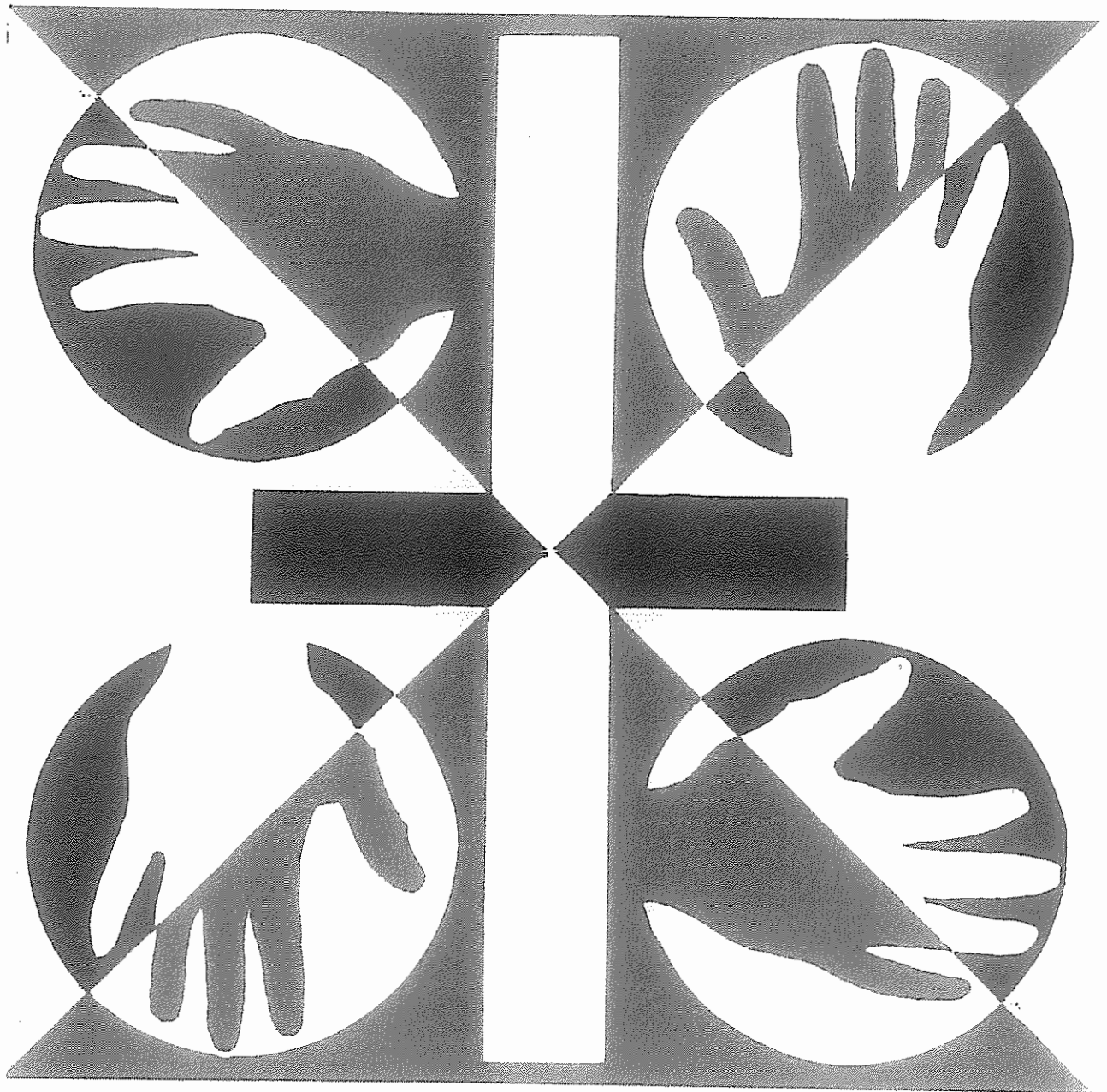
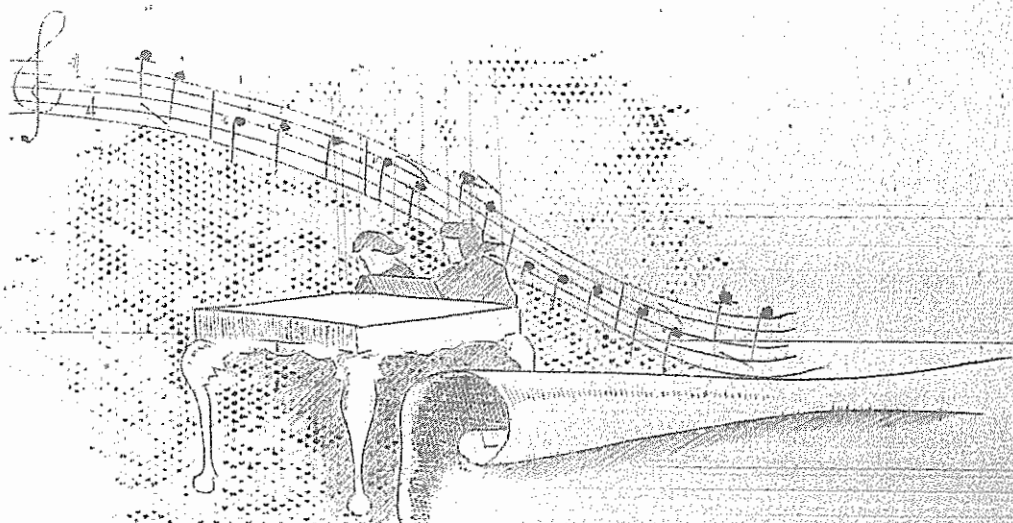


