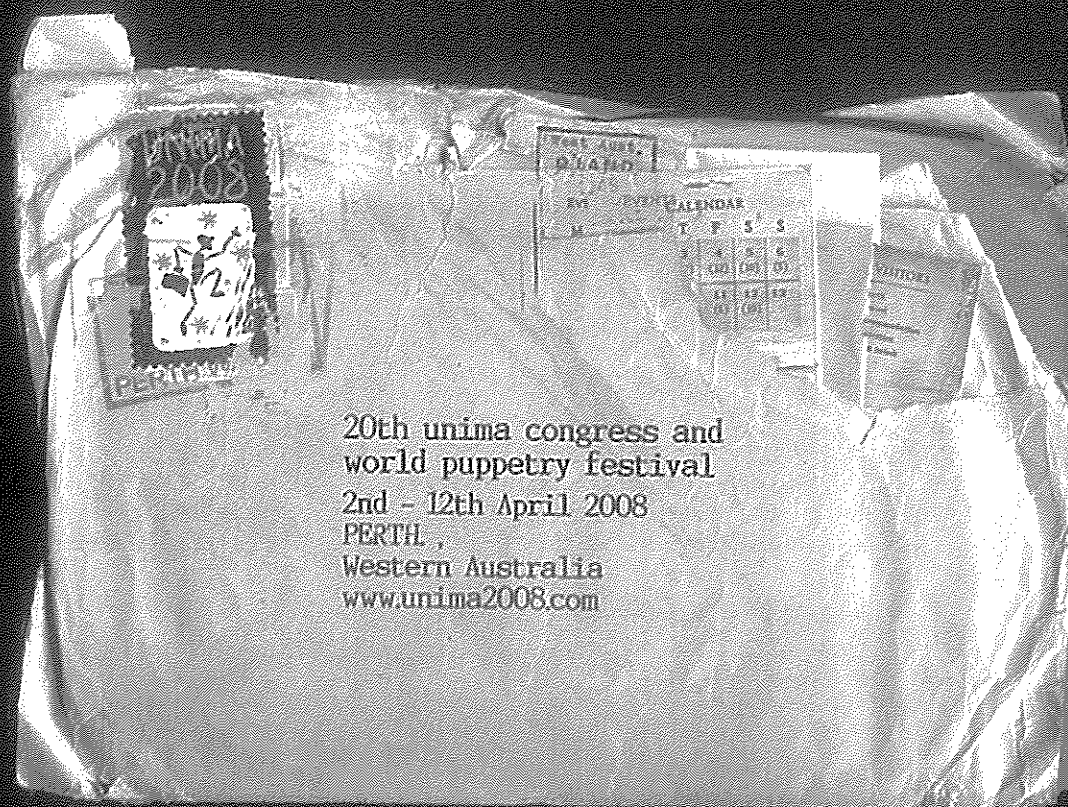


Australian Puppeteer

No. 34 September 2007



20th unima congress and
world puppetry festival
2nd - 12th April 2008
PERTH,
Western Australia
www.unima2008.com

UNION INTERNATIONALE DE LA MARRIONNETTE



**20th UNIMA CONGRESS &
WORLD PUPPETRY FESTIVAL**

**Perth, WA
2nd - 12th APRIL 2008**

www.unima2008.com



Logo designed by Norman Hetherington

Editorial

Hi folks

This is my first edition of Australian Puppeteer

On behalf of everyone at UNIMA I'd like to thank Sarah Kriegler for her hard work as volunteer Editor of the magazine over the last 6 years. Great dedication and nice work.

This informative magazine, could not be produced without the efforts of contributors and volunteers - and people like Julia Davis who co-ordinates everything!

Sarah Kriegler, Julia Davis and I will work together to publish the next and "Special" edition for release in conjunction with the UNIMA 2008 congress and Festival. Don't miss this chance

Edition 35 is being produced as reference book and showcase of Australian Puppetry. If you are a member of UNIMA Australia you get the chance to have your contact details and a biography (100 words or less) included FOR FREE. This is an opportunity to get noticed by the international puppet world and those everywhere, interested in puppets. You can also place an advertisement for very cheap rates. For more details, check out the inside back cover of this magazine.

Articles for Edition 35 will follow the theme of the congress. Journeys - the Australian voice. The intention is to tell the world about the journey of Australian puppetry and to promote the wonderful work that has been and is being done here. Articles from major representatives of the industry in Australia will form the major body of the edition.

Delegates at the congress will be given a copy to take home. It will also be lodged on the National Library database. It will become the reference for Australian puppetry around the world and anyone seeking reference in Australia.

Be in it!! Deadline 26th November 2007

Well, I hope you get a lot of good reading from this edition, there are some great articles.... Until next time, Vicki Jaeger

Contents

President's Report	2
Secretary's Report	3
What's on	4
Murphy's Travel Grant	6
UNIMA 2008 Update	7
Million Puppet Project	8
Puppetry at the International Drama and Theatre Education Congress, Hong Kong	10
Little Angel Theatre Revisited	15
Australian Hand Shadows in Pakistan	16
12 More Giants in Tasmania	17
Northern Rivers Puppets' Project	18
A Busy Year at Spare Parts	20
Handspan Study & Travel Grant	plus
Lorrie Gardner Scholarship	21
Puppet History	22
Report UNIMA Executive Meeting Liberec, June	25
Puppet Lab at ArtPlay	28
Contact details	30
Special Edition details	31

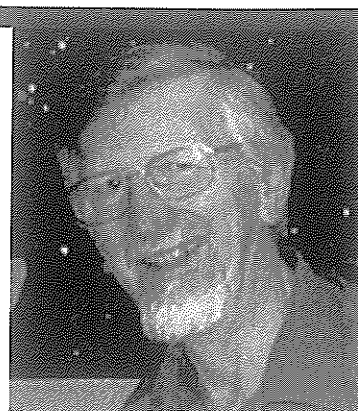
Contributors

Many thanks to:

Julia Davis, Richard Bradshaw, Richard Hart, Dennis Murphy, Rebessa Baumann & Sarah Rowbottom, Katherine McLean, Dr David Logan & Hyan-Sook Kim, Mildred Clarke, Sean Kenan, Chantale Delrue, Lara Cruickshank, Spare Parts Puppetry, Rebecca Russell, Jennifer Pfeiffer and Ken Evans

FRONT COVER ARTWORK: UNIMA 2008 postcard

President's Report



Richard Bradshaw

A MESSAGE FROM TWO PRESIDENTS

The English puppeteer, Jan Bussell, was President of UNIMA from 1968 to 1976. Jan was working in Sydney for the first half of 1972 as Adviser to the Marionette Theatre of Australia in Sydney, funded by the then Australian Council for the Arts. He came with his wife Ann Hogarth, herself an outstanding manipulator of marionettes. While here Jan visited capital cities to meet and talk to puppeteers. He had proposed to the UNIMA Executive of the time, then grandly called the "Praesidium", that they could have an Executive meeting in Australia but the others felt it was too far away.

Times have changed and now, 36 years later, Australia will host a Congress and Festival for all UNIMA members, not just an Executive Meeting.

Jan would have been delighted by this and was eager to see Australia accepted into the rest of the puppetry world. He had already toured in Australia three times, first in 1952, and his grandfather's brother had helped found Busselton, W.A.

As an introduction to an attractive glossy brochure published by the Marionette Theatre of Australia in 1972 Jan provided "A Message to Australian Puppeteers" in which he wrote:

"Through UNIMA, the worldwide organisation of puppet theatres and puppet enthusiasts of which I have the honour to be the present President, a wonderful bond of friendship and cooperation has been built up between the professional and amateur puppeteers of many countries, and it is my hope that through the Australian branch of UNIMA and through the active membership of the Marionette Theatre of Australia, Australian puppeteers will work increasingly together in a spirit of friendly rivalry."

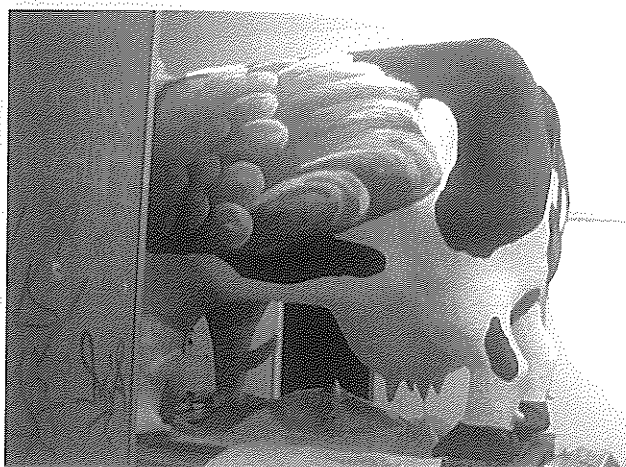
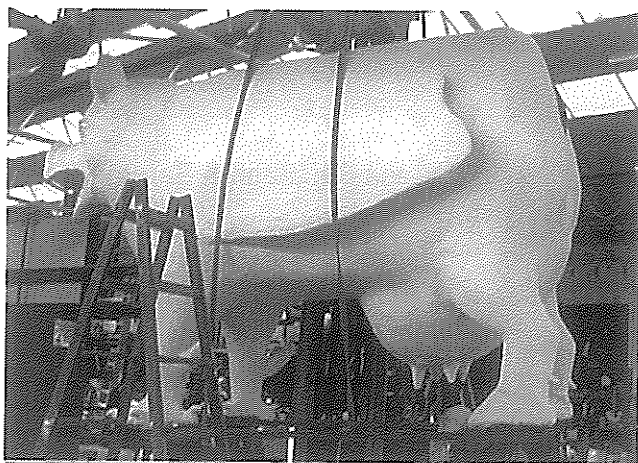
The M.T.A. is long gone, but for 2008 let us put "Spare Parts Puppet Theatre" in its place in Jan's message.

