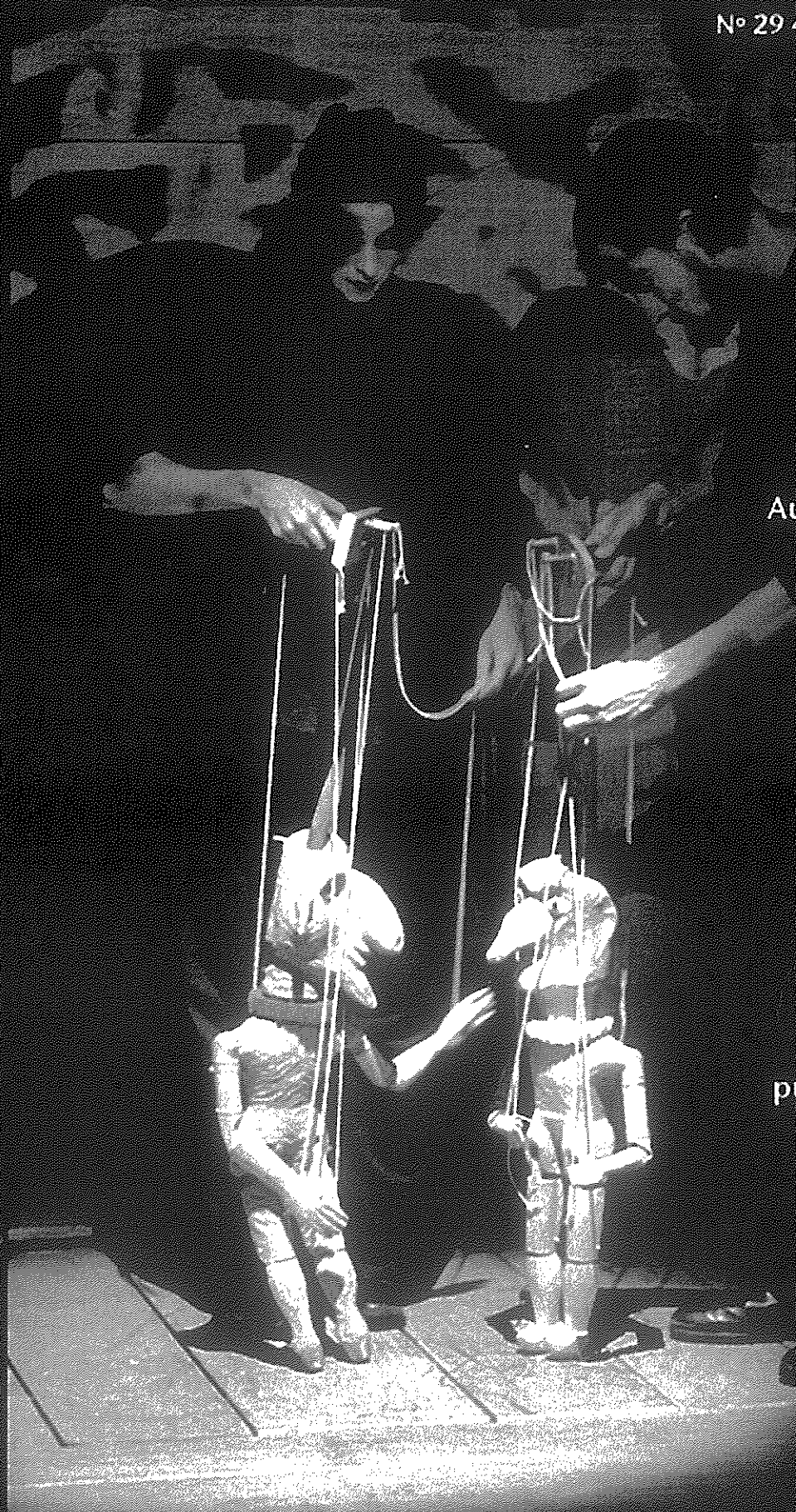


# Australian Puppeteer

Nº 29 4th quarter 2005



Australian Puppeteer

celebrates

25 years

since the first

Australian

puppetry magazine!

UNION INTERNATIONALE DE LA MARIONNETTE

# FESTIVE SEASON AND NEW YEAR GREETINGS FROM AROUND THE WORLD



From top left: Ayusaya Puppet Theatre, Greece; Teatro Cachiporra, Uruguay; Obraztsov's Theatre, Russia; UNIMA Ireland; Thomas Plaszky, Slovakia; Massimo Schuster (UNIMA President); The Brest, Belarus; Teatro de Bonecos; Maltitz Marionettes of South Africa; Teatro Sol y Tierra, Madrid; Mini Teater, Srečno; UNIMA Brazil; Natyadarsana, India.

Greetings were also received from Mamadou Samake of UNIMA Mali, Magda Modesto, Brazil; UNIMA Croatia, UNIMA South Africa, UNIMA Israel, UNIMA Italy, L'UNIMA Algerie and Budapest.

# Australian Puppeteer

Nº 29 4th quarter 2005

## EDITORIAL

A new logo for the new year! Norman Hetherington is again the winner of our logo competition with his updated version featuring our furry icon, the koala.

2006 is an exciting time to be one of the three editors of *Australian Puppeteer*. It's the 25th anniversary of the first magazine devoted to puppetry in Australia, which eventually evolved into *Australian Puppeteer*. With this bumper issue we celebrate the achievements of our predecessors.

Along with soaring temperatures around Australia this new year, things are hotting up in the world of puppetry. New festivals are sprouting up throughout the country and old ones are being rekindled from still glowing embers. I sense a greater awareness and acknowledgement of the art form in our culture, reflected in the popularity of *The Lion King*, the presence of puppets in opening ceremonies of sporting events, and a growing interest amongst educators to explore aspects of puppetry within the school curriculum.

Take a few moments to put your feet up and savour this anniversary issue.

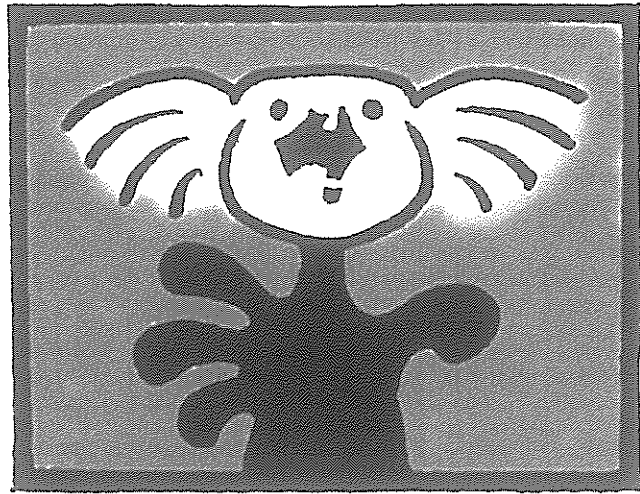
*Julia Davis*

Front Cover: Image from VCA production of *La Fontaine*. Students: Bronwyn Weingott and Lachlan Plain. Photo by Jeff Busby.

The following attribution was inadvertently omitted from the last issue of *Australian Puppeteer*. Cover photograph was of Rajasthan puppet play Dhola Maru, supplied by the artist Puran Bhaat, reproduced with the kind permission of copyright holder Titirijai Festival, Spain.

Please note: By submitting your article to *Australian Puppeteer* you agree that it may be edited for legal, space or other reasons and after publication it may be republished on the internet or in other media.

## • UNIMA •



## AUSTRALIA

New UNIMA AUSTRALIA INC. logo by Norman Hetherington

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Contributors: Jenny Andersen, Simon Bainbridge, Ken Begbie, Richard Bradshaw, Ros and Hugh Childers, Julia Davis, Samantha Ferris, Gary Friedman, Gabrielle Griffin (Krinkl), Richard Hart, Sarah Kriegler, Daniel Laws, David Logan, Sean Manners, Philip Millar, Philip Mitchell; Anne-Marie Pfeiffer, Jennie Pfeiffer, Murray Raine, Anita Sinclair, Spare Parts, Terrapin, UNIMA Centres from around the world, Maeve Vella, Sue Wallace, Peter Wilson.

# A Letter from the President



Richard Bradshaw

## STATUS, STANDARDS AND THE UNION

Not long ago I read in one of the weekly Media Alliance e-mails that the Union was concerned that producers of a T.V. series were hoping to pay puppeteers less than award rates for actors. "Here we go again!" I thought.

When I became Artistic Director of the Marionette Theatre of Australia in 1976 I was surprised to find that the puppeteers were not in Actors' Equity.

A year or two later things came to a head when Damien Stapleton of the Theatrical Employee' union initiated a "roping in" action to get puppeteers into that union. He reasoned that they belonged more with backstage stagehands than with actors.

The Pilgrim Puppet Theatre in Hawthorn, Melbourne responded quickly and their puppeteers joined the Theatrical Employees. Both this company and the M.T.A. usually performed unseen to recorded tapes, although even before my arrival the M.T.A. had begun having puppeteers in view speaking for their puppets.

Regardless of whether puppeteers spoke or not, I was dismayed by the idea of grouping puppeteers separately from actors and other performers. Some of us puppeteers were already members of Equity as "freelance actors".

I penned a long letter to Damien giving examples ranging from masked actors, through costumed figures such as Humphrey B. Bear, to part-puppet costumes such as Big Bird, on to traditional puppets, and asked where the line should be drawn. Damien was an agreeable person to deal with ... and a fan of The Tintookies ... but the fervour of my letter prompted him to ask our Administrator, Stuart Thompson, if I was feeling O.K.!

I also wrote to Bil Baird who had negotiated a special classification of "puppeteer" with the U.S. equivalent of Equity in connection with his theatre in Greenwich Village, N.Y.C. I still have Bil's reply exhorting me to have nothing to do with unions if possible, and claiming that the unions were making his theatre unviable. [It was being dismantled when we called by after UNIMA 1980 in Washington, D.C.]

One of Bil's problems was that his puppeteers belonged to different union groups... puppeteers, children's performers etc. ... but the main reason was ... as usual ... money.

At the M.T.A. we initiated talks with Michael Crosby of Actors' Equity which was happy to accept the puppeteers. Joining would give them definite advantages, not necessarily welcomed by management! A decade or so later Equity had a Puppeteers' Sub-Committee which lasted a couple of years.

The status of puppeteers in "the profession" is generally low. "Actors" as a group look down on "puppeteers". When the M.T.A. did "General Macarthur in Australia" for a subscription series at Melbourne's Playbox Theatre all four of the puppeteers were actors, and only one had been a puppeteer, yet some of the actors from other plays in the series told them they didn't belong! And Murray Raine has told how the puppeteers for the musical "Pan" were regarded by the other actors, and of his fight to be called a "puppeteer" in the program.

I would like to think that the performers in "The Lion King" are better regarded but, even though Julie Taymor was first-of-all a puppeteer, that word is avoided.

I upset many puppeteers at the M.T.A. by often casting actors with little or no experience of puppetry for shows with live dialogue. Many of the actors I auditioned would never have made puppeteers. Some ... such as Ross Browning, Sue Wallace, Steve Coupe, Terry Ryan ... did, and have stayed with puppetry.

Image from 'She was poor, but she was honest',  
Shadow Puppetry by Richard Bradshaw.

Few of us in the field doubt the talents of good puppeteers and occasionally the public is alerted to them. Earlier this year I was impressed by the way in which a plastic supermarket bag was manipulated in a short play directed by Fiona Gentle. It came as no surprise to find it was worked by David Collins, one of Australia's finest puppeteers, but his skill was more apparent to puppeteers than to the general public.

Recently, in Bilbao, Penny Francis told us of English opera's new "Madame Butterfly" which used a puppet for the child. At the curtain call, after the leading lady had taken her bow, the "child" appeared for its bow, worked by three anonymous puppeteers with hooded faces. For a while Penny thought: "Here we go again! The puppeteers get no credit." But then the puppeteers lifted their hoods and the audience exploded in appreciative applause. Penny describes it as a great moment in puppetry. The story is reminiscent of the Australian show based on the same story, "Cho Cho San", which identified Peter J. Wilson as a top performer, and not "just a puppeteer".

It is only by doing very good work that we have any hope of raising the expectations of puppetry in the eyes of the public ... and of our fellow theatre-workers. At a cast party for "The Lion, The Witch And The Wardrobe" one of the human stars, Amanda Muggleton, toasted the puppets as the real stars of the show.

Unfortunately, there are many people with minimal talent who believe they can be professional puppeteers, even more than those who believe they can be actors. There are those who are willing to be paid less to get the job, and there are producers happy to save money. By setting minimum rates and conditions for puppeteers our union, the Media Alliance, is helping to maintain standards of performance.

If "enterprise bargaining" for puppetry becomes the order of the day the quality of puppetry is likely to suffer. Unions were created to check what was once the unlimited power of employers. Their power has often been abused ... as in a half-hour delay for an M.T.A. opening at the Sydney Opera House due to a trivial demarcation dispute between technicians ... but then so has the power of employers. At times I disagree with decisions of our own union, but it is a democratic institution which gives us strength in unity.

Now, more than ever, professional puppeteers need the Media Alliance.

Richard Bradshaw (Barcelona, 27/11/05)

## 2<sup>ND</sup> NATIONAL PUPPETRY SUMMIT 2006

### CELEBRATING THE ART OF PUPPETRY Conference, Film Festival, Live Performances, Exhibits

After the positive response from the inaugural National Puppet Summit in 2002, hosted by the Victorian Arts Centre, next year sees the tradition continue with the 2nd National Puppetry Summit 2006, hosted by Terrapin Puppet Theatre in Hobart, Tasmania from the 9 -12 June.

Designed for puppeteers, educators, designers and aficionados, the Summit examines all aspects of puppetry, from the one-person show to stage spectaculars, from television to multi-million dollar movies.

Through forums, seminars, master classes and the relaxed friendly environment of the evening Puppet Summit Club, the stage is set for a real injection of interest in the age-old art of puppetry and visual theatre.

For more details, and to register for updates, visit Terrapin Puppet Theatre's website ([www.terrapin.org.au](http://www.terrapin.org.au)).

Conference, Film Festival, Live Performances: Friday 9 through to Monday 12 June (Queen's Birthday Weekend) Terrapin Puppet Theatre  
Information: Contact Ian McMahon (Conference Matters) 03 6225 0106  
Email: [ian@conferencematters.com.au](mailto:ian@conferencematters.com.au)

Media: For further information and interview requests please contact Anne Forbes at Terrapin Puppet Theatre Ph: 03 6234 6086, email: [ad@terrapin.org.au](mailto:ad@terrapin.org.au)



# Secretary's report: Jan. 06.

Richard Hart

2005 was a very busy and productive year for UNIMA Australia Incorporated and 2006 looks like it could be similar. Most of what we have achieved is due to the mutual support and co-operation of our members. I am sure we can achieve more wonderful things by working together in the same way.

I would like to thank all who helped with the written translations in our recent New Year greeting to International Centres of UNIMA. Is there any member who may be able to help with Asian language/writing for future messages? It would be good to put a simple message together for World Puppetry Day, this March 21st.

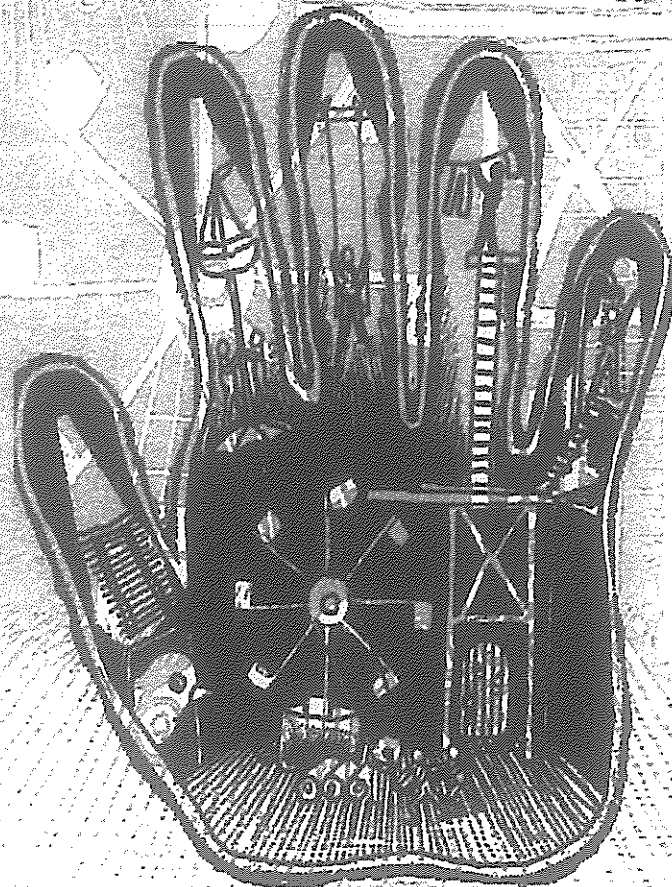
We have finalised arrangements with Swinburne Library, (Prahran campus, Melbourne), to house puppetry books and periodicals donated by UNIMA and UNIMA members. This will allow greater access to overseas magazines sent to UNIMA Australia and books can be borrowed throughout Australia via interlibrary loans.

