



Around The World With Mr. Punch

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PUNCH MEETS COUSINS IN PARIS



From LR Festival poster, Petrushka with Tolia Arkhipov and Punchinello with Mary Edwards

In October the ancient town of Brie Comte-Robert within the Paris conurbation hosted a two day festival of traditional puppetry under the title of 'Marionnettes et Castelets'. Festival Director was French paper-theatre expert Alain Lecuq, working for the local La Fontaine Arts Centre and its the redoubtable director Florence Dulondel. Mr. Punch was there alongside three Pulcinella players (two from Naples and one from France) plus a mamulengo show by a French-resident Brazilian and a Petrushka theatre from Kurgan in Siberia. What follows is not so much a description of the Festival but a thumbnail sketch of some of the some of the topics that were discussed between puppeteers as the wine flowed and the music played. Vive la France!

What was most surprising to an overseas visitor was that there was no Guignol performer in a Festival intended to a definitive French festival of traditional puppet heroes. Festival Director Alain Lecuq was adamant, however, that there were no Guignol players of quality in France and that in any case Guignol is a latecomer who has usurped the place of Polichinelle by reason of being a safer figure than his rowdier rival. In Lecuq's view (backed up by his extensive knowledge of French puppet history and

his personal collection of books, prints and ephemera) there are many instances of illustrations of a Polichinelle show being described as Guignol show and vice versa. This tendency by non-puppeteers to meld all the genres into one is still a bugbear to British non-Punch puppeteers whose hackles rise when the general public equate 'puppetry' with 'Punch and Judy'. That an earlier manifestation of the same principle caused Polichinelle and Guignol to be confused to the benefit of the latter is an intriguing idea. Certainly Lecuq believes this to be the case and considers that (in an early version of Political Correctness) Guignol triumphed by being less anarchic. His character is closer to that of a comic servant who - whilst still wielding a stick - is very different from the untamed entity that started life as Pulcinella.

This was certainly news to French street entertainer Romuald Collinet who had travelled to Naples to study with Bruno Leone and had since been

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MYSTERY ITEM
It's a swizzle stick all right - but what is it made of?
Answer on last page.

performing Pulcinella in France. 'How could Polichinelle be revived?' he asked. The rest of the performers suggested that - as he himself had unwittingly retraced Polichinelle's steps by coming from Naples with a French Pulcinella show - he may as well go the whole way and convert his current puppet into a Polichinelle and start the whole thing all over again. This was sufficiently a life-changing moment for Romuald that by the end of the festival his (truly first rate) performance had evolved into Pulcinella's farewell. His next show will star Polichinelle - and is likely to be a substantial hit.

Meanwhile Pulcinella himself was cutting a fine caper in the hands of two different Neapolitan companies. The *Teatrino Fragile de Selvaggia et Davide* and the solo performer Emanuele Flagiello. These, too, were graduates of Bruno Leone's three year project in Naples where I had also been a guest tutor. It was satisfying to see students that I had taught to swazzle now holding audiences in streets far away from the home city where they had cut their teeth in the public streets. All aged under thirty (some very much so) they are among the new generation of Pulcinella players and are evolving their own styles.

Petrushka was there, too, in the hands of *Teremok Theatre* from Kargan in Siberia. *Teremok* are the duo Tolia Arkhipov and Lara Baleevskikh, former members of one of now defunct large state subsidised puppet theatres of the soviet era they had taken up their old national puppet to revive a tradition suppressed by the Bolsheviks. Their finely swazzled Petrushka is played as more of a simpleton than Mr. Punch or Pulcinella - but to no less effect. He triumphs over all obstacles by being plain naive and crafty, but wielding a stick when required. Says Tolia "To great regret Petrushka was prohibited in Soviet Russia after the revolution of 1917 and many traditions were lost. Petrushka made fun of what he didn't like and it was a people's performance, very popular and beloved. Common people adored this hero whereas church and

state prohibited it for his critics and witty opinions. Puppeteers didn't write the texts down cause they were afraid of them being stolen. They knew the words by heart because the competition among the actors at the Fairs was great. So there are very few texts different books, especially by our theorist A. Nekrilova, who lives in St. Petersburg, and often visits our festivals in Russia, makes reports about folklore and writes books. We try to see as many performances as we can and sometimes take ideas from our colleagues. But we certainly don't copy anything, we think of the plot of each scene, write our own dialogue, make puppets, and invent some interesting business for them."

