

# Unseen Theatre takes a fun trip to faerie land by way of Angas St

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FABULOUS FUN...The Wee Free Men. Picture: MICHAEL ERREY

PAMELA Munt has gained the rare privilege of adapting Sir Terry Pratchett's *Discworld* novels to the stage. If you know Pratchett you'll appreciate the challenges which face the oxymoronically named Unseen Theatre.

Their approach to magic is of the sleight of hand variety, now you see it, now you see someone moving it off the small Bakehouse stage. It's an act of complicity between audience and actors that is part of the joy of an Unseen production. This tale comes from another part of Pratchett's *Discworld*; chalk country, where witches can't grow.

Tiffany Aching (Jessica Giorgio) has to rescue her permanently sticky younger brother Wentworth (Aimee Ford) from the Faerie Queen (Elaine Fardell). She's aided by the Wee Free Men, the Na Mac Feegles, picties; in this production a quintet of kilts blue painted tearaways, (Molly Dyte, Natalie Haigh, Harold Roberts, Dalestair Kidd and David Dyte). She also has a familiar, very familiar Toad (Hugh O'Connor) in yellow face makeup, whose former career as a lawyer is the butt of many jokes.

A lot of the useful details in the background have been lost in the adaptation, and there's a limit to how much the cute and articulate footnote (Olivia Cameron) can provide, but there are many laughs. Right at the end the witches arrive, Alycia Raebig as Miss Tick, Michelle Whichello as Nanny Ogg and, adaptor/director Pamela Munt as Garnny Weatherwax, familiar characters to regular playgoers. There's a prediction. I feel a sequel coming on.

This production is rough and almost-ready. The faerie queen could be more imperious and subtitles would come in handy for the, at times, impenetrable Scots brogue, but for lovers of Pratchett it's well worth the trip to faerie land by way of Angas St.

**The Wee Free Men**