

NORWICH *Puppet* THEATRE

NORWICH PUPPET THEATRE A BRIEF INTRODUCTION

The Venue

Norwich Puppet Theatre was founded in 1979 by Ray and Joan DaSilva as a permanent base for their touring company, DaSilva Puppets, and was first opened as a public venue in 1980, following the conversion of the medieval church of St James in the heart of Norwich. The DaSilvas left the theatre in 1986, taking the existing repertoire with them, and the theatre then established its current pattern of operation. It is a nationally unique venue dedicated to puppetry, and currently houses a 198 seat raked auditorium, the Octagon Studio, workshops, an exhibition gallery, shop and licensed bar. It is the only theatre in the eastern region which has a year round programme of theatre for children, as well as providing a variety of Saturday morning activities.

The Company

The theatre is the base for a professional company which creates and presents its own productions at the theatre, as well as touring to schools and venues throughout the UK and to international festivals abroad. The theatre plays host to a variety of other touring companies from Britain and overseas, featuring the best of British and international theatre of animation, and provides training opportunities for professional puppet theatre practitioners. The company's work is informed by concepts and techniques from a range of cultures, and encourages the exchange of ideas by hosting companies and individuals of differing nationalities and by presenting its own work abroad.

Artistic Policy

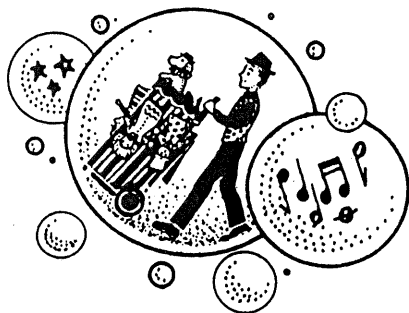
Since his appointment in October 1991, Artistic Director Luis Boy has consistently developed the profile of Norwich Puppet Theatre regionally, nationally and internationally, with a diverse programme of new productions and collaborations that has strengthened Norwich Puppet Theatre's reputation for excellence. The theatre aims to develop a public taste for the artform of puppet theatre rather than follow a fashion or present shows purely for commercial reasons, maintaining a dialogue with, and breaking down barriers between, different artforms particularly in relation to the combination of puppet theatre and live music. The theatre works with a wide range of techniques including rod, glove, shadow, objects, toys and masks, developing and exploring each technique individually and in combination with each other.

Martin - The Puppet Man

The familiar traditional tale has been given extra drama and humour by the Puppet Man, making it an ideal puppet play for the 4 to 9 age range.

Dancing flowers, colourful caterpillars, a grumpy goblin and the Queen Bee with her swarm enhance the popular plot to make a happy ending

Martin Bridle has taken the best of traditional glove-puppet techniques to create magic through simplicity.