Present in all the shows (excepting my own, which is clearly something I need rectify) was a trace of scatology involving water squirting. Whilst Punch Profs have often used crying baby puppets - and a Kasper show at the Millennium Jamboree memorably began his show by urinating on the front row - there was a wide variety of liquid humour on offer in Brie Comte-Robert. Not all - I may add - to the taste of every French mama and papa, but who said puppets were meant to be cute? Romuald Collinet had a dog puppet that cocked its leg and sprayed the audience and Tolya Arkhipov had a horse puppet that did the same (after a wonderfully surreal 'horse-stretching routine'). This same horse provided the finale to the performance when - after a spectacular fishing routine which ended in hooking a sea-dragon - the flames from the dragon's mouth were extinguished by a re-appearance of the incontinent horse. No to be outdone on the bodily fluids front, Eder Paiva's *mamulengo* show (in which the hero Benedito was presented as an out-of-booth ventriloquial figure) featured a puppet who got progressively more drunk until it vomited over the audience. Most of these are pieces of business unlikely to feature on the kiddies party circuit of Punch Profs - but



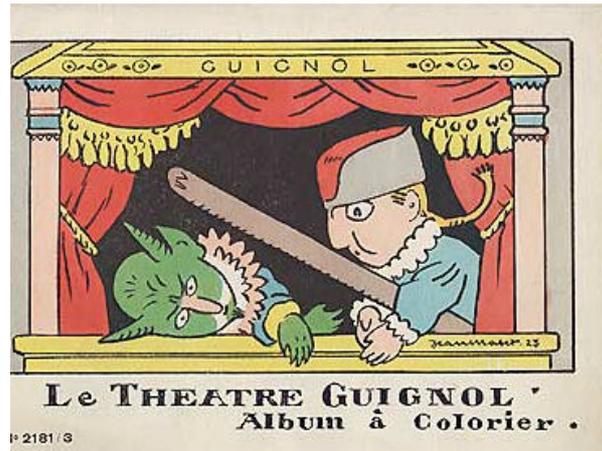
Eder Paiva with benedito

outdoors in the public square for every horrified parent there was equally a passing adult in gales of laughter. And the children, of course, adored it.

All the performers watched each others shows and all will no doubt adapt bits of business and graft them onto their native traditions. It was interesting to see Petrushka doing some business with a coffin which features on Salvatore Gatto's superb Pulcinella video and to see Pulcinella doing Punch's counting routine which I had taught the Neapolitan students. Hopefully this kind of sharing and borrowing won't lead to a form of cultural globalisation in which national shows lose their defining characteristics, but rather will lead to a round of fresh developments and new inventiveness as these venerable traditions move into the new century. As Pulcinella originally made his way around Europe and then Punch spread himself around the globe so the tradition adopts, adapts and survives. Long may it continue to do so - and all credit to the town of Brie-Comte-Robert for helping it to happen.

COLLECTABILIA

Pictured opposite are two recent items from the catalogues of *Dramatis Personae* - the international dealers in antiquarian books, ephemera, and autographs specializing in 18th- and 19th-century performing arts and popular amusements. The items are self-explanatory and the images are reproduced as well as may be expected for material downloaded from websites. The Guignol picture is brightly coloured (as befits its purpose) and may easily be seen. The pen and ink drawing - of which only a section is reproduced here - benefits from the accompanying, revealing, catalogue description.



85. [GUIGNOL.] LE THEATRE GUIGNOL. *Album à Colorier.* [Paris: Editions A. C., 1923.] Small, oblong 8vo; color pictorial wraps; plates, half in color; fine. \$50

A juvenile activity book showing scenes in a Guignol puppet show. The left plate is colored and juxtaposed with an uncolored plate to the right.