AUSTRALIAN PUPPETEER



NUMBER 31, 2006

UNION INTERNATIONALE DE LA MARIONNETTE



The

AUSTRALIAN PUPPETEER

VOLUME 1.....NUMBER 2.....JUNE 1947

Official Journal of The Puppet

Guild of Australia.....

c/- National Fitness Training Centre

161 Flinders Lane, Melbourne, C.I.

AUSTRALIA

AUSTRALIAN PUPPETEER

MAGAZINE

Number 31 September 2006

EDITORIAL

Dear Members,

Welcome to this issue of Australian Puppeteer – I hope you enjoy the contents and many thanks to all the contributors. From a personal viewpoint, I particularly enjoyed receiving information from puppet groups I had previously not known of. I am happy to include information about several upcoming shows around the country and I hope that the magazine will continue to receive dates and details from as many companies as possible. If you're like me, you'll travel far to see a puppetry show so it's important to keep the puppetry community in the loop.

Also, I welcome news of our friends across the sea with information about UNIMA in New Zealand and also one of the country's active puppet companies. Take note of the festival opportunity mentioned – and there is a little money available to participating puppeteers (p23).

All the best to the Australian puppeteers who are performing at the International Festival in Charleville at the moment – I envy others who have travelled to France for the festival!

All the best,
Samantha Ferris

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FRONT COVER: Artwork by Adam Norton
INSIDE COVER: A copy of the 1947 Australian Puppeteer cover. Thanks to Richard Bradshaw.

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

UNIMA AUSTRALIA PRESIDENT'S REPORT

Richard Bradshaw

The National Puppetry Summit in Hobart in June was probably the last big gathering of puppeteers from around Australia before the UNIMA Festival and Congress in Perth in April 2008. It was a highly enjoyable and successful event and the organisers, Anne Forbes, Terrapin Puppet Theatre, and Conference Matters are to be congratulated. Thanks are also due to all those who gave workshops, talks, demonstrations, performances etc.

