



Workshops

Workshops are aimed at two groups: those with little or no theatrical training, or for theatre students requiring specialist training. The idea is to teach a group of students how they can produce theatre. The workshops are not restricted to any particular age group. The success of the work shop depends upon the degree of consensus achieved by the participants.

In addition to offering workshops on college campuses, RED MOLE has frequently given workshops to non-student adults at their request: for political action groups, minority groups, the handicapped, and once to a group of senior citizens. The aim of the workshop is practical: to create a group of performers, each with specific theatrical skills.

Several different workshops can be offered. RED MOLE will run one or several depending on the time available and the interest of the hosting organization.

Most workshops begin with a series of physical exercises. These are aimed at locating the individual's center of physical balance. The student then defines the "space" he requires for a series of simple tasks: walking across a stage, approaching a stranger. Simple conversations are improvised. The object is to produce a script, a series of images rather than a record of dialogue. The participants learn how to act together. Once the ritual has been enacted, the participants separate. Costumes, masks and puppets are constructed as the characters develop. All workshops conclude with a performance.

For RED MOLE ENTERPRISES, workshops are a necessary part of its operations. RED MOLE uses the workshop situation internally to develop its own productions.



ALAN BRUNTON, dramatist, puppeteer and scenarist, has published three collections of his poetry. Studied popular and folk art in India; theatre production in London; shadow puppetry in Bali. Holds a Master of Arts degree from Victoria University.

JOHN DAVIES, singer/song writer, mime and stiltwalker, toured as a protest singer and one-man-band throughout France and New Zealand. Studied at Teachers Training College, Auckland; Shakespeare in Christchurch; Stanislavsky and music-hall song and dance at New Zealand Drama School.

DEBORAH HUNT, puppeteer and fire-eater, was a professional actor from the beginning. She toured with other mimes for four years, to resorts, schools, prisons, country fairs, universities and festivals, leading workshops in the neutral mask and the clown. Responsible for street marches and guerilla theatre.

IAN PRIOR, juggler, Kropotkin the Clown, dancer; worked in New Zealand as a solo street performer and children's entertainer. Performed in the State Opera House, Wellington, for the New Zealand Film Unit, and at the 1976 South Pacific Polynesian Festival.

SALLY RODWELL, puppeteer, singer, maskmaker, acted in repertory companies as a child. Directed student entertainment at Auckland University and formed commedia dell'arte group touring festivals and resorts. Holds a Masters in English Language and Literature from Auckland University; Licentiate in Speech from the Royal Academy in London; studied puppetry in South East Asia.



'The idea of punk Bread and Puppet is as intriguing as it is bizarre. The basic style of RED MOLE - incongruous bit following incongruous bit - is an effort to force the audience to pay attention, reconsider and think...'

The Village Voice, New York
January 1979

Merte Ginsberg
The Villager, New York
January 1979

'The group abhors domination of any sort by anyone over anyone else. It is this romanticism that drew the members of RED MOLE together in the first place, and keeps them together. These are the most optimistic people I've met in years, and it was a pleasure.'

'The energy, biting humour, frenetic mayhem and verbal-visual mindblast is still with RED MOLE - a troupe of players who represent a style of cabaret that is ahead of its time.'
The Auckland Star, Auckland
April 1978

