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The DEVIL'S LARDER

A SITE-RESPONSIVE ADAPTATION ON LOCATION IN FOURTEEN SCENES



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

We are presenting, ten years on from its first incarnation, our adaptation of Jim Crace's exploration of food through many of its forms, impacts, connections and rituals. Food has always been something of an obsession for the company, beginning with *Gargantua* (1998) which we staged in the Underbelly (which we discovered and named) and which celebrated a carnivalesque weekend of feeding in lives otherwise constrained by the tyranny of the nine-five working week. Next came *Fermentation* (2002) which we staged in an abandoned Briggait Market in Glasgow (now a fully-functioning arts complex) and which was the study of a pregnant woman haunted by erotic dreams fuelled by her craving for cheese.

We mean, at last, to cross the barriers of taste.
'Curry No.3', The Devil's Larder

Cheese appears in a different guise and for a different purpose in *The Devil's Larder*, joined by the resonance and intrigue of asparagus pastries, curry number 3, eringo root, Jerusalem artichokes, canned food and many other menu items. When I first read the book well over a decade ago what I found so extraordinary about it was the extent to which it moves beyond the clichés inherent in its 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 food is the most intercultural and international language there is, even more so than sex. We have selected fourteen chapters of the sixty-four in the book which seemed to us the most appropriate for the creation of this site-responsive piece.



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

His water is quite clear. Not salty either. His kidneys have removed the salt. 'Piss or Brine', *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 artists and crew new to us. The text, which often looks at the uncanny beneath the surface of the everyday and the genteel (one of his 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 become too comfortable for their own good) finds different resonances in each of our four sites.

Old cheese, old fruit, old yeast, old meat. All carcasses. For New Year's Eve, the last meal of the dying year. 'Boysie Tart', *The Devil's Larder*

Whether you are seeing the show in Melvich, Oban, Sélkirk or Edinburgh, the essence of the show will be similar but far from identical. When we created the show in 2005 we presented it in a series of buildings around the Old City Morgue in Cork. We then transferred it to Debenhams on Princes Street in Edinburgh. Two more disparate places you would be hard pressed to find. The order of the scenes must respond to the architectural dramaturgy of (on this tour) four very different sites: a custom house, a country house, an abandoned primary school and an out-of-season hotel. In some sites we add a story and edit one out because each site pulls the text in a different way, like a strong-willed dancing partner. The order of the scenes presented is different in every site, with the location itself being the final dramaturg, editor and sequencer.

She loves the meals on his service tray. They have seduced her... He always orders open sandwiches, sweet salad, and the sort of hinting, aromatic tea that normally a woman drinks.

'The Refugee of the Seventh Floor', *The Devil's Larder*

To realize this we have been blessed with a very strong production and technical team, several of whom realized the original production a decade ago, and of course some highly skilled, creative and adaptable actors and musicians.

How tempting, though, to repeat the meal with other friends, to suffer at the ends of forks again, to bare ourselves before the scorching treachery of cheese, and hope for fresh disfigurements...

'Strip Fondue', *The Devil's Larder*

Scotland is a foodier place than it was a decade ago; and far foodier than it was when the company was founded in 1995. Re-launching the show in Leith, with its three Michelin-starred restaurants, has a pleasing resonance. Re-staging the 'Angel Dough' scene, with its focus on the communal and familial properties of bread, takes on a new meaning in the era of *The Great British Bake-Off*. And two of our scenes, reflecting on the relationship between food and refugees, could scarcely be more relevant or resonant in the autumn of 2015.

Bon appétit.



BEN HARRISON, DIRECTOR, GRID IRON

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





CAST & CREW

Cast	Johnny Austin Charlene Boyd Ashley Smith Antony Strachan
Music written by	David Paul Jones & Mary Macmaster
Music performed by	David Paul Jones & Mary Macmaster
Based on the novel by	Jim Crace
Adapted and directed by	Ben Harrison
Producer	Judith Doherty
Costume design	Alison Brown
Lighting design	Paul Claydon
Set design	Claire Halleran
Production Manager	Fiona Fraser
Technical Manager	Roy Fairhead
Stage Manager	Mickey Graham
Deputy Stage Manager	Kara Jackson
Production Technician	Amir Sherhan
Finance & Development Manager	Deborah Crewe
Print Design	Emma Quinn
Cover Image	Euan Myles
PR	The Corner Shop
Other support	Emily Bates (Set) Abbi Dawson (ASM) Bel Gilbert-Scott (Scenic Art) J & B Scenery (Set build)

Thank you to Cliff Dolliver, Set Designer on the 2005 production, and his colleague Davy Dummigan, for their permission to use a few props from the original show.

