

Black Dog

Based on the book by Pamela Allen

Stage adaptation and direction Peter Wilson

Music by Liam Reid

Design by Tolis Papazoglou

Lighting by Tony Black

Puppets by Sharon Johnstone

Circa Two

10 - 21 July School Holidays

Tues - Sat

10am & 11.30am

\$12.50, Family tickets available



I first came across Pamela Allen's beautifully illustrated book of *Black Dog* shortly after it was first published in 1991. I put it on my list of favourite children's books to be revisited.

Four years ago I began to work on the stage adaptation of *Black Dog*, I wrote a synopsis how I thought it could be done on stage and followed this up with a workshop. In the workshop I worked with a dancer as the main character Christina and a puppet as the Black Dog. I tried to create a language of movement for both puppet and dancer that would suit the dramatization of the book to the stage. This unfortunately was not to be and I reverted to having Christina as a puppet.

This is a story of great friendship and love between Christina and her loving dog Black Dog, they laugh and dance their way through the seasons of spring, summer and autumn. Then it is winter and something changes, Christina becomes distracted, she no longer wants to play with Black Dog.



Black Dog tries very hard to win back the love of Christina and he does succeed but only after great challenges and danger to himself.

A hauntingly beautiful story about love and friendship that will reach out and touch us all. A very special theatre experience for the very young and their families, grandma will enjoy it as well.

Peter Wilson, Director of Little Dog Barking Theatre Company

Bloomsbury Women and the Wild Colonial Girl

By Lorae Parry

Directed by Susan Wilson

Part of WTF! Women's Theatre Festival 2018 and KM130 a celebration of Katherine Mansfield's life

Circa Two

18 Aug - 15 Sep

Tues - Sat 7.30pm, Sun 4.30pm

\$30 specials Fri 17 & Sun 19 Aug



My first encounter with Katherine Mansfield was when I was 17. My English teacher read *Miss Brill* to the class, and its poignancy touched my heart. From then on, I was hooked. I lived in Paris for a while and visited Fontainebleau where she had lived in the last months of her life. I could feel her presence there.

In 2008 when the Katherine Mansfield Centenary Conference was planned, I was living in London and offered to compile a play about Mansfield and the Bloomsbury Group. It led me to the London Library in St James's Square, where I spent much of the next 6 months, pouring over Mansfield and Virginia Woolf's letters and journals. I loved the process of putting the play together.



I'd have several heavy volumes of Mansfield on one side of my desk and at least as many of Virginia's on the other. It was as though they were talking to, and with one another, and I was the lucky bystander listening to them, urging them on. And amongst all this, were their relationships with Ida Baker, Middleton Murry and others. One hundred years after KM's arrival in London, a wild colonial girl in more ways than one, I wanted to capture a little of their relationship, and of Mansfield's concept of her 'many selves' and Virginia's fragility. Despite their rivalry, they cared deeply for one another.

I'm delighted Circa and Susan Wilson are producing the play as part of the Women's Theatre Festival, in conjunction with KM130 - celebrating 130 years since the birth of Katherine Mansfield.

Lorae Parry - Playwright