



Marketing Pack

The island is sinking. Its adults are useless. Time for the kids to save the day.

The island of Proud Circle springs a leak and its citizens must find a way to stop their home from disappearing. It takes the wondering mind of a child to save the island, its people and their ways. Adventures happen, horizons widen and important things are said.

From the mind of Australia's most accomplished children's playwright, Finegan Kruckemeyer, comes a tale of wonder and invention that is brought to life in unexpected ways. Storytelling, choreographed projections and live drawn animation explore the plight of refugees fleeing environmental change through the eyes of a child.

Step inside a picture book with an artist and storyteller, amidst a paper set that is cut, ripped, patched and manipulated live to create a world of play.

Tasmania's Terrapin Puppet Theatre makes theatre quite unlike any other company. **Daily Review**

(Finegan Kruckemeyer's) latest collaboration with Terrapin Puppet Theatre ... does not disappoint. (He) has created a universal, poignant allegory of the refugee plight which resonates with all ages, and Terrapin's telling of it is inventive and charming. **Australian Stage**

This illustrated adventure story emerges, under the direction of Sam Routledge, with great charm. **The Age**

A magic carpet ride.... a feat of imagination and technical excellence. **Wordsmith & More**

A magical and beguiling piece of theatre. **ABC Radio National Books and Arts**

An engaging opportunity to see a children's picture book come to life. **ArtsHub**

CREATIVE TEAM

Director:	Sam Routledge
Writer:	Finegan Kruckemeyer
Designer:	Jonathon Oxlade
Composer and Musician:	Dean Stevenson
Lighting Designer:	Nicholas Higgins
Consultant:	Ian Pidd
Artist:	Tom O'Hern
Puppeteer:	Felicity Horsley
Production Manager:	Andrew MacDonald
Narrator	can be engaged locally or toured.

RUNNING TIME

55 minutes, no interval.

AGE SUITABILITY

Suitable for children aged 7+ and their families.

VIDEOS OF PREVIOUS SEASONS

Tasmania (Narrator Jane Longhurst / Artist Tom O'Hern): <https://vimeo.com/214767003/884ebe2e8f>

Melbourne (Narrator Katherine Tonkin / Artist Oslo Davis): <https://vimeo.com/187741455/52f1cbd9b5>

Sydney (Narrator Raelee Hill / Artist Cathy Wilcox): <https://vimeo.com/203056436/eacb8643d4>

Darwin (Narrator Emily Tomlins / Artist Badiuca): <https://vimeo.com/178862882/74476045e9>

Brisbane (Narrator Margi Bown Ash / Artist Paul Lalo): <https://vimeo.com/185270194/a90f8ebf34>



Tasmanian season, photo by Peter Mathew

TERRAPIN PUPPET THEATRE

Established in 1981, Terrapin is the centre of excellence for contemporary puppetry in Australia, creating puppetry-based performances for all ages.

Telling sophisticated stories of humour and pathos, the company embraces new technologies whilst remaining true to the wonder and illusion resident in the age-old craft of puppetry. In its productions, the company aims to inspire families by encouraging them to express the power of their collective imagination through inventive play with the objects and devices that surround them.

Terrapin injects skills and programs into the Tasmanian community, supporting and developing artists, and touring nationally and internationally.

RECENT AWARDS

- 2017 Tasmanian Theatre Awards, Best Lead Performance (Female), for *Egg*
- 2016 Tasmanian Theatre Awards, Best Design, for *Red Racing Hood*
Tasmanian Theatre Awards, Best Supporting Performance (Female), for *Red Racing Hood*
- 2015 Tasmanian Theatre Awards, Best Technical, for *Big Baby*
- 2013 Shanghai International Children's Theatre Festival, Excellent Play, for *Boats*
- 2012 Helpmann Award, Best Presentation for Children, for *Boats*
(Australian theatre's highest honour)
- 2008 Shanghai International Children's Theatre Festival, Excellent Production, for *Explosion Therapy*



Darwin season, photo by Elise Derwin

TERRAPIN'S RECENT TOURING

You and Me and the Space Between (2016-17): Sydney Festival, Edinburgh International Children's Festival, Melbourne Festival, Brisbane Festival, Darwin Festival

I Think I Can (2015-17): Royal Shakespeare Company, Belfast International Children's Festival, On the Edge Birmingham, Taipei Children's Arts Festival, Come Out Festival Adelaide, Vancouver International Children's Festival, Calgary International Children's Festival, Festival De Betovering The Hague, Walton Arts Centre Fayetteville USA, IPAY Showcase Pittsburgh, Perth International Arts Festival, Arts Centre Melbourne