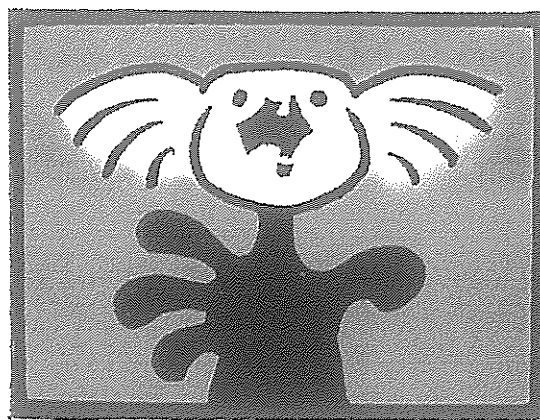
Three international guests were Peter Manscher from ASSITEJ-Denmark, and puppeteers Simon Wong from Hong Kong and Dadi Padumjee from India. We are grateful to Jennie Pfeiffer, our dedicated member on UNIMA-International's Executive, for securing the funds to enable Dadi to attend.

I am also happy to report that UNIMA's Award for "Recognition of Significant Contribution to Puppetry Arts in Australia" went to L. Peter Wilson [where would Australian puppetry be without its Peter Wilsons?]. Although this Peter Wilson is now based in Wellington, N.Z. he was born in Hobart, where he helped found the Tasmanian Puppet Theatre (1970-1981). In 1981 he helped found the Spare Parts Puppet Theatre in Fremantle, W.A. Australian puppetry owes a great deal to the work of L.P.W. and to his choice of artists who worked with his companies.

Our organisation in Australia relies to a great extent on the voluntary contributions of a number of people. The biggest load falls on the shoulders of our Secretary, Richard Hart [who contributed the brilliant clam-and-prawn musical item to the Puppet Palaver in Hobart], but the editors of the Australian Puppeteer also take on an unenviable job trying to get copy in on time, and then making a journal out of it. This current issue is sadly the last to be edited by Samantha Ferris. We wish her well as her interests drift away from puppetry, and we thank her very much indeed for her input into our organisation.

There will be a strong presence from Australia at the big "show-case" Festival in Charleville-Mézières, France, in September. There will be an information booth for UNIMA 2008 and three shows by Australians: JoAnne Foley, Scott Koehle and Neville Tranter [who, though based

• U N I M A •



AUSTRALIA

in Holland for 30 years, still travels on an Australian passport]. There are also several more Australians going along to see some shows... and we look forward to hearing their recommendations!

John McDonald, who is retiring as our Public Officer, will be going to Charleville with Robyn and will be staying on in Europe following the festival. John played an important role in the incorporation of UNIMA Australia, which was mainly done to protect the interests of our members. We are now seeking a new Public Officer from amongst our Victorian members, since that is the state in which we were incorporated. The Public Officer's role is to ensure the rules of our incorporation are adhered to.

2008 approaches relentlessly, and Perth should be foremost in our minds from now on. Some of you might like to consider the idea of billeting people from overseas who wish to visit in Australia before or after the festival.

If you know of cash-strapped "budding" puppeteers who are still students, at school or doing undergraduate courses, you and they should know that the Edith C. Murray Fund has about \$2000 which is available to be distributed to help in travel costs and registrations fees etc. according to talent and needs. Applications will be received during 2007, to be decided early in 2008. [More details in later issues.]

UNIMA AUSTRALIA SECRETARY'S REPORT

Richard Hart

Hello again. Spring has arrived with the birth of new projects and ventures. I am working on a new show and no doubt some of you are as well. Julia and I have just adopted two beautiful cats, Gary Friedman has just been married in South Africa; congratulations Gary! Victoria Osbourne will be a new editor for the magazine and by now you will have received the first proper edition of our new newsletter. Springtime for UNIMA in Australia!

This is Samantha's last issue as editor of 'Australian Puppeteer'. She will be spending a considerable amount of time overseas from November this year. Putting together even one issue is a major contribution to our organisation and Samantha has given us at least one issue a year since 2004. Thank you Samantha; your issues were always excellent, efficiently put together and ready for printing on time. We wish you good fortune with your future ventures.