JOHNNY AUSTIN ACTOR

Theatre includes: *The BFG* (Dundee Rep), *The Trouble With Double*, *Princess For A Day*, *Company Policy*, *The Way Of The World*, *The Inquisitor* and *Out On The Wing* (Oran Mor); *Mother Courage* (Birds of Paradise); *Autobahn* (Theatre Jezebel/Tron Theatre); *Hare and the Tortoise*, *Magic Spaghetti*, *Green Whale* and *Xmas Quangle Wangle* (Licketyspit/Traverse Theatre); *Snow White*, *The Moon Sails Out*, *Romeo and Juliet* and *Around the World in Eighty Days* (Cumbernauld Theatre); *Suddenly Last Summer*, *Like The Rain* and *Tamburlaine Must Die* (Tron Theatre) and *Whatever Happened to Baby Jane?* (Citizens' Theatre). TV/Film work includes: *Outlander* (Starz/SONY), *M.I.High Series 7* (BBC), *Dear Green Place Series 1 & 2* (BBC), Comedy Lab: *Filth* (CH4), *Only An Excuse?* (BBC), *Taggart* (STV), *Overnite Express* (BBC) and the feature film *Gamerz* (Scottish Screen/Pure Magic Films/STV). Radio includes: *Mordrin MacDonald* (BBC/Comedy Unit) *Laverloch Findo Speaks* (BBC/Comedy Unit) and *Exit Stage Left* (BBC).

CHARLENE BOYD ACTOR

Theatre Credits include: *Kind of Silence* (Solar Bear); *Fever Dream – Southside* (Citizens Theatre); *Bondagers* (Edinburgh Lyceum Theatre); *Directors Cut* (Traverse Theatre); *Letters Home*, *Barflies* (Grid Iron); *Men Should Weep, Empty, The Miracle Man* (National Theatre of Scotland); *Hanna and Hanna* (Catherine Wheels); *Sleeping Beauty* (Macrobert Theatre); *The Snow Queen* (Arches Theatre). Television Credits include: *Sketchland* (BBC Television); *River City* (BBC Scotland); *Only An Excuse* (Comedy Unit); *Scot Squad* (BBC Scotland); *Garrow's Law* (Shed Media); *Taggart* (STV); *Bob Servant Independent* (BBC Scotland).

ASHLEY SMITH ACTOR

Ashley graduated from the RCS (formerly RSAMD) in 2008 as gold medal award winner. This is her first time working with Grid Iron. Theatre credits include: *Skins and Hoods* (Cie Du Veilleur) *Lifeboat*, *Pobby and Dingan*, *Hansel and Gretel* (Catherine Wheels), *Butterfly* (Ramesh Meyyappan), *Three Little Pigs* (Platform), *Uncle Varik* and *The Sash* (Rapture), *Sex and God* (Magnetic North), *27 and 365* (National Theatre of Scotland), *FutureProof* (Traverse/Dundee Rep), *Peer Gynt*, *Nasty*, *Brutish and Short* (Traverse/NTS), *Don Giovanni*, *Bunnies*, *An Incident at the Border* (Oran Mor), *Mother Courage* (Birds of Paradise), *LicketyLeap*, *Magic Spaghetti*, *The Quangle Wangle* (Licketyspit). TV credits include: *Behind Closed Doors* (BBC), *Scot Squad 2* series (Comedy Unit/BBC, BAFTA New Talent Award nominee – Actress 2015)

“No one is sure if it is love or hatred of the salt that makes the clam extend its pink and fleshy siphon, as if gasping for light or oxygen, or – given what it most resembles – something lewder.”