157. [ODESCALCHI, Viktor.] An original pen-and-drawing of a fairground puppet show, "Showing in Old Vienna," by Odeschalchi. Signed with monogram and dated [18]71. 10 1/2" x 7 1/2"; slight traces of matting at edges; very good; laid on mount. \$350

The Austrian officer Prince Victor Odeschalchi held a prominent contemporary reputation as a watercolor artist. This drawing, in India ink on paper, features a group of officers watching a performance of a Kasperl show. A very pleasant genre sketch.

You will find *Dramatis Personae* at www.dramatispersonae.com where their catalogues always make for fascinating reading.

going, going.....

London auction house Bonham's writes to draw reader's attention to what they describe as earthenware figural group, circa 1929 by Charles Vyse, depicting a Punch & Judy booth. It is entered in their forthcoming auction of 'Ceramic Design 1860 - 1945' on 25 February. The estimate is £5,000 - £6,000. Charles Vyse, says Bonhams, is currently very sought after and this particular model is very rare. If you have a few thousand pounds to spare you can give them a call for more details on 020 7468 8367. Alternatively, you can just look at the picture!



PUNCH'S POSTBAG

Hi,

Re: Amplification.

I happened to find a nice little pa system at Radio Shack. It was on sale - I think they were clearing them out for \$69.00 US. They work off of 120 v or a 12v car battery. A very nice little system for the money. I also bought an 12 volt extension cord with a Y that allows me to hook up both the pa system and powerful 12v light. So long as I set up close to my truck they both operate really well. The light is an automotive trouble light that has a very bright krypton bulb and plugs into the cigarette lighter/adapter of any newer vehicle. Go to www.radioshack.com and look for catalogue item number 61-877.

Lazarus (by email)

Thanks for this. Any other lighting tips from readers?

Dear Sir, I am currently researching the Punch and Judy phenomenon and was wondering - does the crocodile have a name?

Steve Hale (by email)

That's the first time I've ever heard that particular question. 'Not to my knowledge' is the answer. Punch - in mistaking it for a cat - calls it 'pussy' (with some suggesting a reference to there once having been an 'octopus' joke as the missing link to account for Punch's answer). Apart from that - it's just The Crocodile.

Dear Sir,

I am a researcher for the television show "Who Wants to Be a Millionaire" in the U.S. I found your web site on the internet and was hoping you may be able to help me. I have found some conflicting information about the role of Toby the Dog in the Punch and Judy shows. In some sources, he is Punch's dog; in some, he is Mr. Scaramouch's; and in others, I don't find a mention of him. Any insight you can provide on this matter would be of great help to us. I appreciate your time.

Best Regards,
Melissa Matton

A tricky question. The only safe question is to ask the name of the dog in the Punch & Judy Show. He doesn't appear in every show just as some minor characters may not appear in every Robin Hood story - although they can claim to be part of the overall Big Picture. Mr. Punch regards Toby as his dog - but it leaves open the question of whose it was first. Punch quarrelling with Mr. Scaramouch or Mr. Jones - or any other puppet who claims that it's really their dog - is an old routine not often performed today.

And finally...The Worldwide Friends was asked about celebrated British Punch puppet maker Quisto in connection with research being carried out into the life of his son, Arthur Simms.

Below is the interesting reply we received upon asking how Quisto's son had achieved fame and in what career.

Dear Sir, Arthur Simms is now 87 years old. Hant. He spent 31 years in Hospitality and Catering and is highly regarded in the UK and several other countries. Of particular interest to you will be the fact that from the age of ten he accompanied his father, as an assistant, to many illustrious Royal and stately homes where he took great delight in sneaking downstairs to view many mouth-water haute cuisine preparations being carried out by well-known chefs, among whom was the celebrated Maitre Escoffier. Enthralled by this environment he decided, even at that tender age, that he would adopt the professional kitchen as a future career - much to the disappointment of his father, However, as a measure of compensation, Arthur became a semi-professional, devoting any spare time to entertaining as a Punch and Judy puppeteer, particularly during the war when he was in great demand from service families at party time.