It looks like we are in for a rich harvest of puppet festivals over the next year or so. Woodend puppet festival is to be held from the 5th to 7th of May this year, at Woodend, Victoria. You can get more information from Sue Blakey of Festive Factory, (see last issue). This is a big and brave thing, so let's give her all our support. Equally, the recent Woodford Folk Festival included a significant puppetry component with a wide range of styles and audience appeal. This was the first time on this scale: a festival within the festival, and congratulations to Fiona Gentle and Daniel Laws for succeeding in establishing more puppetry as part of the festival. The public exposure is huge there. One Van is up and running again for January, 2007 and Melbourne will be having a puppet festival at Federation Square at the end of June/early July this year. Wow! All this is great for Australian Puppetry. The idea of a puppet festival circuit in Australia is growing further with talk of Lismore and Bowral/Moss Vale, NSW as possible locations. This could be an exciting year. Let us see what develops and offer whatever help we can.

2006 is a special anniversary year for puppetry in Australia. We celebrate 25 years since the birth of *Manipulation*, the first approximately regular puppetry magazine in Australia, which later transformed into *Australian Puppeteer*. Spare Parts Theatre celebrates its 25th year and Dream Puppets, its 10th. Are there any more anniversaries out there?

This year also holds the Second Puppetry Summit in Hobart, 9th to 12th of June this year. I think summits offer an important opportunity to measure the pulse of our art form in Australia and to formally discuss ideas. The previous summit in 2002 was a huge success. A great deal has happened since.

All the best for 2006.



# Treasurer's Chest

I would like to start by wishing a Very Merry Christmas or equal festive celebration to all and hope your year has been one filled with strings, rods and socks - and that you've also done some puppetry.

I have to apologise for not having the new membership cards ready, nor have I compiled members new due date lists, but I will do this all in January, so expect a letter from me early in the new year. The UNIMA library at Swinburne will be officially launched in March so invitations and details will be sent with your new membership cards and letter.

The reason for my inability to get this all done is that I have just been too busy with work. Firstly I had to make a hoard of Makybe Diva masks for the Spring racing cup; then straight afterwards I had one month to design, write and make all the sets, props and puppets for a Nativity play. Julia Davis and Richard Hart with my Puppetry partner, Chris Gale, helped me perform it and we had our first performance on the 30<sup>th</sup> November with more shows booked during the week leading up to Christmas. (Nathan Readon, who was a student under Ken Evans at Swinburne, also performed with us closer to Christmas.) I can only say thank you to wonderful performers who could jump in and perform with next to no rehearsal time. We were still adjusting things just before the performance. I have included some photos for your viewing pleasure.

Have a great New Year and remember it's not the size of the gift you give; it's how much it cost. (\$35 for new membership to UNIMA!)

*Simon Bainbridge*



The Angel Gabriel



Away in a Manger



Julia, Richard, Simon and Camel  
(with Chris inside camel)

# UNIMA 2008 UPDATE

*Philip Mitchell*

The 20th UNIMA World Puppetry Congress, Conference and Festival is looking very exciting with a flood of suggestions and proposals coming in. A big thank you to all those people that have responded and referred people to us.

Our focus steering committee have been busy in this important development stage of planning. Gary Friedman has been keeping in regular contact as he tours the globe. He has been an outstanding ambassador for us and has been prolific in distributing bookmarks around UNIMA centres and festivals. He has made some very exciting contacts. A huge thank you to Gary.

Richard Bradshaw has also been spreading the news and networking in Europe. Spare Parts Company Associates have been travelling to Zambia, Indonesia and Sicily also making great contacts. Peter J. has been a fountain of great suggestions, as too has Sue Wallace.

Sue has suggested a wonderful proposal of a bus or caravan that journeys to Perth in the lead up to 08, perhaps doing workshops and puppet shows on the way.

The last funding round from The Australia Council and Arts WA saw an unprecedented response to our art form. Sandy McKendrick was successful in being funded for her "Turtle and the Trade Winds" project. Narelle Simpson for the development of an Aerial puppetry work and 'Swerve' a collective based in Fremantle of many SPPT Company Associates, for a project on a tall ship ship -The Leewin. Gibson Nolte, Simon Clarke, Karen Hethy and Humphrey Bower for development funding for a puppetry Camel project. Designer, Bryan Woltjen has his finger in many successful applications.

Director and writer for puppetry, Sally Richardson also received funding to research dramaturgy for physical and hybrid theatre.

Snuff Puppets and Spare Parts successfully renewed their triennial funding from Oz Co. Jennie Pfeiffer was funded for travel overseas. Terrapin were awarded the funds for the 2006 summit and a Denmark Tour. Sam Routledge, VCA Puppetry course graduate, was funded for a new work. Black Hole Theatre got development money for "The Seals Child" (Rod Primrose, Nancy Black and Bryan Woltjen). Daniel Mitchell development money for "A Fig For All Your Ancestors" Early this year I was awarded a Bankwest Scholarship to promote 2008 at Charleville next year and a very deserving Sue Wallace being awarded a Churchill Fellowship. (these are just the grants I know about .... There could be more!)

This is outstanding news and we hope it marks a future trend for puppetry in Australia.

As outlined in our last report the new dates for the big event are 2nd April 2008 to the 12th April 2008.

It is proposed that on Saturday 5th April there will be the official welcome with a street parade and performance celebration. For the opening, we have begun talks with Yirri Yaakin Noongar Theatre to create the Indigenous "Welcome to the Country" and to acknowledge the traditional owners of the land on which we will all meet.

We are currently developing a business plan with KPMG through the Australian Business and Arts Foundation's Advice bank. Out of this plan will come the Marketing, Risk management and Sponsorship plans. A big milestone.

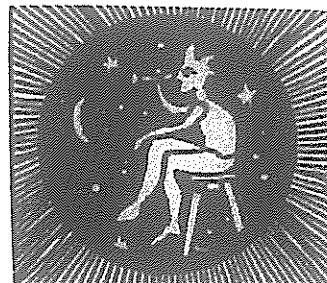
It is proposed that the Congress will be held over 4 days (Monday 7th to Thursday 10th April) from 9.00am to 1.00pm in the City of Perth Town Hall. At 2.00 pm each day of the Congress we plan to have a translated guest keynote lecture. Some suggestions for this include Roger Bensky, Henryk Jurkowski and Julie Taymor.

The Conference will include speakers, forums, master classes and lectures. The venues and the exhibitions will be a journey of locations around the City of Perth. The conference will run from the 2nd to the 11th April. The majority of festival and conference activities are serviced by free public transport.

We are also developing a partnership with The Edith Cowan University to have a component on training and education in puppetry and related arts as part of the conference. The School of Contemporary Performance at ECU along with some WAAPA students will create a performance over the next three years for 2008. The project is based on Brecht's "Journey of the God of Happiness".

Recently we have been developing several projects including an application to Lottery west for The Million Puppet Project, the aim being to get everyone in WA to make a puppet! Rachael Whitworth has developed a very strong Regional Arts Funding project involving communities in Northern WA (Onslow, Karratha, Exmouth). Sci Tech have expressed a strong interest in being involved as too have other cultural organisations around Perth.

The momentum is steadily building and we have been given many suggestions and are still looking for more to be included in the short list for the festival program to go to our UNIMA 2008 Focus committee for final selection. So keep sending them in!!



# The Lorrie Gardner UNIMA Australia Scholarship

## Application Information

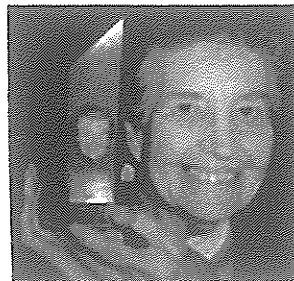


AUSTRALIA

Annual Closing date: March 15

Annual Scholarship amount: \$800

Notification: by April 30



Projects must start no earlier than May 1.

If March 15 falls on a weekend or public holiday, applications must be post marked by the next working day.

Send to: UNIMA PO Box 3124, Victoria Gardens Shopping Centre, Richmond. VIC, 3121

Lorrie Gardner of Gardner's Puppet Theatre was a long standing and active member of UNIMA Australia. She was President for 3 years until illness forced her to retire in 2004. In 2005 Lorrie Gardner bequeathed a substantial contribution to the fund and the renaming of the scholarship fund is to honour not only her financial contribution but her artistic contribution as an outstanding puppetry practitioner, teacher and colleague. The Scholarship Fund has been created through the individual contributions of members.

### Purpose of the Scholarship

The purpose of the scholarship is to assist the development of puppetry in Australia by benefiting UNIMA Australia Inc. members. All activities, projects and situations must be puppetry oriented. The Scholarship was set up in the spirit of assisting young or emerging puppeteers in Australia to develop their skills and to be further exposed to the art of puppetry.

### Scholarship Guidelines

The scholarship can be used toward tuition costs or travel expenses to attend festivals, training institutions, workshops etc. or to work with a specialist teacher. It can also be used towards the costs of bringing a specialist teacher to work with an individual member or group of members or for any other activity that the scholarship committee deems worthy.

It cannot be used for production costs or capital purchases.

### Who is eligible?

Applicants must have been continual (financial) members of UNIMA Australia for a minimum of 2 years up to the closing date of the application. In the event of a group application, all members of the group must be UNIMA Australia Inc. members with at least one participant being a continuous (financial) member for 2 years at the time of application.

Members of UNIMA Australia Inc. executive and scholarship committee members are not eligible to apply during their terms of office.

### How to apply

1. Check your eligibility. If in doubt about the length of your membership contact the treasurer.
2. Check that the proposed project meets the guidelines. If in doubt contact a member of the scholarship committee.
3. Clearly articulate your proposal in writing in a maximum of 2 pages.
4. If you are applying to attend a course or festival include source material about the course or festival e.g. festival program, web site link, course brochure etc.
5. If you are applying to work with a specialist teacher/artist please check with the scholarship committee if you need to include a CV for that artist.
6. Provide a 1 page CV for each member applying highlighting information relevant to this application.

### Acquittal

Successful applicants must write a report of their scholarship project to be published in the next edition of *Australian Puppeteer* following the completion of their project. A copy must also be sent to the UNIMA Australia Secretary.

### 2006 Scholarship Committee

Joanne Foley (WA) email: [foleybergere@bigpond.com](mailto:foleybergere@bigpond.com)  
Philip Millar (Vic) email: [philip@puppetvision.com](mailto:philip@puppetvision.com)  
Sue Wallace (NSW) email: [spuppet@ozemail.com.au](mailto:spuppet@ozemail.com.au)

*Photo of Lorrie with her UNIMA Lifetime Achievement Award*

# UNIMA MEETINGS AND ASIA PACIFIC REPORT

Jennie Pfeiffer

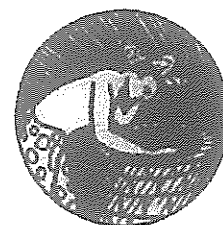
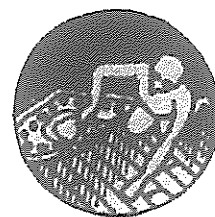
Home again. The time in Europe and India fairly flew. This column is a brief summary of my journey and in the coming issues I will have many more encounters, and experiences to tell of.

Whilst away I attended a UNIMA Festivals Commission meeting, as guest, at the Materinka Puppet Festival in Liberec, Czech Republic. The Commission has prepared a document based upon past UNIMA Congress/Festivals, and contains simple and sage advice for Congress organisers on the practical nuts and bolts of coordinating the event to make it the well oiled machine we all expect to be. Above and beyond the festivals commission Materinka was a wonderful opportunity to meet festival programmers and organisers from all over the world, who were also guests at this festival. They were very generous in sharing their advice and knowledge of what makes a festival successful and run smoothly. And of course, it was a great opportunity to fire them up with enthusiasm to visit Australia in 2008, to anticipate the lively and diverse work of Australia and our Asian region. The Materinka festival itself was well-established, presenting predominantly works for children, and a treat to see so much eastern European work in concentrated sittings. More in future issues about some of the wonders, including a profile of a talented young puppeteer, Matija Solce, already acclaimed in Europe, and whom I predict we will all come to know as a Master. I must also mention Theatre Anpu, an exciting experimental visual and puppet theatre that I managed to see in Prague. Performing on the Forman Brother's barge, "Mystery" tied up at the Vltava River, their blend of energetic actor's theatre with traditional Czech string marionettes was enthralling, their stagecraft and timing superb. Petr Forman, of the Forman Brothers, was one of the performers in a shifting ensemble of players/puppeteers. They tour extensively and I was fortunate to have caught a performance at the distinctive barge of renown, a floating performance space come club. This was a version of Romeo and Julia/et that was hilarious: bawdy, ribald, and earthy, perhaps as Shakespeare intended. I would never have guessed that these small and relatively simple traditional marionettes, 37cm high, could be so articulate. The Theatre Anpu website address is: <[www.anpu.cz](http://www.anpu.cz)>

The UNIMA Executive meeting was held in Sibenik Croatia at the Children's Festival. In its final stages by the time we arrived and not exclusively for puppetry, we did not see any puppet performances to speak of. An organisational issue created some mini-dramas and its playing out was a warning that one small thing can potentially throw a coordinated set of plans out, and off schedule. At the meeting itself I encountered (and participated in) vigorous debate with the UNIMA World Encyclopaedia of Puppetry Arts a hefty agenda item. An enormous tome, it is now within reach of being finished, and courting publishers continues. The Executive is split as to how to proceed. One firm publishing offer is for a cheap quality paperback in two volumes with photographs and plates in a third volume. This will impact on its longevity as a physical object. Accessibility is another key issue. In the Asian region even a price of 30 Euros will be out of the question for many, the only access perhaps being libraries. A drag to match the pictures with the text, especially when the pages start falling out. The Executive also want to be faithful to the original vision of the Encyclopaedia. But we all want to see an end to the long development process and to free funds from the UNIMA annual budget. It is the French version in point, but contracts signed now will impact on both future (English) editions and royalties.

Speaking of copyright issues, I urge any artist contemplating international activity to become familiar with international copyright law, particularly in the Asian region. I predict the issue will heat up over the next few years. Many laws are already enacted in Australia, but different countries have different arrangements and treaties, which are being updated frequently as legislation struggles to keep pace with technology. That could impact on a range of activities. Australian's have customarily had a *laissez faire* attitude towards such things. Many think that freely circulating images and other material is a positive, and promotes artists. However, under "Fair Dealings", it is a requirement that one both acknowledges the source of images, sound bytes or whatever the intellectual property is, and usually, to gain permission, in writing, which may or may not cost a fee. There are often particular stipulations pertaining to indigenous forms. Don't be discouraged from cross-cultural activity, but I advise to

Where's  
the  
puppeteer?