“The Pimp”, “The Devil’s Larder”



ANTONY STRACHAN ACTOR

Theatre Includes: *Great Expectations*, *Sunshine On Leith* (Dundee Rep), *The Day I Swapped My Dad For Two Goldfish*, *Elizabeth Gordon Quinn* (National Theatre of Scotland), *Peter Pan* (360 Entertainment), *A Winter's Tale*, *Much Ado About Nothing* (Royal Lyceum Edinburgh), *Once Upon A Dragon*, *The Houghmagandie Pack*, (Grid Iron), *Into The Dark* (Visible Fictions), *Brazil* (The Latchmere Theatre), *The Good Person of Szechwan* (TAG Theatre Company), *The Arbor* (Sheffield Crucible Theatre). Television includes: *Mountain Goats*, *Bob Servant Independent*, *Garrow's Law*, *Gary Tank Commander*, *Hotel Babylon*, *Holby City*, *Rebus*, *High Times* and *Border Café*. Film includes: *Whisky Galore*, *Sunset Song*, *Redirectioned*, *Sylvia* and *The Trench*.

DAVID PAUL JONES COMPOSER AND MUSICIAN

DPJ's previous Grid Iron soundtracks include *Those Eyes*, *That Mouth* (2003), *The Devil's Larder* (2005), *Barflies* (2009) and *What Remains* (2011). His work for the National Theatre of Scotland includes *Elizabeth Gordon Quinn* (2006), *Something Wicked This Way Comes* (2008 – a co-production with Catherine Wheels), *Mary Queen of Scots Got Her Head Chopped Off* (2009), *Our Teacher's a Troll* (2009), *Dolls* (2009 – a co-production with Hush Productions) and *The Missing* (2011). His work in children's theatre includes the chamber opera *The Songbird* (2010) and soundtracks for Catherine Wheels productions *Pobby & Dingan* (2010) and *Caged* (2011). Internationally, he has worked on projects in Australia, South America, USA, Middle East, Singapore and, more recently, as composer for the National Theatre of China in Beijing and Hong Kong. His recent work in 2015 includes the soundtrack to *Butterfly* by Ramesh Meyyappan, the soundtrack to a short film, *Threads*, by Curious Seed, the soundtrack to *World Factory* for Metis Arts/Young Vic London and Dundee Rep's production of Jo Clifford's *Great Expectations*. He is the recipient of several awards including the Glenfiddich Spirit of Scotland Award for Music. His recorded work is available on Linn records and www.davidpauljones.com.

MARY MACMASTER HARPIST

Inducted into the Scottish Traditional Music Hall of Fame in 2013 as part of the groundbreaking harp duo Sileas, Mary is best known for her pioneering work with the metal-strung clarsach and the fantastic Camac electro-harp. She is also a fine singer of Gaelic and English language songs. During the last thirty years she has been at the forefront of the revival of the Scottish harp and has been an ambassador for Scottish music, touring throughout the world with Sileas (with Patsy Seddon), The Poozies (with variously Karen Tweed, Sally Barker, Kate Rusby, Eilidh Shaw and Mairead Green), Shine (with Alyth McCormack and Corrina Hewat) and with Donald Hay, a brilliant percussionist. For the past few years Mary has been part of the organisation running the annual Edinburgh International Harp Festival at which she often teaches. She has toured with Dogstar Theatre Company in a production of Hamish MacDonald's *Seven Ages of Man* and with Licketyspit's wonderful children's adventure tale *Molly Whuppie*. Mary has collaborated live and in the studio with many wonderful musicians including Scottish hero Dick Gaughan, Northumbrian pipe virtuoso Kathryn Tickell, English folk legend Norma Waterson and the amazing Sting.

I used to say: “To make good bread I need an angel in the kitchen. Who’ll be the angel today and kiss the dough?”

‘Angel Dough’, *The Devil's Larder*

BEN HARRISON DIRECTOR

Ben is Co-Artistic Director of Grid Iron. He joined the company in 1996. Major works for the company include *The Bloody Chamber*, *Gargantua*, *Decky Does A Bronco*, *Fermentation*, *Those Eyes*, *That Mouth*, *The Devil's Larder* (2005), *Roam*, *Once Upon A Dragon*, *Yarn*, *Tryst*, *Barflies* and *What Remains*. From 2000–2002 he was an Associate Director at the Almeida Theatre where he directed seven productions. From 2002–2004 he was a Fellow of the National Endowment for Science, Technology and the Arts which supported his research and development work. From 2004–2008 he was Director of the Dutch theatre company Muztheater. From 2009–2011 he was director of *Peter Pan* for 360 Entertainment which toured extensively in the UK and US and was seen by over a million people. Recent freelance work includes *The Tailor of Inverness* and *Factor 9* for Dogstar and *Biding Time (Remix)* for Tromolo Productions. He has taught and directed in Lebanon, USA, Jordan, Egypt, Portugal, New Zealand, South Africa, Ireland, Holland, Norway and Sweden. Further information at 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. Since 2000 she has been 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 and NVA. She is a member of the Scottish Drama Training Network Management Team and the Creative and Cultural Skills Advisory Group. Freelance work has included Edinburgh International Book Festival, Edinburgh International Festival, Edinburgh Fringe Society, Unique Events, Universal Arts and BBC Scotland. In 2003 Judith received the Jack Tinker Spirit of the Fringe Award for her services to the festival.