Love (2014): USA Tour including Cleveland International Children's Festival and Flint Hills International Children's Festival Saint Paul

Sleeping Horses Lie (2014): Hong Kong, Regional Victoria Tour

Boats (2009-13): USA Tours – 18 weeks including the Lincoln Center New York, China tour (Mandarin translation), Ireland, National Arts Festival Wellington NZ, Come Out Festival Adelaide, Arts Centre Melbourne, Australian Tour, Regional Victoria Tour

When the Pictures Came (2010-11): Malan Flower Theatre Shanghai, Come Out Festival Adelaide

Helena and the Journey of the Hello (2009): Sydney Opera House

Explosion Therapy (2008-09): Shanghai Grand Theatre, Come Out Festival Adelaide, Arts Centre Melbourne, UNIMA Festival Perth

The Storyteller's Shadow (2005-06): Singapore, Kuala Lumpur, Denmark



Tasmanian season, photo by Peter Mathew

MEDIA COVERAGE

WIN Network, Tasmania:

https://www.facebook.com/WINNewsTasmania/videos/1478154245551577/?hc_ref=PAGES_TIMELINE

Network 7 Sydney, The Daily Show:

<https://au.tv.yahoo.com/the-daily-edition/video/watch/33799754/childrens-book-brought-to-life-in-you-and-me-and-the-space-between/#page1>

ABC TV News 24, Breakfast:

<http://www.abc.net.au/news/2017-01-14/cathy-wilcox-on-drawing-live-on-stage/8182412>

ABC Radio National Books and Arts:

<http://www.abc.net.au/radionational/programs/booksandarts/you-and-me-and-the-space-between/7694656>

MARKETING COPY OPTIONS

50 words

The island of The Proud Circle has sprung a leak and its citizens must find a way to stop their home from disappearing altogether. It takes the wandering, wondering mind of a child to save the island, its people and their ways. Adventures happen, horizons widen and important things are said.

Part picture book, part play and all wonder, watch a cartoonist draw a story live as it's read to you by legendary actor (insert name here).

Additional Words if required

"In the ocean stood an island. At its every side was the sea, and the tides found its top and its tail. This land was so small, and this ocean so large, that the people who lived there did not even know that it was an island. They just saw a vast blue, beyond that which they knew, and never even thought of what might be out there.

But one didn't. On the island, in a house, on a hill, grew a girl. And she knew what she was told: that this island held all that there was. But still she found herself wondering sometimes, about all that there wasn't – things that weren't facts, but things that were maybes, and could-bes, and ifs. Could there be another place, say, where the stars right above her could be seen from the left, but the ones to her right could be looked at straight up?"

Terrapin is one of Australia's leading children's theatre companies known for its contemporary puppet theatre productions. The company has recently toured to the USA, Canada, The Netherlands, Taiwan and the UK as well as performing to over 10,000 school children annually in its home state of Tasmania.

REVIEWS

Artshub Australia

27 March 2017

(Tasmania season)

The Tasmanian premiere of this new work by Terrapin Puppet Theatre is well-honed following road-testing on the mainland.

Ever seen a story about an island, on an island for Ten Days on the Island? The lead character of *You and Me and the Space Between* would have a picnic with that riddle.

Tasmania's much loved Terrapin Puppet Theatre returns to Tassie and, as is the case with several other festival works, *You and Me and the Space Between's* Tasmanian premiere sees the work well-honed following performances before interstate audiences.

To really understand this work you need to look at it both through an adult's eye and also through the eyes of the smaller people sitting next to them.

Together we see this picture book, cartoon-like world literally unfold before us, and it quickly becomes filled with the tale of The Island of the Proud Circle. The island has sprung a leak and only by uniting and using their imaginations can the people of the land find a solution.

The set is like another character, its versatility and sense of play a testament to designer Jonathon Oxlade's talent. Comical and cartoon like, its primary colours are vibrant and changeable with the subtle presence of artist Tom O'Hern's digital sketchings. The smaller people in the crowd were on the edge of their seat as the set transformed through the deft hands of Felicity Horsley, and scenes like the storm and the uplift brought terrific sounds of delight from both the adults and children in the audience.