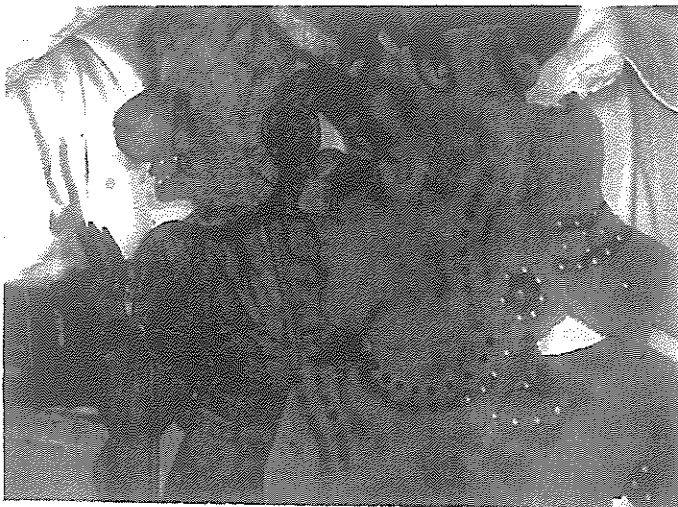


By Richard Hart  
From 'Where's the Puppeteer'  
(First appeared in  
*Manipulation*, May 1984)

## UNIMA MEETINGS AND ASIA PACIFIC REPORT (Cont.)

become familiar for your own protection. Understand your rights and your obligations. See WIPO, <[www.wipo.int/portal/index.html.en](http://www.wipo.int/portal/index.html.en)>

A word on the monies collected for Boxing Day Tsunami victims. Firstly, a huge thanks to Philip Millar, Sarah Kreigler and the puppeteers of *Puppet Palaver*. But there have been some issues requiring resolution before any monies can be distributed, and that is all I can say about it for now. At present official documents from Sri Lanka are being translated from Sinhalese, and when all is in order, we can direct people to where they can send funds. People very generously donated from all over the world and numerous national centres are waiting for the go ahead. We expect to hear the details of where and to whom to direct monies soon. Tardy, yes, but necessary, absolutely! In the meantime, I visited Mr Selvaraja just south of Chennai at his village on the coast. I can verify his damaged set of puppets, handed down through several family generations; I saw the watermarks on the walls, even through a new coat of paint. It must have been terrifying to have your home so suddenly immersed by ocean. He has received some assistance from a local cultural museum to replace a few of the puppets, and where he also performs a limited selection for the tourists. I saw a small performance and he is indeed a talented fellow, his shadow puppets communicating easily through language barriers simple folktale excerpts from his classic repertoire, the comic segues in the longer epic tale. Mr Selvaraja was also promised assistance from the Indian Govt. body. His submission having been approved, up to the present he has still not received the expected help from them. I hope that Mr Selvaraja can also benefit from the generosity of puppeteers. He needs roughly the equivalent of \$2000 AUS to completely re-establish. If Australians can help in some small way to keep him going long enough to wait out his Govt funds, we will have helped sustain a valuable artist. To hear more details of his situation or to help please contact me: [jenpfei@optusnet.com.au](mailto:jenpfei@optusnet.com.au) or Mob: 0423243516



Damaged puppets. Leather warped and torn and dyes bled out (Photos reproduced with permission of Jennie Pfeiffer)

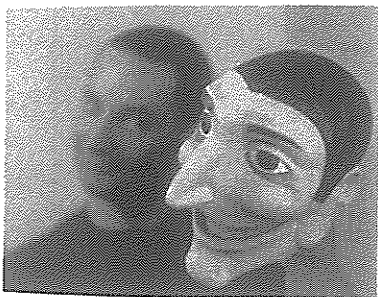
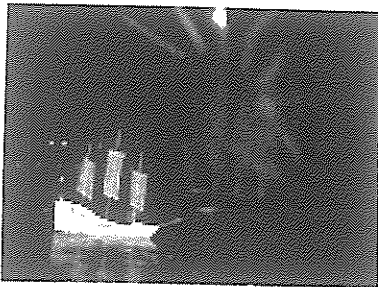
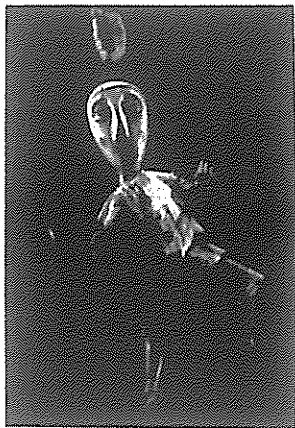
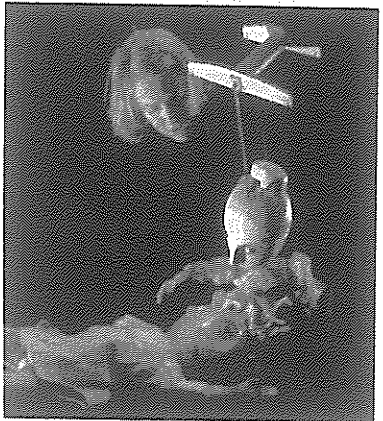


Mr Salvaraja's House at Chinnadikuppam

A meeting was scheduled in Bangkok at the regional office of UNESCO and I was to meet Thailand puppeteers. As happened, one was delayed in Chiang Mai and the other detained on a TV shoot. Ms Patravadi sent her marketing manager in proxy. The Patravadi Theatre is not strictly a puppetry company but is incorporating puppetry into their forthcoming production based on the Ramayana epic, and is a hub of theatrical activity and cultural exchange. By blind luck, I did get to see some traditional Thai puppetry as the Joe Louis Theatre was featured on my Skytrain ticket. I searched them out, sent them an email and was cordially invited to attend the evening performance. They also introduced me to their marketing manager. Some may remember Joe Louis from their visit to Australia for the Sydney Olympics. The Hun Lakorn Lek style requires up to 3 puppeteers to articulate each puppet of around 1 metre high, operated in a realistic, or mimetic, fashion. A large ensemble, the company, under the guidance of Mr Sakorn (Joe Louis), revived a tradition that had languished for 50 years. They boast a sizeable theatre, shop and restaurant complex in the Night Bazaar. Their use of multi media, filmed sequences and projected backdrops was a novel and unexpected element to a traditional rendition. I was told that the repertory piece I saw was one of the less accessible plays for a western spectator, a parochial story of a famous Thai musician and his extraordinary rise to acclaim. Of course, it was also a romantic love story. I followed the program notes synopsis, which outlined the narrative, and I had no problem following. There were some extraordinary sequences of puppets playing a traditional Thai instrument, which was a bamboo xylophone. These sequences elevated the performance to a quite mythological level. The puppeteers seemed to know as much about playing the instrument as any musician would have to. The illusion was effective and I found myself drawn into the climax of the play, a competition between musical masters for one of Thailand's former kings.

Over the course of the next issues of *Australian Puppeteer* and on the UNIMA Australia website, I will feature a number of detailed articles about my experiences in India, and elsewhere.

*My trip was made possible with the assistance of the Australian Government via its advisory body the Australia Council for the Arts, and for which*



Images from *Spare Parts'* productions:  
*Beowulf*, *Spellbound*, *Petrushka*, *H2O*  
and *Out of the Blue*

# The Company Associates, Staff and Board of Directors of SPARE PARTS PUPPET THEATRE

cordially invite all  
UNIMA Australia members and friends  
(and their puppets)

## to celebrate our 25<sup>th</sup> anniversary.

We are particularly excited about hearing from people who have worked or have been associated with the company in our rich 25 year history.  
Please send us stories, pictures, anecdotes or anything that could contribute to the day.

### A PUPPET PARTY

will be held in Fremantle on the afternoon of 19<sup>th</sup> February 2006  
For details or contributions please ring 08 93355044 or e-mail [admin@sppt.asn.au](mailto:admin@sppt.asn.au)

## Nothing Spared in 2006

"25 years of excellence  
in puppetry"

**Spare Parts Puppet  
Theatre celebrates  
25 years with a huge  
program for 2006.**

The Adelaide Fringe is the first project for the year, with "*Aquasapiens – Mission Inconspicuous*" a street theatre work, commissioned by the Perth International Arts Festival in 05, designed by Shaun Tan and Jiri Zmitko, performing in the fringe programme.

In February, Spare Parts will auspice the development of "*The Camel Project*", a collaboration between some of our Company Associates, Bryan Woltjen, Humphrey Bower, Gibson Nolte, Karen Hethey and Simon Clarke.

February 19<sup>th</sup> sees a huge Puppet Party to celebration of 25 years of Spare Parts, organised by our Company Associates and Board of Management. The party will be held in our park and theatre with loads of free activities and puppet fun. So if you are in

Perth, please consider yourself invited!

April 5 is the opening of our new work "*Muttaburrasaurus*" – a time travelling adventure that explores change: Skeletons, a large dinosaur (of course), futuristic insect beings and all the confusion and mayhem that occurs when a professor alters the past. Written by Damon Lockwood, as a result of a 12 month mentorship in writing for puppetry, designed by Bryan Woltjen, composed by Lee Buddle, performed by Karen Hethey and Michael Barlow and directed by Philip Mitchell, "*Muttaburrasaurus*" will tour metropolitan Perth and then to the Pilbra and Kimberley regions of WA in September.

"*The Arrival*" is our second new work for the year. Adapted from Shaun Tan's soon to be released text-less novel by the same name. Michael Barlow is the adapting writer, Jiri Zmitko is designer, Lee Buddle, composer, and Philip Mitchell is director. "*The Arrival*" is the story of a man who has to leave his family and home to travel to a

new metropolis: a place where animals and people live harmoniously and all things are unfamiliar. The exquisite drawings of Shaun Tan will be animated alongside fantastical puppet creatures and fine acting from Giri Mazzella. It will be a wordless work that we aim to promote for an international market.

As "*The Arrival*" completes its season in Perth, "*The Velveteen Rabbit*" will be playing at the Studio Theatre at The Sydney Opera House - 10<sup>th</sup> to the 22<sup>nd</sup> July. A great opportunity for our Eastern States friends to see our work! "*The Velveteen Rabbit*" will then return to do a season in our theatre in October in preparation for a national tour in 2007.

From all at SPPT we wish you a very magical and prosperous new year and hope that in 06 you can join with us in celebrating all the wonderful people that have made Spare Parts such an enduring and successful company.

December, 2005

# REVIEWS

## La Fontaine

VCA School of Production and Drama  
Directed and designed by Petr Matasek

### WHERE ARE THE EMPEROR'S CLOTHES?

By Anita Sinclair

Recently I tuned in to a movie on TV. *Chicago*. The Guide reviewer had given it five stars. I managed to watch 45 minutes of it, then decided my bed and a book had more appeal.

So how and why did it lose me? When the umpteenth viewing of *Casablanca* would hold me riveted? It was flashy, smart, lively, colourful, expensive. Plenty of "Production Numbers".... Ah Ha! It was damn near all Production Numbers, almost one after another. Way back when, Flo Zeigfeld would do a Big Dance Production Number to close a show. Maybe one or two lesser ones during. Not so much as to give you indigestion throughout. AND there was other actual content. More important: it had characters you could love and hate. Like *Casablanca*. Maybe that all appeared in *Chicago* after I'd turned off, but, hey! they'd lost me already.

### PUPPETRY: RELEVANCE TO...

More recently I viewed the end of year presentation of the Victorian College of the Arts Graduate Diploma in Puppetry, a show entitled *La Fontaine*. I have a habit, requiring some skill, of approaching a show, film or art gallery with as much ignorance as possible. I get as little advance info as I can. I don't want advance warning. I want the artist(s) to speak to me directly. I don't study programs before shows. So whatever I might generally think of fables: Aesop's or La Fontaine's, is deferred in favour of a kind of assumed 'innocent wonder'.



I'm ready: La Fontaine

Once again I'm watching a series of Production Numbers. Once again, they are 'clever'. Again, as characters are introduced, they have no impact on me. What characters? Oh yes, this is puppetry, so characters are being created.

Actually, no.

The little fox, as a personality, is thrown away. As a puppet: inappropriate for the job - the worst thing you can do to a puppet. Maybe put him on a table-top and treat him with respect, that is, give the poor thing something to DO. Don't tower over him on a huge stage. Use him considerably, or not at all. (Table wouldn't suit the set? Rethink the item)

An aside: this was student work, therefore I immediately held the tutors/directors responsible. Still do.

We, the audience, saw fluoresced alphabet letters form, oh so slowly, into words, into grapes, into a stork.

We saw large planks moved into diagonals to create a ship, a forest, a funeral slab. Clever ideas, but tedious for the audience to sit through the transformations, no matter how earnest the faces of the performers.

Such slow 'deep and meaningful' stuff belonged back there in the early Seventies. In 2005 I found neither depth nor meaning. So, was I not paying attention? I paid very close attention. Did the meaning escape me because of my lack of depth? I'm no more stupid than the average; I could expect a presentation that the average audience would understand.

The stage, the planks, the transformations: very large, very heavy, costly to produce in both labour and dollars. A devil of a thing to manipulate. A nuisance to travel and 'bump in & out'. Not taking it anywhere? What are the students learning?

One could detect the various fables with a bit of work. Amongst all that 'stuff', they were a bit irrelevant. One Production Number after another, and the saddest casualty was Puppetry. In a Puppetry course, I could list more (heavy puppets, dead puppets, show too long), but it would not help the students, who put their whole hearts into their work. Many individual images showed promise visually, but did not do justice to the text.

*Ships - Photo Jeff Busby*

## Where are the Emperor's Clothes? (cont.)

Rather, I would ask how decisions were made that produced this result.

The project was directed by an invited Artist from Prague, Petr Matasek.

'Basing the workshop around the fables of Jean de la Fontaine, Petr led the participants into an exploration of the unique process of investigating the theatrical elements and themes found in specific fables'. (Gilli McInnes, Campus News VCA05). What, exactly, does this mean?

Petr Matasek attended in April/May, went back overseas, then returned to the VCA in October. Who worked on the project while this key person was absent? Did Petr Matasek return to find what he expected to find?

These are genuine questions. I have no knowledge or assumptions about the answers.

In the stated aims I find no mention of a fully completed theatre piece for public consumption at \$18.00 a ticket. Had the presentation been offered as an expose of various useful 'production techniques', student level, I might have had no argument with it - still too long though. Advertised as it was, it assumed the status of a finished art work. As such, it fell short. Advertised as puppetry (contemporary?) it was inadequate.

The visiting artist made two separate journeys, five months apart.

Is it necessary or useful to import a director in this way? Does it work? We have experienced directors in Australia who might have overseen the work continuously. How much is the decision to import from overseas driven by a supposed prestige? Driven by the need to attract funding? Is it more impressive? Is it effective? Does it result in better training for the students? Can they venture forth now and create puppet shows without all those 'bells and whistles' provided by the school?

Australian puppeteers have always been self starters, learning 'on the job' with the Neville Tranters and the Richard Bradshaws of the world going forth to show everyone how to do it. Individual masters have, over all the years, shared their skills most generously. Bill Nicol, Parry Marshall, Edith Murray, Neil Rasmussen, Greg Temple, Beverly Campbell-Jackson. More recently, Jonquil Temple, Gary Friedman, Ken Evans. Many more within private companies, too many to list. Don't tell me there has been no-where to learn the art in Australia. We all teach each other rather well.

A brilliant artist from overseas can always be an inspiration. My grouch is not really with that. But I do look at results. Whatever went wrong in the decision making process, the results in both student skills acquisition (puppetry) and in finished product (theatre piece) were under par.

The VCA or any other tertiary course should offer a greater, not lesser, alternative to the young puppeteer in training. They are paying substantial fees for this and offering something even more valuable: their trust.



*Luggage Theatre from La Fontaine - Photo by Jeff Busby*

## REVIEWS (cont.)

### *La Fontaine*

A performance by the VCA Schools of Production and Drama, November 2005.  
Review by Richard Hart.

This was the second production I have seen arising from the Post Graduate Diploma Course in Puppetry at the VCA, Melbourne. The first was in 2004, the inaugural year of the course. In both productions, the students were clearly exploring the range of ideas and expression that fit beneath the umbrella of puppet theatre. Many of us may differ in how big the umbrella is. However, I think it is the challenge for post graduate students to explore their own umbrellas and stretch them wider. Both productions I have seen demonstrate that this is the aim of the course, which I think is worthy, essential and traditional for post graduate courses. The students are not there to learn the basics; it is already assumed they have reached a certain level of skill. They are there to experiment and try new experiences.

*La Fontaine* differed from the previous production in that it was clear the students were following the direction of one puppet master, Petr Matasek, for a large part of it. This most probably involved the

students being immersed in the highly evolved Czech puppet theatre tradition for quite some duration of the course. What a wonderful opportunity for them to have had.

The performance of *La Fontaine* was quite mixed technically. Some parts worked better than others, but then it is an experiment and much can be learnt by trying things out. There were also a few scenes which blew me out visually, such as the floor transforming into ships and forests, the wonderful creation of a puppet character with just a head and two axes for legs. The Faust marionettes worked well along with the lovely idea with the suitcases. These were the high points of the production and they were very high points. Often it was difficult to follow the story line, but for me, there were scenes where the visual theatricality was an adequate compensation.

It was good to see hand puppets, but I think they suffered from being lost in the set. Perhaps they could have been given a spot closer to the audience, in a spotlight with short, punchy dialogue.