Peter C. Such

BOOTHS ANCIENT AND MODERN

The most common booth (theatre, fit-up, frame or whatever you choose to call it) of today in the UK is the lazy-tongs design which was popularised after the 2nd World War. Some photo illustrations of one recently offered for sale - and supplied by a reader - form a post script to the main article below written by Mark Poulton of The Punch and Judy College of Professors. Like those historians who set about building Roman Siege Engines to see what they can learn, Mark's project throws some interesting sidelights on how Victorians dealt with practical issues of outdoor performance that still face today's Profs.

While on the train travelling home from Mr Punch's 325th celebrations I noticed a picture in the book I was reading which really appealed to me.

The pen & ink picture (dated 1890), shows a Punch man pushing a booth on a cart with a muzzled Dog Toby and a young lad walking along side the show with a drum on his back.

A couple of years ago I started to think about making a replica of a 'Victorian' show and began the task of researching the subject.

I have spent many many hours going through museum and library archives looking for pictures and



references.

I also contacted colleagues about the subject, who were all very helpful and interested in my project.

One picture I did uncover was of the 1921 Punch & Judy gathering. Not Victorian but a very interesting find!

With as much information, descriptions, prints and sketches as I could find I got work designing the booth (as I think it would have been but able to be dismantled to lay flat).

For the main framework I used 2x2 timber and the education started!

The original picture shows the bottom of the booth has no 'cross' supports, so this how I built the lower end.

The 'Top' end of the booth is made using thin stripes of timber. (The proscenium and playboard is then bolted on).

When I bolted it all together the whole booth swayed and was very unstable, so I added 'cross supports on the two sides. This made the booth a little more stable but still not right, so I added them all round and that did the trick.

The 'Footboard' fitted in exactly and with my own weight on top it was very sturdy.

The proscenium was a real challenge, as looking at the original picture it appeared that the sides and top were all angled outwards, thus creating a basic amplifier!



original picture, he set to work making the wheels. (They are made from Ash, Beech and Oak, for those of you interested).

It was not until June when the wheels were finished that I started work on the cart, luckily, it only took a couple of days.

I set the booth up in the back garden and put the finishing touches together and had a few rehearsals (switching from 'hands in front of face' to 'hands above head' was strange to get used to again).

I got all the info together and found an old cup and saucer with a coat of arms on it which I copied onto the centre of the top panel. I then used a scrollwork design that was used on a royal charter from the time.

The side of the proscenium have more scrollwork with the Prince of Wales feathers in the middle. Once I got design on to the wood I painted it using authentic 'Victorian' colours from the Farrow & Ball archive paint range.

I have two backdrops for the booth, the first is a local street scene from here in Paignton and the second was painted by Bryan Clarke, it shows a perspective 'pier' scene. For the coverings I had some blue canvas made up for the lower section and then spent ages trying to find some blue & white cheques for the top. Eventually I found some and the sewing commenced! The banner was designed using the 'Staddons' of Weston-Super-Mare's booth as the inspiration.

Now, while all of this was going on I was having some 'wooden wheels' made for the cart.

After finally locating a 'wheelwright' and showing him the

Over night I left the booth on cart and the next morning, through the post came a picture of Professor Smith's (Ilfracombe) show sat on a cart. To my amazement the whole booth seems to be made very very similar to how I constructed mine!

There were other things on the booth I've added, such as, many pictures taken from behind or from the side of the booth show a slope of the roof to the top of the proscenium (presumably for three reasons. The first being when it rains the water falls behind the booth, instead of in it. The second being for routines such as balancing acts, where there needs to be slightly more height. Thirdly, to increase the amplification (especially together with the angled proscenium).

I took the booth down to the Goodrington Sands in July, (in fact it was the first show of the season), bolted it all together (which took about an hour), wheeled it around to the slipway and thought, now are the wheels going to sink into the sand?

No, the whole show was well balanced on the cart and

seemed to glide across the beach.

The cart also added as a support, pushed up against the side of the booth, the wind couldn't push it over.

The first performance I gave in it, I was very nervous and the booth had a very strange feel to it but one I hope to grow accustomed to.

What I can tell you now, those old showman who pushed the show about, must have been very strong. There is quite a knack to it and it's very hard work. Think of Frank Edmunds. He pushed his show on a cart from Chester to Weymouth!

Watch out for my next project, the return of the 'Fantoccini' show!