ALISON BROWN COSTUME DESIGNER

Alison studied Printed Textiles at Edinburgh College of Art and from there discovered a passion for costume designing and making. Most recently she has worked with companies such as Barrowland Ballet, Catherine Wheels, Shona Reppe, Scottish Dance Theatre, Curious Seed, Lung Ha Theatre Company and The Macrobert. She has worked on productions that have toured as far as Australia, Japan and New York, but Melvich is a first! Alison is delighted to be working with Grid Iron. Another first.

PAUL CLAYDON LIGHTING DESIGNER

Paul trained at Queen Margaret University College. He has been Head of Lighting for The National Theatre of Scotland for seven years. His work as Lighting Designer includes *Fierce*, *The Devil's Larder*, *Roam*, *Once Upon a Dragon*, *Yarn*, *Tryst*, *Barflies* and *Leaving Planet Earth* for Grid Iron. *Project Macbeth*, *Elgin Macbeth*, *Aalst*, *Bint Ubeil*, *Transform Fife*, *Wall of Death*, *Long Gone Lonesome*, *Christmas Carol*, *Reasons to Dance*, *Rantin* and *Whisky Galore* for The National Theatre of Scotland and *Factor 9* for Dogstar Theatre. Paul was nominated for Best Design for *Christmas Carol* at the 2012 Critics Awards for Theatre in Scotland. The show went on to win Best Production. *Roam* by Grid Iron won the same category in 2006 as well as Best Technical Presentation.

CLAIRE HALLERAN SET DESIGNER

Claire Halleran, graduate of Glasgow School of Art and Master of Fine Art, Queen Margaret University. Design credits include *Whisky Galore*, *To Begin*, *Tin Forest South West*, *Reasons to Dance*, *Allotment* (National Theatre of Scotland), *The Straw Chair* (Borderline/Hirtle), *Up To Speed* (Ros Sydney), *Endurance* (A Moment's Peace), *The Pokey Hat* (Grinagog), *Paperbelle* (Frozen Charlotte), *Friends Electric* (Visible Fictions), *The Little Boy That Santa Claus Forgot*, *Once On This Island*, *The Polar Bears Go Wild*, *Mr Snow*, *The Night Before Christmas*, *Rudolf*, (Macrobert Arts Centre). *Forgotten Forest*, *Luvhart*, *First Light*, *My House* (Starcatchers), *Three Little Pigs*, *Red Riding Hood*, *Goldilocks* (Platform), *The Adventures of Isabel* (Smallpetitklein), *Hickory and Dickory Dock*, *The Sun*, *The Moon and a Boy Called River* (Wee Stories), *Some Other Mother* (A.J. Tudevin), *Sex & God*, *After Mary Rose* (Magnetic North), *What Happened Is This*, *Naked Neighbour* (Never Did Nothing), *The Pilgrimage*, *Ballerina Ballroom Cinema of Dreams* (Mark Cousins/Tilda Swinton), *Beneath You* (Birds of Paradise), *Otter Pie* (Fish & Game), *The Art of Swimming* (Playgroup) and various interactive exhibition events for Edinburgh International Science Festival. For images and more information please visit www.clairehalleran.weebly.com.

FIONA FRASER PRODUCTION MANAGER

Fi has worked with many companies including: The Traverse, Perth Rep, SDT, Mull Theatre, Pitlochry Festival Theatre, The Citizens, The Byre, Unique Events, Stellar Quines, Suspect Culture, Licketyspit, Visible Fictions, Scottish Opera, Dundee Rep, Vox Motus (*How to Steal a Diamond*, *SLICK*, *Bright Black* and *The Not-so-fatal Death of Grandpa Fredo*), ThickSkin, NTS (inc, *Extreme*, *Black Watch 2006* & *The Day I Swapped My Dad for Two Goldfish*) and Vanishing Point (*Interiors*, *Saturday Night*, *Wonderland*, *Tomorrow* and *The Beautiful Cosmos of Ivor Cutler*). Fi has production managed for Grid Iron since 2002 heading the Stage Management team who won the 2004 SMA excellence in Stage Management Award. She was also part of the team who conducted workshops in Lebanon and Jordan, returning to Beirut with *Those Eyes*, *That Mouth* and creating a new show as part of a capacity building and skills transfer project developed by Grid Iron for the British Council. Most recently she production managed Grid Iron's award-winning Fringe show *Light Boxes* and has undertaken her most ambitious production, *Martha*, aged 11 months.