Sometimes this character, the giant puppet set, feels somewhat lonely, and begs for more interaction, as we saw tantalisingly at the show's commencement. As the show progresses it settles into a more traditional style of staging with the narrator placed off to the side, rather than engaging and playing.

The pace and quantity of words in the show is a big topic of conversation amongst the adults in the audience. It's a dense work and the layered script by Finegan Kruckemeyer, is punched out at a dashing and enthusiastic pace by narrator Jane Longhurst. The speed and rhythm could have found variance to allow for moments to sink in and sit with you before rapidly moving onto the next sequence. This did happen at times with the pairing of musician/performer Dean Stevenson, and the cheeky play between the two performers was a joy to watch.

The smaller people in the audience however remained fixated throughout. Perhaps they were enjoying the kind of urgent and continuous stream of storytelling style they were used to sharing in the playground?

There are some interesting thematic layers to the show. World weary, media saturated adults in the audience got to reflect on the issues at the core of topics such as the Palestinian conflict, climate change, and immigration through the eyes of a child nerd with a big imagination. Assimilation, long-term vs short-term responsibility, exoticisation of foreign cultures and xenophobic metaphors are cleverly drawn out from Kruckemeyer's script by director Sam Routledge. But there was a lovely simplicity in sharing this story with children too.

You and Me and the Space Between is also a tale of adventure, overcoming fear, making new friends, learning from people who are different to us, and finding solutions to conflict and problems with

imagination and hope. A joyfully idealistic perspective which, as adults, we don't always share with children.

As she was leaving an eight year old girl said it was 'double awesome' and I think that's a pretty great critical analysis. 4 stars

Time Out Sydney

22 January 2017

(Sydney season)

Our nine-year-old critic says it's an "exceedingly good play" with a message about refugees and migrants

This show is not your average play. There are no actors acting out the story. It is all narrated by one person and illustrated live by a cartoonist. There was also a musician who occasionally spoke and another helper who played small roles.

The show is by Terrapin Puppet Theatre from Tasmania but it is not a puppet show. It is more like storytelling with pictures.

You and Me and the Space Between is about a red head girl from an island of people who believed they were the only people in the world. But the girl, Eve, didn't think the same as the rest of the people on the island. She thought there could be other people out there beyond the waves of the vast ocean.

After discovering a leak in the island, Eve made a speech to everyone about how they could all solve the problem. Her idea was to row the island out to sea to find a new place to live. Eventually they found another place full of people who lived on tall, tall white cliffs. The islanders tied their island to it and learned the other people's language and the first brave islanders stepped over the tiny gap from their land onto the other people's land.

At first the other people were quite nice but eventually they started to throw rocks at the islander's windows because the islanders were one-by-one coming on to their land and the people of the tall cliffs did not like it.

The play has a message about refugees and migrants and how we should welcome them.

Overall this was an exceedingly good play. I think the best part of the play was the live action cartoon illustrator.

By Thom Blake, age 9

AussieTheatre.com

9 October 2016

(Melbourne season)

I wonder if we go to theatre to re-create, or discover, the childhood experience of sitting in a loving lap and being read a story.

Hobart's Terrapin Puppet Theatre have been creating and touring children's theatre since 1981. *You and me and the space in between* only has four days at the Melbourne Festival and continues this festival's dedication to ensuring that children and their families can see amazing theatre that's made for them. Finegan Kruckemeyer's story of The Proud Circle Island is like falling into the pages of a storybook. With a paper design (Jonathon Oxlade), the pages come alive with iPad animation (Oslo Davis), live music (Dean Stevenson), puppetry (Felicity Horsley) and the comforting narration of Eve (Katherine Tonkin), who likes

wondering about things and was 12 when the water on her island began to rise.

As their home is threatened by the sea, the people decide to leave “all there was” and row their island to through the sea in the hope of finding a place where people will welcome them to safety. They find a land very different to their island and the people of both places meet with a recognisable mix of curiosity and fear.

The allegories are clear, but Sam Routledge’s direction ensures that story and its characters are always at the centre of the many circles. Its telling is welcoming and gentle, even in its dark and scary places, and reminds us all that whispered ideas are as powerful as shouty ones.

Australian Stage

11 October 2016

(Melbourne season)

With his intelligent themes, quirky other worlds, strong female characters and beautifully succinct dialogue, Irish/Tasmanian playwright Finegan Kruckemeyer has made quite the name for himself in the children’s theatre world. Adults and children alike are entranced. And the prolific writer’s latest collaboration with Terrapin Puppet Theatre for the Melbourne Festival does not disappoint.

