, performed alongside Nick Cave and collaborated with Damo Suzuki of German electronic pioneers Can. As a live sound engineer, he has worked with Sufjan Stevens, Russian and Iranian folk ensembles, Brazilian percussion groups, and jazz luminary Ran Blakey. His involvement in theatre has included work with Suspect Culture, Visible Fictions, Theatre Cryptic, Tim Miller and the David Paul Jones Ensemble.

Kholoud Nasser PRODUCTION ASSISTANT

While still studying Drama at The Lebanese University, Institute of Fine Arts in Beirut, Kholoud Nasser – a young Lebanese artist – worked as assistant director and performed on stage as an actress, mime, and puppeteer with prominent local theatre directors. After her graduation in 2001, she took courses in scenography at La Cambre – Ecole Nationale Supérieure Des Arts Visuels in Brussels to enhance her directing skills by approaching diverse aspects of theatre. Returning back to Beirut, she designed the set of a dance-theatre performance in 2004. Kholoud is preparing a mime show which relates the human body to its odd surroundings and environment designated by sounds and musical expression. The opening will take place in Beirut, November 2005. Meanwhile Kholoud continues her studies as a post-graduate student of Theatre Research at Saint-Joseph University, IESAV in Beirut.



JIM CRACE

Jim Crace is the author of *Continent*, *The Gift of Stones*, *Arcadia*, *Signals of Distress*, *Quarantine*, *Being Dead*, *The Devil's Larder* and *Six* (entitled *Genesis* in the US). He has won the Whitbread First Novel Prize, the E. M. Forster Award, the Guardian Fiction Award and the GAP International Prize for Literature. His novels have been translated into twenty-six languages. *Being Dead* was shortlisted for the 1999 Whitbread Fiction Prize and won the prestigious US National Book Critics Circle Fiction Award for 2000. In 1997, *Quarantine* was named Whitbread Novel of the Year and was shortlisted for the Booker Prize.

Jim Crace lives in Birmingham with his wife and two children, and is currently working on his new novel *The Pesthouse* which will be published by Penguin and FSG.



- 3 Fringe Firsts**
- 3 Stage Awards**
- 2 Herald Angels**
- 2 Herald Devils**
- 2 Critics Awards for Theatre in Scotland**
- 1 Stage Management Association Award**
- 1 Daily Mail Award**

Patrons:

Christopher Cazenove
Jim Haines

Board:

David Black
Deborah Crewe
Judith Doherty
Ben Harrison
Chris Hunn



Grid Iron are a multi-award winning Edinburgh-based theatre company who, over the past ten years, have built a reputation for creating high-profile shows in the widest possible variety of spaces.

Some of their more unusual locations have included a working cancer hospital in Jordan, a disused cinema in Beirut, the haunted vaults of Mary King's Close, Edinburgh, ten metres underwater in the Lagan Weir, Belfast and in public parks, gardens and play-areas all over Scotland, England and Ireland. On occasion, they create work for the stage, which tours extensively in Scotland.

In the past they have been commissioned and co-produced by a number of arts organisations including the Edinburgh International Festival, the British Council, The Almeida Theatre, London, The Belfast Festival at Queens and the Cork Fringe Festival. They have worked in association with a number of theatre buildings including the Traverse Theatre, Edinburgh, The Citizens' Theatre, Glasgow and An Draiocht, Dublin.

For more information on Grid Iron, to join our mailing list or lend us your support please contact:

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**“Who'll be the angel today
and kiss the dough?”**

'Angel Dough', The Devil's Larder

SOME PRAISE FOR GRID IRON'S PAST WORK

Fierce: an urban myth 2004

"vividly-realised, high-octane and up-to-the-minute. Told in a breathless, non-stop urban libretto that's pulsed along by Philip Pinsky's magnificent electronic score...a perfectly honed display of rage... a brilliantly realised affair that's both tragedy and the getting of wisdom...in a ideal world could easily grace the West End." *The Herald*

Those Eyes, That Mouth 2003

"one of those perfectly-sculpted theatre events in which every element seems to glow with an inner sense of beauty and meaning...as rich, beautiful and completely satisfying an 80 minutes as you are ever likely to experience." *The Scotsman*

Variety 2002

"Grid Iron utilises the full workings of the Proscenium Arch to the max in one of the most heart-breaking elegies to emanate

from Scotland for some time. Ben Harrison's production is ambitiously and exquisitely realised, scaling new theatrical heights." *The Herald*

Fermentation 2002

"Grid Iron has done it again. In another thrillingly intelligent site-specific production the company has crafted an astonishing piece of theatre. Every detail is perfect, each performance is extraordinary." *The Guardian*

Decky Does a Bronco 2000/2001

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

"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*



Grid Iron would like to thank:

Jim Crace; Kirsty McLachan and Sarah Savitt at David Godwin Associates, Pat Kiernan, Fin Flynn, Oonagh Montague, Eoin O'Cathain and all at Corcadorca; Nicola Swanton, Tracy McCormack, Tony Collins and all at Cork 2005, Liz Meaney, Maeve Dineen, John D Flynn and all at Cork City Council; David King of Cork City Fire Department; Diarmuid Dooe and Cork Corporation Veterinary Department; Jean Kearney and Ivor Melia at Kearney/Melia Communications; Evergreen Lawns, Greysteel and B & Q Cork; Jim Casey and Adrian Kinsella; Aileen Kennedy; Olivia Beechner; Joanne Beirne; Paul Hogan; Peter Heffernan; Karen Smibert, Beverley Wilkes, Andy Lawson and all at Debenhams; Malcolm Kennedy and all at Edinburgh City Council; Jim Pitkethly and all at Lothian and Borders Fire Brigade; Neville Fenwick; Shorts Van Hire, DM Audio; Eddie Macnaughton; Marta Zlatic; Jaine Lumsden and all at SAC; Jo Hughes; James Rowley; Stuart Nairn; Jackie Elliman and all at ITC; Laura Collier, Mike Griffiths and all at the Traverse; Seamus McLaughlin and the Point Bar, Magilligan; W. O' Brian & Son Undertakers; Coleraine Garden Centre; Mariette and Ellen Nortier; Emma, Andy, Ollie and Amy Quinn, Mary Doherty, Deborah Crewe and everyone who has supported Grid Iron in our endeavours.

The Devil's Larder is a co-production between Grid Iron and Cork 2005 and was commissioned as part of Corcadorca's Relocation, the main theatrical event of Cork 2005: European Capital of Culture.



 Scottish
Arts Council



DEBENHAMS



La Mer written and composed by Charles Trenet.
Arranged by David Paul Jones.
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Kholoud Nasser's participation was made possible with the support of the Roberto Cimmetta Fund for artistic mobility in the Mediterranean



“I’ll not be caught as easily as pigeons, pheasants, shrimps.”

‘The Honeymoon’, *The Devil’s Larder*



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