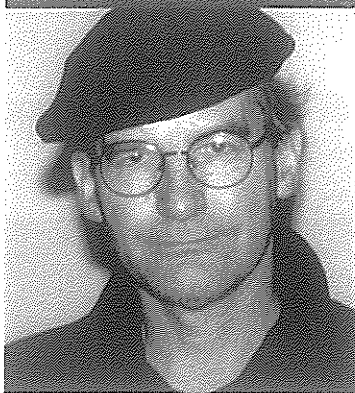
Roll on UNIMA 2008..amid a spirit of "friendly rivalry"!

Richard Bradshaw, OAM,
President, UNIMA Australia

Paper mache by a Kenya Puppeteer and UNIMA Kenyan president.

This puppet is to be used by a Danish NGO in its advocacy activities to consume less meat and to encourage the populace to consume more vegetable. Its becoming unsustainable to continue eating more and more meat. Sent to the editor from Phylemon Odhiambo





Richard Hart

Secretary's Report

Firstly, I thank Sarah Kriegler for her six years as editor of *Australian Puppeteer*. This period has seen many changes in our organisation along with the magazine. Sarah had taken on this project when there was only one editor and was intelligent enough to be reluctant at first. A few medieval methods convinced her and she took it on full gusto.

Strong and gutsy, with a deep moral purpose would be my appreciation of Sarah and it shows in all her magazine issues.

I, as a member of UNIMA Australia and current Secretary, would like to deeply thank Sarah for her historic contribution to our puppetry community.

To get the year started, I organised some meetings with the Editors of our magazine to start developing a special issue of *Australian Puppeteer*. Much has generated from these and much more needs to be done. I have asked Ken Evans and Vicki Jaeger, our new editor, to organise the nuts and bolts of this venture to be backed up by the Exec/Comm when it matters. This is an ambitious and brave project from UNIMA Australia to match and further contribute to the 2008 Congress as well as Australian Puppetry journalism.

The new post box location has helped Julia Davis, our membership secretary, to keep our mailing list up to date. We are finding all new joining members have email addresses. Our current voting member status is

THANK YOU SARAH for 6 years as Editor!!



Secretary's Report continued

around 190 and we can expect some more by the end of this year.

Earlier this year we received 200 new International cards and stickers from Tolosa to cover new members at my request.

The new UNIMA Australia calendar has been a very useful way for me to plan the meetings and elections of the year as well for members to see what and when. Two responses I have had so far have been the immediate realisation that there is an International Puppetry day, from a long time member I might add. Another long time member discovered the Lorrie Gardner UNIMA Scholarship for the first time. If members put them up on a wall, you never know what else they may discover!

The election of our Councillors for UNIMA International went relatively smoothly. I received only three confirmed nominations. Philip Millar and Sue Wallace were also nominated but they both declined acceptance.

This means that our duly elected Councillors are;
Philip Mitchell, Sue Giles and Richard Hart.

This process was completed comfortably ahead of the deadline; however some anxiety arose by sending our results to the wrong person. They should have gone to the other person sitting next to them in the Tolosa office. I must confess that I did not fully get my head around this process earlier on, but it is all fairly clear now.

The date for our **AGM is on Armistice Day this year**, lest we forget. This coincides with the VCA Post Graduate performances and a sunny day in Melbourne.

WHAT'S ON

THE AGE
melbourne
FRINGE
festival
2007

www.melbournefringe.com.au

All Fringe tickets
(03) 84128777

Northcote Fringe Festival

24th September to 13th October, 2007

A feast of puppetry for young and old

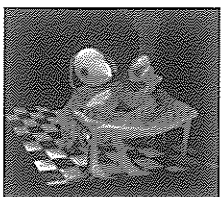


TADPOLE

by Helen Lunn and Philip Millar

Presented by Puppetvision

10 am Monday to Saturday

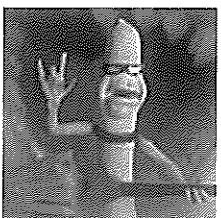


DREAMER / DREAMER IN THE DEEP

by Richard Hart with music by John Grant

Presented by Dream Puppets

2 pm Monday to Saturday



TYRANNOSAURUS SEX

by Philip Millar and Derek Rowe

Presented by Puppetvision

A rock puppet opera

7.30 pm Nightly



PUPPET PALAVER

A plethora of small puppet works and music

9 pm Monday to Saturday

Plus exhibitions, displays and other puppetry delights



GRANDPA SOL AND LILY'S GRANDMA ROSIE

by Lana Schwarz

Festival Hub, The Raglan,
14 Raglan Street, North Melbourne
8 pm Nightly 7 pm Sundays



THE SHITT FAMILY PUPPET SHOW

*by Megan Cameron, Sarah Kriegler, Laura Sheedy,
Jacob Williams, starring Clancy the WonderDog*

The Backyard, 199 Glenlyon Road, E. Brunswick
8 pm 26 - 29 Sept. & 10 - 13 Oct.



VCA Masters Performances

DISPATCH

by Penelope Bartlau

The Shed, VCA.

Enter via Grant Street Southbank

Tues 25 Sept – Fri 28 Sept 7 pm

IDJA

by Jacob Boehme

Grant Street Theatre, Grant Street,

Southbank

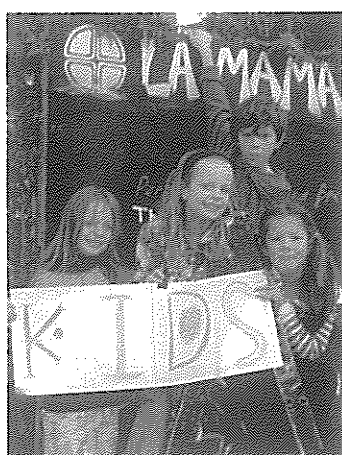
Tues 25 Sept – Fri 28 Sept 8 pm

La Mama 40th Birthday Celebrations

www.lamama.com.au

LA MAMA FOR KIDS

La Mama's 40th celebrations are for *everyone*. Come one, come small! Come to cosy La Mama on three Saturdays for original theatre lovingly made for children. There are shows especially for preschoolers in the mornings, and shows for all ages in the afternoons. Let the whole family enjoy the unique artistic flair of Melbourne's children's theatres.



Program:

Saturday October 20

11am – The Squeaky Window

by Pocketfool Productions

2.30pm - The SandDragon

by Curious Legends

Saturday November 3

Puppet Day

11am – Fin

by Megan Cameron

2.30pm - Dreamer in the Deep

by Dream Puppets

Saturday November 10

11am – Cheep-Cheep

by Pocketfool Productions

2.30pm - Scenes from our

Loungeroom

by The Duck's Guts

Watch out for
forthcoming
events:

QUEENSLAND WOODFORD FOLK FESTIVAL

27 December to 2 January

Puppetry events.

ADELAIDE FRINGE PUPPET PALACE

February 15 to 16 March 2008

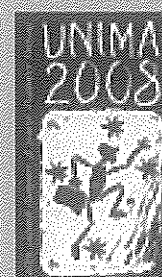
UNIMA 2008

20th UNIMA Congress & World

Puppetry Festival

Perth, Western Australia

2 - 12 April 2008



murphy's puppets

Travel Grants



Murphy's Puppets

are offering two grants of \$250 each to help defray travel costs for two 'emerging' puppeteers to attend the UNIMA 2008 Festival in Perth.

TO APPLY: Send a CV and/or an outline of what you intend to do in puppetry. If your expertise lies more in puppetry than in writing applications, feel free to send a video.

ELIGIBILITY: Applicants must be current individual members of UNIMA Australia and their applications should not contain any reference to the Art of Puppetry being an 'industry' – I hate that.

Submission deadline: 30 November 2007

Decisions advised: 31 December 2007

Dennis Murphy
79 Binalong Road
Old Toongabbie, NSW, 2146

Unima 2008 Update

Written by Rebecca Baumann and Sarah Rowbottom

In April next year the streets of Perth will explode with puppets and puppeteers from across the globe at the **20th UNIMA CONGRESS & WORLD PUPPETRY FESTIVAL!** With over 20 staff and volunteers now working at our headquarters, we have produced a programme guaranteed to stimulate and blow your mind! Our fantastic new UNIMA 2008 website has launched and Festival Explorer registrations are now open.

On behalf of UNIMA Australia and Spare Parts Puppet Theatre, UNIMA 2008 will present a programme of over one hundred puppetry performances, exhibitions, masterclasses and conversations, and even a puppet caravan which will travel to Perth from the East coast!

The Festival theme of Journeys will not only traverse traditional forms of puppetry but also the unexpected, the digital, the universal, the adult and cross cultural collaborations. It will be a journey that encompasses a global conversation and celebration of puppetry of all shapes and kinds, including dance and movement, acting, circus, mask, digital technologies and the visual arts, and crafts.

Prepare to be entertained and inspired every night at the official UNIMA 2008 festival club. The Transit Lounge will feature both International and Australian puppetry acts, and will provide an opportunity to network with fellow Festival Explorers, UNIMA 2008 artists and staff, and to socialise with friends. This will be the place to share journeys and celebrate your festival experiences. Please note that access to The Transit Lounge is exclusive to Festival Passport holders, so make sure you purchase a Festival Explorer Package on the web at www.unima2008.com!