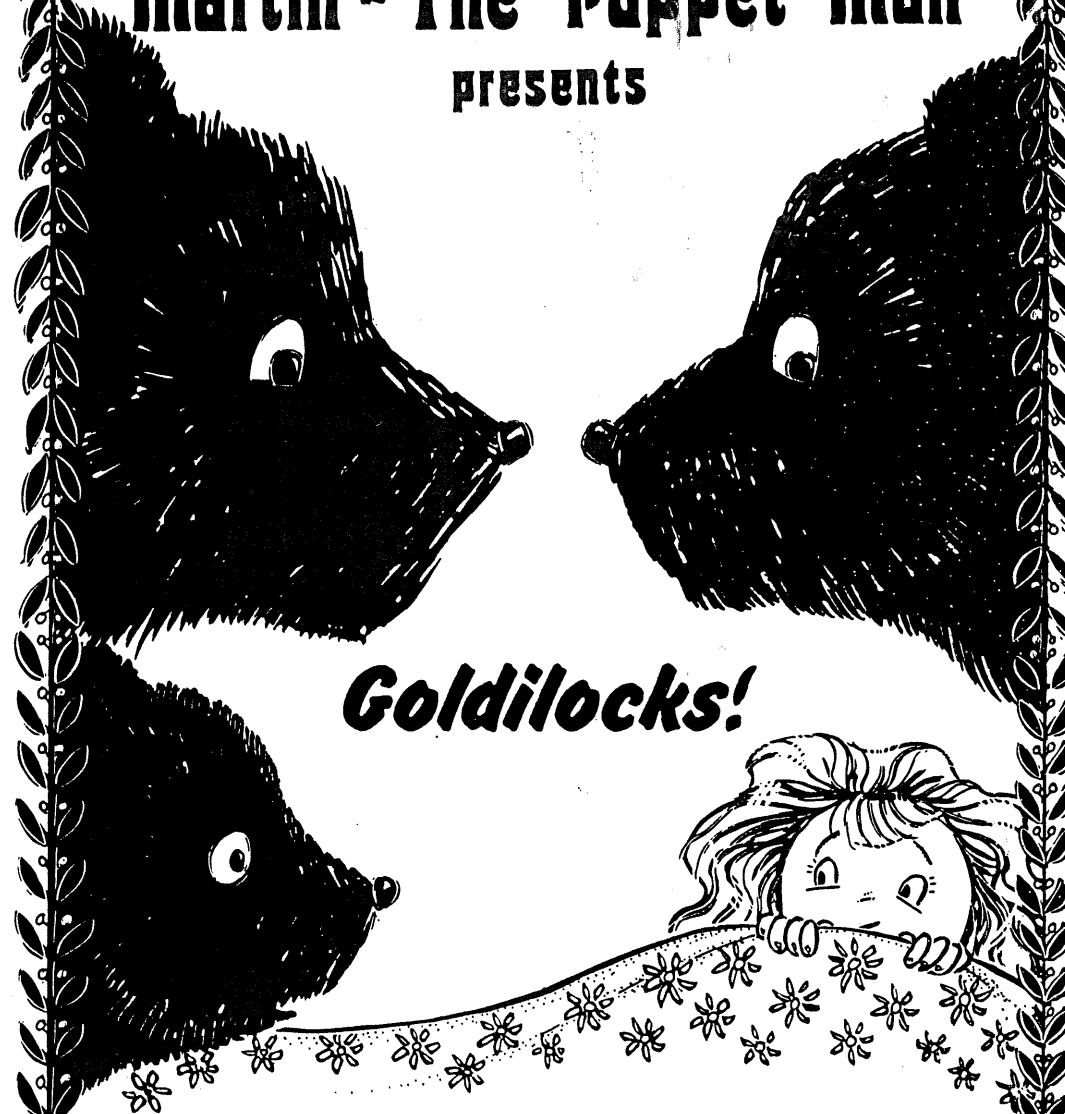


MARTIN BRIDLE:

Recognised as one of Britain's best exponents of live puppetry, Martin has performed in over a dozen countries, including a highly successful visit to Moscow in 1993. He has appeared regularly at the National Theatre, London.

Martin - The Puppet Man

presents



Goldilocks!

A traditional tale adapted by Martin Bridle and Su Eaton

Overture with The Puppet Man

ACT ONE

Scene One	Morning in the Woods
Scene Two	The Three Bears
Scene Three	Making the Porridge
Scene Four	Lost in the Woods
Scene Five	A Bear and a Bee

INTERVAL

ACT TWO

Scene One	Bowls, Chairs, and Beds
Scene Two	The Bears' Return
Scene Three	Making Friends
Scene Four	Hide and Seek
Scene Five	A Happy Ending

CAST, in order of appearance

- Goldilocks
- The Caterpillars
- The Flowers
- The Goblin
- Father Bear
- Mother Bear
- Baby Bear
- The Spider
- The Bee
- The Queen Bee

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SONG

When Goldilocks went to the house of the bears,
What did her blue eyes see?

A Bowl that was huge,
A Bowl that was small,
And a Bowl that was tiny and that was all.
She counted them One, Two, Three.

2nd verse: a Chair that was huge etc.

3rd verse: a Bed that was huge etc.

4th verse: a Bear that was huge etc.