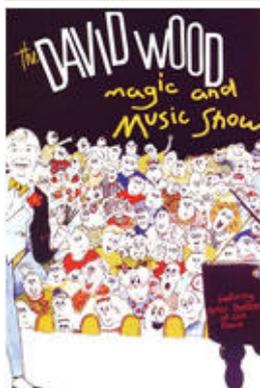


The David Wood Magic and Music Show



DAVID WOOD presents his own theatre show for children (age 3 upwards) combining magic, music and audience participation in one and a half hours of entertainment and fun. He is accompanied by **PETER PONTZEN**, the BBC TV PLAYSCHOOL pianist.

*"Quality live entertainment from a master craftsman...
... everyone (parents too!) enjoyed the show
unreservedly"*

Bristol Evening Post

"...the apotheosis of children's party entertainment."
Heather Neill, T. E. S.

"Take your ear plugs for the cheering..."
Eric Shorter, Daily Telegraph

"...master of the deliciously silly..."
Oxford Mail

Well known from **BBC TV's PLAYAWAY, JACKANORY** and more recently, as 'Woody' in **TRICKY BUSINESS** and **WATCH, DAVID WOOD** is also 'the national children's playwright' (Irving Wardle, The Times). His adaptations of Roald Dahl's **THE BFG** and **THE WITCHES** and Enid Blyton's **NODDY** have been huge hits in the West End and on tour. His plays are presented worldwide and his theatre company, Whirligig, tours nationally; the 1998 production is **BABE, THE SHEEPIG**.

1997 celebrated the 21th Birthday of his play / book / tv series **THE GINGERBREAD MAN** and the publication of **THEATRE FOR CHILDREN: A GUIDE TO WRITING, ADAPTING, DIRECTING AND ACTING** (Faber).

DAVID WOOD is also the author of several successful children's books. With **RICHARD FOWLER** he has created **BEDTIME STORY, MOLE'S SUMMER STORY** and the forthcoming **MOLE'S WINTER STORY** and **SILLY SPIDER** (all for Transworld) and **THE MAGIC SHOW** (Hazar), a pop-up / pull-tab interactive book with which children can mystify their friends.

**DON'T MISS IT –
Book now for a magical family treat!**

The David Wood Magic and Music Show



TECHNICAL REQUIREMENTS:

I prefer to work, if possible, in a black box, or at least black tabs. I need as much depth as you can give me, although I am adaptable. (I have been known to work in sets for drawing room comedies or on platforms in front of cinema screens.)

If possible, I like to get-in at least 3 hours before curtain up, especially if there are no tabs, and the stage has to be set by the half.

I would hope that a lighting person and a sound person (maybe the same person if necessary) would be there throughout the get-in. It is not absolutely essential to have another person in the corner, but if possible, it would make life easier.

A tuned piano should be onstage, stage left.

I bring my own radio mike, which goes into your system (Input mixer XLR or Cannon will be no problem - anything else may need leads).

A warm general coverage, lighting-wise, is all that is necessary, plus one special lantern centre front of house, to be focused on arrival.

If front tabs are not available, the pre-set lighting required is best achieved with reds and blues creating interesting shadows.

There are half a dozen lighting cues.

There are no taped sound cues, but I bring play-in music, interval and play-out music, on cassette or on disc. Hopefully your system will accommodate one or the other.

Treads into the auditorium both sides.

2 stage weights.

Both halves are approximately 35 minutes long, with a 15/20 minute interval.

Dressing room space for 2 would be appreciated.

I usually ask to be allowed to take cassettes, records and books to be sold in the foyer, with commission to the theatre. After the show I like to sell personally from the stage or in the foyer. A member of staff to assist is very helpful.

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REVIEWS

"Quality Live Entertainment from a Master Craftsman."

Bristol Evening Post - 3rd April 1991

REVIEWS

New Vic, Bristol: The David Wood Magic and Music Show (until Sat).

DAVID Wood, purveyor of superior entertainment to the junior citizens of this realm, is no mean performer himself.

He has an instant appeal which makes even the youngest toddler trust him and an irresistible ability to encourage maximum participation.

This show is aimed straight at the Play School market - simple songs (Often from David's own shows) with join-in choruses, magic to cast a spell over the most restless, and lots of opportunity to make a noise.