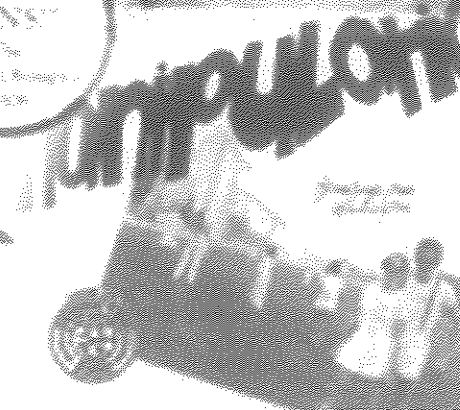
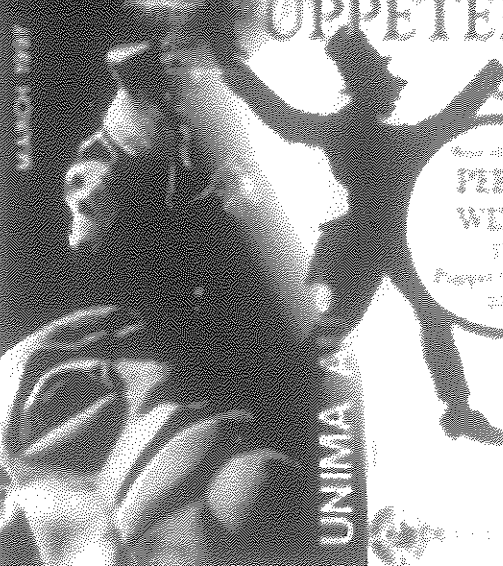
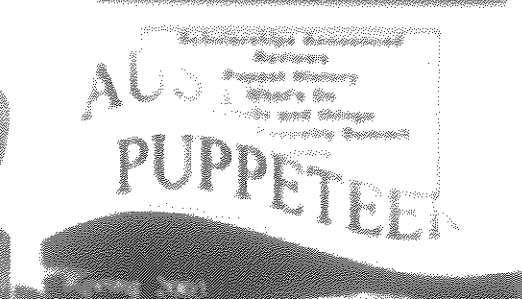
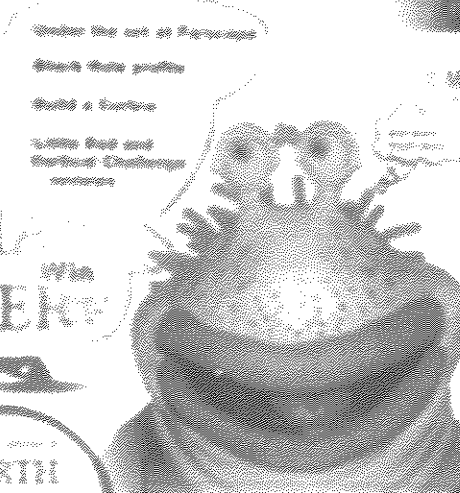
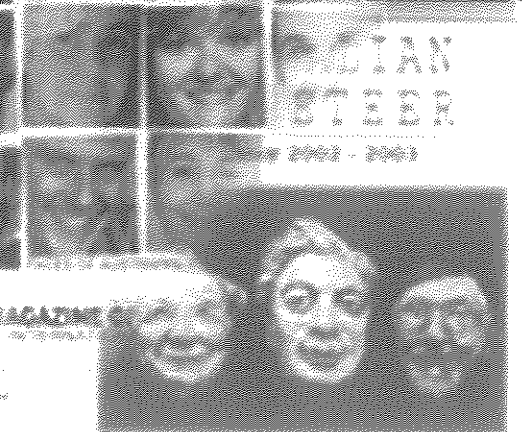
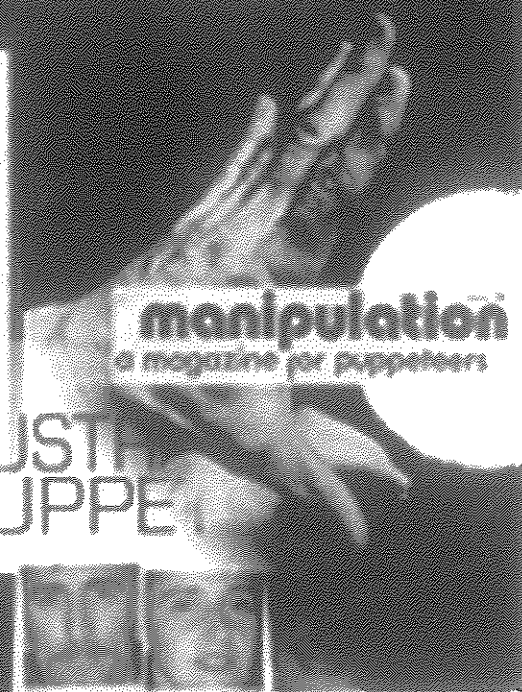
I enjoyed the production generally, buoyed by a number of wonderful moments.

*Richard Hart*



*Puppet with axes for legs from La Fontaine - Photo by Jeff Busby*

# Puppetry Magazines - 1981-2006



# 25th Anniversary of an Australian Puppetry Magazine

## Introduction by Richard Hart

I think we all agree that *Australian Puppeteer* is the most tangible benefit for being a member of UNIMA Australia. We are very fortunate to currently have three editors, each taking turns to produce an issue. As you can imagine, it is a lot of work and the amount of material for each issue keeps growing along with puppetry as part of our culture. Having three editors ensures that each will stay longer as all editors volunteer their time and skills, fitting in an issue between life and work. When there was only one editor, around two years or eight issues was the most they could afford of their time. We owe all our editors, past and present, a mountain of gratitude for their generous and important contribution to UNIMA and puppetry in general.

The first consistently published Australian puppetry magazine was *Manipulation*, created and edited by Maeve Vella. Maeve considers her 4th newsletter to be her first attempt at a magazine format. It evolved into the A4 format (used currently), in April, 1981. Maeve was sole editor until 1984, when I produced two issues. It then went back to Maeve for one issue before being shared around by individuals and puppet companies for almost 9 years.

In the early 1990's, UNIMA Australia absorbed the *Manipulation* subscribers by offering its own brand new magazine, (which had also evolved from its own newsletter), as a replacement. The UNIMA magazine took on a similar format and was produced by an editorial team, comprising myself, Jennie Pfeiffer and with Jenny Andersen as the new editor. A competition was held to find a name for the magazine without success. When Anita Sinclair followed on from Jenny, she suggested *Australian Puppeteer* as the title and so it has remained.

To commemorate the success and longevity of our magazine, I requested Maeve and all editors past and present of our UNIMA magazine to write us a brief article.

Here they are. Enjoy reading and three cheers to all those who have kept the magazine growing over the last and next 25 years.



# manipulation

## magazine for puppeteer

### An Irregular Publication With Nice Headings

Dear Readers -

By Maeve Vella

In 1980 a few puppeteers began meeting in Why Not Theatre's rehearsal space to talk shop and listen to guest speakers. The arrangement didn't last long but we had a few good meetings, at one of which I suggested we needed a newsletter. This received the classic response "Good idea Maeve. Why don't you do it?" So I did.

First things first, I felt it needed a catchy name. My boyfriend at the time, Jon Murray, suggested "Manipulation". He had a knack for naming things. The following year when Helen Rickards and I began to write a book, it was Jon who extracted a phrase out of a quote from Peter Wilson and gave us *Theatre of the Impossible*.

I no longer have a copy of the first issue of *Manipulation*, in my enthusiasm I mailed them all out, but I still have the second and third. Typewritten, roneoed, stapled at one corner - they look awfully dull now, though I did try to liven them up by hand-painting "Manipulation" in glorious colour across the top.

The meetings stopped before there was a fourth edition, but I decided to keep going and make the newsletter into a

magazine. With pictures. Although I was deeply immersed in puppetry, I always had a flickering passion for graphic design. Kindled in childhood, it first manifested in an irregular publication in blue biro titled *The Daily Blah*, which sold to my parents for sixpence. *The Blah* was short on news but it had nice headings.

Looking back I marvel at the amount of running round and paraphernalia that was required to put together a small, low-budget/no-budget magazine in 1981. Today I could do it in one afternoon with a digital camera and a home computer. Maybe two afternoons.

I bought a cheap electric typewriter, felt pens of varying thickness, a roll of Letraline tape for making borders, and scissors, paper, rock - sorry - paste. Found a good public photocopier in a shop on Brunswick St. Found a lab in Collingwood that did reasonably-priced photo bromides. I already had a good camera, lovely Pentax SLR, and my mother gave me her fifties-vintage darkroom equipment. Photography was always popular in my family. Mr. Gerardi in the photo-lab/shop round the corner answered all my questions and stocked some nice Agfa papers.

Off Hardware Lane in the city I found Quick Print, who were generous with advice and price. Due to developments in cheap printing technology, instant print firms had begun proliferating in the late seventies. It was good timing. A decade earlier and the cost of printing a short run like *Manipulation's* few hundred copies would have made the whole idea impossible. I had two big stories, a review and an interview. The Tasmanian Puppet Theatre had recently closed. Peter Wilson

told how it happened and revealed he was moving to Perth to start Spare Parts. Axel Axelrad, Anita Sinclair, Richard Bradshaw, Helen Rickards, Ken Evans and Ross Browning had all been to the 1980 UNIMA Festival in Washington DC, and they contributed comments, photos and sketches. Helen let me reprint her review of "The Magic Pudding" from another magazine. I interviewed Anita about Mask of Janus, the puppetry and mask shop/workshop she and her daughter Andrea had just started in Richmond. There were also a few short items from home and abroad, some classified ads and a cartoon from Jon Murray.

And so, early in 1981, with a little help from a lot of people, the fourth edition of the newsletter came out looking a little like a magazine. As I held it proudly in my hands a sobering thought struck me. "I have to do all this again in two months. And again and again. What have I done!" But there was a lot of support from friends and community. More and more people subscribed. Individuals, organizations and companies contributed material, lent photos, gave interviews, wrote reviews, sent press releases and welcomed me and my camera at performances and rehearsals. And there was usually someone around to help fold at mail-out time.

My desk became a maelstrom of paper, I typed, cut, pasted and shuffled bits of it far into the night. The Australia Council granted \$1,000 in the second year to pay for more photos. I acquired a pre-loved typewriter that typed small characters, newsprint size. A temperamental old thing, but it enabled me to fit in much more text. Copies of each new edition were sent to the State Library of Victoria and the National Library in Canberra, and the magazine was assigned an ISSN number, 0725-3532 for the scholars out there. Australia Post provided a registration number which I won't trouble you with, but it made bulk-mail possible. No more stamp-licking.

*Manipulation* grew in content and coverage. Bi-monthly publication gave way to quarterly, quarterly became tri-annual. Sometimes it slipped into a time zone all its own. I was often on tour - indeed on one occasion the magazine was produced in a motel room in Perth.

Writing this article is bringing up so many memories. Once I received a letter from the Department of Foreign Affairs. I opened the envelope with some trepidation - was ASIO after me for all those peace marches I'd been on? No, it was an invitation to interview a distinguished visitor from Indonesia, and led to an uplifting sunlit afternoon in the Australia Hotel learning the deeper meaning of Wayang from a venerable and inspiring Dalang. "It's philosophy, you see," he said to me, and I did see.

By the winter of 1984 I was getting a little burnt out, and I needed more time to work on that book with Helen. Richard Hart kindly stepped in and kept the magazine going for a few beautifully illustrated issues. Then he too hit the wall and he had to hand it back to me.

The magazine had been silent for six months, so subscriptions had fallen off. With little in the

coffers, the 1985 editions looked more like newsletters than magazines. But things built up again. In 1986 I was working with the Marionette Theatre of Australia. They provided desk space at the Sailors' Home for a nominal rent, a vast improvement over my own garret. Michael Creighton was artistic director at that time and he graciously let me use his apple Mac to design the pages, which was a joy and a revelation. Meanwhile Lloyd Noble over in Adelaide was using his computer to contribute the address labels. I found a friendly print firm in Sydney called Breakout, run by a group of ex-prisoners and catering to the needs of community, activist and student groups. They're still in business today, bless 'em.

For one issue I managed to add a glossy cover, a small dream fulfilled. But the book was nearing completion and the pressure was on. I had to bow out. This time several brave, big-hearted players stepped up to the wicket - Sue Lintern-Coward, Rob Matson, Chris Barker and Maddy Slabacu. In November 1987 they produced the "Survival Issue" with the funniest cover in the magazine's history. Rob Matson's depiction of a beleaguered Punch barricaded behind sandbags, holding a spent popgun. I left *Manipulation* in their capable hands and went back to Melbourne.

In the following years the magazine passed from hand to hand. Generous, open hands cared for it until it found a permanent home with *UNIMA Australia*. Under a new, more descriptive name it lives on, and I am prouder than Punch to see it survive and prosper.

Maeve Vella

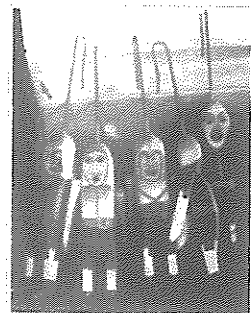
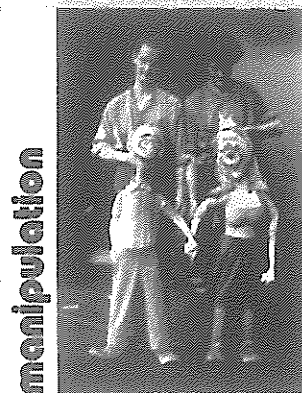


## "UNIMA AUSTRALIA"

*A role in connecting Australian Puppeteers*

By Jenny Andersen

Happy birthday *UNIMA Australia* and many happy returns to your ten year old progeny, the *UNIMA Magazine*! Fourteen years ago, when I first became aware of UNIMA, I was sent an interesting one-page newsletter with my new



**MANIPULATION**  
a magazine for puppeteers  
Where the Puppeteer's first 8 replies  
THE ADVENTURE CONTINUES from 1984  
SEPT. 1984

membership. My initial impression was that puppetry in Australia was an almost underground, secret activity, practiced by dedicated, obscurely talented people. Some might say that nothing has changed! In any case, I thought that some of the most stimulating ideas about theatre were in the puppetry world, and I wanted to join that club. So, when my partner, Kym Tonkin, and I moved to Melbourne

in 1992 to start our own company, I sought out puppeteers, including the then newsletter editor, Jen Pfeiffer. Jen was working hard to change the newsletter from a notice board format to a magazine. She was publishing some opinion pieces, photos and international news. The newsletter was beginning to reflect a wider range of performance styles than it had previously, and it was a valuable introduction for me to puppetry people, events and ideas.

There was a good feeling about puppetry in Melbourne at that time, as I remember it. Many individuals were interested in the myriad theatrical possibilities offered by it. I felt that puppetry was a fascinating, but isolated art form and I wanted to have more of a conversation about it with other artists. I also wanted more technical information about the craft, as there were no formal puppetry training schools then, few workshops, and even fewer employment opportunities where you could learn on-the-job. When Jen resigned from the newsletter editorship, I willingly took it on – albeit with no previous editing or computer experience.

My first edition was made easier with technical and editorial help from Richard Hart and Jen Pfeiffer. We had a clear idea of the breadth of content we wanted to publish. We wanted national and international news, reviews, opinion, debate, philosophy, history, practical and technical tips, and lots of photos. We didn't get it all in the first edition, but the 16 cut and pasted pages laid out on my lounge room floor the day before it was due at the printers looked like a good start.

Apart from the time the magazine swallowed, the biggest challenge in the first few editions was getting contributions. There were many reasons for this. Most people were just too busy to write anything, some weren't confident writing and some weren't as convinced as I was of the value of the magazine as a communication tool. I hassled people a lot, and I was never sure how they felt about my relentless phone calls. But gradually the contributions began to come promptly after I'd suggested a topic, and eventually people even volunteered to write articles and reviews. There were some regular stalwarts like Richard Bradshaw and Dennis Murphy who wrote many history articles, Polyglot Puppet Theatre, Skylark and Terrapin, with their companies' news, and Sue Wallace with her reviews and cyber news updates.

The most important aspect of the magazine, from my point of view, was the review section. I thought that it was vital to know what other puppeteers were doing, to reflect on it and to learn from each other's work. At first people were naturally hesitant about "passing

judgement" on their peers' work, but after a while members would tell me that they appreciated knowing what was on around the country, and being able to get their own work appraised by reviewers who knew something about the art form.

I enjoyed writing many articles and reviews for the magazine (even though at first it was a necessity because we didn't have much material.) I also liked the information-gathering process. In those pre-online days I had an excuse for subscribing to the UK Total Theatre Magazine and for ringing lots of puppeteers around Australia, and I regularly received interesting snippets in the mail from overseas.

Looking back over the magazines, I am struck by how many people gave of their time to contribute to the magazine, and how diverse the articles were. Sometimes people objected to the wide definition I gave to puppetry, and we didn't get opinion pieces or technical information in every issue, but I learned a lot from other puppeteers over those two years, and met some very interesting and lovely people along the way. Art is about communication of ideas, so I'm very happy to have been a part of the Unima Magazine's role in connecting Australian puppeteers.

*Jenny Andersen*



## AUSTRALIAN PUPPETEER

*The Creation of a New Look*

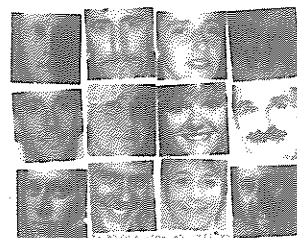
*By Anita Sinclair*

Those who have been crazy or noble enough to take on the editing of this or any other association newsletter will know that the hard slog is made enjoyable (bearable) by said editor giving themselves some creative freedom within the limits of the task.

I made a decision at the outset to push my luck and change the appearance of the magazine. The most daring decision, the most presumptuous, was to change the name.



AUSTRALIAN PUPPETEER



THE MAGAZINE OF UNIMA AUSTRALIA

UNION INTERNATIONAL DES CHAMBRONS DE THEATRE

AUSTRALIAN PUPPETEER



THE MAGAZINE OF UNIMA AUSTRALIA

UNION INTERNATIONAL DES CHAMBRONS DE THEATRE

UNIMA Australia became *Australian Puppeteer*. I had talked this through with Prodos, my then partner. Together we decided that calling it by the most factual, clear, informative name would be best. It's Australian. It's about puppetry. I chose to make it 'reader friendly', with pictures, short items, longer articles, reviews, history and whatever would 'pull' the reader through the publication. It should convey important information dates special projects etc. It must have a cover that shows it respect and grabs attention.

The Theme title I adopted for the two year period of my editorship, 'The Faces of Australian Puppetry', followed my thinking about members not knowing each other; not being able to put faces to names. So all articles were to show photographs of the author. The front cover had puppeteers rather than puppets.

At first, while we struggled with the computer technology, the photos were a bit rough looking. These improved with every edition. This was Prodos' ongoing contribution for which I was very grateful.