Sunday 6th April 2008 is Carnival Day, a free day of entertainment for all ages and all puppets at the Perth Concert Hall. Here at UNIMA 2008 headquarters we are being contacted by people from all over the world regarding Carnival Day. It will be an amazing day of entertainment for across the globe! There will be a special performance of The Battle of Ichinotani

**20th UNIMA CONGRESS &
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Perth, WA
2nd - 12th APRIL 2008

by Japan's Chiryu Karakuri Puppet Preservation Association. This will be a unique opportunity to see this ancient puppetry tale. Come and join in the world's largest puppet party as we set a new Guinness World Record for the largest number of puppets on display.

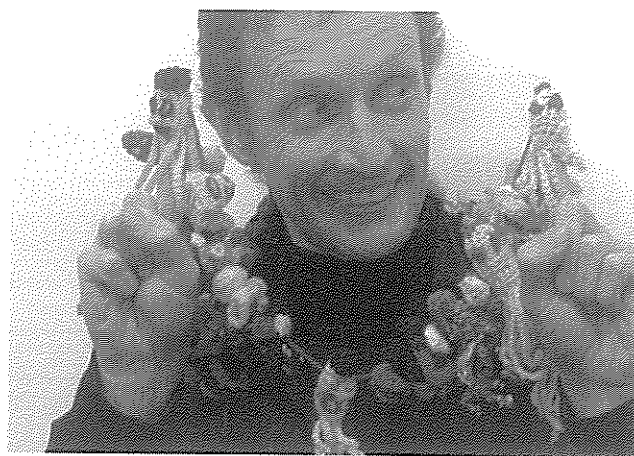
The Puppet Caravan is greasing its wheels and getting ready for its extraordinary journey. In February 2008, eight intrepid Australian and international puppet companies will get on board! Commencing on the east coast of Australia they will travel from the tropical depths of northern New South Wales and the metropolis of Sydney to the vast red deserts of Western Australia. Some towns the adventurers will pass through are Lismore, Tenterfield, Tamworth, Dubbo, Broken Hill, Adelaide, Port Augusta, and Ceduna. As they enter Western Australia along the longest stretch of straight road in the world, they visit Norseman, Esperance, and Albany.

For your convenience, we have created a range of Festival Explorer Packages guaranteed to suite your every congress and festival need. Purchasing an Explorer Package on the web today enables you to buy event tickets online before they go on sale to the general public. This exclusive priority booking period ends midnight Monday October 1st 2007, Australian Western Standard Time (AWST: GMT+8:00). Registration can be made in less than 5 minutes, so make sure you book now and take advantage of the early registration prices!

We can't wait to see you in Perth in April 2008 for the **20th UNIMA CONGRESS & WORLD PUPPETRY FESTIVAL**. Prepare to make a once in a lifetime journey! For more information please visit:



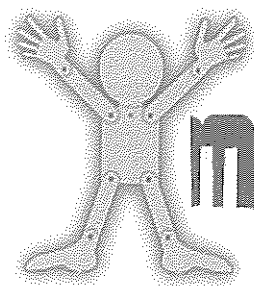
www.unima2008.com
www.millionpuppets.com
[www.myspace.com/
millionpuppetproject](http://www.myspace.com/millionpuppetproject)
[www.puppetryaustralia.info/
puppetcaravan/index.html](http://www.puppetryaustralia.info/puppetcaravan/index.html)
[www.myspace.com/
thepuppetcaravan](http://www.myspace.com/thepuppetcaravan)
www.sppt.asn.au
www.unima.org.au



Philip Mitchell

Artistic Director of UNIMA 2008

with knitted finger puppets



MILLION PUPPET PROJECT

A Million Puppets is a lot of puppets! The Million Puppet Project is potentially the largest community project of its kind and we need puppeteers from across the nation – indeed, from across the world - to gather together and to create a true celebration of the art of puppetry in the community.

The Million Puppet Project is everywhere. The regional residencies in Western Australia are rolling out with Exmouth, Onslow, Karratha, Esperance, Albany, Derby, Mandurah and Broome all being in on the act. We are involved in festivals, shopping centres, new migrant communities, aboriginal communities, senior citizens clubs, organisations that work with people of varying degrees of ability, child care centres, libraries - you name it. Phew! And this is only in Western Australia!

Adding to the puppet madness is the Puppet Caravan. The Puppet Caravan is an exceptional project that is driven by a collaboration of independent Puppet Companies and Artists, consisting of six Australian and two international Puppet Companies. The Puppet Caravan aims to traverse the Australian continent from the east to the west coast. Along the way they will be stopping in at regional, rural and isolated communities where they will conduct performances and puppet making workshops. They will be arriving in Perth after their long adventure just in time for the 20th UNIMA Congress and World Puppetry Festival.

To all the people across Australia who are involved in making the Million Puppet Project a huge success – Thank you. To others, who would like to get involved, a couple of ideas follow.

Puppets are seductive. People love puppets.

The Million Puppet Project is looking for assistance in increasing the activity surrounding the project. There are a myriad of ways in which you can promote the project; through your own performances, your local school network, local community groups and international networks.

If you run puppet making workshops, perhaps you can create a Million Puppet Project workshop? It is a fantastic excuse for a holiday workshop program. The Million Puppet Project has a range of resources to assist you with the process. Or you could expand the artistic nature of your work and create professional development opportunities for artists who would like to explore their art through puppetry.

In Perth, we have set up a series of puppet workshops taking place on Saturday afternoons which teach people the different techniques involved in making a puppet. Ranging from sock puppets to larger cane structures, we have invited community leaders, librarians, teachers and community members to join us in the endeavour to make a new Guinness World Record of the World's Largest Puppet Display. These workshops achieve several goals. They promote puppetry as a fun and accessible art form, they increase the good name of puppets and puppeteers in the community and they expose a whole new audience to the magical world of puppetry.

The Million Puppet Project was created not only as a community development initiative, but also as a tool for audience development and it has the potential to leave a lasting legacy for puppeteers and puppet companies all over Australia. The puppet community in Australia is small, talented and diverse. The 20th UNIMA Congress and World Puppetry Festival and the Million Puppet Project provide the opportunity to develop markets and audience and to show the wider community how gorgeous, fun and relevant puppets are!

And if there is any other way you can think of spreading the word, please do so. The more the merrier.

Puppets to the People!

For more information, please contact
Katherine McLean on (08) 9335 5044 or
email katherine@unima2008.com

sock puppets by Leon Hendroff



Puppetry at the International Drama and Theatre Education Congress, Hong Kong



Hyuan-Sook Kim and Dr David Logan



IDEA 2007 Workshop students



Lyndelle Green with 'Pearl'

Puppetry at the International Drama and Theatre Education Congress, Hong Kong

by Dr. David J. Logan

The 6th World Congress of the International Drama and Theatre Education was held in Hong Kong from 15-22 July 2007. The organising committee of the IDEA 2007 congress invited Hyun-Sook Kim from South Korea and David Logan from Australia to run separate workshops on puppetry.

Hyun-Sook Kim presented her workshop on **Paper Puppet Storytelling**. Hyun-Sook Kim is Senior Lecturer in English through Drama at Sogang University Continuing Education Centre. She is involved in preparing students to teach in early childhood and primary education. Hyun-Sook Kim teaches storytelling, drama, puppetry, designing and preparing storybooks, curriculum design and english methodology.

Hyun-Sook Kim's puppetry workshop was particularly fascinating in many different ways. Hyun-Sook makes her puppets by twisting and folding different types of coloured and textured papers. They are simple, but extremely effective. Her puppets range from people to birds and snakes and are used to assist in storytelling. She is a talented puppeteer and brings to life, through performance, her own versions of traditional Korean stories for the young and the young at heart. The story she chose to present was entitled "Hana", the name of a little girl.

Hyun-Sook Kim performed in front of a simple, painted paper backdrop. The image she chose to display was that of a large black tree. Attached to the tree were paper cards. Her stage area was marked out by the use of a large mat. Arranged in different positions were her various puppets as well as a traditional twelve silk stringed 'Gagagum' made from paulownia wood. It is played by plucking the strings. Hyun-Sook Kim also played a Korean 'Jango' drum made from leather and wood as well as a 'Jing' gong made from brass, silver and gold. Apart from manipulating a large range of puppets, she provided all the character voices, sang, and played the musical instruments. Her performance was one that actively involved the audience. At one

time during her performance the main character, Hana, faced a problem and had to ask the audience to help her solve it. This involved them writing down on prepared coloured card wishes to angels to solve her predicament. Audience members were then invited to tie their angel wishes to lines carefully attached to the painted backdrop. Hyun-Sook Kim explained that the angels would choose one of their wishes to help solve Hana's problems.

At the end of the performance, Hyun-Sook Kim invited workshop participants to make their own paper puppets. She carefully explained different techniques that allowed her to create her own puppets. Hyun-Sook Kim believes the choice of colour and texture of paper enables the maker to make creative decisions about the type of puppet. Puppet makers were given a wide range of choice. This allows for subtle development of the senses through sight, smell and touch. The colour of the paper is important. How it feels and smells is equally important. Some papers look soft through colour, but feel coarse. Some are transparent and some are opaque. All of these discoveries stimulate character ideas for the puppetmaker. By folding, crumpling and twisting the paper, a shape starts to emerge. The final puppet is held in place by tying pieces of paper to the shape or taping it in place. Different puppet creations emerge – from evil rain clouds to a princesses in peril.

On completion of their own puppets, workshop participants were asked to form groups of four or five according to the puppets they thought would work well with their own. Once the groups had been formed, Hyun-Sook Kim asked each group member to explain their puppet to the rest of their group. Groups were then asked to think of a simple story that would involve each of their puppets. The use of voice for characters and sound effects were explored. Hyun-Sook Kim was extremely good at encouraging workshop participants to explore a range of dramatic possibilities. The basic structure of a good story was carefully explained and that characters should not all speak at once, but allow each puppet to live at different times. She also explored with group members, the use of space and manipulation possibilities for their puppets. After a time, group members were actively preparing to present their new puppet stories. Hyun-Sook Kim's workshop culminated with the performance of four unique new puppet plays. It was truly a wonderful interactive workshop that developed a range of different skills.