Since our incorporation, it has been necessary for us to have a Public Officer who acts as link between UNIMA Australia Inc. and the Victorian government. John MacDonald continued his involvement with the affairs of running UNIMA Australia Inc. as our first Public Officer, since he ceased as Treasurer in 2004. John has recently decided to pass on this role to someone else. I very much appreciate the significant role John has played in making UNIMA Australia an Incorporation and would like to thank him for being our Public Officer as well.

The successful applicant for the 2006 Lorrie Gardner UNIMA Scholarship is Rachel Pattison. Rachel will attend the International Puppet Festival in Charleville-Mezieres, France. Congratulations Rachel.

What a year this has been for puppetry events! Following on from the very successful Wombat Festival we had the National Summit in June. Thank you to Annie Forbes, Tim Denton and Terrapin Theatre for making this such a warm experience in the middle of Tassie winter. Like the previous Summit, it provided very valuable and fertile exchanges of ideas and experiences, which a festival alone cannot do. Well done!

The Puppet Carnival in Federation Square in the Centre of Melbourne, late June/early July this year was a great opportunity for Australian puppet theatres to be exposed to the public in the central

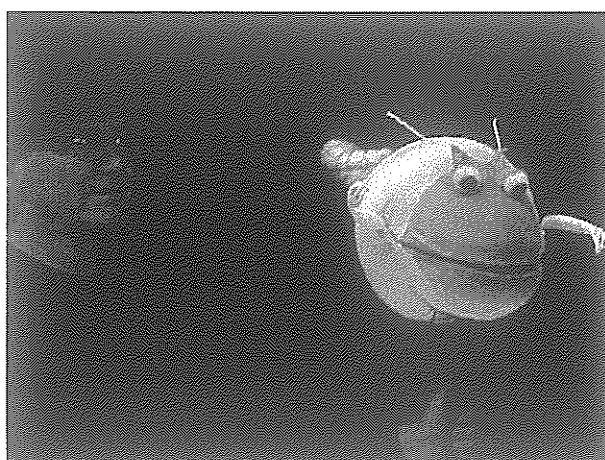
arts precinct of a major city as a puppet festival. Congratulations to John Fischbach, the Paxinos group, Melbourne City Council, Simon Spain and ArtPlay.

Recently, Melbourne and Ballarat were treated to a rare opportunity to see performances by the National Bunraku Theatre of Osaka, Japan. I was touring NSW at the time and flew to Melbourne just for a performance. One UNIMA member flew from Perth! To see a 300 year old tradition performed by the Masters of their craft was truly inspiring and I was equally fortunate to attend a workshop with them at ArtPlay the following week.

Keep an eye out for full size animatronic dinosaurs next year. They will not be roaming the streets, fortunately, but large, very large performance venues. This production has apparently soaked up every available puppet maker in Melbourne for a large part of this year and a lot of the reasons for this can be attributed to the brilliance and status of Philip Millar.

The Woodford Folk Festival has secured a major venue for puppet theatre as part of the festival "city". Woodford is the largest folk festival in Australia and is multi arts, not just folk music. The scale of this festival can only be appreciated by going to it or a similar event. Another thank you to Daniel Laws and Fiona Gentle for setting this up and persevering.

The puppetry arts in Australia are being very successfully included as part of our mainstream culture. On this happy note,
Cheers from Richard Hart.



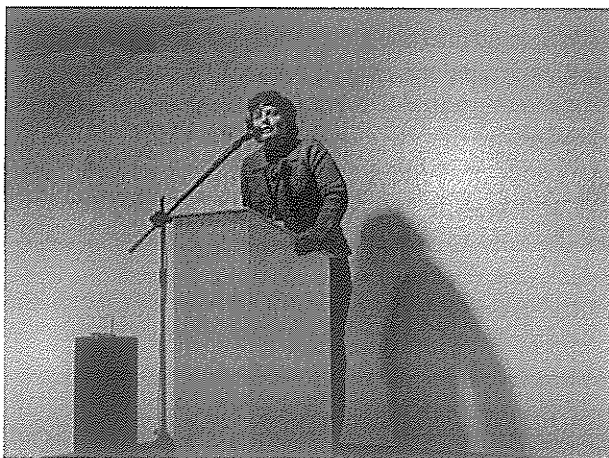
Richard Hart performing at the 2nd National Puppetry Summit in Hobart