Members were wonderfully supportive with such a variety of contributions - letters, articles, suggestions, feedback and of all things, ADVERTISING. The donations made for advertising paid towards the cost of improvements, specifically the thicker 'Ivory Board' cover.

The rewards for the work were many, but the best was getting to know you. How else could that have happened?

*Annie Sinclair*

## Others Are Equally Crazy!

*By Philip Millar*

Why on earth would you choose to be an editor of *Australian Puppeteer*?

For me it was a range of deeply altruistic and deeply selfish reasons, which may have balanced out. The magazine seemed (and remains) one of the best ways for puppeteers around the country to discover what colleagues have been up to, to get fired up about issues, to be inspired and to remind ourselves that we're not alone; others are equally crazy. For me it was also a useful way to keep tabs on people, see what was happening and build contacts. I also used my time as editor to learn how to use Photoshop and Quark Xpress.

Trying to drag articles out of people was sometimes like getting blood from a stone, with the notable exception of such reliable correspondents as Richard Bradshaw and Dennis Murphy. Victoria provided extraordinary editing support and enthusiastic encouragement.

Despite the occasional set-back, we tried to maintain a relentlessly optimistic tone and felt that encouraging words rather than bleak assessments were the way to go.

I still find it wryly amusing that our circulation resembles that of an obscure independent record label rather than a vital international artform, but there you go. Onward and upward.

*Philip Millar*

## Over time it has got easier!

*By Sarah Kriegler*

If I think about my time as editor, I realise it was not a choice I made by myself, more of a catch of a very-quickly-thrown-handball in the shape of the Mag from Philip Millar who was well and truly over it. I had previously helped Philip with some of his editions and when it became too much for him, I might have said (but I honestly don't remember) "Well, maybe I could do it." A blink of the eye later, I was editor. Perhaps only past editors can only truly appreciate how much time it takes to put together each edition but let me assure you, it's a lot! Retrospectively, it was not the best time for me to take on the editorship as during my first few years on the job, I was not only a working artist performing, directing and creating new work but I was also studying a Post Graduate degree by correspondence as well as being an active board member of Polyglot Puppet Theatre. It always seemed the deadlines for the mag were always at the same as major University deadlines and as well board duties and usually a show opening! Hmmm, no wonder those first few editions were late and had a "few" spelling mistakes in them!

However, over time, it has got easier. The first thing that has made this job easier is the increased contribution of the members of UNIMA Australia. When I first inherited the mag, it was really difficult to drum up articles and interest in contributing to the Mag. I had a few steady contributors and I thank them greatly for their early commitment and efforts! Over the years, however, it really has become a breeze and now it's common to have too many submissions to include all in each mag! Two things have contributed to this growth. Firstly, the increased Internet use by members has made it easier to submit photos and articles by the deadlines and secondly, UNIMA Australia as an organisation has strengthened. This, obviously, is due to both present and past Committee members working steadily to increase the understanding of what UNIMA Australia can be and what it can offer its members and each year it gets bigger and better - and in 2008, we'll all shine as we present the UNIMA International Congress. Go us!

The second thing that has made this editorship easier was the bright idea of Julia Davis in 2003 to share the job! Having Sam and Julia as co-editors is great and I always enjoy receiving their versions of the mag in-between my editions.

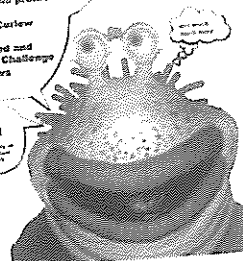
*Sarah Kriegler*

**AUSTRALIAN PUPPETEER**

Spring 1999

Under the set at Forestage  
Black Hole profile  
Build a Curlew  
Little Red and  
Vertical Challenge  
reviews

Win



**AUSTRALIAN PUPPETEER**

Autumn 2002



National  
Puppetry  
Summit

Handspan  
1977-2002

One Van  
Festival  
Reviews

Daylesford  
Children's  
Festival

Dr. Puppet

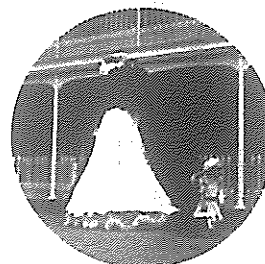
...and  
more!

**AUSTRALIAN PUPPETEER**

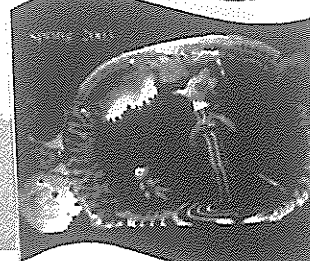


**AUSTRALIAN PUPPETEER**

Winter 2003



**AUSTRALIAN PUPPETEER**



Union Internationale de la Marionnette

# Dobbing myself in

By Julia Davis

When I joined UNIMA in 1999 I had been making puppets in isolation for quite some time. The first magazine I received was a revelation: there are like-minded loonies out there! I scoured my copy; I practically knew it by heart. There I found out about ONE VAN and what was happening puppetry-wise throughout Australia at the time. I learned a few names and over the years I have been able to put faces to them. One of them became my partner!

A few years later Lorrie Gardner asked me if I would be willing to edit a special edition of *Australian Puppeteer* to celebrate the summit in 2002, because I had had a bit of editorial experience early in my teaching career. I agreed. The job-sharing idea came from British UNIMA who recognised the enormous time commitment involved. When I proffered this information in the presence of some executive members in 2003, I found that I had dobbed myself in!

I enjoy it. I approach the task with the same obsessiveness with which I tackle puppetry projects. My distrust of (and incompetence with) computers means that I am probably using some of the same cut and paste methods that Maeve Vella used 25 years ago.

I want the magazine to have a totally professional and inspiring aesthetic, but I feel it

Is equally important that the magazine reflects all endeavours in the field of puppetry, those of the beginner and the veteran, amateur and professional, as we can all learn so much from reading about and sharing others' experiences of this art form.

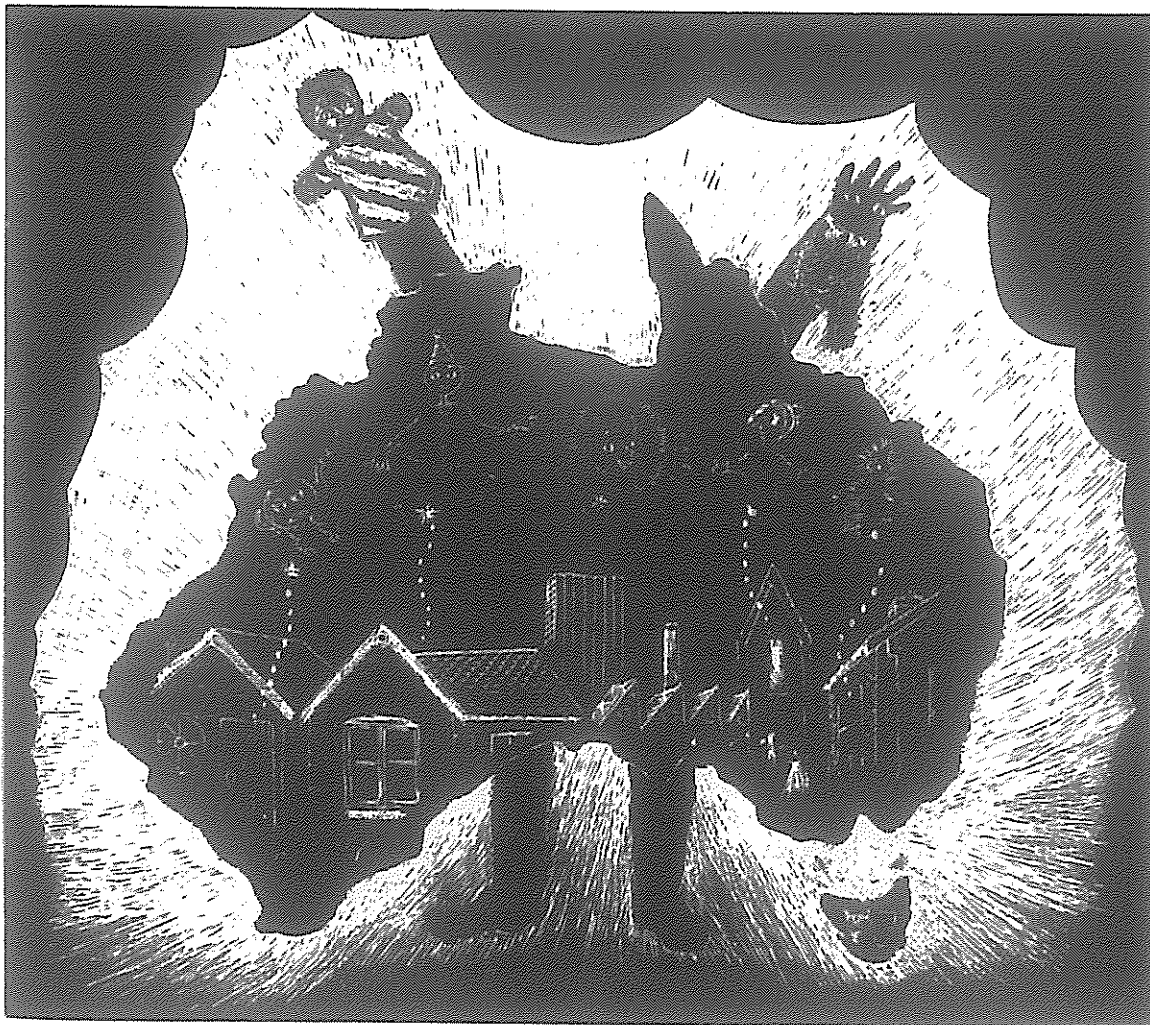
Julia Davis

## We Get To See It All First!

By Sam Ferris

When I travelled to the International Puppetry festival in Charleville in 2003 I found myself taking notes on everything that I saw. On returning to Australia I did not hesitate to submit a page of my thoughts to *Australian Puppeteer* and then... there it was, printed in the magazine! I was quite chuffed and as an editor of the magazine it has been that buzz of receiving and reading contributions that is so much fun as well as placing them into the magazine for everyone else. And we get to see it all first!! For me the magazine brings the puppetry community that bit closer and I get a sense of what puppeteers and companies are working at. In its own humble way the magazine attempts to speak to all puppet enthusiasts, about local and overseas achievements, and so many other things. I wish *Australian Puppeteer* a long and healthy life. And best wishes to all members for your puppet plans and shows in '06.

Samantha Ferris



UNION INTERNATIONALE DE LA MARIONNETTE

### Puppetry Magazines 1981 - 2006

#### Photographs:

Compilation of magazine Covers - Page 16:

*Manipulation* Oct. '81,  
*Manipulation* May '84,  
*Manipulation* Jan. '83,  
*UNIMA Australia* June '96,  
*Australian Puppeteer* Spring '99,  
*Australian Puppeteer* Summer '97,  
*Australian Puppeteer* Summer '03,  
*UNIMA Australia* March '97,  
*Australian Puppeteer* Winter '04,  
*Manipulation* '81,  
*Australian Puppeteer* Spring '03.

Photos Page 17. Underlay -  
Cover of *Manipulation* Jan '83;  
Photo of Maeve Vella reproduced  
from *Manipulation* No. '82.

Photos Page 18 Underlay -  
Cover of *UNIMA Australia* '86;  
Photo of Jenny Andersen  
reproduced from *Australian  
Puppeteer* Spring '87;  
Covers of *Manipulation* '81 (the  
first magazine) edited by Maeve  
Vella; *Manipulation* Aug. '82  
(MV); *Manipulation* Oct '82 (MV)  
(glossy cover); *Manipulation*  
Sept '84 illustrated edition by  
Richard Hart.

Photos Page 19:  
Photo of Anita Sinclair 2005  
Covers of *Manipulation* May '84  
illustrated and edited by Richard  
Hart; *UNIMA Australia* Sept '96  
(ed. Jenny Andersen); *UNIMA  
Australia* March '97 (JA)  
*Australian Puppeteer* Summer  
'97 (ed. Anita Sinclair);  
*Australian Puppeteer*, Summer  
'99 (AS)

Photos Page 20:  
Underlay - image from  
*Australian Puppeteer* Spring  
'99. Covers of *Australian  
Puppeteer* Spring '99, (ed  
Philip Millar); *Australian  
Puppeteer* Autumn '02  
(ed. Sarah Kriegler);  
*Australian Puppeteer*, Winter  
'03 (SK); *Australian Puppeteer*  
Spring '02 (ed. Julia Davis);  
*Australian Puppeteer* Spring  
'03 (JD)

Photos Page 21:  
Cover of *Australian Puppeteer*  
Winter 2004 (ed. Samantha  
Ferris)  
Illustration from poster  
Advertising *Manipulation* 1984  
by Richard Hart.

# Puppetry in Education

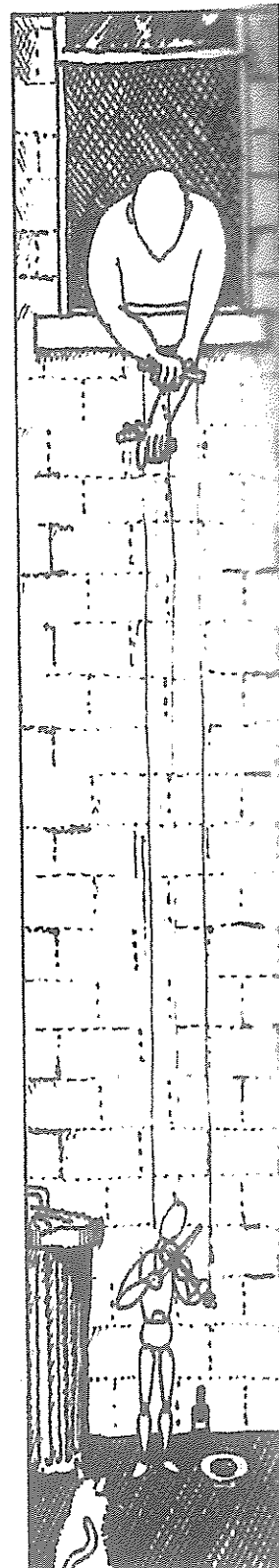
## Puppetry takes off at Scots PGC College in Warwick, Queensland

By Dr. David Logan,  
Teacher of Drama,  
Scots PGC College,  
Warwick, Queensland

All Puppeteers and Drama Educationists know what a wonderfully unique and valuable learning medium Puppetry provides in allowing students not just to learn the joys of Puppetry but also in the development of individual and group communication skills. Years 9 and 10 students at Scots PGC College in Warwick in Queensland have recently completed a unit in Puppetry as part of their elective Drama studies. This is the second year that Puppetry has formed an integral part of the College Drama curriculum. Before commencing on their own journey into the wonders of Puppetry, students are introduced to different Puppet possibilities : finger, glove, rod, marionette and shadow puppetry.

As part of their Puppetry studies, students are required to design four possible puppets. This requires drawing both front and profile views as well as hands and gloves.. Students are guided through the design process by their teacher. As the basic starting point for the construction of the puppet head will be a polystyrene ball, it is crucial for the teacher to explain the need to have a puppet head that does not look like an uninteresting polystyrene ball. Different shapes of heads are therefore explored. Bringing in previously constructed puppet heads is a good idea as the teacher can discuss with students different types of eyes, ears, noses, chins, mouths, cheeks, foreheads and distinguishing facial features such as warts. Hair is also examined. It is really important for students to realise that they are not just confined to making a human style puppet. One of the great joys of puppetry is that different types of puppets can be made. Puppets after all don't just live in the human world! Some students decide to make aliens, animals, fish, ghosts and even talking pencil cases and pieces of fruit. The type of puppet is only limited by the imagination of the student. The Puppet designs form an integral part of a Puppetry Production Handbook which also includes an

individual puppet script as well as character breakdowns for each character in the script plus designs for a scenery backdrop for the puppet theatre as well as any properties and sound effects required. After the design process is completed, the student decides which puppet he or she would like to construct from the four original designs. Students are given the chance to make either a Glove or Rod Puppet. Puppet heads are constructed using the following method : A polystyrene ball is the starting point. These can be obtained from any good art supplies shop. Of course, if this is not available it is possible to make a basic ball shape out of crumpled up newspaper secured with masking tape or rubber bands. A neck for the puppet is made from a piece of cardboard tubing. This is attached to the polystyrene ball using masking tape. Cardboard tubing should be able to be obtained easily. In Warwick our cardboard tubing is supplied free of charge kindly by the local fabric shop. The cardboard tubing forms the centre of a roll of material. Normally once a roll of material is finished, such tubing just goes straight into the rubbish bin. Puppet makers are usually masters of how to intelligently recycle materials! In order to further the puppet making process, each student is provided with a special puppet construction board. This is made from a square piece of plywood (normally about 30 square centimetres) with a piece of dowel (about 8 centimetres long) nailed to the centre of the board. The puppet construction board is necessary as it allows the student to place the neck of their puppet on to the dowel. After doing this the moulding of facial features can begin. Plasticine is used to do this. It is easy to shape and attach plasticine to the polystyrene ball. Once the final features have been formed five layers of paper mache are then applied. A final layer of tissue or paper towel is useful. Selleys Wallpaper Paste is a wonder as a glue for paper mache. One small sachet makes around 4 litres of glue which fits nicely into a family size ice-cream container. After the paper mache is dried, the puppet head is finished with an undercoat of white paint and a final layer of coloured paint according to the original puppet design. Vinyl paints can be readily obtained from any good art materials shop. Black and white plus the three basic primary colours: blue, red and yellow are the necessary pigments required. Secondary colours such as orange, green and purple



By Richard Hart  
(First appeared in  
*Manipulation*, May 1984)

## *Puppetry takes off (cont.)*

can be mixed by using different combinations of the primary colours and brown can be obtained by using equal quantities of red, blue and yellow. Ice-cream lids, provided by students, are very good for use as palettes. After the painting process is completed, students make and attach any required hair to their puppet head. Hair is usually made from wool, feathers or fur fabrics. Of course hair can be moulded on to the head in the initial moulding process and subsequently painted as a feature on the puppet head. Students also think about the type and colour of material they wish to have for the glove for their Glove or Rod Puppet. A good materials shop usually has a large and varied range of fabrics. Once the glove has been made it is attached to the neck of the puppet courtesy of the ever handy electric glue gun. Of course, great care must be taken using such a piece of equipment as hot glue, while highly effective, can cause serious burns. Puppet hands are attached to the puppet glove using the same method. Hands are usually cut out from corrugated cardboard from unwanted cardboard boxes. The corrugated card is covered at the edges with masking tape and then painted. Velcro can be attached to the puppet hands to attach and detach any property the puppet may need to hold. In the case of a Rod Puppet, metal rods are attached to the hands using the glue gun and a central rod made of wooden dowel is glued inside the head of the puppet. Constructing a Glove or a Rod Puppet may seem like a simple process, though it is a complex process for the puppet maker. It is the same process an actor uses when creating a dramatic role. Students also take part in making stage properties and painting the required scenery backdrops for their plays in the puppet theatre.