David Logan presented a workshop on **Puppetry In Education**. David is a freelance puppeteer, designer, director, writer and teacher of drama and theatre arts. He has worked in a range of different educational settings from primary to tertiary.

David discussed with workshop participants the reasons for using puppetry in an educational setting. The use of drama and puppetry forms part of a process of developing interpersonal skills.

Learning to communicate and work with others in a constructive manner is a growing problem among young people. All too often communication occurs through a computer keyboard or by sending basic text messages on a mobile phone. At the IDEA 2007 Congress, delegates were confronted by the problems faced by a generation that passively accepts rather than engage in, thinking or reading. David believes that puppetry is an excellent art form to develop a range of communication and creative abilities. In a drama classroom, some students are naturally communicative while others are hesitant and withdrawn. A good drama teacher has the ability to bring out sensitively the ideas of all those within their care in a non-threatening environment. Puppetry allows this to occur by not placing any group member directly before an audience. The puppet is the one who is seen and not necessarily the puppeteer. To interest a new student of puppetry, David presented the four main types of puppets: finger, glove, rod and marionette and demonstrated their different possibilities. In his workshop, David concentrating on the making and manipulation of rod puppets.

Like Hyun-Sook Kim, David believes that paper can be the starting point for the creation of uniquely different rod or glove puppet characters. Workshop participants were encouraged to realise that an effective puppet relies on a range of creative skills.

Each member was given a sheet of paper and a pencil and asked to design two different puppet heads by drawing both the front and side views. The importance of facial features such as eyes, ears, noses, cheeks, mouths, chins, foreheads and hair were discussed. Once the two designs were ready, a choice was made. Workshop participants were given complete freedom in deciding the type of character they would like to develop. David suggested that, in a classroom setting for primary and secondary students, a range of issues

could be explored. For instance, a school may be working on environmental studies so puppets could be made to further an understanding in this area. Naturally the teacher would be wise to set parameters so that controversial issues could be explored sensitively.

Workshop participants were encouraged to think that puppets are capable of becoming characters that humans would find difficult to undertake. Their shape and movement possibilities could be vastly different and infinitely more exciting than human actors. After all, when did you last see a human fly? Puppets by their very nature possess a far greater range of skills than mere mortal beings. They can come from as far away as Pluto or live under the sea.

Once the chosen design was completed, the process of constructing rod puppets began (largely out of materials that would otherwise be thrown away). Puppeteers can be very good at recycling as well as using new materials. The basic puppet head was made from old newspaper. This was scrunched up to form a ball. It was secured in place by masking tape. The neck of the puppet was made from a piece of hollow cardboard tubing. Both materials are readily available. The cardboard tubing can be obtained for free from any retailer of materials and fabrics. Most retailers simply dump the inner cardboard tube once the material has been sold. Puppet makers do a great favour by removing unwanted materials and re-using them creatively. The necks of the puppets were secured to the initial rolled up newspaper heads with masking tape. Facial features were built up using more rolled up newspaper and shapes cut out from old corrugated cardboard boxes and secured with masking tape. Ears, noses and other facial can be created in this way. All masking tape was firmly secured to prevent it from lifting when the paint was applied. Ripped tape works far better than cutting pieces off the roll with scissors. Once the finished shape of the head was complete, painting took place. One coat of a good acrylic paint was all that was required. Waiting for the paint to dry was the slowest part of making the puppet.

This method dispensed with the long process of paper mache.

While the heads were drying, it was time for making hands and hair. David discussed with workshop participants the importance of hands for a puppet.



Workshop participants at the International Drama and Theatre Education Congress learn the benefit of puppets in education – through making their own.

Hands can be beautiful or not so attractive. Puppets such as pirates might have a hook while others may be carrying something. Hands were made out of corrugated cardboard covered with masking tape. They were then painted. Once dry they were bent to give shape.

Hair is sometimes necessary for a puppet. Different styles of hair were discussed including facial hair. Beards or moustaches can be added for character. David provided different possibilities – from coloured feathers to wool. Of course a puppet can also have no hair at all. Hair and any objects such as crowns or hats made from coloured card were attached to the dried puppet head using an electric glue gun. Safety issues were discussed. A tool such as a glue gun, while highly effective, can be very dangerous in the wrong hands. It can cause terrible burns. It was recommended that primary and most secondary school aged students do not use them. Wood glue would be a suitable substitute. It just takes longer to dry!

Once the hands and heads were dry and hair attached, facial features were highlighted. Eyes, eyebrows and mouths came to life by using liquid paper correction fluid and a range of coloured markers. Coloured beads and crystals could also have been secured. Two rods were made by cutting lengths of wire. (Unwanted metal coathangers can be used.) One end of each rod was twisted, using a set of pliers, to form a safe loop for the puppeteer to hold. The other end was placed inside the hand of the puppet. Given the short (three hours) time given for the workshop, David had prepared a range of coloured gloves for the rod puppets. Students chose which one they liked. In a longer workshop, students could decide the type of material they would use. The gloves can be sewed together or glued.

In this case the glove shape was padded by an inner lining of wadding. (The same material used in the making of quilts.) Without wadding, a rod puppet glove tends to hang without any shape. Padded tubes of material were attached to the rectangular glove as arms. A central rod of wooden dowel was inserted

through the the neck of the glove and then the puppet head was glued to the neck of the glove. The wooden dowel was glued to the inside of the puppet neck. The puppet hands are glued inside the open ends of the arms of the glove and the final step was to glue the metal rods to each of the hands. The puppet glove can be decorated with a scarf around the neck or a collar or other trimmings. The choice for decoration is unlimited. Necklaces and earrings can also be most effective. Glasses can be attached to the puppet head. David stressed that a puppet is not like a human and can get away with wearing things that the average human would never use as an accessory. He also stressed that a puppet was not a doll. It was designed to be used in performance and not simply for display.

On completion of the puppet making process, students were introduced to basic techniques available to manipulate their new rod puppets. A range of voice possibilities were experimented with. The final voice would be dictated by the creator of the puppet. Puppetry allows students to use voices that are quite different from their own and to have fun at the same time. Once a definite voice had been established, it was then necessary to think about what the puppet was going to say. David asked each workshop participant to come up with a name for their puppet and to also think about where they had come from and what they liked and disliked. This formed the structure for a short monologue for performance.

Armed with their new puppet and their simple story, each budding puppeteer was now ready to bring their creation to life behind a simple stage. This was made by draping black material over a portable whiteboard. The manipulators worked behind the screen and their puppets appeared above it. Once the puppets had told their own story, individual puppeteers were encouraged to find a group member to work with. In this way David was able to move on to the next part of the process.

This entailed developing script writing techniques. With a sheet of paper, the new groups of two could plan a simple performance as follows:

1. Enter First Puppet and deliver Monologue and then exit
2. Enter Second Puppet and deliver Monologue and then exit

3. Enter both Puppets and meet one another and have a simple discussion which culminates in either the two puppets becoming friends and leaving together or one of the puppets leaving because the other simply does not appeal to the other.

Using the same technique, a third or fourth puppet can be added to the new play if desired.

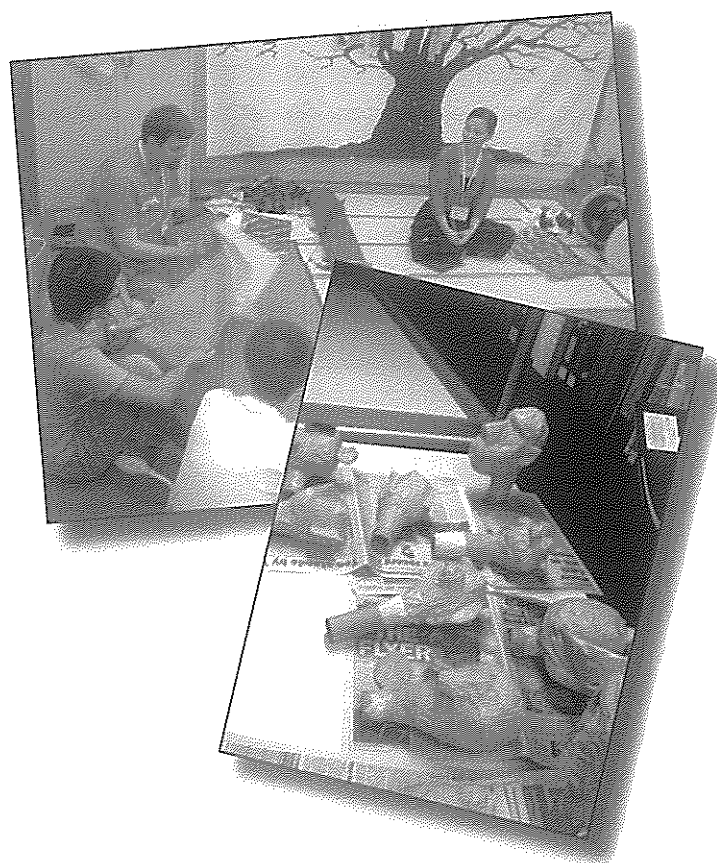
During the scripting process, David explained the need for puppet manners. The basic rule was that no puppet spoke at the same time as another and that only the puppet speaking moved (in order to prevent confusion for the audience about who was speaking). David also stressed that puppets either look at one another or at their audience. Puppets tend not to speak to the ceiling as normally it is not terribly responsive!

