



own works, such as *Foxy's House of Horror* with Kalki Henberg, and *One Night The Dog* (International Puppet Carnival & The Village, 2005–06). Television credits include *Horace and Tina*; *Downtown* (video clip Alex Lloyd / MTV award); the miniseries *Farscape* (2004), and "Cliff" in *Naff FM* (ABC Fly TV, 2003).

**JETHRO WOODWARD**  
SOUND DESIGNER

Theatre: *Stuck Pigs Squealing: Untitled Intentional Project #1*, *Lally Katz & the Terrible Mysteries of the Volcano*, *The Eisteddfod*, *Black Swan Of Trespass*, *4xBeckett & Architect & The Emperor of Assyria*. Rawcus: *Sideshow*, *Box Set*, *Not Dead Yet (Born in a Taxi) & Collisions* (a Collaboration with The MSO). Back To Back (Theatre of Speed): *Minotaur*. Platform Youth Theatre: *Test Pattern*. Malthouse Theatre & Company B, *Black Medea*. Aphids: *A Quarreling Pair & Oribots*. Liminal Theatre: *Mishima In The City*. Dance: Ballet Lab, *Origami* (Dev.) Australian Dance Theatre - Ignition Season: *Tutu In Two & Loophole*. Christina Sheppard, *Inside Light Green*. Film: *The Heartbreak Tour*. Music: *SFC*, *Cardazine*, *Byrne Band & Astra Choir*. Training: VCA School of Music (Composition).

**RICHARD VABRE**  
LIGHTING DESIGNER

Richard has been making lighting designs for theatre for over 15 years. He has twice been awarded a Fringe Festival Award for excellence in Lighting Design, for *Anachronisticity* (1998) and for *Henrietta's Last Safari* (2000). He was nominated for a 2003 Green Room Award for Excellence in Design for his body of work and won the Green Room Award Association's John Truscott prize for Excellence in Design. In 2004 he was nominated for a Green Room Award for his design of *The Eisteddfod* (Stuck Pigs Squealing). Richard was awarded the 2005 Green Room Award for his lighting designs for *Smashed*, *The Black Swan of Trespass* and *Test Pattern*. Recent credits include *The True Adventures of A Soul Lost at Sea* (Here Productions), *The Eisteddfod* (Stuck Pigs Squealing), *Diatrobe* (Melbourne Worker's Theatre), *Sideshow* (Rawcus Theatre Ensemble), *The Black Swan of Trespass* (Stuck Pigs Squealing, as part of the Malthouse 2005 Winter season, directed by Chris Kohn), *The Diabolical Ones* (directed by Clare Watson at the Old Melbourne Gaol), *Test Pattern* (Platform Youth Theatre directed by Nadja Kostich), *Lally Katz and the Terrible Mysteries of the Volcano* (Stuck Pig's Squealing), *A View of Concrete*, *La Douleur* and *Autobiography of Red* (Malthouse Theatre). In 2006 he has been a mentor to lighting designers from Platform Youth Theatre, Union House Theatre, and Yglam. Upcoming productions include *Schallmaschine 06* (Aphids) and *Mantalk* (Keep Breathing) for the Melbourne International Festival of the Arts.

**TOWER PROGRAM**

The Tower Theatre program, and regional connection initiative, is made possible with the generous support of the Helen Macpherson Smith Trust, augmented with support from The Myer Foundation and the Melbourne philanthropic community.



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The scripts of Aphids production of *A Quarreling Pair* have been published as a limited edition (Aphids, 2004) available at the Malthouse foyer bookshop. See also the special double issue of *Meanjin* titled *Portraits of The Artist*, (vol. 64, no. 1/2, 2005) which contains the extended interview with Margaret Cameron on the process of creating *A Quarreling Pair*, in 'Ready, Fire, Aim', pp. 302–310.

Malthouse Theatre presents  
Aphids' production of  
**A QUARRELING PAIR**

A triptych of small puppet plays

PROGRAMME

*A Quarreling Pair*  
by Jane Bowles

New York 1945 or 1946

By permission Peter Owen Publishers, London

*Mr Peterson's Milk*  
by Lally Katz

Melbourne 2003

*And When They Were Good*  
by Cynthia Troup

Melbourne 2003

Songs by Paul Bowles  
*Secret Words*, 1943

*My Sister's Hand in Mine*, words by Jane Bowles, 1945 or 1946

*Farther from the Heart*, words by Jane Bowles, 1942

By permission Irene Herrmann, Santa Cruz

September 27 – October 8 2006

Presented as part of The Age Melbourne Fringe Festival

**MALTHOUSE THEATRE**

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## THE COMPANY

Directed by  
**Margaret Cameron**

Performed by  
**Caroline Lee** and  
**Sarah Kriegler**

Sound by  
**Jethro Woodward**

Lighting by  
**Richard Vabre**

Production assistance by  
**Alex ben Mayor**



Puppetry design by  
**Sarah Kriegler**

Puppets for the Bowles and Troup plays made  
by  
**Trina Gaskell**

Puppets for the Katz play made by  
**Sarah Kriegler**

Set design by  
**Margaret Cameron** with the company  
Set constructed by  
**Daniele Poidomani**