In 2005, 9 students chose to study Drama at Years 9 and 10 level at Scots PGC College. These are ideal conditions for the teaching of Drama and Puppetry. The school already possesses a specially designed Puppet Theatre, designed and constructed by Year 9 and 10 Drama students from 2004. The Puppet Theatre is designed to fit a maximum of three puppeteers at any one time. It is also able to be easily folded up and placed on the back of a utility so that students can take their plays on tour around the local community. In 2005 there have been three separate groups of three students presenting puppet performances.

Students are introduced to the art of script writing through puppetry. The structure of writing for puppetry is explored through reading different styles of puppet plays. The notion of development of character and comedy in puppet plays is also examined. Effective puppet plays use not only play on words comedy but also physical comedy of the slapstick variety. To assist students in the writing process, a basic structure is provided as a guide for writing puppet plays. In Scene One the puppets introduce themselves to one another and to their audience. This entails setting the scene and explaining the differences between characters such as likes and dislikes. It also requires using the basic principle that an audience does not always pick up on ideas straight away. Therefore essential story ideas must be presented three times. The first time some of the audience understand the information presented. The second time more audience members understand the information and the third time the information is presented everybody hopefully understands! Scene Two requires some sort of problem to emerge and Scene Three is used to resolve the problem created in Scene Two.



Back row : Emily Arlidge with 'Bartholomew the Ghost', Clare Slattery with 'Fairy Bertha', Cecilia Park with 'Charlotte the China Doll', Gemma Judd with 'PJ the Owl', Dallas Davidson with 'Wacky Tacky Rabbit' Front Row : Abigail Ezzy with 'Cohen', Simon Moore with 'Benny the Bear' and Dr.David Logan with Matthew Shearing's puppet 'Brian the Giant'

## Puppetry takes off (cont.,)

Each student must write their own puppet play which is designed to run for around 10 minutes. Students are required to write their plays specifically for a Primary School audience. In a class of nine students there are three different groups with each group comprising three students. Each student writes an individual script using the characters in their group. The characters come from the puppets that the students have made. This means that each group ends up with three different plays using the same characters. All puppet plays follow the outline of a fairytale. After writing their own play and having their group read it out aloud, each group will decide which play they like the most and this is the play they will choose to present to an audience. Each group decides the type of voice they believe is suitable for each character. This, of course, is the perfect time for the teacher to go over the need for vocal variation using the four Ps of good Voice : Pitch, Pace, Pressure and Pausation. Clarity of speech is also emphasised. After rehearsing their script a number of times, the students record their plays using the different voices and sound effects required for their plays on audio tape. They also decide what music they would like to set the scene before their play, between scenes and at the end of their play. There are many recordings of music which are available free of copyright. It is a good idea for schools or teachers to be a member of the Australian Performing Rights Association. For a yearly fee schools can use a wide range of music. In 2005, students at Scots PGC College have written and presented three different puppet plays entitled, 'Forgetful Bertha', 'A Love Story' and 'Wacky Tacky Rabbit'.

With finished puppets and an original recorded puppet play, students begin the complicated process of learning to work together to successfully manipulate their puppets in order to present a polished piece of puppetry. This is not always an easy process. It is an enjoyable one, though. Students soon realise how to work the hands of their puppets as well as the puppet heads. They also learn how necessary it is to ensure that their puppets do not move in any old fashion otherwise the wrong signals are sent to an audience. Puppets after all need to learn puppet manners like their human counterparts! Students are assessed on their Puppetry Production Handbook, their manipulation skills, voice and their ability to work with other group members. All performances are videotaped so that students can view their performances and learn from them.

The whole unit in Puppetry takes around 10-12 weeks from the initial design, making, writing and rehearsal process through to public performances. This year students performed their plays to Years 3-8 students at Scots PGC College as well as to a most appreciative audience at Akooramak Hostel for the Aged in Warwick. Sadly with their performances over, all nine puppets are now contemplating a well-earned break and wondering what the future holds for them. As for their student creators, they have travelled on a marvellous journey with their puppets and are also looking forward to a well earned rest.

Further information is available from Dr. David Logan, [logand@scotspgc.qld.edu.au](mailto:logand@scotspgc.qld.edu.au)

## Mana Puppets going blazes...

Ros and Hugh Childers, the founders of *Mana Puppets*, believe strongly in the power of puppets to provide an educational message, to entertain and to cross cultural, age and class boundaries. Ros, a registered teacher with over 20 years teaching experience and Hugh, a specialist in Australian Studies, have been offering their innovative educational programs since 1999.

Since 1999, Ros and Hugh have toured their educational puppet shows to metropolitan and regional areas of Queensland, New South Wales and South Australia. In 2003 and 2004, they completed very successful tours to Germany with their Australian-themed English language puppet show *3 Little Pigs in Australia* for students of English as a Foreign or Second Language.

The Queensland Fire and Rescue Service has recognised the importance of their fire safety puppet show by licensing Mana Puppets to use the character of Blazer, the Firefighting Koala, as a puppet in their show *Blazer to the Rescue*. Mana Puppets and Associate Professor John Lidstone, a world recognised disaster management educator from QUT, were awarded a research grant by a Federal agency, Emergency Management Australia, to refine and further develop their fire safety show.

Further information: Ros & Hugh Childers, Mana Puppets

E-mail: [childers.mana@uqconnect.net](mailto:childers.mana@uqconnect.net)

Website: [www.manapuppets.com.au](http://www.manapuppets.com.au)

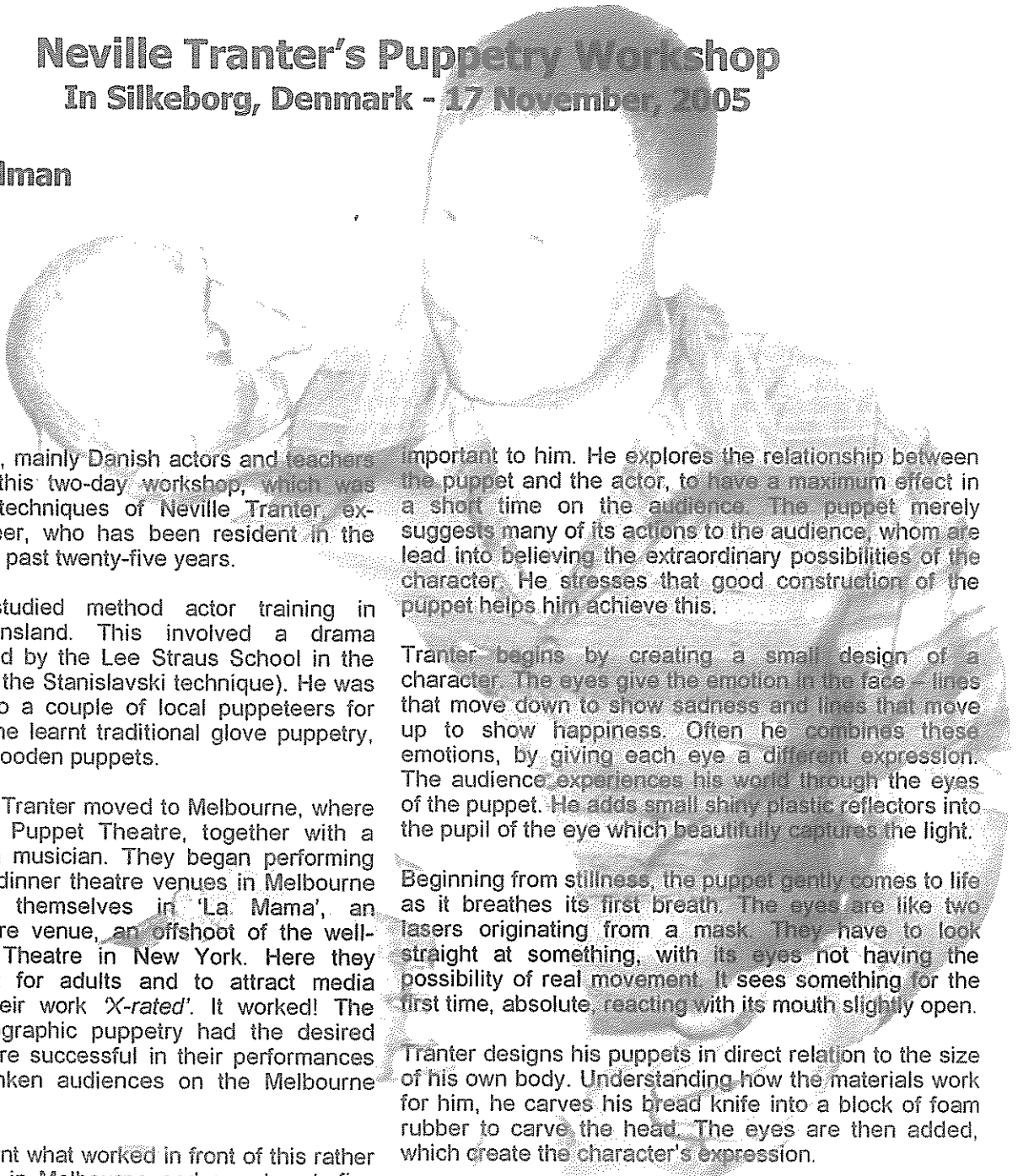


Ros Childers with Blazer, the fire fighting koala from Mana Puppets' fire safety puppet show, *Blazer to the Rescue* performing for a group of primary school students in Brisbane. Puppet by Roy McNeil. [Photograph by Hugh Childers]

# Neville Tranter's Puppetry Workshop

## In Silkeborg, Denmark - 17 November, 2005

by Gary Friedman



Fifteen participants, mainly Danish actors and teachers were involved in this two-day workshop, which was dedicated to the techniques of Neville Tranter, ex-Australian puppeteer, who has been resident in the Netherlands for the past twenty-five years.

Tranter initially studied method actor training in Tawoomba, Queensland. This involved a drama technique, (adapted by the Lee Straus School in the United States from the Stanislavski technique). He was also apprenticed to a couple of local puppeteers for two years, where he learnt traditional glove puppetry, including carving wooden puppets.

From Queensland, Tranter moved to Melbourne, where he began Stuffed Puppet Theatre, together with a fellow actor and a musician. They began performing puppet cabaret in dinner theatre venues in Melbourne and soon found themselves in 'La Mama', an experimental theatre venue, an offshoot of the well-known La Mama Theatre in New York. Here they performed cabaret for adults and to attract media attention, titling their work 'X-rated'. It worked! The rather tame pornographic puppetry had the desired effect and they were successful in their performances to sometimes drunken audiences on the Melbourne cabaret circuit.

Tranter quickly learnt what worked in front of this rather selective audience in Melbourne and now twenty-five years later, he continues to use this technique to capture an audience, using choreography, movement, voice and rhythm.

As a young person, Tranter was fascinated by Sesame Street and The Muppets, learning much of his technique of character presence in the television frame. The contact between the puppets and their audience held him and he adapted this technique to live theatre, viewing the world through the eyes of his puppet characters.

Tranter refers to the puppet as a mask that moves in the space and he wants us to understand how and why it works in the space and its effect on the audience. As a choreographer, he wants to find a minimal way of moving, which has a maximum effect upon his audience. He describes everything as a dialogue with the audience. It's like playing ping-pong with the audience!

He uses the puppet as an effective tool, which holds special qualities. These are developed when he designs and constructs his puppet characters. This is

important to him. He explores the relationship between the puppet and the actor, to have a maximum effect in a short time on the audience. The puppet merely suggests many of its actions to the audience, whom are lead into believing the extraordinary possibilities of the character. He stresses that good construction of the puppet helps him achieve this.

Tranter begins by creating a small design of a character. The eyes give the emotion in the face - lines that move down to show sadness and lines that move up to show happiness. Often he combines these emotions, by giving each eye a different expression. The audience experiences his world through the eyes of the puppet. He adds small shiny plastic reflectors into the pupil of the eye which beautifully captures the light.

Beginning from stillness, the puppet gently comes to life as it breathes its first breath. The eyes are like two lasers originating from a mask. They have to look straight at something, with its eyes not having the possibility of real movement. It sees something for the first time, absolute, reacting with its mouth slightly open.

Tranter designs his puppets in direct relation to the size of his own body. Understanding how the materials work for him, he carves his bread knife into a block of foam rubber to carve the head. The eyes are then added, which create the character's expression.



Neville Tranter and Zeno in workshop

## Neville Tranter's Puppetry Workshop (Cont.)

The puppet hands are exaggerated in size to give it stronger gestures on the stage. It learns to move and then be still in performance, which creates the illusion of thinking. It slowly comes alive and reacts to its environment. The reactions are like playing a game of ping-pong with the audience, subtle or large, but always aware. Tranter has learnt to listen through the puppet, to what is being said and sharing the emotion by looking directly at the audience, which immediately draws them in. The puppet cannot be taken for granted, its timing is imperative and its action and reaction must be immediate.

In the workshop, Tranter demonstrates the puppet's articulation with a character he calls Zeno. Perched uncomfortably on his lap, like a ventriloquist dummy, Zeno's piercing emotive eyes react to every move of the puppeteer. Each movement ends in a still pose, which the audience takes in. When the puppet moves, the actor must keep still, so as not to distract from its action. The eyes are always attracted to movement. When the puppet action ends, it can be continued by the actor, which gives a continuation and strength to its movement – a constant rhythm, like a dance.

An actor showing emotions in slow-motion may be melodramatic, but not so with the puppet. It can take its time to exaggerate an emotion and action. Tranter thinks in archetypes to tell a story. In his production of 'Hitler', he used the children of Goebels represent innocence, as a balance for dramatic work on different levels. He carefully chooses only the characters necessary to tell a story. He always uses one character to represent innocence, which plays off the other characters. It took him a long time to begin to play the role next to the puppet, which he couldn't at first compete with, so he kept silent.

Everything he does with the puppet is very intimate and experienced close-up. The puppet's character is always only an arm's length from him, as he plays both actor and puppeteer and is extremely close-up. He likes to explore the relationship between the puppet and actor, which is dominant, and to fully explore all its possibilities. The same puppet can often take on different voices and characteristics, but movement is basic and often precedes the voice.

Breathing gives rhythm to the whole body and the movement and sound should correspond to its breathing. The students in the group are completely focused on the puppet, as each tries out some movement possibilities. The eye focus is demonstrated as the puppet head moves in direct line to an object, then holding a stillness and focus, keeping the emotion, and finally turning back to its original point of focus.

Tranter defines the movement as the constant pushing and pulling of the character by its environment. He demonstrates the double-take, where it reacts twice to a stimulus. When the puppet movement is continued after the sound of the breath stops, it gives the puppet a stronger credibility that it's actually breathing itself.

Each movement the puppet makes is shared with its audience, acknowledging them, by looking at them before continuing its action, thus keeping them involved in the action. The text and *mise-en-scene* define a particular rhythm and how Tranter wants the audience to experience this.

The puppet demonstrates an almost *atavistic* sense of natural movement, without over-intellectualising its character. When the puppet wants something, he is attracted towards it and thinks how he can achieve this. When it needs help, the puppet finds a way to attract the actor into assisting him. This we see in its body language, giving an intensity of expression that puppets do so well. We see the movement of the puppet sitting on the actor's knee, when one character takes over the movement from another or copies a movement of the other, which takes on a dramatic or comic effect.