At the end of the workshop, students walked away with the ability to make further puppets themselves and with basic techniques in manipulation, script writing and voice. They were now more confident communicators through the wonderful gift of puppetry.

Both **Hyun-Sook Kim** and **David Logan** believe in the power of puppetry as a wonderful means to enable the release of untapped creative abilities. They can be contacted as follows :

Hyun-Sook Kim - jenny4002@hanmail.net

David Logan - doctordjlogan@hotmail.com



LITTLE ANGEL THEATRE REVISITED

by Mildred Clarke

My holiday in England during Mar/April included a visit after more than 30 years to The Little Angel Theatre (LAT) in London. In partnership with the Royal Shakespeare Company (RSC) I was transported into the world of Shakespeare. (S) He had visited Ovid's Augustan world for inspiration to write his poem *Venus & Adonis*, which was directed by Gregory Doran (RSC). John Hopkins (LAT) gave us faultless enunciation of this tale of unrequited sex-driven love.

Presented mainly in the Bunraku tradition while John Woolf was music arranger. Musician, Simon Davies (RSC) guitarist, and John sat in front of the stage when the opening scene found marionettes in a 17thc. setting, where S. with quill in hand was penning his opening lines of dedication to his benefactor, Earl of Southampton. Immediately we were enraptured by the exquisite creations of Jan Zalud, (*Venus & Adonis*), Stefan Fischert (horses & shadows) John Robert (marionettes) and Simon Auton (wild boar) with Director, Designer and Maker, Lyndie Wright who founded the theatre with husband John in 1961.

But more sheer pleasure was to come as the hour-long show (no interval) moved into the drama and humour of the poem itself.

Venus and Adonis, the third-life size Bunraku-manipulated puppets, expressed individual emotions, to a silently enthralled, full house. Puppeteers, Sarah Wright. (Lyndie Wright's daughter) Nele de Craecker, Roger Lade, Rachel Leonard and Lynn Robertson

Bruce's co-operative work executed dexterous and delicate movements as characters lived for us. Venus tries to woo Adonis from his manly pursuit of hunting the boar. We witness every feminine wile she uses to no avail and we laugh unrestrainedly to see him tossed as a mare attracts Adonis' steed. Very large Bunraku operated, the animals engage in sex foreplay, puppetry well directed by Steve Tiplady and Lyndie Wright (LAT). The mare, 'Being proud, as females are, to see him woo her, ... spurns at his love ... (but) perceiving how

he is enraged, / Grew kinder, and his fury was assuaged."

So Adonis is left alone on the grass while the animals canter off to complete their union. Venus has the chance to win Adonis, for he cannot hunt without his horse. We move from laughter to deep emotions, which permeate the theatre as Venus changes from huntress to beguiler and poor Adonis offers a kiss in parting, but he cannot break free for, "their lips together glued, fall to the earth. ... And glutton-like she feeds, ... with blindfold fury she begins to forage; / Her face doth reek and smoke her blood doth boil / And careless lust stirs up a desperate courage... beating reason back ... and honour's wrack."



Photograph supplied by Peter Glanville
Artistic Director, Little Angel Theatre

This seduction scene compelled its capacity audience to utter silence after its opening tumultuous action of her body and hands exploring his youthful form.

Both shadows and marionettes effortlessly combined to introduce passages of heavenly activity, well supported with Adam Crosthwaite's original lighting design, as the

poem moves to the boar hunt. It is now that comedy and tragedy lift and drop us without mercy!

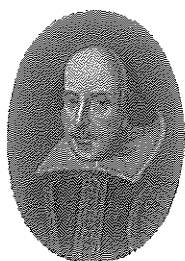
Hurtling and growling down the centre aisle came a really ferocious boar as the hunt begins. Again, creation and manipulation gave the animal a fearful life, enforced with the poem's words:

"... His eyes like glow-worms, shine when he doth fret;
/ His snout digs sepulchres where'ere he goes ... And
whom he strikes his crooked tushes slay"

Audience surprise and awe was easily gained by expert manipulation of 'Death'. It's bony arms, hands and fingers were cleverly designed as part of the surrounding stage when Venus berates Death's cruel actions. Effortlessly Venus is born high in skeleton hands, before her apology for her angry words when she thinks Adonis lives. But — Adonis' bloody death from the boars tusks, with Venus' soliloquy on love, over his prostrate form was a tragedy enacted which drew tears from even the most hardened theatre-patron. Most adults were only too aware of the validity of Venus's prophecy: "Sorrow on love hereafter shall attend ..." and followed by a truly 'only puppetry can do' scene of the prostrate body vaporizing before our eyes, while the heavens reclaimed its own.

This production from the Royal Shakespeare Company by arrangement with the Little Angel Theatre was directed by Gregory Doran, Chief Associate Director of the RSC, and many others from the Little Angel's repertoire, could enrich our Australian audiences and puppeteers with the merger of past and present techniques and stories. Their international team of puppet makers and manipulators would enlarge our knowledge of all facets of the art. An invitation + funding would, I'm sure be welcomed by Judith and her team of administrators. Australian Festivals could easily include this theatre in their next round of invitations.

(Quotations from *Shakespeare The Complete Works* (1988) Photography by Robert Dat (Series 25)



Australian Hand Shadows in Pakistan

Sean Kenan

Melbourne shadow puppeteer Sean Kenan has been invited to perform his solo show *Shadowplay* at the World Performing Arts Festival in Lahore Pakistan November 22nd to December 2nd 2007. This event is staged by the Rafi Peer Theatre Workshop Company. Sean performed last year in Iran and this year he will join other puppeteers from around the world presenting their shows at one of the largest theatre festivals in Pakistan.

The World Performing Arts Festival covers a wide range of theatre arts and is run in conjunction with a week long Sufi music festival. Pakistan has a rich theatre tradition and this festival features a wide range of traditional and contemporary puppetry styles. Using only his hands as his puppets, Sean's show is performed with a minimum of equipment making for a simple and quick set up.

Further details can be found at
<http://www.peerfestivals.com>
and also on Sean's website
<http://www.seanken.com>



Chantale Delrue and the Kingston High School students with their giant puppets

12 more giants in Tasmania

'Body Image' was the subject of a project organised by Youth Development Officer Melissa Staples for the Kingston High School students. The aim of the project was to help young people look at how the media portrays the body and the consequences of this portrayal.

Part of the Body Image project was a series of workshops with giant puppet maker, Chantale Delrue. Twelve students made a giant puppet each and on a frosty day took them for a walk through the Kingston shopping centre where amassed shoppers looked on with smiles.



Kingston Mayor meeting the bride



The workshop produced 502 puppets and lots of smiles

'Northern Rivers Regional Puppets' project

In July and August this year Kyogle (NSW) based Krinkl Theatre made 502 puppets with community groups in the 'Northern Rivers Regional Puppets' project as part of the Northern Rivers Region's contribution to the 'Million Puppet Project', a Guinness World record attempt to be held in Perth next year as part of the '20th UNIMA Congress and World Puppetry Festival'.

These puppets were displayed at the Star Court Theatre in Lismore as part of the 'NORPA Puppet Theatre' weekend. This weekend saw 'Dreamer' by Dream Puppets (Richard Hart) and 'The Fire Bird' By Larissa Deak performed to a well receiving audience.

Padi and I were just ecstatic at the response to this weekend. People loved the shows that were presented and were intrigued when seeing how the puppets

worked in a question and answer session after each show. When Richard opened the curtain of his set, revealing everything inside the whole audience gasped. To see children and adults alike in absolute wonderment, learning how a shadow puppet moves. Children calling out in excitement "Look there's my puppet that I made" as they show their parents and peers. These are all moments I will never forget.

The Puppet making workshops were a lot of fun. We made three different types of Puppets with Schools and Community groups: Brush Turkey puppets, who scratched around making many nests, Plastic bag Hip-Hop Puppets, who busted out with countless 'mad' moves and sock puppets who always had a good knock-knock joke and song to share.



Turkey puppets at the Star Court Theatre, Lismore

We met so many great people. Here is who we visited: Lower Clarence Arts and Craft Association, Kyogle Public School, Rous Public School, Rosebank Public School, Nungera Co-Operative, Grafton Regional Gallery, Malabugilmah Community, Pearces Creek Public School, Collins Creek & Wangaree Public Schools, Coorabell Public School and The Siddhartha School.

Keeping in mind the whole fact that we take the puppets with us, participants went through various farewell rituals and each group received a laminated colour certificate with a picture in the middle of the makers and their Puppets. There is also further follow up when we get back from Perth next year and let everyone know what the final count for the 'Million Puppet Project' was. And again, thanks a Million for everyone's super duper effort in making such wonderful puppets!

But it's not all over yet. Padi and I will be conducting more workshops in September and October with: Bunjum Co-Operative, Ballina, Kyogle children's week,

Big Scrub day, Lismore and A Country Affair, Kyogle as part of the 'Northern Rivers Regional Puppets' project and with 'The Puppet Caravan' set to head off February next year, we will see even more Puppets made for the 'Million Puppet Project'. So all you Puppet makers out there — start making and sending your puppets to Perth and be part of the largest International Community project of its kind.

Any questions: There are links on our website: www.krinkl.com.au

Or www.millionpuppets.com

This project was made possible through the Country Arts Support Program (CASP) provided by Regional Arts NSW, an Australian Government initiative supporting the arts in regional, remote and very remote Australia.

PUPPET HISTORY

UNIMA 2008 and CHARLES WEBB

By Richard Bradshaw

The 2008 UNIMA Congress will be held in the Perth Town Hall, and the theme of the associated Festival is "Journey".

It seems a good opportunity to remind you of Charles Webb whose marionettes performed in the Perth Town Hall in 1886, from 30 June to 10 July, and of his journey as a puppeteer. [See the accompanying advertisement.]