ROY FAIRHEAD TECHNICAL MANAGER

Roy trained at the Royal Scottish Academy of Music and Drama and graduated in 2006. He has worked with numerous theatre companies including Grid Iron, Birds of Paradise, 7:84, Theatre Workshop, Scottish Opera, Scottish Ballet, Forced Entertainments, Visible Fictions, Stellar Quines and many others. He works on various projects from local, small-scale work to large scale theatrical and musical productions. Previous work with Grid Iron includes *What Remains*, *Leaving Planet Earth*, *Letters Home* and *Light Boxes*. Roy is based in Glasgow and therefore a large amount of his time is spent in Scotland and the UK. However the nature of the industry, particularly touring, takes him all over the world. The majority of his year is occupied within the live music industry, and spends a lot of the year touring with bands and at festivals.

MICKY GRAHAM STAGE MANAGER

For Grid Iron Micky has worked on *Light Boxes*, *Letters Home*, *Leaving Planet Earth*, *Barflies*, *Huxley's Lab*, *Tryst*, *Yarn*, *Once Upon a Dragon*, *Roam*, *Those Eyes*, *That Mouth*, *The Houghmagandie Pack* and *Gargantua*. He has also worked with many Scottish companies including: National Theatre of Scotland, Firebrand, Vanishing Point, Macrobert, Visible Fictions, The Tron, Magnetic North, NVA, Janice Parker Projects, Vox Motus, Dundee Rep, The Gaelic Arts Agency, Stellar Quines, Mull Theatre, Catherine Wheels, Benchtours, Traverse, Wee Stories, Boilerhouse and Edinburgh International Festival. He has also worked for Walk The Plank (Turku European Capital of Culture 2011), The Bush Theatre (London) and The Lyric Theatre (Belfast).

KARA JACKSON DEPUTY STAGE MANAGER

Kara graduated from Queen Margaret University with a BA in Theatre Production (Distinction). She has worked with many companies including Wee Stories, National Theatre of Scotland, Pachamama/Richard Jordan, Theatre 503, Trafalgar Studios, Traverse, King's Theatre (Glasgow), Paines Plough/Oran Mor, Solar Bear, Haymarket Theatre, Lung Ha's Theatre Company, Traverse Theatre and Vanishing Point. Kara is extremely delighted to be working with Grid Iron for the third time to mark the ten year anniversary of this quality production of *The Devil's Larder*.

AMIR SHERHAN PRODUCTION TECHNICIAN

Amir trained in studio recording at the University of West Scotland. Upon graduating he primarily worked as a sound engineer on gigs, festivals and corporate events. In recent years he has mainly worked as a sound and video technician in theatre and has been fortunate enough to work with some of Scotland's top theatre companies.

DEBORAH CREWE FINANCE & DEVELOPMENT MANAGER

Deborah has worked part time and full time with Grid Iron since 2003 although she has been closely involved with the company, as a member of the Board of Directors, since it began in 1995.



JIM CRACE

Jim Crace is the author of eleven novels, including *Quarantine* which was named Whitbread Novel of the Year and was shortlisted for the Booker Prize, *Being Dead* which was a finalist for the Whitbread Fiction Prize and won the prestigious US National Book Critics Circle Fiction Award, and most recently *Harvest*, winner of the International Dublin Impac Award, the James Tait Black Fiction Award and Man Booker shortlistee. Amongst his many other awards are the Whitbread First Novel Prize, the E.M. Forster Award, the Guardian Fiction Prize, the GAP International Prize for Literature and the Windham Campbell Lifelong Achievement Award. His novels have been translated into twenty-six languages.

Jim Crace lives in rural Worcestershire, and despite rumours of his retirement from fiction is currently working on another final novel with the working title *Poverty Park*. But *The Devil's Larder*, he says, has always been the book he is most fond of, because of its mischievous playfulness and the fun he had in writing it.