Singing by  
**Caroline Lee**  
Piano by  
**Dean Sky-Lucas**

Rehearsal piano by  
**Hamish Paterson**

Narration in the Katz play by  
**Margaret Cameron**

Photography by  
**Yatzek**



**Aphids**  
Artistic director **David Young**  
General manager **Rosemary Joy**  
Impresario **Dario VaCirca**  
www.aphids.net

 Aphids is Federation Square's first company in-residence

## DIRECTOR'S NOTE

Margaret Cameron

Theatre is a peculiar place: trickery and breath, and stories to be told that will not *keep still*. They often refuse the rules we propose for their unruly lives. These three, seemingly 'little' stories are refractory. They led us on a merry chase. We might have been tricked by this triptych.

*A Quarreling Pair* by Jane Bowles. An exact miniature is exact? There are skinless movements beneath her wit, a need, yes, to be not nice — quarrelsome indeed.

And, Lally Katz, I agree, adventure is bait, to set off, through and in and out and through; each exit an entrance opening onto a vertical panorama, and splashing what we take in with take-off.

*And When They Were Good* by Cynthia Troup wearing worms. The floor grew up and the ceiling down, good and bad, you and I in a prismatic conundrum. Between the covers (of books), in secretive spaces, the story caught — even now — squirms about.

## WRITER'S NOTE

Cynthia Troup

Jane Bowles' play scrutinises the way that spaces, bodies and emotional bonds can harden around habit, becoming subject to potent fears, and pressured by ineffable impulses towards freedom — especially towards some kind of emotional independence. *Mr Peterson's Milk* by Lally Katz and my own *And When They Were Good* were composed as elaborations on the richly ambivalent imagery of *A Quarreling Pair*. Each was written for two sister characters, perhaps the same 'quarreling pair', transposed into different situations that highlight the strange rigidity of the 'two rooms' which form the setting for Bowles' work.

As an ebullient contrast to the carefully divided rooms, voices and songs of Bowles' play, Katz's work creates a whole panorama, a measureless topography. This world is irruptively full of sing-song and rhyming possibilities, past, present and future. The sisters are invigorated by its seemingly inexhaustible capacity to fulfil desire for 'another adventure'. So despite their sharp awareness of a certain entrapment, they are homeless and fearless; fearlessly together.

*And When They Were Good* finds the sisters amongst the clutter and encroaching forest of a dilapidated fairytale. Now only *one* sister inhabits *one* of 'two rooms', while her sibling is freer to move outside; possibly freer to 'escape' the stubborn witness of the dressing-table mirror, and the rooms' private but oddly permeable bounds. In its restless setting, this last of the miniatures dramatises the wearing-thin tunes of the sisters' presumptions about their history, and about that which binds them into expectations of one another: expectations at once vital, constraining, distracted.

## APHIDS

Aphids is a strange creature: independent, non-profit, project-based and committed to artistic risk-taking behaviour. Based in Melbourne, Aphids began in 1994 with a project centred on fashion design by Kathleen Banger, visual art by Sarah Pirrie and music by David Young. As of May 2006 the company is delighted to be Federation Square's first arts company in residence. After the season of *A Quarreling Pair* at The Malthouse, Aphids takes part in the 2006 Melbourne International Arts Festival with *Schallmaschine 06* 22–28 October; the company's intensive activity through spring will culminate in the New Music Machine, a festival of new music, 2–4 November, at the South Melbourne Town Hall. In development over a period of years, each of these projects continues Aphids' commitment to nurturing a collaborative ethos amongst artists from around Australia and overseas, and to forging unexpected connections between more established and emerging artists and companies. www.aphids.net.

## MARGARET CAMERON

DIRECTOR

Margaret Cameron is an actress, director, writer, and teacher and recipient of the Australia Council Theatre Fellowship 2005/06. Her original works are situated somewhere between performance art and theatre, and have been produced by La Mama Theatre; The Playbox Theatre; DanceHouse, The Deborah Hay Dance Company (Austin, Texas); Performing Lines Pty Ltd; ABC Radio; Podewil Theatre (Berlin); Magdalena Australia, and Magdalena USA. These include *Things Calypso Wanted to Say!* (Currency Press 1998); *The Mind's a Marvellous Thing!; Knowledge and Melancholy* (Currency Press 2001, short-listed for 1997 Victorian Premiers Literary Awards); *Bang! A Critical Fiction*, and *the proscenium*. Margaret has presented papers at significant contemporary theatre forums, including *The National Performance Conference, Ecologies of Practice* (DIY); *the Eva Czajor Memorial Conference; The Centre of Performance Research* in Wales, and *The Articulate Practitioner* Conference, Aberystwyth University. In 1998 she received The Gloria Dawn and Gloria Payten Travelling Fellowship and The Eva Czajor Memorial Award For Female Directors.