Thanks for the help, advice, old routines, pictures, paint and fabric: Geoff Felix, Bryan Clarke, Debbie at 'Streets of Essex', 'Curtain Corner', Ilfracombe museum, Viv Wilson, Nick Jackson, Ian Hodges - the 'Wheel-right' and of course Dawn my wife, for tolerating the mess and headaches caused during the building of it! I would also like to say that a very big part of the inspiration behind the making of this 'old style' show came from Joe Beeby. His description of those two old boys and their show on the 'Batten barrow' was so valuable. Therefore, I'd like to dedicate the booth in memory of Professor Joe Beeby.

By the way, you will notice the name on the banner is 'Professor Hill'. Professor Hill was the showman here in Paignton during the Edwardian period. The reason I am using a different name is that as the performance itself will be very different from the show I am well known for and I don't want the two mixed up!

Mark Poulton

EDITORIAL

I type this having just completed the final outdoor show of the season as part of the Xmas Lights festivities in our local town. Cold though it was, it doesn't compare to the minus 45 degrees that *Teremok* theatre experiences with *Petrushka* in their Siberian home in Winter so maybe I should count my blessings.



Apologies are due from the Editor to correspondents from Australia to whom I indicated that this issue would contain a reprint of an article from our very first issue about Punch in Australia. We ran out of space, time and MB so this will have to be held over til the New Year. The same goes to the email correspondent seeking the complete words to the 1930s Punch and Judy Show song popularised by English entertainer Gracie Fields. In those idle moments over the Holiday Season when there is nothing on TV (which is pretty much most of the time) you'll find me huddled over the cassette player with a glass of mulled wine transcribing the lyrics.

Volume 7 Issue 1 will be out in the Spring - so do send your news, snippets, queries, routines, images and anything else you feel fellow subscribers would like to know about.

Meanwhile may I wish you all a joyous and peaceful New Year and confusion to those who would wreck it.

This lazy-tongs booth (the “bundle of firewood”) is pictured because photo illustrations of a booth in pieces are not all that common. Who knows - some Prof centuries from now may decide to re-create, based on this evidence, a historical booth of the 20th and 21st Centuries!



Glyn Edwards

RED NOSED MISCELLANY

Serendipity on the internet led me to chance across this acerbic contemporary review of Gilbert and Sullivan's Iolanthe in which the reviewer compares it unfavourably with a Punch and Judy Show. Anyone who has seen the Mike Leigh film Topsy-turvy will appreciate the irritability it will have provoked in W.S.Gilbert. Mind you if 'G&S' had ever done something with 'P&J' it might have turned out quite a jolly affair.

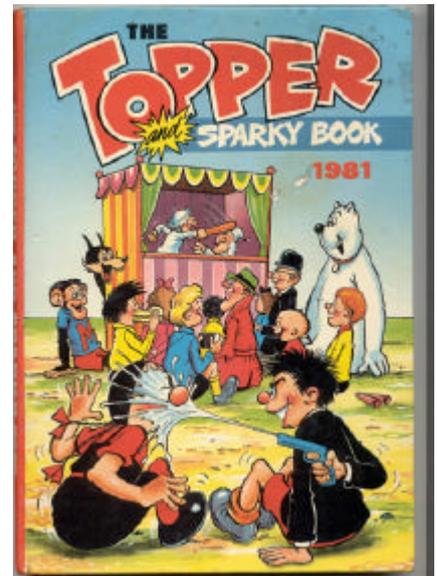
THE TATLER. Bell's Life in London and Sporting Chronicle 1882 December 2 3257: 3, cols. 2-3 [review by "D.A."]

