



THE OWL AND THE PUSSYCAT WENT TO SEE

JANUARY 5, 6, 7, 8, 9, 10(mat.), 12, 13, 14, 15, 16, 17(mat.).

THE OWL AND THE PUSSYCAT WENT TO SEE
by Sheila Ruskin and David Wood

CAST:

The Owl	PETER LEGGETT
The Pussycat	SUE MOORE
The Dong with a Luminous Nose	ROGER JONES
The Quangle Wangle	JOHN FENNER
Mr. Canary	JOHN HERITAGE
Mrs. Canary	BETTY SANDERS
The Runcible Spoon	JANE MEREDITH
The Plum Pudding Flea	JOHN TURNER
Professor Bosh	RICHARD MOORE
The Pig	GEORGE HOWELL
The Turkey	PETER RIMAN
Head Jumbly	PETER PHIPPS
Jumbly Girl	JAN JONES
Fishes, Birds and Jumblies	HAZEL COCKRILL, ELSPETH DALES, JOHN HERITAGE, NANCY HOWELL, GEORGE HOWELL, JAN JONES, PETER PHIPPS, KAY RIMAN, PETER RIMAN, BETTY SANDERS.

DIRECTOR: DOROTHY DILLAM
Pianist: JOHN BOWRA

Set Designer	Ronald Welch
Wardrobe	Vicki Pickering
Stage Manager	Robin Pette
Deputy Stage Manager	Chris Moore
Assistant Stage Managers	Celia Adams, Joyce Welch, Avril Chater, Jane Armstrong, Adam Pette, Christopher Gibbs, Isgarth Badger, Gregory Bellamy, Clive Johnson, Jennifer Murby.
Lighting Design	Peter Blesby
Lighting Operators	Peter Blesby, Richard Pemberton, David White, Keith Postlethwaite, Barry Lidstone, Stephen Whitehart
Sound	Ken Enston
Construction Manager	Kewrick Badger
Deputy Construction Managers	Nick Welch, Roger Morris
Photographs	Mike Lee

There will be one interval of fifteen minutes.
Curtain down approximately 10.00 p.m. (Matinees 5 p.m.)

Last night's Theatre Not worth a hoot...

THE OWL AND THE PUSSYCAT WENT TO SEE
Loft Theatre, Leamington, until January 17, (running time: about 2hr 20min.)

HOW this charming, meagre little show can have been staged so many times I find difficult to understand. If it were not self-evident that Sheila Ruskin and David Wood had written an empty, tasteless and heartless piece of theatrical time, then Dorothy Dillam's production would only serve to emphasize the fact. The owl and the pussycat (played with bland, consistent dullness by Peter Leggett and Sue Moore)

decide to marry. They meet a number of characterless creatures on route and are chased by a plain pudding flea. And if pantomimes are sometimes criticised for being thin on plot, they assume que proportions when compared with this piece of failed whimsy. The production has continuous continuity problems, is disorganised and fails to elicit a single performance of distinction — though Richard Moore and Peter Riman are more effective than most, and John Fenner always works hard. When a talented company

like the Loft are faced with such thin material, they might be expected to super-impose some sort of personality on the production. They signify fail to do so. Visually, it's not a particularly attractive show and the only time I heard a child laugh during last night's performance was when Messrs. Moore and Fenner indulged in a piece of half-hearted and gratuitous slapstick near the end. I've seen nothing during the Christmas season which is less suitable for children.
David Isaacs

LOFT THEATRE FIFTY-FOURTH SEASON 1975-1976

WHO LOVES YA PUSSYCAT!

Enchanting is the best word to describe *The Owl and the Pussycat Went To See*, which runs at the Loft until next Saturday.

Adapted from Edward Lear's famous nonsense poems, the story has been expanded by Sheila Ruskin and David Wood into an exciting and unusual adventure about the journey of the Owl and the Pussycat, and their attempts to find a ring and a vicar to marry them. If you expect standard pantomime humour at the Loft, then you will be disappointed with this show because the humour was much milder, much more subtle and much less apparent. Of course, children love nonsense and there was a little of that, as well as the audience participation spots but these episodes didn't always come out tops, partly because the actors were hesitant and only put a half-hearted effort into these scenes, and partly because they were often out of context with the rest of the scene that the audience were a little reluctant to join in. The wedding scene, however, did not suffer from these faults. The right atmosphere was created by Professor Bosh (Richard Moore) and Quangle Wangle (John Fenner), to make the audience eager to help with the enjoining and shouting. Everything blended and contrasted pleasantly in this production, which was the best seasonal show I have seen so far. The costumes showed up well against Ronald Welch's abstract set, ingeniously simple and very effective. Simple too was John Bowra's piano playing, which was equally effective. He lacked the show as it was a silent movie, playing faster and louder in dramatic moments and softly and quietly in the quieter scenes. Probably the best thing about Dorothy Dillam's production was the amazing reaction of the unusual characters. It is not every day one comes across a Hoymen who happens to be a turkey, or a Jumbly with green hair and blue hands, or a plum pudding flea that dispenses "runcible spoons, yet these characters lived. They were totally believable and did not appear as actors with masks. Costumes were designed by Victoria Pickering.