He was possibly the first person to have circumnavigated the world with puppets. He shared this distinction with his wife, the former Jane Wiggins, whom he married in Tonbridge, Kent in 1870.

Charles Webb was born in about 1846 according to his marriage certificate, although the death notice in the Sydney Morning Herald suggests it was four years earlier. His father was an actor and his mother was the daughter of Charles Middleton, a member of a famous family of marionette showmen in England.

Charles Webb was working as a puppeteer with his grandfather when Richard Barnard, a second cousin, joined the company in 1867. We know this from the diary of Richard Barnard which was published with the help of his grandson, Ken Barnard. I had met Ken at a weekend school of the British Puppet and Model Theatre Guild in Hitchin [north of London] in May 1964. Ken, who did not become a puppeteer himself until he was about 30, actually remembers his grandfather!

A few years back I renewed contact with Ken who put me in contact with Ailsa Maley of Dunsborough, near Busselton, W.A. Ailsa is descended from Webb's grandfather, Welsh-born William Cooper Webb, who came to Sydney from Islington in about 1856. He came with two daughters, both married to men named Lyons. Many years ago, with the help of the late John Phillips of London, I had begun investigating Charles Webb's activities, after Margaret had discovered that his marionettes had performed in Australia. I have even

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Box Plans at SAND'S & McDUGALL'S

A reconstruction of an advertisement for Webb's Season in Perth Town Hall in 1886.

gone so far as to claim that Webb was "the most important Australian marionettist of the Victorian era". It's a claim that John McCormick notes in his book "The Victorian Marionette Theatre" [2004]. [(John, an Irish academic and puppeteer, is very aware of how the English sometimes claim Goldsmith, Shaw, Wilde etc. as their own and is possibly amused to see me claiming Webb for Australia!)]

When Webb first came to Sydney with the Royal Marionettes from the U.S.A. in 1875 he met up with his grandfather and two aunts who had been living here for almost twenty years. An uncle, Edward Webb, had been in Sydney as early as 1849, but had sailed to the Californian goldfields in 1850, where he died. A sister seems to have begun working with Webb's company as early as 1879. She did not travel with him back to England, but she rejoined the company in Adelaide in 1884 and was still with it when Webb died in Java in 1887. Webb's puppets were certainly made in Australia, and on his return visit to England he advertised them as "Webb's Royal Australian and Indian Marionettes".

Charles and Jane Webb left the American company in Adelaide, before the end of its Australian tour, and the decision to stay in Australia was probably influenced by the family connections. Similarly, one reason for returning to England may have been to see Jane's mother, Mrs Wiggins, who was living in, Essex and who was the contact for Webb while he travelled on the Continent.

Charles Trotter, another member of the American company, stayed with them until they completed their tour in Tasmania and New Zealand in 1876 then joined Webb in Australia. The new company was initially called Webb and Trotter's Royal Marionettes, with both listed as joint proprietors. Although the company eventually used only Webb's name, Trotter seems to have stayed with the company until the end, certainly until it sailed for Calcutta from Albany in 1886.

When Webb's Royal Marionettes opened at the Perth Town Hall on Wednesday, 30 June 1896 it was filled "to almost suffocation-point by about eight hundred persons, who cheered the clever manipulation of the marionettes to the echo". [The Inquirer, 7/7/1886] It is worth noting the use of "electric light" in the show, about two year's before the first building in Perth was lit with electricity.

[I too have performed in the Perth Town Hall, to schools for a week in 1970! An incomplete list of places where Webb performed in his all-too-short life follows. Much of the travelling in Australia and New Zealand was done by coastal steamer, but some of the inland travel must have been by coach and rail.

CHARLES WEBB'S JOURNEY

[This is not a complete itinerary, but as much as I have been so far able to piece together.]

Probably born in England in about 1846. ca 1867-1872 Tours in England with the marionette company of his grandfather, Charles Middleton. They played in East Anglia (e.g. Cambridge, Norwich) and especially southern England (Brighton, Chichester, Portsmouth etc.) [Charles Webb marries Jane Wiggins in Tonbridge, Kent in 1868.]

1872

The Webbs leave Charles Middleton and join Springthorpe's Marionettes.
Rehearse in Liverpool. Open in Belfast.

1873

With Springthorpe's in north-east Ireland and south-west England. The Webbs join William Bullock's second Royal Marionette company and travel to U.S.A. Play in New York, Brooklyn, Newark, Philadelphia

1874

Tour continues to Washington, Baltimore, Harrisburg. The Webbs transfer to McDonough and Earnshaw's Royal Marionettes: Philadelphia, Cincinnati, San Francisco, Vallejo, Napa, Oakland, San Jose, Stockton, Grass Valley, Virginia City, Carson City, Salt Lake City, Honolulu.

1875

Charles and Jane Webb come with McDonough and Earnshaw's Royal Marionettes to Australia: Sydney, Melbourne, Geelong, Ballarat, Castlemaine, Bendigo, Melbourne, Adelaide. The Webbs leave the company in Adelaide and return to Sydney where Webb's grandfather and his two daughters have lived since about 1856.

1875-6

Webb's Royal Marionettes appear as an act with Smith's Combination Troupe in N.Z.: Dunedin, Christchurch, Wellington, Auckland. Then with The English and French Artists in Sydney, Melbourne, Bendigo.

1876-7

Webb and Trotter's Marionettes provide full show in Brisbane, Toowoomba, Warwick, Gympie, Maryborough. Then Melbourne, Ballarat, Bendigo, Echuca, Geelong. [Webb's grandfather dies in Sydney on Christmas Day, 1876.

1877-8

Adelaide, Burra, Kapunda, Gawler, Port Adelaide, Glenelg then Sydney. As Royal Marionettes they tour in N.Z.: Wellington, Auckland, Thames, Christchurch, Lyttleton, Dunedin.

1879

Melbourne, Sydney, Brisbane, Dalby, Toowoomba. Leave Sydney for Bombay.

1879-80

In The Era in 1883 Webb announces that he has played in India, BritishBurmah [sic], Ceylon, the Straits Settlements [Singapore etc.], Suez, Port Said and Alexandria. I have been able to confirm Ceylon [Colombo].

1881

In England, as The Royal Australian and Indian Marionettes in Cambridge and Norwich. The Webbs have completed a round-the-world journey with puppets.

1881-82

In The Era notice mentioned above Webb claims they performed in Germany, France, Belgium, Sweden, Norway and Finland. None of these are yet confirmed.

1883

Performances in Russia: St Petersburg and Moscow [confirmed].

1884

Return to Australia. Shows in Adelaide, Melbourne and Sydney. [Jane Webb dies in Sydney on 24 April 1884]. Shows continue in Newcastle, West Maitland, Brisbane and north to Townsville. In N.Z., they tour to Auckland, Gisborne, Napier, Wellington, Masterton, Carterton, Wanganui, Marton

1885

Lyttleton, Christchurch, Ashburton, Dunedin. Then to Tasmania: Hobart, Launceston, Latrobe. Then Ballarat, Castlemaine, Bendigo.

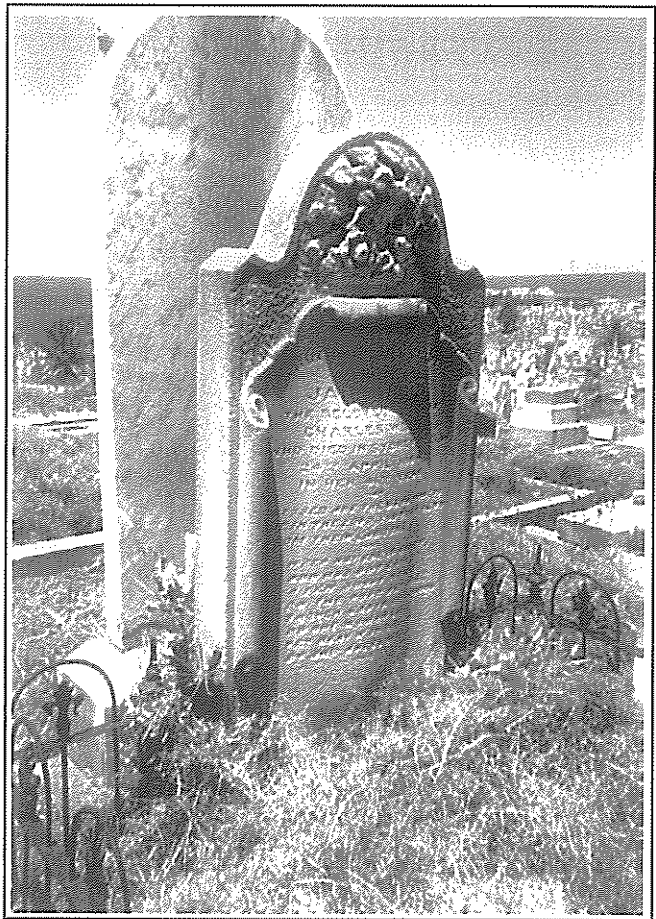
1886

Brisbane, Toowoomba. Then to Western Australia: Perth, Fremantle, Guildford, York, Geraldton, Northampton, Albany. Depart from Albany for Calcutta. (A second tour in Ceylon is confirmed.)

1887

Charles Webb dies from a liver complaint on tour in Probolinggo, Java on 4 October 1887. Information is sent by his sister, on tour with him, to relations in Sydney.

NOTE: In Hobart in 1885 Webb advertised that they were on their second trip around the world after seven years' travelling through Europe, America, India, China, Japan and New Zealand. I've found no evidence yet for China and Japan, which he also claims in the Perth ads of 1886.