## JANE BOWLES

WRITER

Born Jane Auer in New York, in 1917, Bowles lived the greater part of her adult life in Morocco, although she travelled widely with her husband, Paul Bowles (1910–1999), whom she married in 1938. She died in Spain in 1973, aged fifty-six. The full, expanded edition of her collected works is a single, relatively slim volume first published in 1978 by Ecco Press, called *My Sister's Hand in Mine*. The title of this volume is taken from Harriet's song in *A Quarreling Pair*, which begins 'I dreamed I climbed upon a cliff, / My sister's hand in mine'. Unpublished during the author's lifetime, the puppet-play occupies just 6 pages in this volume. Millicent Dillon's literary biography of Jane Bowles, *A Little Original Sin. The Life and Work of Jane Bowles* (New York: Holt, Rinehard & Winston, 1981) coincided with a renewal of interest in Bowles' work, and in reviewing the cultural history related to her career.

## LALLY KATZ

WRITER

Lally Katz is a graduate of the School of Studies in Creative Arts, and works extensively with director Chris Kohn and Stuck Pigs Squealing Theatre Company. Their productions include the multi-award-winning treatment of 'The Ern Malley Affair', *The Black Swan of Trespass*, which opened the Tower Theatre at Malthouse Theatre; *The Eistedfodd*, and more recently *Lally Katz*

and *the Terrible Mysteries of the Volcano*, and *Untitled Intentional Exercise No. 1*. Lally's current projects include *Criminology*, a co-production between Arena Theatre Company and Malthouse Theatre, to be co-written with Tom Wright; *Waikiki Palace*, part of Sydney Theatre Company's WharfTooLoud's Push 2006; a new work with Chris Kohn commissioned by the Malthouse Theatre for 2008; *Slanting into the Void*, a puppet opera with Peepshow Inc., and a film script with director Ben Chessell. This year Lally's 2005 play *Smashed*, created with Clare Watson, was made into a radio play for ABC Radio National, and her short film *Ingrid Sits Holding a Knife* was directed by Charlotte George with funding from the Australian Film Commission.

## CYNTHIA TROUP

WRITER

Cynthia Troup's research and writing have featured in Aphids projects since the company's inception—she is a founding member of Aphids. Her publications include scholarly articles in Italian Studies; essays and interviews in contemporary art, music, and performance. Cynthia received an inaugural Australian Foundation for Studies in Italy award in 1995. She has taught in the School of Historical Studies and in the Faculty of Art and Design at Monash University, and at The University of Melbourne she has worked in Italian Studies, and as guest lecturer in the School of Art History. Cynthia has held residencies at Queen's College Tower Studio (Melbourne, 2003) and at Les Bains:Connective (Brussels, 2004); the first performance of *The uninhabitable of L. B. (Scale)*, written in Brussels, will be seen as part of the New Music Machine in November 2006. In December Cynthia will take part in the Artist in Residence Program of the Bundanon Trust in Southern NSW. Cynthia is a committee member of Melbourne PEN.

## CAROLINE LEE

PERFORMER

Theatre: Malthouse Theatre: *La Douleur, alias Grace*. La Mama: *Ordinary Misery, alias Grace, Sixteen Words For Water, Portrait of [Dora], Agatha*. MTC: *Lady Windermere's Fan*. Theatreworks: *Three Sisters*. Melbourne International Arts Festival: *A Quarreling Pair*. Back to Back Theatre: *Small Metal Objects*. Independent theatre: *La Douleur, The Iliad, The Long Slow Death of a Porn Star, Sixteen Words For Water, Stories from the Hidden City, Alive at Williamstown Pier*. As Writer/Performer: *The Three Interiors of Lola Strong*. As Director/Performer: *Britannicus*. TV: *Stingers, MDA, Halifax sp, Blue Heelers, Neighbours*. Film: *Dogs in Space, Holidays on the River Yarra*. Awards: 3 Green Room Awards - Best Actress in Fringe/Independent Theatre (2001 & 2002) - Best Actress (2005), Ian Potter Cultural Trust Grant (2001).

## SARAH KRIEGLER

PERFORMER

Sarah Kriegler is a puppeteer and director. She trained at VCA School of Drama (Animateuring). During 2000, Sarah received a Churchill Fellowship to undertake study in Puppetry at Teatro San Martin, Buenos Aires, Argentina, and in 2001 she was awarded a Rotary Young Achievers Award for services to the puppetry arts. She is a core artist at Polyglot Puppet Theatre and artistic representative on the company's Board. Sarah has directed many productions, including *Hissy Fit; Me and My Shadow* (Polyglot), and *Gaudi and the Turtle* (Tortuga Theatre, 2004). She has performed with numerous companies, including Polyglot; Terrapin; Aphids (*A Quarreling Pair*, 2004); Jessica Wilson Productions (*Frankenstein*, 2006); in 2004 Sarah toured Europe with Black Hole (*Caravan*). Sarah has also created many of her