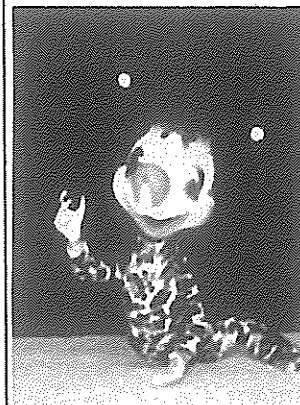
In his opening performance of *Frankenstein* at the Festival of Wonder in Silkeborg, Denmark in November, Tranter aptly demonstrated all these devices and captured the dramatic moments so powerfully in the ambiguous relationship between love and hate, reflected by the way he portrayed the relationship between the old doctor and his abused imprisoned daughter. It's the classic tale of the scientist who destroys himself through his own creation.

Watch out for Tranter's new production of 'Vampire' which opens in the English version at The Schauspielhaus in Vienna in April 2006 (see [www.schauspielhaus.at](http://www.schauspielhaus.at))

Gary Friedman, Puppetry News  
[www.puppetrynews.com](http://www.puppetrynews.com)



Elise from cabaret piece  
by Anita Sinclair



Ken Begbie's Googoo  
from Mudgeeraba Theatre



Carrousel's Puss in Boots

# AM I OFF MY 'P' PLATES YET?

A puppet Tour to Korea with Krinkl Theatre

By Gabrielle Griffin

I call myself a 'P-Plate puppeteer' in that I have only been working with puppets since falling in love with the Northern Rivers 'Krinkl Theatre's' newspaper creations in 2003. And I have little experience with manipulating puppets other than the 'hands-straight-on-the-material-style' favoured by this company, but I can freely admit I am becoming more and more obsessed with all aspects of this unique art form.

Having performed with Krinkl Theatre at the Blue Mountains 'One Van Festival' in 2004 and 2005, I was lucky enough to be part of the company's first overseas tour, to 'Chuncheon International Puppet Festival' in Korea from 9-15 August 2005.

We set off in great excitement, after rehearsing our two-person show *Tightrope* for a month. This show was initially created by Krinkl's Lara Cruickshank and Padi Bolliger for Melbourne Fringe 2000, and won 'Director's Choice'. Lara was keen to re-direct and elaborate on it with me playing her part, and I was keen to be directed and to go perform in Korea!

We arrived in the sultry monsoon summer season, and were met at the airport by our assigned English-speaking guide, Aram, holding aloft a 'Krinkl Theatre' sign - I just had to take a photo. I was hoping we'd be whisked away in a limousine too, but the minibus was more than adequate.

Within 24 hours we were eating rice and fermented chilli cabbage (kimchi) for breakfast, and desperately trying to sort out our 'Good Mornings' from our 'Thank yous' (we all definitely said 'Hello' when we should have said 'Goodbye'...)

We worked out a timetable to see as many of the shows as possible that were packed into a tight program, and left minimum time for shopping/sightseeing. Our guide said the other groups wanted to do 'touristy' things, whereas we were just 'puppet-puppet-puppet'. I explained that it was a unique opportunity to see shows we would never see in Australia, and I certainly was keen to absorb as much as possible. Having said that, I must admit I saw a few too many 'dolly-wagging' shows, and of course it didn't help that I couldn't understand the sometimes-extensive narratives.

Standout shows for me (from my P-Plate puppeteer perspective) included the Czech 'Ostrava Puppet Theatre' which cleverly blended large and small puppets, puppeteers as characters, and wonderful use of an overhead projector (apparently quite popular in Europe at the moment). I also loved the Korean 'Puppet Troupe Gaegujaengi' story, *Affectionate Brother*, which used 2 medium-sized rod puppets worked by one person each, and was very clear and gentle.



## AM I OFF MY 'P' PLATES YET? (cont.)

But the show that has stayed with me most clearly is that of the French/Korean collaboration. *Les Ateliers de la Boule Bleue*, based in Charleville-Mezieres, France. This was presented by two women seated at a low table, working the lights and music as part of the show (very smart). They alternated in telling 2 separate love stories about the same star constellation, and used a wonderful mix of shadow puppets, object manipulation and image creation. I came away with a sense of depth and complexity that had been conveyed in such simple images- beautiful. It definitely helped though that I could understand quite a bit of the French narrative. And as a working performer with a child, it was inspiring for me to know that one of the women has four children who she leaves at home with her husband while on tour.

Earlier in the Festival we had given a 3-hour workshop to 20 eager amateur and professional puppeteers and enthusiasts, again overcoming language barriers thanks to our wonderful interpreter. It was gratifying to watch the transformation of participants from nervous and shy at the beginning to creatively expressive and downright funny by the end.



We performed 'Tightrope' on the second last day of the Festival, 3 shows in a row, with all technical/lights/sound/stage-managing instructions being translated back and forth from English to Korean to English (an extra staging challenge but well-met by all). Each show was very different (within its tightly choreographed structure), and I never cease to be amazed at the variations within the performance/audience interaction. We were happiest with our second show, which I personally put down to Lara telling me to remember how spunky I looked in my

business suit; it just tipped me perfectly into the performer/character energy I needed. We received good feedback from fellow performers and puppeteers, with the words 'unusual/surprising/clever' being used. So we treated ourselves to some beers that night in good Aussie style, then went to a Karaoke Bar in good Korean style, and ended up in a smoky nightclub dancing to hip hop music in good global style. Nothing like letting off steam! I remind myself it's all a necessary part of the creative process...

I think I can safely say that we also represented Australia with great success at the evening 'cabaret' club, with me performing my 10min solo show 'Sunshine' with a puppet made by Melbourne's Graeme Davis, and Padi and Lara dancing Matrix-style with their 'Ziggy Swift' Hip Hop orange garbage bag puppet. Not to mention our consistent outstanding contributions with the Hungarian stilt and shadow puppet team to the friendly party atmosphere of the Festival as a whole!



Left: Krinkl  
puppet workshop  
in Korea

Right: Gabrielle  
and Sunshine  
at cabaret club

I can thoroughly recommend the Chuncheon Puppet Festival as a destination; the support of the huge volunteer staff and puppet-specific facilities was wonderful. The Festival Director, Joon taek Kang, was a gracious and generous host, and the audiences were so appreciative. There is a large Puppet Museum with puppets from around the world, and interactive displays too. All of the above is strongly supported by the Korean Government and Council with several corporate sponsors as well. It was a delightful surprise to be treated with so much respect and status (very different to the sport-loving culture of Australia), and we were photographed, waved to and even asked for our autographs.

We left for home at 4.30 in the morning, having decided not to bother going to sleep - such an easy decision with those energetic Hungarians around to play with. After 2 hours in the minibus to Seoul, 6 hours on the plane to Singapore, 7 hours in transit at the airport doing object manipulation with luggage trolleys in a delirious kind of way, and a further 7 hours on a flight back to Brisbane, it was with the greatest pleasure that I filled out my Australian Immigration Card: Occupation - Puppeteer.

# PUPPET HISTORY

## AUSTRALIAN PUPPET BOOKS: PART 3

*By Richard Bradshaw*

The two books I'm featuring in this issue were written by Norman and Margaret Hetherington.

They are: "Puppets of Australia" (Brookvale, N.S.W.: Prior Press, 1974) [40 pages plus light card cover] and "Hand Shadows: Easy shapes and exciting action plays" (North Ryde, N.S.W.: Angus & Robertson, 1988) [32 pages plus soft card cover].

"Puppets of Australia" was made possible with money from the Australian Council for the Arts, which became the Australia Council the following year, 1975. (At the time there was a Puppetry Panel to advise the Theatre Board.) It was distributed free-of-charge by the Australian Elizabethan Theatre Trust.

The initial approach to puppeteers for photos and information was made by Jacqueline Lewis (of Jeral Puppets), and the introduction was written by Edith Murray, then Secretary of the Australian Centre of UNIMA. Photos of the work of puppeteers and companies are accompanied by concisely written entries and the book is an attractive and comprehensive record of puppetry in Australia at the time.

Marionettes were the favoured form then, but glove-puppets, rod-puppets and shadow-puppets were also represented. Only one production photo has puppets appearing with a human in a play, and this was for a Littlest Theatre (W.D. Nicol, Melbourne) production of "And so ad finitum" by the Brothers Capek done many years before. It shows beetles (on a table?) with an actor sitting alongside.

"Popeye Puppets", which was part of the Australian Performing Group ("Pram Factory"), give a hint of future trends with a huge owl being worked from behind (by Laurel Frank) and a large ostrich worked by a visible puppeteer standing close behind.

[A publication like this on contemporary Australian puppeteers could be worth considering for UNIMA Festival & Congress in Perth in 2008.]

"Hand Shadows" is one of a Bluegum series of activity booklets for children. It's an attractive book, with bright, concise text and witty, delightful illustrations and must have inspired many a child to

try their hand, or hands. The book begins with an introduction to "shadowgraphy" or "ombremanie" and then shows ways of using hands to make shadows of various creatures, along the lines of the well-known dog and rabbit. (Sean Kenan is a present-day exponent of shadowgraphy in Australia.) The suggested actions and the crocodile's cardboard teeth are a hint of what is to come.

There are now a series of "action shadows", The Cook, The Bullfight, The Pianist etc., with small scenarios to be acted out. The hands are now usually embellished with pieces of cardboard either held, or fastened to fingers with cardboard holders. Props may also be used. The performance is now approaching traditional shadow puppetry except that there is the added joy of recognising the human bits.

There are brief notes on props and scenery and finally suggestions for staging. The shadows can be projected on a wall, but the favoured set-up uses a slide-projector as the light source directed towards a translucent circle on a hanging screen. The performer is between the light and the screen and the audience on the other side.

I have a treasured memory of seeing Norman do such a show for the Puppetry Guild of N.S.W. half a century ago. I especially recall The Swan, the first of the action shadows in the book. It leant back to pull on its feathers, Norman's curly head of hair, and then preened its tail-feathers, which turned out to be the fingers of Norman's other hand. Sadly, Norman more-or-less gave up shadowgraphy after an accident with a chisel which seriously damaged a tendon in his forearm. Major surgery was needed, and the thumb lost some of its flexibility.

Margaret, Norman's wife, has writing skills that nicely complement Norman's talents and wrote scripts for his TV work as well as working with him on these books. They are together also responsible for children's books: "Mr Squiggle and the Great Moon Robbery" [Sydney: ABC, 1980] and "Mr Squiggle and the Preposterous Purple Crocodile" [Sydney: ABC, 1992].

## PUPPET HISTORY Cont.

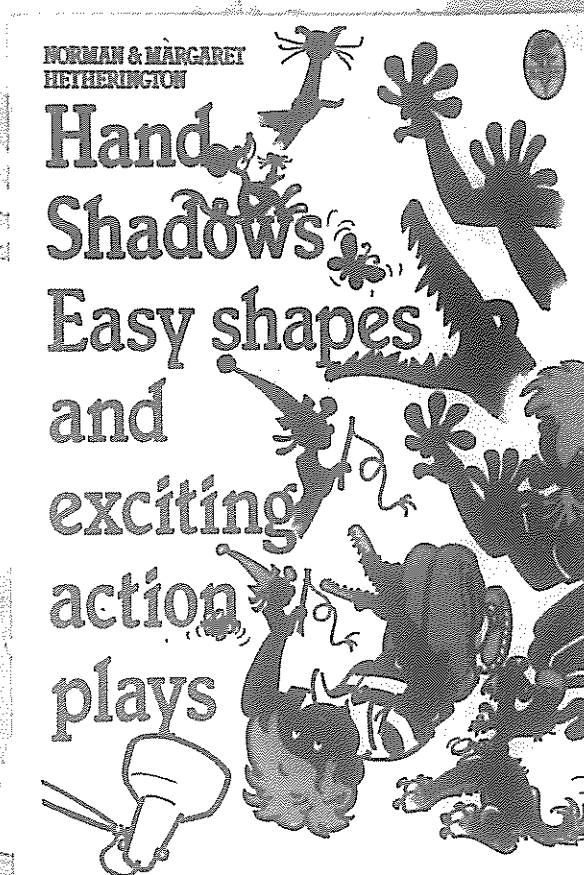
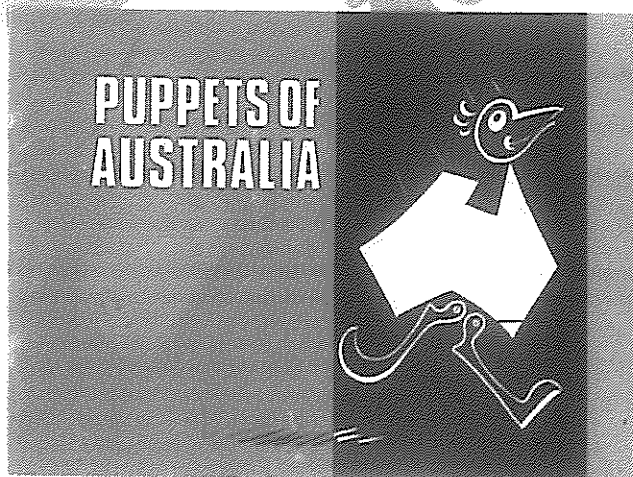
After a couple of solo trick figures Norman made puppets for "The Reluctant Dragon". This is a play by the English actor/producer Harcourt Williams (1880-1957) about a poetry-writing dragon who is reluctant to fight Sir George, also something of a poet himself. It is only when he is called a 'punk poet' that the dragon gets steamed up. (The talcum-powder 'smoke' from the dragon's nostril was a foretaste of the 'smoke' from Squiggle's rocket.) I remember it as a great show...and I can still recite a couple of the show's 'poems', including the ode to an Upside-down Cake.

As marionette enthusiasts we were delighted to observe the difference in the stringing of the two Sir Georges. The leg strings of the civilian Sir George were attached below the knee joint so that the foot moved slightly forward when the knee was lifted; the leg strings to Sir George in armour were attached above the knee so that the leg hung straight down when the knee was lifted, as if made heavy by the leggings.

"The Magic Tinderbox" followed, with the wonderful transforming King - based on the traditional Grand Turk - that I've mentioned in previous issues. Then came short plays which Norman presented in school holidays in department stores. Marionettes that transformed were a feature in these stories and Nicky and Noodle, a boy and his dog, also appeared. *The Bulletin* was very accommodating and tried to keep Norman on by lightening his load, but he eventually left full-time cartooning in 1961.

Often part of the fun is seeing how everyday objects have been incorporated into the puppets. But the puppets can be quite beautiful too, such as the poetic figure of the Prologue for "The Gooseberry Mandarin" whose costume-body is made of a diaphanous brown fabric that gives it an unreal quality, a quality enhanced by the long, fluid fingers.

TV came to Australia in 1956. Norman worked in the opening transmission of Channel 7 and then Nicky and Noodle featured in ABC TV's launch on 5 November, 1956, continuing until 1959. In 1959 Mr Squiggle made his first appearance. He arrived on a rocket from the moon and, with



Covers of books by Norman and Margaret Hetherington: *Puppets of Australia*, (Prior Press 1974) and *Hand Shadows: Easy shapes and exciting action plays*, (Angus and Robertson 1988)

## PUPPET HISTORY Cont.

In September-October 2005 the art and life of Norman Hetherington was celebrated with an exhibition at Mosman Art Gallery called "Mr Squiggle: Who's pulling the strings?". There were shows on two weekends by some Sydney puppeteers to complement appearances by Mr Squiggle (the rod-puppet version). The exhibition catalogue, printed in colour on both sides of a fold-out 4xA4 card, and richly illustrated, was an attractive, informative collector's item!

Earlier exhibitions of Norman's work have been at the One Van festival in Blackheath in 2002, and at Victorian Performing Arts Centre in the same year.

Norman Hetherington was born in Sydney in 1921. As a pupil at Fort Street High School he had already determined to become a cartoonist and one day work on the *Bulletin* (to which he had already sold cartoons at the age of 15). When Norman told his headmaster he was off to study art at East Sydney Tech. the academically minded man said: "This won't interfere with your studies, will it?" Fortunately, Norman's father was more encouraging.

When Pearl Harbour brought WW2 to the Pacific Norman joined the A.I.F., and was assigned to the 1st Australian Army Entertainment Unit. He spent the next four years in non-stop performing for Australian troops here and overseas. His main act involved drawing sketches which he would change into other things...the fore-runner of Mr Squiggle...and quick caricatures of identities known to the troops in his audiences. As he had done at art school, he continued sending off cartoons to *The Bulletin* and other publications.

The Australian actor, Michael Pate, who was also in the Unit has written of this time in his autobiographical "An Entertaining War", and the accompanying picture and caption of Norman comes from this book. [The cover features a cartoon by Norman.]

When he was 'demobbed' in 1946 Norman became a full-time cartoonist on *The Bulletin*. Norman Lindsay was still drawing there at the time and gave the younger Norman this advice: "The first thing you have to do is develop a technique to express yourself. Then forget the technique and concentrate on what you have to say - and say it." Norman signed his cartoons 'Heth' and often did the

full-page cartoon sequence in the old pink-covered, broadsheet-sized *Bulletin*.