Influenced by Kamishibai, a form of Japanese, post-war street theatre, *You and Me and the Space In Between* is like a play-turned picture book which unfurls before your very eyes. The gorgeous island community of the Proud Circle is brought to life by cartoonist Oslo Davis – whose illustrations are created live on an iPad and projected onto the back drop – narrator Katherine Tonkin, musician Dean Stevenson, and puppeteer Felicity Horsley create silhouettes which interact with the drawings. A different local narrator and illustrator is engaged in each city the play travels to, so each production is unique.

The people of the Proud Circle are blissfully unaware of anything else that might exist in the outside world – their wonderfully balanced ecosystem is the centre of the universe. Until one day, the island springs a leak. All the adults are useless. Luckily a 12-year-old girl, *Eve*, who has always wondered what lay beyond, is thinking laterally, and has an idea to row the island to find help.

The Proud Circle people discover the land of the Long Cliffs, a big bustling, foreign city. At first interaction is curious and friendly, and the people of the Long Cliffs are happy for the island to pull up along side them. But then tensions spring from their cultural differences, and someone cuts the chord tying them together. When the island is tossed around mercilessly during a terrible storm, the people of the Proud Circle realise they must emigrate to the mainland – “to save ourselves we must forget ourselves”.

With *You and Me and the Space in Between*, Kruckemeyer has created a universal, poignant allegory of the refugee plight which resonates with all ages, and Terrapin’s telling of it is inventive and charming.

The Age

9 October 2016

(Melbourne season)

Children's theatre built around the idea of a picture book come to life, *You and Me and the Space In Between* combines Finegan Kruckemeyer's talent for storytelling with live drawing from cartoonist and illustrator Oslo Davis, and some light puppetry that works surprising transformations on a paper set.

The tale is a parable of sorts – one that contains echoes of climate change, cultural collision, and the plight of refugees – and without entirely removing the darker aspects of these subjects, it appeals to the better angels of human nature.

It's narrated by Eve (Katherine Tonkin), a 12-year-old with a curious imagination that roves far beyond her island home.

The Proud Circle is, as far as anyone knows, the only island on a vast ocean, and life there has since time immemorial followed a concentric pattern: babies are born in the middle, and as people age they move through an expanding series of circles, spending their twilight years on the shore before finally slipping into the sea.

When the island springs a leak the most ingenious islanders can't fix, it's Eve who suggests sailing the Proud Circle in search of other lands. Their desperate voyage offers hope and challenge: a safe harbour is found on the fringes of a foreign society, but frictions develop, and it's up to Eve to navigate a course between the old world and the new, adapting to change without abandoning her people's traditional customs and culture.

Tonkin's bright and clear (if rather orthodox) narration serves the story well, though she's a late replacement for Sarah Ward – the artist behind queer cabaret diva Yana Alana – and you can't help wondering what zaniness and *jeu d'esprit* the original casting might have brought to the table. Even so, this illustrated adventure story emerges, under the direction of Sam Routledge, with great charm.

Wordsmith & More

August 12

(Darwin season)

On Thursday 11 August, Sam Routledge and Terrapin Puppet Theatre presented the world premiere of *You and Me and the Space Between*. In what can only be described as a magic carpet ride of shadow puppetry, we were treated to choreographed projections, live drawn animation, and live performance, exploring the plight of environmental refugees through the eyes of a child.

Written by Finegan Kruckemeyer, *You and Me and the Space Between* is the story of Eve and everything that happens after her island home springs a leak. Narrated by Emily Tomlins (dressed in Where's Wally-esque red beanie and scarf) the production is a feat of imagination and technical excellence. Tomlins reads to us in a classic singsong, storytime voice. From time to time she steps out from behind her podium to play Eve on stage. Beside her, musician Dean Stevenson evokes characters, crowd scenes and mood with voice and live music. The mask-wearing cartoonist, Badiucão, sits left of stage, his live drawing projected onto the screen. Puppeteer Felicity Horsley, flicks around the set, manipulating the moving parts, tugging wires and plugging holes.

The set is unbelievably clever. Designer Jonathon Oxlade, and lighting designer Nicholas Higgins, have turned deceptively simple backdrops and props into performance screens and characters. Light and shadow, spotlight and masks, diffuse red and blue lighting create tone, time, distance and weather on Eve's journey between two cultures.