One lucky youngster - a little girl called Laura when I was there - even gets a chance to float on thin air. The rest of the audience were flying high too with the pleasure of quality live entertainment from a master craftsman.

DAVID HARRISON



REVIEWS

THEATRE / **Kid's Stuff**

"YOU'RE WET! " exclaims a brusque little girl who has been summoned to the stage of the Purcell Room to assist David Wood, the children's entertainer. Of course he is.

Mr Wood, young rabblrouser and playwright to the younger generation, perspires freely through most of his "Magic and Music Show," and who can wonder?

Snide adults who may see something critical or political in the young visitor's observation can hardly know what it is to "work" an infantile house for 90 minutes and keep amiable order.

But it is Mr Wood's gift to have it in his palm without apparent difficulty, even if he seems now and then to forget what is supposed to come next. If he doesn't know, who does? Peter Pontzen, the straightfaced pianist, never sounds as if a cue has been missed and it is perhaps the fluency of Mr Wood's humour which holds the young attention without strain.

He mixes his simple but well ordered programme with a shrewd emphasis on visual effects - on our knowing the colour of things and being able to count up to 10. Such abilities he tests by seeming to get them wrong himself

But the way he sets the house on a roar is by not seeing something which is visible to us and by assuring us it isn't there. His animal impersonations aren't up to much, though the monkey is promising.

And every critic knows that at, this time of year - indeed at any time - your real comedian never patronises his audience or stoops to condescend to it.

Mr Wood seldom does anything else but then he isn't a real comedian and anyhow most of us like him as he is. For although he plays down to us as conjuror and singer And demonstrator of magic gadgets, he never ceases to be bumblingly affable. He also institutes faith in his tricks. When another little girl sits on a table which is made to levitate, we marvel. Then comes the interval and the table stands alone and unattended on the stage.

Does anybody try to see through the trick by tampering with the table or even inspecting it from a distance? Not at all. If that isn't instilling faith I don't know what is. The show plays today and tomorrow. Take your ear plugs for the cheering.

Eric Shorter

THE DAILY TELEGRAPH
28th December, 1984

DON'T MISS IT –
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REVIEWS

OXFORD MAIL, Friday October 28, 1994



“THERE’S nothing funny about underpants,” boomed David Wood sternly as he unfurled a great flapping pair of boxer shorts festooned with red polka dots.

Of course there is. Today’s youngsters are a sophisticated bunch, but it’s a blessed relief that they can still hoot with approval about references to underwear, smelly socks, and spoonerisms which result in words like stinky poo. It’s timeless humour.

There was much hooting at Mr Wood’s *Magic and Music Show* at the Playhouse, Oxford, yesterday.

From the first “hellooooo” this master of the deliciously silly had young and old alike in his palm singing “Quackety Quack” choruses clucking and grunting along with “*Old Macdonald Had a Farm*”

and singing some of his old songs, including *The Gingerbread Man* (he created the TV character)

Then there is the magic. Mr Wood produces objects from ears, makes rabbits vanish, and appears to make one lucky five year old ride on a magic carpet.

It is 90 minutes of enjoyable family entertainment with expert musical accompaniment by Peter Pontzen, the BBC Play School pianist.

What amuses today’s children? Forget high-tech wizardry – bring on the smelly socks and David Wood.

The show continues at the Playhouse, today at 2pm and tomorrow at 11am.

MARIA MASTRODDI



REVIEWS

THE TIMES EDUCATIONAL SUPPLEMENT 11.5.83

ARTS

Party piece

The David Wood Magic and Music show (recently at the Lyric Hammersmith) is the apotheosis of children's party entertainment. Mr Wood is not so much a jolly uncle figure as a genial older brother, ever patronizing his audience (aged three upwards), always turning every tiny contribution from them to good account without once indulging into a knowing wink to the adults present.

The components of the show – songs, sometimes his own like *The Gingerbread Man*, and surprise tricks – are not in themselves remarkable. But Mr Wood is a talented actor and (as is clear from his plays for children) has the imagination to enter a child's world. He also knows just how long a joke can go on being funny. The result is that everyone (parents too) enjoyed his show unreservedly.

Heather Neill