His first puppet was made in 1949, following guidelines in a 1935 *Popular Science Monthly*, and in 1952 he began to get seriously involved with puppetry, gaining some experience as one of the adults who worked alongside Edith Murray at the Clovelly Puppet Theatre.

That was the year that Jan Bussell and Ann Hogarth first performed in Australia and Norman did a great caricature of Jan for the *Bulletin*. It was also the year that I joined Clovelly as a schoolboy enthusiast.

It was quite wonderful for us 'would-be's' to see Norman's marionettes start to appear, beautifully designed and made, and immediately of a superior, professional standard. Norman set a standard that encouraged us all to try to do better.



From Michael Pate's 'An Entertaining War' "Renowned artist Norm Hetherington, better known as 'Heth', goes through his lightning sketch act during a concert by the 2nd Division Concert Party in northern Queensland. (Photo: Australian War Memorial 68989)"

## PUPPET HISTORY Cont.

his pencil-like nose, transformed 'squiggles' contributed by children into witty drawings which were then often transformed into something quite different. The drawings were supported by a bad-tempered Blackboard who exhorted the human presenter to "Hurry up!"

The most famous of the presenters was 'Miss Pat', Patricia Lovell, who was later the producer of the film "Picnic at Hanging Rock". From 1989 the presenter was Rebecca, Norman and Margaret's daughter, and it was Rebecca who introduced Mr Squiggle at the recent festivities in Mosman. Bill Steamshovel and his puns came in 1962, and Gus the Snail in 1977.

Mr Squiggle appeared on ABC TV for 42 years! His name has been mentioned in Parliament and letters from children addressed as simply as "Mr Squiggle, The Moon" have reached him. He has featured on a postage stamp and, with Norman, in a portrait for the Archibald Prize. It is reassuring that such a gentle, polite and artistic character as Squiggle should have had such a following in recent Australia. [And to think he made a brief, early appearance in one of Norman's show as a brash, smart character!]

Meanwhile there were other projects. In 1968 Norman and Margaret created Smiley's Good Teeth Puppet Theatre to tour NSW schools for the Dental Health Foundation, and this ran until 1985. For a time Greg Howard of Schools Performance Tours was one of the puppeteers. Norman also designed for other puppet shows, including for the Marionette Theatre of Australia, and presented the occasional live show.

For some years Norman was President of the local Puppetry Guild and he was UNIMA-Australia's founding President. He won the "Penguin Award" for Children's Television Personalities in 1984 and 1989 and was awarded the OAM in 1990. In 2002 he received a UNIMA-Australia Lifetime Achievement Award.

In the last two years Norman has been making etchings at UNSW's College of Fine Arts where this year he received the Dean's Award for Excellence. There was a sample of his fine work at the Mosman exhibition.

We in the Australian puppetry community salute the contribution of Norman and Margaret Hetherington!

Richard Bradshaw



### Mr Squiggle: Who's Pulling the Strings?

This happy snap was taken at the Mosman Art Gallery on 11 September 2005 at the opening of an amazing exhibition celebrating the life and work of Norman Hetherington. The exhibition was entitled, "Mr Squiggle: Who's Pulling the Strings?"

As well as the exhibition, the gallery featured a puppet extravaganza that included "Mr Squiggle and Rebecca" with Norman and Rebecca Hetherington (Miss Rebecca); "It's Raining Puppets!" with Murray Raine; and "Bradshaw's Shadows" with Richard Bradshaw. These were all on the one bill!

For those lucky enough to have seen the exhibition, it was quite clear what a genius Mr Hetherington is and why there is no doubt that he is a living legend of Australian puppetry.

Murray Raine

This photo was taken by Peter Oldham. From left to right are: Margaret Hetherington, Rebecca Hetherington, Norman Hetherington, Murray Raine and Richard Bradshaw

Sean Manners

The Puppetry Australia website continues to expand. It recently had a major overhaul with a brand new layout that is easier to navigate around, and more links to puppet related sites. It now has dedicated links to different kinds of puppets such as Punch & Judy, rod puppets, shadow puppets etc. as well as links to sites that deal with construction techniques, training, festivals, arts organizations and lots more.

It is currently supporting the **Inaugural Woodend Festival of Puppetry**, to be held May 5<sup>th</sup> – 7<sup>th</sup> 2006 in Woodend, Victoria. To find out more and to be involved go to the Puppetry Australia homepage and follow the links to Woodend's own dedicated page and find out what is going on.

The site has always aimed to be a resource for the puppetry community, a one stop internet shop for information, all for free, no need to reinvent the wheel. It is likely that what you are looking for is here. Add it to your favourites column when next on the internet [www.puppetryaustralia.info](http://www.puppetryaustralia.info). It is run on a voluntary basis and gets updated as often as is possible, but can only be updated if there is input from the community that it serves. So go on, have a look around. Let me know what you think by clicking on the contact button at the top of the page and sending an email about what you do or what's on. Add the email address to your distribution lists. [info@puppetryaustralia.info](mailto:info@puppetryaustralia.info)

A free service that Puppetry Australia offers is a web page within the Puppetry Australia site with your details, some photos, resume or anything else that is relevant. It is linked to the relevant pages within the site. You can then quote that web address to people so they can access your information directly.

For any further information contact Sean Manners, Puppetry Australia webmaster [sean@puppetryaustralia.info](mailto:sean@puppetryaustralia.info)

## Mr Squiggle Competition

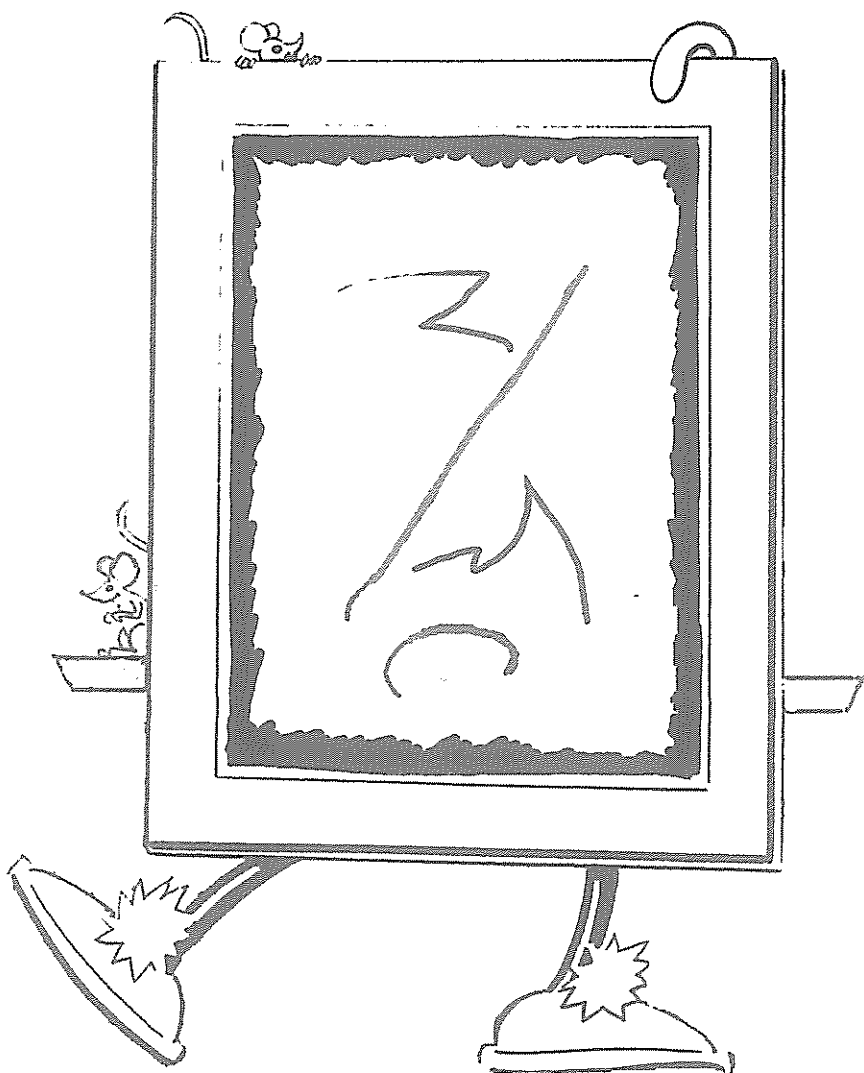
### Instructions

1. Attach pencil to nose
2. Turn image upside down
3. Complete the squiggle shown on the blackboard
4. Hurry Up!

Entries will be judged by Norman Hetherington. Prize is an autographed copy of your squiggle and a Mr. Squiggle Colouring and Activity book. Winning image will be published in the next edition of *Australian Puppeteer*

## So Hurry Up!

(Image of blackboard adapted from 'Mr Squiggle and his Rocket' Norman Hetherington, Book Printer, 1989)



# A UNIMA COLLECTION AT SWINBURNE UNIVERSITY LIBRARY

I am proud to announce that arrangements have been finalised between UNIMA Australia Inc. and the Swinburne University of Technology Library to house a permanent collection of books and periodicals, donated by UNIMA and its members. The library will manage the collections donated by UNIMA and make them available to the wider community locally, nationally and internationally.

It has been a long held dream that UNIMA find a venue to house book collections on puppetry that benefit the wider community and other puppeteers. This also provides an opportunity for members to donate book and magazine collections they no longer need.

UNIMA members are able to join the Swinburne library free of charge by showing their new membership card, (plus photo I.D.) and can borrow books. Interstate members can arrange borrowing books via the Interlibrary Loans System after making arrangements with their local library. The continuously updated catalogue can be found at [www.swin.edu.au/lib/](http://www.swin.edu.au/lib/)

Handspan theatre has also donated books and the library is now ready to accept any donations from our members. If you wish to do so, contact Mary Thorney, 03 9214 6940, email: [mthorney@swin.edu.au](mailto:mthorney@swin.edu.au) or me, 03 9570 2568, email: [dreampuppets@netspace.net.au](mailto:dreampuppets@netspace.net.au)

More detail is contained in the A4 insert with this issue. This information will also be posted on our website. Please come to the launch on Friday, 3rd of March, 4.30 pm to 6.00 pm at the Prahran campus.

*Richard Hart.*

## *What's On !*

**February 19: Spare Parts' 25th Anniversary** (See Page 12 for details) email: [<admin@sppt.asn.au>](mailto:admin@sppt.asn.au)

**March 3: Swinburne UNIMA Library Collection Launch.** 4.30 - 6.00 p.m. drinks and light food. Mechanix at Prahran, O'Brien's Lane, Prahran. R.S.V.P - Contact Robyn Clements at the Library on 9214 6531 or email : [<rclements@swin.edu.au>](mailto:rclements@swin.edu.au)

**March 21: WORLD PUPPETRY DAY** See web site for details.

**May 5 - 7: WOODEND PUPPET FESTIVAL .** Contact Sue Blakely (030 5427 3436 email: [sue@festive.com.au](mailto:sue@festive.com.au))

**June 9 - 12: National Puppetry Summit.** Hosted by Terrapin Theatre, Tasmania. Conferences, performances, films. [<www.terrapin.org.au>](http://www.terrapin.org.au) (See Page 5 for details)

**June 25 - July 2: Melbourne International Festival of Puppetry. in Federation Square.** Contact Paxinos and Associates, [<www.paxinos.com.au>](http://www.paxinos.com.au) Applications for puppeteers close February 27.

**January 2007: 8 th One Van International Festival of Puppetry.** Expressions of interest invited from experienced puppeteers to perform or present workshops. Contact Can Jasmut (02) 4787 7770 or email [<community@banc.org.au>](mailto:community@banc.org.au)

## **Terrapin Events 2006:**

**10th Terrapin Puppet Picnic**  
February 19th Tolosa Park, Glenorchy  
For more details - Jenna (03) 6223 6834

**Schools Program 2006**  
Terrapin is presenting an old favourite in celebration of its 25th Anniversary.  
Heartburn Hotel will be available through terms 2 & 3.

**The Legend of Ned Kelly**  
Sidney Nolan's classic series brought to life, retelling the tale of Australia's most infamous bushranger.  
Director: Anne Forbes; Designer: Richard Jeziorny;  
Video Artist: Cazarine Barry; Composer: Con Koukias;  
Lighting: Daniel Zika



Public performances throughout Sept. 2006

For more information about all Terrapin events  
Ph. (03) 6223 6834 [<www.terrapin.org.au>](http://www.terrapin.org.au)

Liz (03) 6223 6834  
**National Puppetry Summit 2006**  
Friday 9 through to Monday 12 June. (Queen's Birthday weekend) Register on the website for updates. Liz (03) 6223 6834  
[<www.terrapin.org.au>](http://www.terrapin.org.au)

## OBITUARY

### Jacques Félix (1923 - 2006)

The international community of puppeteers is sad to learn of the death of Jacques Félix in January, 2006. He served as Secretary-General for UNIMA from 1980 to 2000.

Jacques Félix was born in Charleville, France in 1923. In 1941 he founded *les petits comédiens de chiffon* [little actors made of rags], a group of enthusiasts who performed with marottes at several festivals, such as the International Festival of Amateur Puppetry in Karlovy Vary in 1964.

He was behind the bid which secured the 1972 UNIMA Congress and Festival for Charleville-Mézières, and this led to the establishment of that city as a centre for international puppetry, with an Institute and a School.

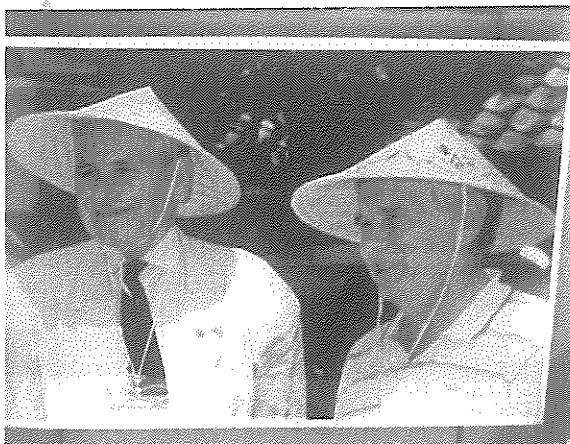
That 1972 Festival was the first of the legendary Charleville Festivals. For many puppeteers (including me) exposure at Charleville has helped to establish international connections, and I continue to urge young puppeteers to go there, either to be seen by the world or simply to "soak up the atmosphere".

The generous support Jacques Félix secured from all levels of French government continues, so that even though the present Secretary-General lives in Spain, the headquarters of UNIMA remain in Charleville-Mézières [at a separate address since 2001].

His contribution to the international community of puppeteers was immeasurable and the continuing importance of his native Charleville to puppeteers of the world is a monument to his achievement. He was a big man: charming, friendly, modest and liked by all. We would have been so very happy to see him with us in 2008.

Let us hope that this year's Charleville festival will be a joyful and grateful celebration of the amazing contribution of one man to our international community.

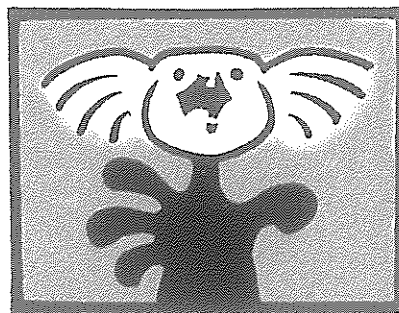
Richard Bradshaw.



Jacques Félix (left) with Prof. Henrik Jurkowski

## UNIMA AUSTRALIA CONTACT DETAILS

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AUSTRALIA

**UNIMA Australia Inc.**

No. A0045823T ABN: 22 431 881 810

[www.unima.org.au](http://www.unima.org.au)

webmaster: [webmaster@unima.org.au](mailto:webmaster@unima.org.au)

Postal Address: P.O. Box 3124  
Victoria Gardens Shopping Centre  
RICHMOND. VIC. 3121

#### Executive:

President: Richard Bradshaw [president@unima.org.au](mailto:president@unima.org.au)

Secretary: Richard Hart [secretary@unima.org.au](mailto:secretary@unima.org.au)  
(Mob: 0408 898 337)

Treasurer: Simon Bainbridge [treasurer@unima.org.au](mailto:treasurer@unima.org.au)  
(Mob: 0417 301 934)

#### Management Committee:

Richard Bradshaw; Richard Hart; Simon Bainbridge;  
Sue Wallace; Philip Mitchell; Ken Evans

#### Editors:

Sarah Kriegler: Mob: 0402 853 119

Julia Davis: Mob 0437 383 941

Samantha Ferris  
[editor@unima.org.au](mailto:editor@unima.org.au)

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Deadline for *Australian Puppeteer* No. 30 is  
April 1 (Check website for changes).

[illegible]

**Puppetry Workshop, Puppelife, Krinkl Workshop, Preston's *Punch & Judy* Sue Harris, Daniel Laws' *Pinocchio*, The Village Green, The Vardo Stage, Kassius Kamel, Krinkl performance, Keith from *Punch & Judy*. Photos by Daniel Laws**