ASIA-PACIFIC REPORT

Jennie Pfeiffer

*President UNIMA Asia-Pacific Commission;
UNIMA International Executive*

The crisp mornings in Hobart and the picaresque surrounds of Salamanca Arts precinct created a wonderful atmosphere for the Summit, even in the chill of winter. It was a great opportunity, with the 2008 Congress on the horizon, to get together with confreres from around the country. It was especially thrilling to be able to bring Dadi Pudumjee and Mr Simon Wong from their countries for the Asian Forum. Their presence at the Summit was a great benefit. Again, I thank the Vice-Chancellor of Swinburne University, Professor Ian Young, and Director of TAFE, Alistair Crozier for awarding the sponsorship that made it possible. I believe these gentlemen issued a number of invitations for potential exchanges while they were here. It also enabled the Perth 2008 committee to have face-to-face contact, conducting valuable consultation about focal points for 2008.



Annie Forbes opening the 2nd National Puppetry Summit in Hobart

It gave Simon and Dadi the chance to view the work of Australian puppeteers more closely, and also to hear the perspectives that are our interests as reflected in the Summit program. It was a great privilege to facilitate creating opportunities for Australian puppeteers. I hope that I can up my strike-rate for securing sponsorships in the future, particularly for the benefit of the Asia-Pacific Commission.

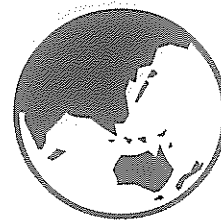


From left: Richard Jeziorny (VIC), Sandy McKendrick (WA), Brian Woltjen (WA), and Melinda Hetzel (VIC) at convivial post-Summit wind-down.

ASEAN

An inaugural puppetry festival is scheduled in Jakarta this year, November 29 to December 3. The festival of Wayang puppetry, with an associated Symposium, is organised by the Indonesian National Wayang Secretariat (Sena Wangi). It will include performances by the 10 countries forming the ASEAN group. Mainly for the benefit of traditional puppeteers, Australia is not yet included as one of the ASEAN countries. The ASEAN group was formed with an awareness of historical links, cultural heritage and ties of regional identity at the ASEAN Vision 2020, as declared in Kuala Lumpur on 16th December 1997. The ASEAN bond operates beyond the cultural, and extends to economic and political fields.

However a 'Friendship through Culture' approach is one of the driving values of the coming event. We hope to further current discussions and to see Australia commence a closer relationship with the ASEAN group and Sena Wangi in the future.



BLACK HOLE THEATRE *presents*

'In the Beginning...uhmmm...'

From the producers of the award-winning *Caravan* comes another black comedy – *In the Beginning...uhmmm...* - exploring cosmic chaos and the beginning of humanity at Dantes Fitzroy, as part of the Melbourne Fringe Festival from 27 September to 15 October 2006.

The performers use a range of theatrical devices including puppetry, illusion, sleight of hand and poultry. This is puppetry for adults that is sensual and anarchic, dripping deliciously with lust and longing...forbidden of course.

In the Beginning...uhmmm.... gives bible bashing a whole new meaning. God is in the dark. He hurts himself and creates some light, but who takes any notice? He makes a world and the world passes him by. The scene is set for showdown. It's Genesis reinvented – think Adam and Eve, apples, angels, lust and power.

Inspired by Hieronymous Bosch's triptych – The Garden of Earthly Delights - three performers weave a loose creation myth with objects, foodstuffs, video, puppets - and a chicken. Previewed during the 2006 International Puppet Carnival to near capacity audiences, this time it will be blacker, funnier and sexier.

Performed by Rod Primrose, Hamish Fletcher and Olivia Crang. Directed by Nancy Black.