A photo of Jane Webb's grave in Waverley Cemetery, Sydney. It reads in part:

"In Affectionate Remembrance
of JANE WEBB THE BELOVED WIFE OF
CHARLES WEBB WHO DIED IN SYDNEY
N.S.W. 24th APRIL 1884 IN HER 41st YEAR"



*The Executive Committee, guests, and family
at sculptor/puppet-maker, Petr Kavan's house.
Photograph by Karel Čtveráček, courtesy of
Materinka Festival.*

Report UNIMA Executive Meeting Liberec, June

by Jennifer Pfeiffer

In lieu of an Asia-Pacific report, and with my added responsibilities on the UNIMA International Executive, it is timely that I report on Executive work, and inform more of what it entails. This year, Materinka Festival hosted the UNIMA Executive meeting in the city of Liberec, Czech Republic from 19-21 June, 2007. It was my second visit to Liberec, a city to the northeast of Prague that holds a biennial puppetry festival for children. Stanilav Doubrava, Festival Director, is a most gracious host and makes visiting guests feel most welcome. He also maintains a tremendous goodwill in his city and local community, involving guests in local events and activities beyond the main festival. Materinka Festival treated guests to 5 days of puppet theatre, at various venues around Liberec, including the home venue of Naivní Divadlo. A highlight was the Exhibition of Windows to Czech Puppetry curated by Jaroslav Blecha. It was thrilling to see first hand, puppets designed and made by famous artists such as Jiri Trnka, famous for his pioneering work on puppetry animation films.

Executive Work

Executive work consists of management committee tasks, such as budgets, deciding what actions need to be taken in order to further the agreed upon goals, and taking the appropriate actions. Since my time on the Executive began in 2004, the World Encyclopaedia of Puppetry Arts (WEPA) has taken up much time on the Agenda of all the meetings I have attended. It has also been a fraught process and heated in debate: about publishing arrangements, languages of publication, form of future versions, and all related matters. UNIMA has consistently prioritised 'the WEPA' as a project which has been reflected in budget allocations over a period of years. FYI. 81.5% of UNIMA's income comes from the French Government. Membership fees represent (for 2006 year) 11.6% of UNIMA income. With the Encyclopaedia concluded as a UNIMA project, UNIMA will be in a position to reallocate funds for other projects.

It is in the valuable face to face meetings of the Executive that they draw up a proposed program for the following 2-4 years, and present this to UNIMA Congress and Council, which votes upon it. Essentially, the Executive is a working group, whose members are supposed to put aside national interests to work on behalf of UNIMA and the overall interests of Puppetry Arts. On the whole, the UNIMA Executive is a group of hard-working people who collaborate effectively and with respect.

It is with all the above in mind that I announce the first print run of 'the WEPA' is in the French language. It is likely that the English version may not even be in a book form, but an online version. The last Council in Tolosa strongly favoured the proposal for an online English version, for which they voted. If UNIMA members do not agree, then they must voice their dissent through the National centres, and via the UNIMA councillors at Congress and/or Council. There were many considerations to take into account which made for a long and difficult process for the Committee.

UNIMA's future also received consideration at June's Executive meeting. UNIMA is not an independent body and relies heavily on French support for its operations. The General Secretary repeatedly points out the wisdom of searching and appealing to other national centres to support and fund UNIMA activities and centres. The Finance Commission are researching new and alternative ways to generate more sources of income for UNIMA. Government support, especially in our rapidly changing world, cannot ever be guaranteed. UNIMA's future relies upon carrying forward all the values we treasure most dearly, but shifting with the changing world to keep the organisation current and relevant, to keep puppetry arts dynamic and developing in all parts of the world, not merely the developed centres.

Fund initiated

The Executive decided to set up a support fund for disadvantaged members to attend major UNIMA events such as Congress. Those present contributed to commence it and now invite members from all over the globe to contribute to it. UNIMA Secretariat will administer it. I re-produce Miguel Arreche's letter.

Dear friends,

During the last meeting in June in Liberec (Czech Republic), the Executive Committee has decided to create a fund of support. The aim of this fund will be, for the year 2008, to enable African representative to participate and to represent their country in the UNIMA Congress that will take place in Australia. During the last congress in Croatia, the African continent was not represented and we think that this situation can change thanks to our solidarity, since the UNIMA budget doesn't permit it.

The first donations has been given during the Executive Committee meeting by some members, councillors and festivals present there. So we call all the National Centres, Councillo's, Festivals and Institutions to make a gesture of solidarity towards our African friends who without this help won't be able to be present among us in Perth in April 2008.

In order that this help can be effective, we need your donations before the 30th of November, when we will begin the management of the ticket reservation and visas obtaining, etc.

You can make your donation contacting the General Secretariat by phone, mail or e-mail, and we will explain you the best way to materialize your help: by bank transfer or credit card, etc.

Don't hesitate to contact us if you need more information.

Sincerely yours

Miguel Arreche

Asia-Pacific Commission

The current project of the AP Commission is one that does not require funds, being a database to be posted on the International website as a resource: a list of centres, archives, theatres, festivals, courses and etc for each Asian country. We have made a pro-forma that has, and is still being, circulated. I will format material before sending to the UNIMA webmaster. For Australia, I will fill out as much as I can, and circulate to various UNIMA members, consulting with you, my peers. If people can fill in missing info, that will be enormously helpful. The database is also to identify gaps that may exist in Asia-Pacific centres, so that the AP Commission can identify potential projects and apply for cooperative

assistance. The database will go up ASAP; we will not be waiting to have a complete collection of all Asian countries. For the present, it will be an on-going and fluid resource.

Regards to all

Jen Pfeiffer

I acknowledge ABaF Australian Cultural Fund, and those kind people who contributed through it; also the Ian Potter Cultural Trust for funding my Czech Republic activities, those partially being for UNIMA duties.



Puppet by Jiri Trnka, in the exhibition of Czech puppets curated by Jaroslav Blecha.

Photo by Jennifer Pfeiffer

PUPPET LAB 2007 AT ARTPLAY

giving children the opportunity to work with professional artists

The City of Melbourne's Artplay held its second annual Puppet Lab during the winter school holidays in July 2007. ArtPlay is an Arts Centre for children and runs workshops and other activities giving children the opportunity to work with professional artists.

Puppet Lab, co-ordinated by Rebecca Russell, is a festival of workshops and selected performances celebrating the art and the craft of puppetry and visual theatre with some of Australia's finest Puppeteers and Visual Theatre artists. Puppet Lab aims to give children first hand experience of this rich and complex form of theatre. By participating in workshops with professionals, it is hoped that children will develop an awareness of how to view this art form and how to utilise it themselves as a form of expression.

This years Puppet Lab consisted of 26 workshops, a season of Richard Hart's Dreamer and a one off black theatre and shadows performance by Ken Evans and 11 young puppeteers. The artists involved this year were, Katy Bowman, Lara Cruikshank and Padi Bolliger from Krinkl Theatre, Ken Evans, Tamara Rewse and Sam Routledge from Men of Steel, Richard Hart, Lynne Kent, Jeany Lee, Lizz Lethlean, Rod Primrose and Rebecca Russell.

The workshops ranged from 2 hour sessions exploring many styles and forms of puppetry to four day intensives incorporating several aspects of mounting a visual theatre show. Puppet Lab in partnership with Federation Square also produced a series of drop in workshops in the Atrium at Federation Square with shadow Artist Lynne Kent. Lynne created a magical city of dome tents, each with a different landscape for exploring the world of shadow puppetry.

ArtPlay have committed to Puppet Lab being an annual event and for any enquiries regarding Puppet Lab 2008, contact Rebecca Russell at rebecca.russell@optusnet.com.au



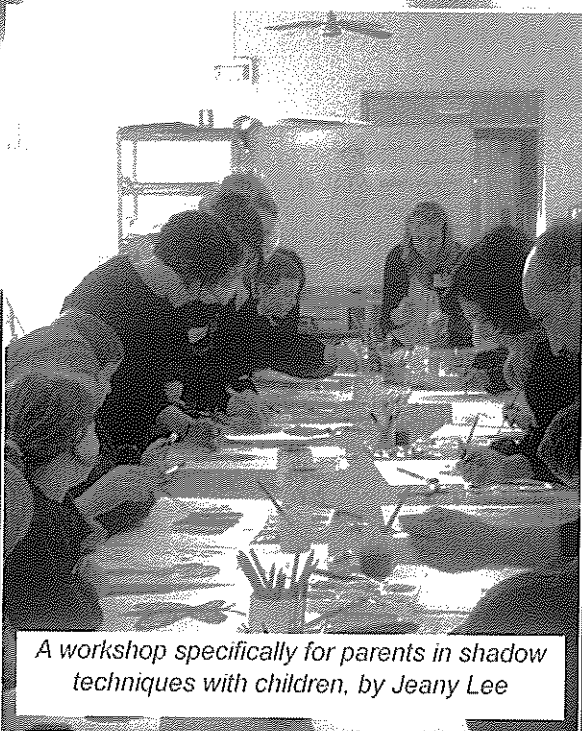
Performance time! Sock Puppets with Lizz Lethlean for under 5's

Learning from the expert. Katy Bowman and young puppeteer in the Secret Life of Objects workshop.