The cast performs at break-neck speed this fantastical tale spanning oceans of time, history and culture. I needed more time to absorb Kruckemeyer's whimsy and wisdom, and watch Badiucão's animations unfold line by expressive line. I wanted more time to fully appreciate the interplay of the set design, lighting and puppetry.

My friend's seven-year old gave it a 9/10. Her four-year old thought the storm was scary. I just loved it. *You and Me and the Space Between* breathes fresh life into the ancient art of shadow puppetry, demonstrating that imagination can indeed eclipse old thinking.

Real Time Arts

Aug-Sept 2016

(Darwin season)

The world premiere of *You and Me and the Space Between* was a magic carpet ride of puppetry. Choreographed projections, live drawn animation and performance explored the plight of refugees fleeing environmental change through the eyes of a child.

Written by Finegan Kruckemeyer, the work is the story of Eve whose blissful life is disrupted when her island springs a leak. Narrated by Emily Tomlins, the production was rich with childlike whimsy and wisdom, read in lilting story-time style. Between the tale's two worlds, *The Proud Circle* and *The Long Cliffs*, we saw fantastic images: *The Final Circle*, where old people went to die, un-animals, fish that eat carrots and the obligatory angry giant.

Designer Jonathon Oxlade and lighting designer Nicholas Higgins created deceptively simple backdrops and props that doubled as screens. A single hole in the backdrop was at times a leak, an eye, a mouth, a planet or an island. A tarp on the ground was the ocean and then cliffs. Effortlessly (it seemed), puppeteer Felicity Horsley manipulated all the moving parts.

With keyboard and cello, musician Dean Stevenson generated storms, moods and fun, as well as voicing the characters and crowd scenes. On the other side of the stage, hand flying across his tablet, sat cartoonist Badiucao drawing animated places and creatures projected live onto multiple screens.

The production was fast-paced. I wanted more time to enjoy Badiucao's drawings, more time to dwell on Kruckemeyer's words. With its happy ending, befitting a fairytale, *You and Me and the Space Between* was a memorable journey for Eve and audience between two imaginary cultures.

Theatrepeople.com.au

11 October 2016

(Melbourne season)

You and Me and the Space Between is a stunning example of theatre billed for children that somehow manages to be more politically engaged than most main stage shows billed for adults.

Beginning on a stripped back paper set, the world of the *Proud Circle* and the *Long Cliffs* is brought to life through projected live drawings and puppetry. Characters and worlds are literally sketched out and brought to the stage by cartoonist Oslo Davis, who sits beside the stage, working deftly at the tablet in front of him. The visual trickery in Davis' cartoons and the occasional physical pop-up onstage, (expertly manipulated by puppeteer Felicity Horsley), are pleasurable surprises that keep the text-heavy production engaging and brisk. With such a rich tapestry already being drawn out by the text and visuals, the soundscape—led by live musician Dean Stevenson, who also gorgeously voices some of the characters—occasionally threatens to overwhelm the production.

Finegan Kruckemeyer's script is a careful allegory for refugees fleeing environmental catastrophe, effortlessly taking on difficult questions about discrimination and assimilation by weaving a story about two cultures colliding. Charmingly narrated by Katherine Tonkin, we look through the eyes of precocious 12-year old Eve as she and her people navigate the trauma of sea levels rising and arriving at a new world. Seeking refuge, the island people of the *Proud Circle* row and row and row their entire island together, eventually arriving at the *Long Cliffs*. The people of the *Long Cliffs* speak a different language, eat different food, and make different music, but easily recognise in a shared humanity.

The small island docks at this humongous stable landmass and the people begin to move tentatively but peacefully in and out of each other's culture. The music of the Proud Circle is palatable to the people of the Long Cliffs, the bread less so. Violence occurs. The island breaks away in a storm and in a gut-wrenching sequence, the Proud Circle's SOS is sketched onto a black background: "WE ARE PEOPLE WORTH SAVING BECAUSE WE ARE PEOPLE DROWNING".

There is no ambiguity to this point because there is no ambiguity to people dying. Humanity is unconditional. The point is frustratingly simple, and particularly disturbing in the week of a leaked UNHCR report telling us detention centre detainees suffer from "among the highest recorded [rates of depressive/anxiety disorders and/or post-traumatic stress disorders] of any population in the world". If children aged 5+ get it, what's our excuse?