Black Hole Theatre has produced a number of highly acclaimed productions, including the Melbourne sell-out season of *Caravan* that then toured to Europe, Hong Kong, Ireland and the UK with great success.

www.blackholetheatre.com.au For further media information: Magda Petkoff (03) 9328 4522 0409 436 473

see **WHAT'S ON AROUND THE COUNTRY** – p.26 for more details

POLYGLOT *presents* 'Johnny Grimm'

A boy and a girl find a fairytale existence...behind the big screen!

Two childhood friends, Johnny and Rose, go to the movies. They share a secret -- a SCARY secret from long ago, that they're both too scared to talk about, even to each other. But a new story is about to unfold, as Johnny and Rose are drawn into a very funny adventure behind the cinema screen. Magically transformed into shadow puppets, Johnny and Rose must act out some mysterious and hilarious stories before they can escape. And the strangest story of all is their story about what happened to them on a camping trip in the mountains, a long time ago...

Written and directed by Ian Pidd, the uproariously imaginative **Johnny Grimm** will delight and entrance kids of all ages in the school holiday season. Drawing from the fairytales of the Brothers Grimm and a new tale inspired by apocryphal stories we all tell around the camp fire, **Johnny Grimm** is about friendship, adventures and being brave enough to face your fears. The shadow-play world created by the real-life actors and the shadow puppets behind the screen brings Grimm's funny and intriguing stories to life and awakens a sense of wonder and exploration in kids and grownups alike.

In these fast paced, technology-mad times, Polyglot Puppet Theatre have dedicated the year 2006 to the simple and exquisite artform of Shadow Puppetry, delving into techniques new and old and presenting shadow puppetry in many guises and forms. The Cromwell Road Theatre will become a fantasy of shadows as the audience enters, presenting images in light and dark throughout the space. **Johnny Grimm** features the creations of puppet maker Jai Hartnell, who is currently working in traditional shadow puppetry in Cambodia. Written and directed by Ian Pidd (Snuff Puppets, The Nyet Nyets, The Village,) the performance stars Krisztian Bagin (The Soubrettes, Fat and Skinny) as Johnny and Melodie Reynolds (Headhunter, Stolen) as Rose.

www.polyglot.com.au

see **WHAT'S ON AROUND THE COUNTRY** p26 for more details



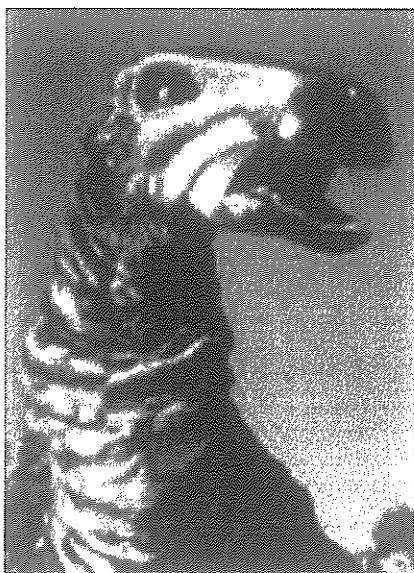
UPDATE FROM EARTH

Scott Wright – Artistic Director

"Gondwana" was the super-continent that Australia was a part of between 600 and 140 million years ago, along with India, Africa, South America, Antarctica, New Zealand and New Guinea. It is also Earth's most recent project. 4 years ago after spending a number of years creating and building prehistoric plants and dinosaurs indigenous to Australia, Earth decided to embark on a 3 stage project that would see 1 stage per year researched, developed, created and presented with each new stage added to the growing show. Last year saw the completion and presentation of stage 1 at the National Museum in Canberra. Gondwana stage 1 was a huge success, a sell out season with an audience of over 11,000 people in 2 weeks. ".....better than walking with dinosaurs" one reviewer wrote. Stage 1 went on to become the opening piece for the Australian performing Arts Market in Adelaide earlier this year along with a south coast tour of several of the puppets which included Perth Festival, WOMAD Adelaide and the Commonwealth Games Arts Festival Melbourne and has just returned from another sold out season in Korea at the Seong-nam children's festival.