I was present at the fourth representation of "Iolanthe" on Wednesday night, and, though it was impossible not to be struck with the startling incongruity of many of the phrases, the performance as a whole left me profoundly depressed – melancholy! miserable! The dirge-like music – sacred harmonies gone wrong – the slowness of the time. Mr. Sullivan's manifest efforts to keep up the old mock-heroic promise of "Trial by Jury," dragged and grated even upon my unmusical ear. Where is this topsy-turvydom, this musical and dramatic turning of ideas wrong side out, to end? Sitting at the play, constantly consulting my watch, longing, hoping, that the piece might come to an end, and that I, for one, might be released from imprisonment in the narrow stalls, I amused myself with

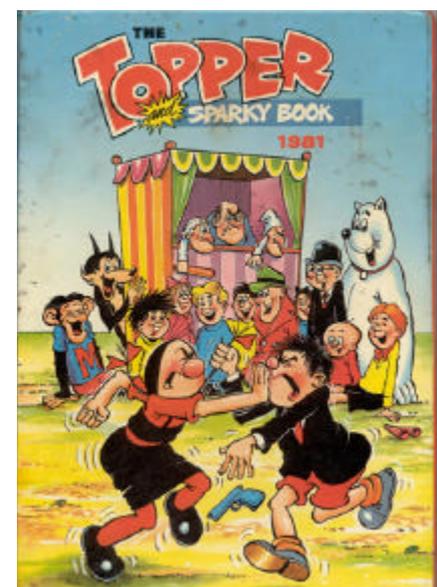
considering and endeavouring to analyse Mr Gilbert's method. If I disburse ten shillings and sixpence for a stall at the Savoy to witness a professedly funny exhibition, and I come away sad and low-spirited, it would pay me better to stand at the corner of a street, and watch the coarse humours, of the same class, of a "Punch and Judy" show.

As a moral lesson, I prefer "Punch and Judy" to "Iolanthe." Punch beats his wife and the rest of the dolls, he hangs the beadle, and sometimes the devil, and maltreats dog Toby. But the wooden actors of the street corners have this advantage over the personages of the Gilbertian system – they do not invite us to despair of humanity, or cause us to pause in our laughter to resent the distorted picture of a society which, with all its follies and foibles, yet cherishes some generous and gracious sentiments, which is not dead to reverence of all that is noble, beautiful, and true, which does not despise human love and human sympathy, which divides us from the demons of the Gothic imagination, and raises us, in godlike attributes, above the beasts that perish.

I have much pleasure in bidding adieu to Mr Gilbert's unwholesome fooling



Thank you to Martin MacGilp from Inverness for providing more illustrations. This time they are the front and rear covers of a UK childrens comic annual of 1981 in which 'Beryl The Peril' is involved in havoc that upstages Punch and Judy .



PUNCH IN JAPAN

I was fortunate enough to be a guest this August of the delightful puppet festival held annually in Iida City, Japan and I was exceptionally pleased to have the chance of meeting meet Yoriko Iwata - a stalwart supporter of this Journal since the very first issue and someone who describes herself as "Mr. Punch's No. 1 Fan in Japan". As we have new subscribers now that we are on online publication it seemed appropriate, therefore, to re-print some of the earlier items Yoriko Iwata has sent us. Not having an illustration of the subject of her first article I have taken the liberty of using one from the Iida Festival. It shows a Japanese audience enjoying the antics of Mr. Punch at a performance in a library.

Glyn Edwards

Mr. Shiro Ito a Japanese Punch Prof

('Some Japanese in Punch Scenes (No 1) by Yoriko Iwata'
First printed in Vol 2 No 4 Winter 1997)

Readers who have seen the 1993 film masterpiece *The Puppetmaster* directed by Hou Hsiao-Hsien will know that Li Tien-Lu, the most famous puppeteer of the traditional Taiwanese puppetry, is so impressive that it is unforgettable. I hope the name 'Mr. Kawakami' will remind you of the memorable scenes with a Japanese police officer. He was so nice to the puppet troupe during the war, that Li Tien-Lu never fails to reveal his gratitude. In the film it is Mr. Shiro Ito who was featured in the role of Mr. Kawakami. Mr. Ito confessed that the offer of the role left him very much aghast because he had never appeared in any films before, and because he knew that Li Tien-Lu

demanded that the best actor should play the part of Mr. Kawakami. It was therefore necessary that Mr. Kawakami should appear at his best to fulfil the sacred memory of Li Tien-Lu. Nobody will doubt that Mr. Ito carried off the part successfully.