Left there, the show could be critiqued for being a clear but perhaps simplistic allegory about 'letting people in'. But Kruckemeyer's script is relentless and not easy, because the way we think about who 'We' are and who 'They' are is not easy, and *You and Me and the Space Between* is all about the space between. The people of the Proud Circle, to stay safe from the storms and rising floods, move to their island and attempt to assimilate into the Long Cliffs. In one of the production's most poignant and incisive scenes, we spend a moment with the people who are trying to think and speak another language while longing to think and speak their own language. They are 'ghosts' who have lost their 'heart' by coming untethered from a lifelong home. Yet even while they struggle to fit in, they continue being attacked for not taking a more active role in integrating and assimilating.

Eve, in a devastatingly straightforward stroke of directing, steps out and faces away from the audience to speak to the people of the Long Cliffs in an inversion of an earlier scene. The audience, immediately positioned *within* the ranks of those being asked to cast their culture aside, are challenged to intuitively make sense of what it is to be simultaneously grateful and utterly bereft.

You and Me doesn't mistake assimilation for progress. Instead, it points towards our capacity to make room for difference, to find a way of preventing the expectations about assimilation from damaging and devastating the incoming community.

Again, if the politics and complexities of immigrant identity can be articulated in a way that children aged 5+ get it, what's our excuse?

Amidst hard-hitting politics presented in all their complexity within an allegory that doesn't pull any punches, Sam Routledge's production is also astonishingly, casually queer-friendly. The language used is inclusive – our narrator Eve ends up with Mosha, who is identified only as 'they'; we have wives and husbands, but also spouses. The gesture is simple but immeasurably important in a time where we can no longer deny queerness and the impacts of positive representation.

You and Me and the Space Between takes on adult politics through the eyes of a child, and in an allegorical world where cultures are different but complementary, battles out what adults keep trying to convince themselves are difficult political decisions. The parallels are easily drawn between Australia's and its relationship to its Pacific neighbours, as well as adding another dimension to the complexities of Anglo-Australia's relationship to indigenous land.

If children aged 5+ get it, what's our excuse?

Crinkling News

January 2017
(Sydney season)

Stranded in Stormy Seas

You and Me and the Space Between is a play about the joining of separate lands and cultures – and the journey to find acceptance.

A small island is threatened by the sea and it is no longer safe to remain in the middle of the ocean, so the inhabitants manage to move the island and find people living on a different land.

There are disagreements, and they find it hard to get along. The main message behind the play is that to be accepted you don't need to abandon who you are and what you care about.

Growing and learning

My favourite part of the show was when the man who was at first arguing with the islanders reconciled with them, showing how even the most intolerant of people can grow and learn.

The set of this production, designed by Jonathon Oxlade, was stunning. It consisted of a simple screen that was amazingly versatile.

The illustrator, Cathy Wilcox, drew pictures that were projected on to the screen, telling a story with every line, and the narrator, Raelee Hill, wove her words around this, creating an original, meaningful and vastly entertaining tale.

The play was accompanied by a solo double bassist, Dean Stevenson, whose music both immersed you in the story and entertained you with sound effects, contributing to the offbeat jokes told throughout the show.

This play is highly recommended for people of all ages.

The List, Edinburgh

5 June 2017
(Edinburgh season)

The Proud Circle is an island in the middle of the ocean, where babies are born on the soft ground in the centre and move outwards as they grow older, eventually slipping into the sea. But one day the island starts to sink, and little 12-year-old Eve has an idea: Why don't they row the island itself to shallower waters and safety? The islanders soon find themselves tethered to the coast of a vast new land, where their new hosts are curious and their language is impossible to understand – some of them become outright hostile towards the new arrivals.

An Australian production from children's playwright Finegan Kruckemeyer and Terrapin Puppet Theatre, *You and Me and the Space Between* is cleverly conceived and masterfully executed. There's a simple beauty to the tragically contemporary reference points; with the island cut from its moorings in the night, Eve's SOS message that 'We are people worth saving because we are people now drowning' is

heartbreaking. Yet none of it feels heavy-handed, with a story filled with fantasy and wonder delicately freighting the message.

Scottish storyteller Rosalind Sydney performs both as the narrator and the character Eve, and around her Dean Stevenson and Tom O'Hern act as both performers and technicians, the former playing live sound effects, the latter live-drawing the cartoons which appear on the innovative 3D backdrop. Around them flits puppeteer Felicity Horsley, manipulating an array of pulleys to reveal pop-up projection screens and a vast sheet of paper which becomes a rolling ocean, creating a totally immersive and deceptively simple emotional experience. 5 stars.