Shadow puppetry

We commence the 2nd stage creative development later in September 2006 and will present the combination of stage 1 and 2 next year at the Rotorua Arts Festival New Zealand, Auckland Museum NZ, Australian Museum Sydney and later in the year with potential tours to North Queensland and Ireland. Stage 2 will be further developed in 2007 and stage 3 will commence in 2008. It has been a hard slog for the last few years, not just financially but also maintaining focus on a project that attempts to represent billions of years of our natural history as a live piece of visual and physical theatre. We have gone to some of the best sources of information in the guise of imminent paleontological experts and leading senior arts practitioners to assist in such an undertaking. There have been some great developments in design and construction and again if it weren't for the work of dozens and dozens of hard working and passionate people we would not have what we are able to show people today. Gondwana is a developing and evolving show, always in flux and has been a wonderful joy to create. It has also opened a number of exciting potentials including a separate project and further research and development for Gondwana with the Natural History Museum of Los Angeles in 2007 and it has demonstrated Earth's ability to create a very complex and exhilarating show that entertains but also shows the development and hallmarks of the company since its inception in 1990.



The next couple of years promise to be some of Earth's best with at least 2 new shows underway and relocation to the soon to be completed Carriageworks performance center in Sydney. This will give Earth a new and more extensive base which will provide better facilities and a more conducive environment to create and train. Earth will also be offering a series of puppetry classes and master classes throughout 2007 as part of next years program for both members and the public. All in all, we thank everybody who has worked with us, for where we are today and for the path we are headed down in the future.

Dryosaur – Herbivorous Ornithomimid.

Male. 4 metres long.

Images courtesy of Earth Visual & Physical Inc

www.earth.com.au

MALHOUSE THEATRE PRESENTS APHIDS' PRODUCTION OF

A QUARRRELING PAIR

Three miniature plays of sisterly rivalry

By **Jane Bowles, Lally Katz** and **Cynthia Troupe**
With **Caroline Lee** and **Sarah Kriegler**

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Music **The Tiger Lillies**

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Melbourne Fringe Festival www.melbournefringe.com.au and 03 8412 8777

AND THERE WAS SNOW ON MT WELLINGTON!

The 2nd National Puppetry Summit in Hobart

Terrapin Puppet Theatre hosted the 2nd National Puppetry Summit, subtitled 'Celebrate the Art of Puppetry', over the June long weekend at the historic Salamanca Arts Centre in Hobart. With a strong registration of full-time and day-only delegates – and with eight curated fora and plenary sessions, at least fifteen separate workshops and discussion-and-paper sessions in parallel, together with showcases of performance works-in-progress or films – the summit was an invaluable chance for the Australian puppetry community to explore and compare ideas, get peer feedback on projects, begin or continue conversations about various burning issues and generally to celebrate the artform while having a really good time.

It was both an extremely friendly and hard-working conference – for example, the UNIMA executive meeting seemed to run through every tea- and lunch-break down in the Peacock Theatre foyer – and one which was marvellously organised and focussed. In short, it was very intense ... but at the same time relaxed. The beautifully intimate, self-contained venue had a lot to do with its success, as did the decision to make it a fully-catered event; we thus remained captive conferees with our minds on the job throughout! The curated fora included puppetry in Asia – with international guests Dadi Pudumjee from India and Simon Wong from China; I was especially intrigued by the latter's gunpowder puppets – and theatre for young people [TYP] in Denmark; Peter Manscher told us that there is one government-funded TYP company in his country for every 46,000 head of population while my quick arithmetic sadly shows that Australia has barely one for every two million! There were also stimulating sessions on the Australian Voice [in contemporary performing arts], International Festivals and how important they are and National Puppetry Centres; Sue Wallace and others put a strong case for us to lobby for such a Centre in Australia. For many delegates, Neil Cameron's Keynote paper on Sunday morning, Puppets and the Mind, was a highlight. He showed a vivid array of photographs of his many projects in this country employing his trademark fire as a

celebratory and cleansing ritual in association with his often giant animated objects.