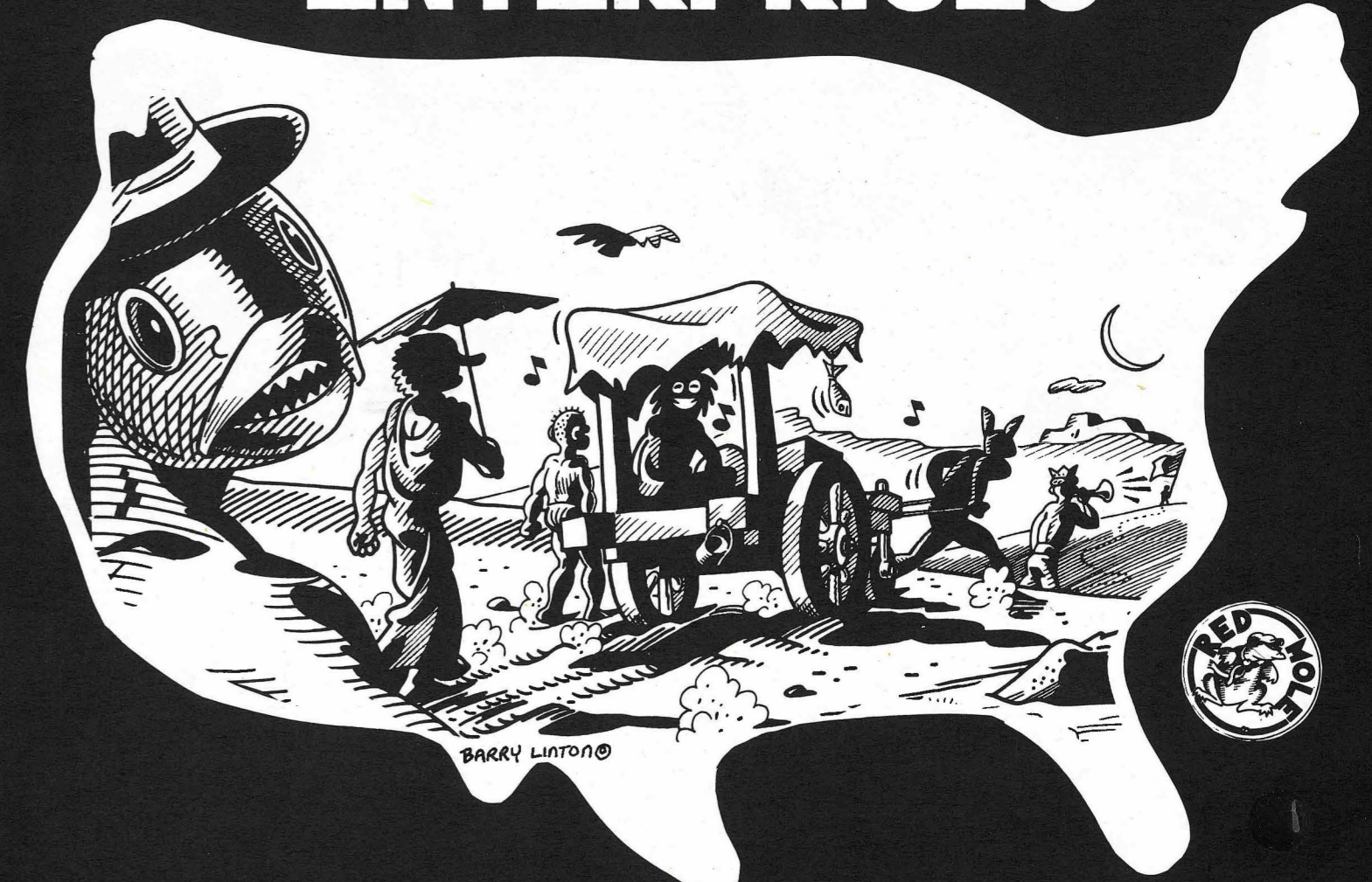
Act Magazine, Wellington
December 1977

'Extreme variety is one of the hallmarks of RED MOLE performances, from straight acting, song, dance, masks, puppets and mime through rock music to magicians, strippers, and fire-eaters.'

Noel Carroll,
The Soho Weekly News, New York
January 1979
'Two of the women - Sally Rodwell and Deborah Hunt - are the best comedienne I have seen in years. Each has an extensive range of characterisations. Alan Brunton and John Davies as well are strong, combining technique and personal authority in a way that allows them to command the stage unswervingly.'