Mr. Shiro Ito is a leading member of the Hitomiza Company, one of the most active puppet troops in Japan. His recent work includes the adaptation and direction of *King Lear*, which will reappear in January to celebrate the opening of the Second National Theatre. He is a puppeteer and director. And also he is a Punch and Judy man, the first Japanese to be a member of the Punch and Judy Fellowship. His career as such has amounted to about 20 years. He learned to do Punch for study, as an example of the most simple and traditional form of puppetry.

On the 25th of October 1997 (Saturday), at Himawari (Sunflower) Hall in Nagoya supported by The Yasuda Fire & Marine Insurance Co., Ltd., we enjoyed Mr. Ito's show including the Punch show. The audience consisted of about forty people, half children and half adults: the former sat on the floor in the front, and the latter on the chairs in the rear. The opening was really remarkable, for he made best use of audience participation. The following performance revealed that he precisely knew how to have the audience participate in his world. He changes the plot to some extent to realize his interpretation. Not Punch but his stick is responsible for his violence. Punch is a bad boy only with the stick. This may satisfy some Japanese parents who are not too keen on violent

scenes in any art. He also regards *Pretty Polly* in ordinary shows as *Judy*, and *Judy* as a *Woman next door*. A *Woman next door* asks Punch to mend the kennel for *Dog Toby*. Punch tries but fails. The *Woman* gets furious and hits him hard with the stick, but Punch takes it from her hands and retaliates, killing her. The policeman comes to see the quarrel, and Punch tricks him into being hung. Next *Judy* comes to ask Punch to scare the god of death away, for her father was just possessed by it. Punch kills demon, and *Judy* appreciates his kindness with all her heart.

Mr. Punch in Ito's version is such a nice fellow that women often rely on him. After the performance, we had a discussion. I asked him what he has learned from performing *Punch and Judy*. His answer was an admirable one: he got a clue to English humour, which he could perceive in Shakespeare, too. The notorious TV program '*Spitting Image*' also reminds him of the *Punch and Judy* show. I completely agreed with him.

Mr. Toru Saito's puppets are particularly good, in representing all the charms and grotesqueness of the characters. They are not, however, glove puppets in a usual sense, but the puppeteer can slip their hands from the slit made in half-way. The figures are not so heavy that they seem rather easy to handle. Anyway they are suitable for Mr. Ito's genteel *Punch* show.



quotable quotes

Of all the regular queries in the editor's email in-box there are two that occur most often. One is to know the name of Punch's Dog (it must be a quiz question somewhere or other!) and the other is to do with 'how much is my piece of Punch collectabilia worth and where can I sell it?' Of interest to this latter category of enquirer will be the site www.collectoronline.com. It's somewhere you can locate collectabilia of your choice and was referred to in the *History For Sale* feature of the August issue of *BBC History Magazine*. The magazine had run a seasonal article on the history of the seaside holiday and dealt specifically with

Punch and Judy in the feature for collectors. Entitled "The ever-popular Mr. Punch" the article had clearly visited the main Punch websites for background and digested the opinions of performers rather than reproducing the ill-informed cliches often beloved of the media. It also added some new useful quotes to the record which are reproduced here for the benefit of readers. Dr. Jaqueline Simpson - Secretary of the Folklore Society - says that Punch and Judy shows have survived "because they have adapted to meet the changing needs of their audience. The original satirical shows, full of sex

and violence, were never intended for children. However since 1962, the 300th anniversary of Punch and Judy (sic. Ed) in England, they have been enjoying a strong revival." Dr. Harry Bennett, lecturer in history at the University of Plymouth observes "What has been truly amazing is that despite the decline of the traditional family holiday, and the rise of the high-tech toy, set up a Punch and Judy show and a crowd will gather. It is incredible to think that the children who will sit down on the sands at Exmouth and other seaside resorts this year are participating in something that has its roots in Italian popular culture of the 1500s"

toby's Tail piece



The swazzle belongs to Eder Paiva - and is made from *cocoanut*. Eder says that in Brazil it is called a 'parleta'. So, to brush up on your linguistic knowledge, what we call as 'swazzle' is a 'pratique' in French, a 'pivetta' in Italian and a 'pischik' in Russia. Astound your friends this Christmas with your amazing command of utter trivia. Never again will they ask why you call yourself a 'Prof'!