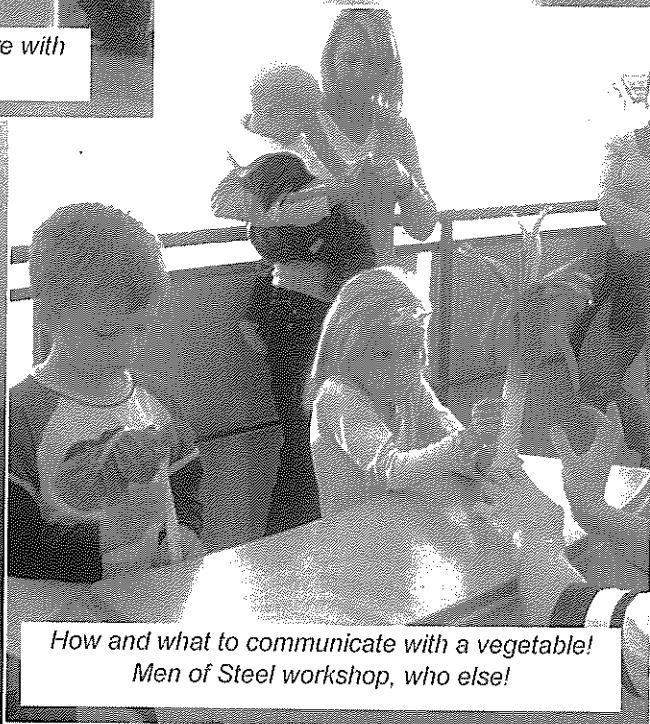




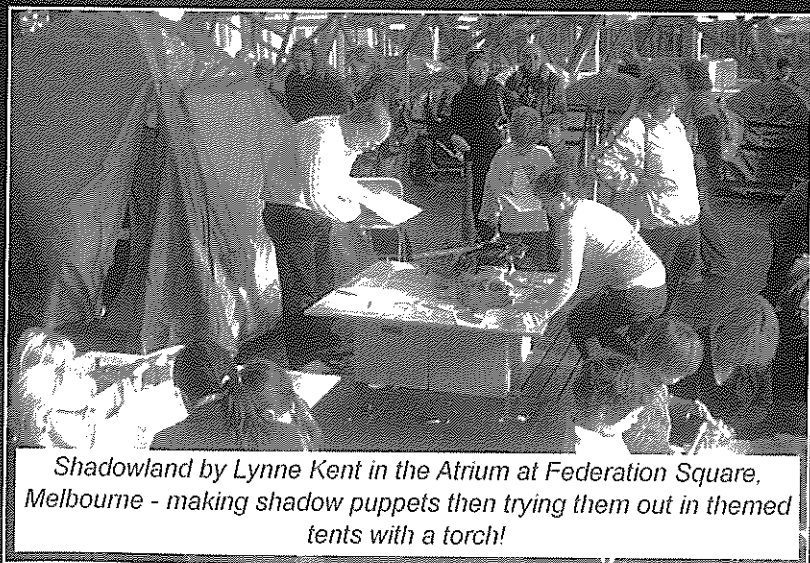
*Exploring performance techniques in object theatre with
Men of Steel*



*A workshop specifically for parents in shadow
techniques with children, by Jeany Lee*



*How and what to communicate with a vegetable!
Men of Steel workshop, who else!*



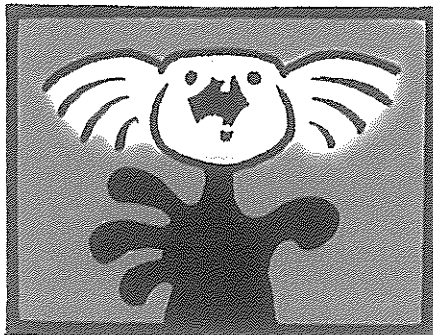
*Shadowland by Lynne Kent in the Atrium at Federation Square,
Melbourne - making shadow puppets then trying them out in themed
tents with a torch!*



*Performance time for children and their
parents with Jeany Lee*

UNIMA AUSTRALIA CONTACT DETAILS

• U N I M A •



AUSTRALIA

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No. A0045823T ABN: 22 431 881 810

www.unima.org.au

Webmaster: webmaster@unima.org.au

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Secretary: Richard Hart

Treasurer: Simon Bainbridge

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treasurer@unima.org.au

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Membership Secretary: Julia Davis

Public Officer: Gretta Newall

Webmaster: Hilary Talbot

Editor *Australian Puppeteer*: Julia Davis, Vicki Jaeger

UNIMA Oz Newsletter: Julia Davis, Richard Hart dreampuppets@netspace.net.au

DEADLINE for *Australian Puppeteer** No. 35: 26 November 2007. Check website and *UNIMA Oz* newsletter

***PLEASE NOTE:** By submitting your article or letter to *AUSTRALIAN PUPPETEER* you agree that it may be republished on the internet or in other media.

Join UNIMA AUSTRALIA before 26 November 2007 & get a free listing in issue 35 – THE reference of Australian puppeteers at UNIMA 2008 and beyond**

One year:	New Members	\$35	Renewals	\$30
Couples:	New Members	\$45	Renewals	\$40

**UNIMA membership includes your subscription to *Australian Puppeteer* and *UNIMA Oz* and on-line "What's On" updates PLUS a listing in Issue 35.

^PLEASE NOTE: You will also need to send your details separately (and a bio of up to 100 words and photo if you wish) with Subject: *list me in 35* to Julia at dreampuppets@netspace.net.au to be included in the listing.
We will assume you do not want to be listed unless you have done this.

Please make your cheques payable to UNIMA Australia and send to
The Membership Secretary,
UNIMA Australia Inc.
P.O. Box 121, Oakleigh, VIC 3166

STUDY PUPPETRY IN 2008 AT THE VCA

Australia's first postgraduate puppetry course is led by one of Australia's leading puppeteers, the renowned director and performer Peter J Wilson. This unique course sits within VCA Production and is taught by a team of leading puppetry practitioners, including Gilly McInnes, Al Martinez & Richard Jeziorny. Guest lecturers have included Dale Ferguson, Annie Forbes and Rob Matson along with international visiting artists Philippe Genty, Petr Matasek, Ronnie Burkett and I Made Sidia.

The two year course thrives within the VCA's unique artistic training environment where students across six artistic disciplines – Dance, Drama, Production, Film & Television, Art and Music – study together on the one campus in the heart of Melbourne's arts precinct, Southbank.

The first year is a **Postgraduate Diploma in Production – Puppetry**, and the second year is a **Master of Production – Puppetry** (by coursework). Both years of study are eligible for FEE-HELP.

Students receive skills training in performance, construction, writing and design for puppetry as well as project work, including the creation and production of a solo performance piece, participation in a larger group project, and further development of skills and creative projects in the second year. The work is placed in historical perspective and is also researched and considered in the light of contemporary Arts practice and practitioners.

These courses offer a real chance to extend skills and develop your personal creative work within this exciting artform!

Applications are still being accepted for 2008.
For further course information, contact the VCA.

VCA Production
Faculty of the Victorian College of the Arts
University of Melbourne
234 St Kilda Road, Southbank, VIC 3006 Australia
T 03 9685 9419 E vca-production@unimelb.edu.au
www.vca.unimelb.edu.au

CRICOS CODE 00116K



20th UNIMA Congress and World Puppetry Festival

released and a new
UNIMA 2008の新たなウェブサイトが更新されました。
プログラムの第一弾がリリースされ登録受付も開始
されました。

nouvel site UNIMA 2008 est maintenant en
la première phase du programme est
les inscriptions sont ouvertes!

el nuevo sitio web de UNIMA 2008
era etapa del programa y ya se
inscripción!

dear friends,
www.unima2008.com
2nd - 12th April 2008
Perth, Western Australia



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20th UNIMA Congress and World Puppetry Festival

website has now launched!
the programme has been
is now open!

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AUSTRALIAN PUPPETEER - SPECIAL EDITION 2008

UNIMA Australia will publish a commemorative, glossy, colour and black and white photo edition of **AUSTRALIAN PUPPETEER – an overview of Contemporary Australian Puppetry and Puppeteers.**

This Edition will become an historical Reference point for the status and prominence of Puppetry in Australia and a resource for international and local delegates.

The Magazine will include UNIMA 2008 program highlights and follow the Congress and Festival theme of '*JOURNEYS – the Australian Voice*'. Invited papers and articles will be published.

Expressions of Interest to submit a 1000 word paper will be open, until 26/10/2007. The current editors [Sarah Kreigler, Julia Davis, Vicki Jaeger] will include Puppetry articles with historical reference, overview, opinion and academic slant.

PROFILES on contemporary companies and individual members of UNIMA will form a section of the Magazine. **This is a FREE LISTING to members.** A 100 word description, supplied B/W photo of work and contact details will be published.

If you are not a member and wish to have an entry in this reference section, please note, you will be charged \$50. It may be a good time to join UNIMA! (See Contact Details page re membership.)

To avoid including those members who do not want to be listed, and to ensure contact details are up to date, we will assume you DON'T want to be listed if you don't send your entry by deadline to: dreampuppets@netspace.net.au

Opportunities for non-members to contribute to the publication are also invited.

SPONSORSHIP is being sought to produce this unique edition and your suggestions for sponsors will be followed up.

QUARTER PAGE PROMOs of Companies, puppeteers and shows and services are available to all members, allied manufactures, production companies, makers, institutions and materials suppliers at very reasonable rates:

Promo Rates for	1/4 Page with b/w photo	\$ 80.00
	1/4 Page with Colour photo	\$150.00

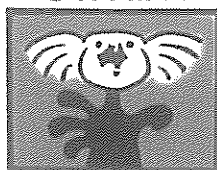
ADVERTISING RATES for Back Cover and inside back cover
\$ 2000.00

DEADLINE for all profile and listing entries, contact details and photos is 26 November 2007 **SEND TO** dreampuppets@netspace.net.au

All photos supplied must be of high quality, 300 dpi for colour and b/w.

**DEADLINE for SPECIAL REFERENCE
ISSUE 35
26 November 2007**

• UNIMA •



AUSTRALIA