Seen at the Edinburgh Festival Theatre Studio, Edinburgh as part of the Edinburgh International Children's Festival. Run ended.

<https://www.list.co.uk/article/91876-you-and-me-and-the-space-between/>

The Scotsman, Edinburgh (extract)

3 June 2017

(Edinburgh season)

There's the joy of babyhood and early childhood; pure discovery and pleasure. Then there's the pain of growing a little older, and having to deal with an uneasy transition into teenage years, or even the real threats of violence and bullying. There's also the growing awareness of living in a world that doesn't seem too good at dealing with the biggest problems it faces; and all these aspects of childhood are brilliantly reflected in this year's Edinburgh International Children's Festival, taking place in venues all over the city this week.

(...Edit...)

And then there are the shows that turn our attention, unavoidably to the wider world into which our children are growing up. Brilliantly performed in Edinburgh by Scottish actor Rosalind Sydney, the Terrapin Puppet Theatre of Australia's *You And Me And The Space Between* (4 stars) is a monologue with beautiful drawn imagery projected on a screen, about a little girl whose blissful island home begins to sink into the sea, and who plays a key role in finding a solution, as the islanders encounter the rest of the world, for the first time.

Read more at: <http://www.scotsman.com/lifestyle/culture/theatre/theatre-review-edinburgh-international-children-s-festival-1-4464806>

ARTIST BIOGRAPHIES

Sam Routledge, Director



Sam Routledge is a director and performer who has a B.A. in Communication (Major – Theatre and Media) from Charles Sturt University and a Post Graduate Diploma in Puppetry from the Victorian College of the Arts.

Sam began his professional career in 2002 as an Assistant Stage Manager and Puppeteer with Kim Carpenters Theatre of Image. He has since created and co-created nine original works including two international touring productions, *Men Of Steel* (2006) and *I Think I Can* (2013). Collectively these two productions have played in 10 countries including Japan, South Korea, New Zealand, USA and the UK. He initiated two productions with *My Darling Patricia; Africa* (2009), which toured nationally through the Mobile States consortium, and *The Piper* (2014), which won best presentation for children at the 2014 Sydney Theatre Awards.

His work has been presented by leading contemporary arts venues and festivals including Vancouver International Children’s Festival (Canada), Soho Theatre (London), De Betovering Festival (The Hague), Sydney Festival, Sydney Opera House, Performance Space, Arts House, Perth International Arts Festival, Malthouse Theatre and Brisbane Powerhouse. As a performer, he has performed and collaborated on 17 productions with leading Australian and International companies including Gruppe 38 (Denmark), Societas Raffaello Sanzio (Italy), Arena Theatre Company, Windmill Theatre Company and LATT Children’s Theatre (Korea).

He has been engaged as a director by Snuff Puppets and Darwin Festival, directing Peoples Puppetry Projects for Snuff Puppets in Denmark and Taiwan, and working as the puppetry director alongside Eamon Flack on *Wulamanayuwi* and the *Seven Pamanui*.

He is currently the Artistic Director of Terrapin Puppet Theatre in Hobart, having been appointed in November 2012. In this role he continues to work collaboratively and in partnership with other companies and has commissioned and co-commissioned four new works of puppetry from leading Australian playwrights for young people, including Sean Monro, Finegan Kruckemeyer and Angela Betzien.

Finegan Kruckemeyer, Writer



Finegan has had 77 commissioned plays performed on five continents and translated into six languages. His work has enjoyed seasons in: over 100 international festivals; eight US national tours; six UK national tours; and at the Sydney Opera House (six works), DC’s Kennedy Center for the Arts (two works), New York’s Lincoln Center for the Arts, Dublin’s Abbey Theatre, Shanghai’s Malan Flower Theatre, and at theatres throughout Germany (where he is represented by Rowohlt).

He and his work have received 35 national and international awards over the past 13 years, including the inaugural Sidney Myer Creative Fellowship, 2015 David Williamson Prize for Excellence in Australian Playwriting, 2015 CHASS Future Leader Award, and four Australian Writers Guild Awards.

He was Keynote Speaker at the 2015 Lincoln Center Summer Forum, and has spoken at conferences in Argentina, Australia, Austria, Denmark, England, Indonesia, Scotland, Sweden and the US, with essays published and works studied at several international universities.