RED MOLE ENTERPRISES

Management
Nance Shatzkin
RED MOLE ENTERPRISES
201 West 77th St. #17A
New York, NY 10024
(212) 580-2923



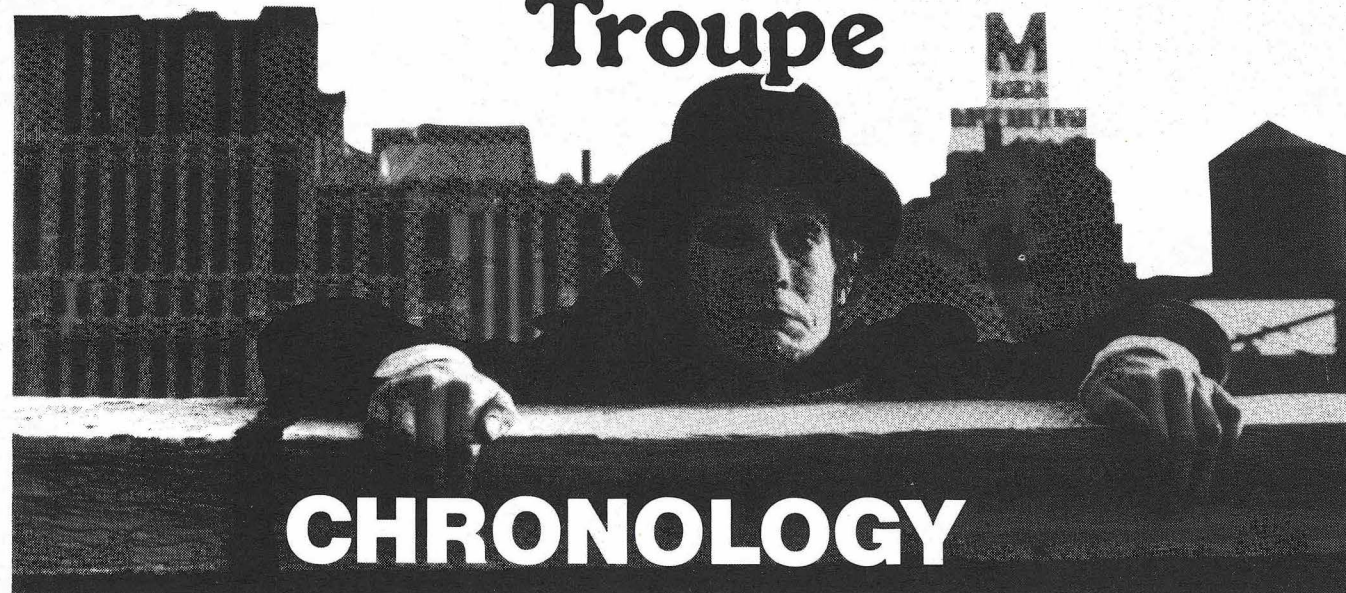
The aim of RED MOLE is to communicate with the people, to restore human affiliations. It combines the ironic stance of vaudeville with the itinerant humor of the puppet show. It is populist. It is also very funny. There is nothing quite like it.

"Who knows what is good and what is bad? Standardisation is the end of the world. Somewhere, perhaps, there is a little island in the South Pacific that is still untouched, that has not yet been invaded by our anxiety. How long could that last before that too would be a thing of the past?"