Patrons:

Owen Dudley Edwards
Jim Haynes
Emma Quinn

Board:

Rob Conner
Deborah Crewe
Judith Doherty
Ben Harrison
Chris Hunn
Kath Mainland
Neil Weir (Chair)



"Grid Iron, a company that has always been in the vanguard of site-specific or responsive theatre. Long before "immersive" became a buzz word, this Edinburgh-based company were enticing audiences into parallel universes and matching content and location to often-stunning effect." *The Guardian*

Grid Iron is an Edinburgh based new writing theatre company which specialises in creating site-specific and location theatre although we also produce work for the stage. In our 20 years, we have received 30 awards and a further 20 nominations covering all aspects of our work from acting, writing and use of music to stage management, design and technical expertise.

Our adventures have taken us to extraordinary places; from a boat-builders island in a Norwegian fjord, to the former General Security building in Beirut, a working cancer hospital in Jordan, the old City Morgue in Cork, the largest climbing arena in Europe and parks, housing estates, playing fields and bars (for performances as well as recreation!) around Scotland and Britain.

We have made co-productions with many partners including the National Theatre of Scotland, the Traverse Theatre, Dundee Rep Theatre, The Almeida Theatre, London and Lung Ha Theatre Company and we have delivered two European Capital of Culture Commissions (Cork 2005 and Stavanger 2008). We have performed thirteen times at the Edinburgh Festival Fringe. We have also had two productions at Edinburgh International Festival and been part of both Edinburgh International Science Festival and Imagineate, Edinburgh's international festival of performing arts for children and young people. In 2014, we were delighted to become the first theatre company to work in co-production with Edinburgh International Book Festival on *Letters Home*, which was also part of Culture 2014, Glasgow's cultural celebration of the Commonwealth Games.

"one of Scotland's most relevant, resourceful and committed companies." *Total Theatre*

For more information, to join our mailing list or to find out how to support our work, please visit www.gridiron.org.uk

Or contact us at:

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Until the cart is overloaded with our charity and has become the oddest shopping trolley in the world.

'A Little Town of Great Charity', *The Devil's Larder*

With thanks:

Jim Crace, Kirsty McLachan at David Godwin Associates, Sam Eccles, Lindsay Brown, Jo McLean, Rhiannon McIntyre and all at The Touring Network, Gail Raselli, Gavin and all at Scottish Historic Buildings Trust, all at the Traverse Theatre, Carol Byers and all at The Haining Charitable Trust, Eleanor Mackinnon and all at Oban Communities Trust, Kevin Baker and all at Argyll and Bute Council, Rob and Jo from The Melvich Hotel, Alex Patience and Portskerra Melvich Arts, Jeff Sanders and Julianne McGraw from Dig It! 2015, The Quinns, Susie and Magda from The Corner Shop, The Royal Lyceum Theatre, Firebrand Theatre Company, The Kitchen, CJK Packaging Ltd, Vanishing Point, National Theatre of Scotland and Alison Reid, Alma Lindenhovius, Amy Henery, Craig Patterson, Daniel Kaczan, Jamie McAdam, Lauren Roberts, Millie Mountain, Rosslyn Oman, Seana Green, Sylvia Earrido, Verity Sinclair and George Tarbuck from Edinburgh Lighting and Sound School and Edinburgh Stage Management School.

We would like to give a special thank you to everyone who was involved in the original 2005 production of *The Devil's Larder* including cast members Sarah Belcher, Ciarán Bermingham, Andrew Clark, Hilary O'Shaughnessy, David Paul Jones and Catriona McKay, creative and production team members Zoë Svendsen, Cliff Dolliver, Davy Dunningan, Serge Vanden Berghe, Joan Hickson, Paul Claydon, Fiona Fraser, Laura Edwards, Amanda Ferriter, Stevie Jones and Kholoud Nasser, Pat Kiernan and Fin Flynn from Corcadorca, Oonagh Montague, Jean Kearney and everyone who made our time in Cork for the 2005 European Capital of Culture celebrations, and subsequently in Debenhams for the Edinburgh Festival Fringe, such a brilliant experience.



I'll not be caught as easily as pigeons, pheasants, shrimps.

'The Honeymoon', *The Devil's Larder*

La Mer written and composed by Charles Trenet.
Arranged by David Paul Jones. Used by kind permission of Music One Ltd.