He lives in Tasmania with his wife Essie and son Moe.
www.finegankruckemeyer.com

Jonathon Oxlade, Designer



Jonathon studied Illustration and Sculpture at the Queensland College of Art. He has designed set and costumes for companies including Windmill Theatre, Queensland Theatre Company, *Is This Yours?*, *Aphids*, *Circa*, Arena Theatre Company, Polyglot, Bell Shakespeare, Polytoxic, *The Escapists*, State Theatre of South Australia and LaBoite Theatre, and for venues and festivals including Sydney Opera House, Melbourne and Adelaide Festivals, The Malthouse, Performance Space and Queensland Art Gallery. Jonathon illustrated *The Empty City* for

Hachette Livre/Lothian and the *Edie Amelia* series by Sophie Lee, and was Festival Designer for the 2010 Out of the Box Festival and 2015 Brisbane Festival's Arcadia. He is currently the Resident Designer at Windmill Theatre.

Awards include Matilda Awards for Best Designer for *Attack of the Attacking Attackers* in 2009. He was nominated for a Greenroom Award in 2010 for *Goodbye Vaudeville Charlie Mudd* for Best Design and a Ruby Award in 2011 for *School Dance*. Jonathon was nominated for a Helpmann Award in 2013 and 2014, for Best Scenic Design for *School Dance* and *Pinocchio* along with Greenroom nominations for *Skeleton* and *I Heart John McEnroe*.

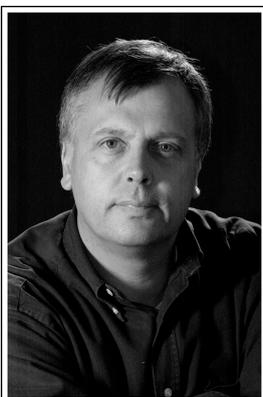
Dean Stevenson, Composer and Musician



Dean is an award winning musician and composer of 15 years who hails from a strong performance background. Graduating with a Masters of Music from UTAS, he has performed and recorded in many ensembles across Australia as well as releasing several solo projects (*In Time*, *Arco Set*, *The London Suite*). He has composed works for film, theatre and live events featuring his own Arco Set ensemble and a collaboration with Kate Miller Heidke. Live projects have involved the Tasmania Symphony Orchestra, performing at many festivals including Mona Foma, Dark Mofo (*Tim Passes*), Ten

Days on the Island, and an invitation to premiere a new work at Government House Hobart. He also performs in Tasmania with the popular bands Les Coqs Incroyables and 4 Letter Fish. Films include *One Life* and *Sixteen Legs*.

Nicholas Higgins, Lighting Designer



Nick Higgins has been an independent lighting designer since graduating from WAAPA in 1999. He has worked across all genres in all states and for most companies. Nick is not only a lighting designer, but a photographer and film-maker. He was a nominee for the Best Lighting Design Award, Sydney Theatre Awards for his design for *Frankenstein* for the Ensemble Theatre Company. Nick and his partner moved to Tasmania after working on a show and falling in love with the state. He just hopes that no-one else finds out how wonderful it is here!

Tom O'Hern, Artist



Tom is a Hobart based artist. His practice spans murals, graffiti, animation and drawing. He has shown widely in museums, galleries and toilet walls around Australia, including many shows with Bett Gallery Hobart, and with Black Art Projects in Melbourne and Sydney. Tom studied a Bachelor of Fine Arts with Honours at the University of Tasmania, and he was included in the 2011 Primavera. He has completed residencies in Paris, Hobart and XuCun, China.

Felicity Horsley, Puppeteer



Felicity is a Performer, Theatre maker, Community Cultural Development Artist and Educator. As a performer Felicity currently works as a freelance, for festivals and with Terrapin Puppet Theatre and Polyglot Theatre. She has been developing and implementing community arts programs for over 12 years, facilitating art, circus and performance workshops for young people in some of the most remote communities across Australia as well as overseas. Maningrida College in Arnhem land (NT) employ Felicity on a regular basis as an artist in residence, performing arts teacher and director. Felicity has years of training in physical performance including a Postgraduate Diploma in Animateuring (performance creation) from Victorian College of the Arts (2009), a major in acrobatics at the Beijing International Arts School, China (2007) and was supported by the Ian Potter Foundation to attend the John Bolton Theatre School in Auckland, (2011). She is currently developing her own interdisciplinary work in Tasmania, supported by Salamanca Arts Centre's HyPe Program. Felicity is a recipient of the Australia Council's Artstart program and was recently supported by Theatre Council Tasmania in the Producing Cultural Leaders Mentor Program.



Tasmania season, photo by Peter Mathew