Hugo Ball, 1913

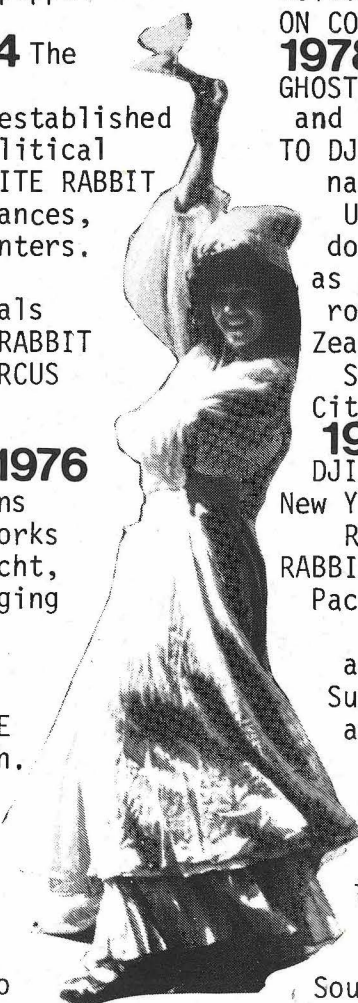


New Zealand's Legendary Travelling Troupe



CHRONOLOGY

1973 The chance meeting of New Zealanders in Laos leads to the formation of puppet group. Travels and studies in Thailand and Indonesia. **1974** The group returns to New Zealand via Australia. RED MOLE ENTERPRISES established to produce experimental drama, political satire, street theatre. WHITE RABBIT PUPPET CIRCUS gives first performances, touring hospitals and community centers. **1975** Puppets and masks sold in flea markets and at art festivals throughout New Zealand. WHITE RABBIT tours primary schools. VARGOS CIRCUS tours North Island, New Zealand. SPLEEN, a journal of performance criticism begins publication. **1976** The group studies cabaret traditions from France and Germany and the works of the Dadaists, Andre Breton, Brecht, Valentin, Karl Kraus, while staging late night revues and improvised comedies. ACE FOLLIES tours the South Island. TOWARDS BETHLEHEM performed in church halls. WHITE RABBIT puppets appear on television. **1977** RED MOLE tours as opening act for major rock groups. Leases ex-strip club and opens CABARET CAPITAL STRUT. Eight different productions in as many months. SOMEDAY MORNING, a black and white film venture into



surrealism produced. The group moves to Auckland, and produces SLAUGHTER ON COCKROCH AVENUE and PACIFIC NIGHTS. **1978** RED MOLE ORCHESTRA formed. GHOST RITE plays to sell out audiences and excellent reviews. GOIN' TO DJIBOUTI (1st version) goes on national tour. New Zealand Film Unit travels with tour and produces documentary. The orchestra tours as RED ALERT, an independent rock'n'roll band. RED MOLE leaves New Zealand; travels in Mexico and Southern U.S., landing in New York City. RED ALERT works in California. **1979** Second version of GOIN' TO DJIBOUTI performed at Westbeth Theatre, New York. RED ALERT releases an album of RED MOLE performance music. WHITE RABBIT performs at Children's Museums and Pace University. RED ALERT joins actors in New York for THE LAST DAYS OF MANKIND at Theatre for the New City. Summer travel in Europe and performances at Edinburgh Festival. Tour documentary shown at Cannes Film Festival. Autumn return to New York for new show at Theatre for New York City and start of cross-country USA tour. **1980** Return to New Zealand for the Auckland Festival. Travel planned to the Adelaide Festival, South Australia and South Pacific Festival, New Guinea.

Red Mole Epics

'The stagecraft and props are superior. The evening, on the whole, is exhilarating.
Soho Weekly News, New York
January 1979



GOIN' TO DJIBOUTI

RED MOLE's Debut in the U.S.A.

Premiered at Westbeth Theatre Center, NYC
January 1979

The show is picaresque, set in the Africa of neo-colonialism and mercenary warfare. It is a cry from the citizen for freedom to chose his own road; the focus is on cynical diplomacy and super-power rivalry. It features masks, puppets, vaudeville dance, stilt walkers, monologue, magic and live music from electric rock to Prokofiev.

GOIN' TO DJIBOUTI is the African adventure of a female mercenary inspired by the example of Jose Marti. She ends in a crisis over her many commitments, somewhat like the continent itself.

Two lovers, European and African, face each other across the desert. The ghosts of famine pass.

From satirical reductions, RED MOLE fashions a message of hope. You may be in Djibouti, but doesn't the water taste like wine?

'RED MOLE is not your ordinary modern day commedia troupe - their ideals, their vision, cultural background and the commitment to every aspect of theatrical experience make Goin' to Djibouti a totally pleasurable journey into a revolution, an overthrowing of any singular experience one anticipates from the theatre.'

The Villager, New York
January 1979



THE LAST DAYS OF MANKIND

Premiered at Theater for the New City, NYC
April 1979

A Record of RED MOLE'S experiences in the U.S.
Dedicated to the memory of Karl Kraus.

THE LAST DAYS OF MANKIND opens with a group of children. Images fuse with the Madmen at the Gates at the hour of the wolf. Identities are confused, and the characters coincide with a troupe of vaudevillians. Inexplicable gestures are repeated until the repetition develops a meaning itself. The game is a game of self-reference, asking whether an image is a symbol or an object and frustrating any attempt to give a definitive answer. It ends at the place where it is being performed, in the shadow of nuclear catastrophe. The play is a warning to the citizens about the irreversible dangers of nuclear power.

The work of the group remains wildly eclectic. Popular music, modern painting, son et lumiere, epic poetry and political cabaret are all ransacked for a new language of humor.

A dialogue with the audience is initiated.

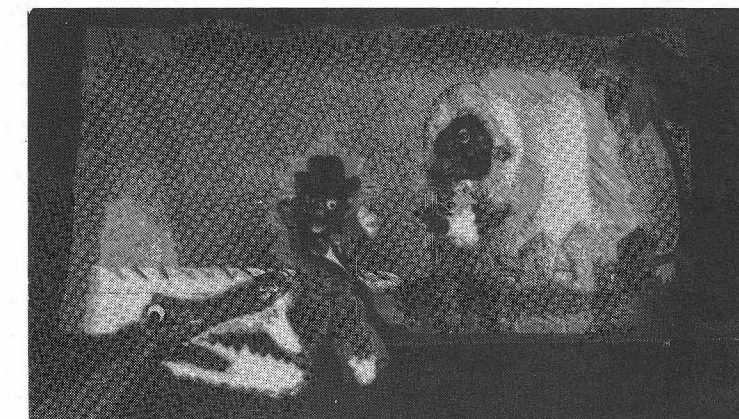


White Rabbit Puppet Circus

WHITE RABBIT PUPPET CIRCUS was created in 1974 as a summer entertainment for the toy department of a department store in Wellington, New Zealand. The puppeteers decided to continue their work and in 1976 toured New Zealand primary schools. Since then they have performed for groups of children in schools, hospitals, and community centers from the South Pacific to Mexico to New York City.

The style is eclectic commedia dell'arte, integrating local materials and details into the program. The show is 45 minutes in length, followed by an optional instruction period during which the children can inspect the puppets and talk with the puppeteers. It is preferable to run separate sessions for children ages 5-8 and 9-12, if possible.

WHITE RABBIT now performs the following shows. New shows are being worked on, so there may be more by the time they arrive in your town. Puppet workshops are also in WHITE RABBIT'S repertoire.



MARIA THE BANDIT QUEEN

The story of a girl from the wild cactus deserts of the south who visits her cousins to find them in deadly peril from a greedy landlord. Maria not only rescues them and sends the bad guys to the middle of the desert, but fixes the plumbing as well!

You'll see Uncle Al the Albino Crocodile 'up periscope' in the street and join the yellow taxi in a race across town to capture the villains. The landlord drifts out of town in a balloon! And Maria makes a dangerous journey through the pipes and drains of the underground where she meets the fox-trotting rats!

Hand puppets, shadow puppets, rod puppets - a carnival of puppets - race across three stages while a street musician plays pipes and whistles.

THE WRECK OF THE MOANA MARIE

A sailing ship crossing the Pacific is wrecked on a coral atoll with one survivor: the ancient mariner. Meanwhile, an evil genius has kidnapped the local witchdoctor for a large ransom. Princess Pania, the witchdoctor's daughter, enlists the mariner's help in a struggle against the evil kidnapper to recover the ship's treasure and save her father.

Can the turtle and the walrus and Pania's other friends defeat the evil genius and his Yellow Submarine? Will Nanook the Furtrapper escape the jaws of the shadowy shark? Can the Manatee find a home in the sea?

Here comes help from Kropotkin the Clown! And music from Mr. Music!



TOWARDS BETHLEHEM THE CHRISTMAS STORY

TOWARDS BETHLEHEM was created in 1976 by the actors and musicians as a gift to the audience. We look forward to performing it for American children.

Conceived as a social piece of theatre, it captures the sense of hope in the people of the town, suffering under the harsh Roman rule as the miracle of the Nativity takes place.

The language spoken is the every day language of a busy market town. The taking of the census, occupation by foreign troops, inflation and increasing taxation with increased resistance are historical realities for the characters. The Nativity is witnessed as an event with human implications.

Shadow puppets and rod puppets dance in fields of light while a small orchestra plays inspirational music of all peoples.

'...masters of movement...wildly colored costumes are an essential to the performance with an added attraction of brilliant puppets and masks...'

Show Business, New York
January 1979