It was indeed as we gathered on frosty Salamanca Place before Cameron's inspiring address that he showed us the overnight snow on Mt Wellington. It seemed somehow right that opposites like fire and snow would be thus connected, literally and metaphorically, at this summit. The traditional Saturday morning Market added a further Tasmanian nuance to what was otherwise a truly national event.

The parallel workshop and paper-sessions covered such diverse topics and ideas as design in puppetry and visual theatre, performance, writing, digital puppetry and animation, lighting and the place of puppetry in the school curriculum, among many others. We also visited the darker side of puppetry, music scoring, community collaborations and ways of animating outdoor spaces. As is always the case at a really good conference, there were too many attractive sessions running simultaneously (a Legacy Forum running parallel with an Emerging Artists forum and two others as one example), so we all had to miss some excellent presentations. But this is a sign of strength: the participants all had plenty to show and plenty to say; as we say of rehearsals, we could always do with one more day!

The evenings gave us performances and showcase works-in-progress in two separate programmes. The 7:30 spots in the Peacock included a provocative (if rather Anglo) historical perspective on Punch and Judy – titled *The Sultan of Swazzle*, complete with 'swazzle' – and part of a fascinating new work from Krinkl Theatre, who are clearly moving way beyond their initial newspaper-crinkling magic to more distinctively Australian landscape-specific territory, with very delicately manipulated puppets and complex stagings. As we filled in Krinkl's feedback forms, we fell silent for the only time in the whole weekend. The late-night Puppet Palaver gigs at the Summit Club (with licensed bar) were curated and MC'd by Philip Millar, through his delightfully uncouth Ken Koala. Short acts included Richard Hart's opera-singing prawn, a part of Men of Steel's new show, another piece from Krinkl, Andrew McDougal's satirical *Mr Texta*, some exquisite shadow work from Sydney Puppet Theatre and a couple of brilliant animated films (my favourite being one involving a squashed cane toad). My only criticism of a lively programme is that, by the second night, we probably needed fewer repeats from the previous

night and more time just to buy a drink and 'palaver' with friends and peers.

The final plenary session drew a number of threads together. A highlight of the meeting was the conferring of a Lifetime Achievement Award to Lyndon Peter Wilson – appropriately in the city of his birth and, indeed, in the historic precinct where his early triumphs with Tasmanian Puppet Theatre occurred. It was also agreed that our summits had now achieved sufficient momentum, and were clearly fulfilling a vital function, to warrant an agreement (fully endorsed at the meeting) that Spare Parts Puppet Theatre include a third summit within its planning for the 2008 UNIMA International Congress and Festival in Perth. Whether Summit 3 would be a separately programmed event with a separate registration fee, or be incorporated into the main Congress, were details that Cathcart Weatherly – General Manager of Spare Parts – agreed to prosecute in consultation with UNIMA Australia and the steering committee.

This was a highly desirable outcome of a weekend for which we owe profound thanks to Summit Director Annie Forbes and her wonderful staff at Terrapin, the organising committee, the summit organisers – Conference Matters – and let's not forget the caterers!

Geoffrey Milne



Summit stars – images courtesy of Belinda King at Terrapin



REVIEW –

'THE NIGHTINGALE AND THE ROSE' – performed at the WOMBAT PUPPET FESTIVAL, WOODEND

There were a lot of faces from the puppet world who couldn't wait to take a look backstage after the Little Fool Marionette Theatre's presentation of *The Nightingale and the Rose*. It was a remarkable setup for a couple so new to the game, but perhaps not so surprising when it was understood that Adrian Deakin and Jasmin Allen had a long history in toy making at their shop in Brunswick St.

The pair has made the brave decision to bring their toys to life on the stage and already some parts are working. The theatre looked great and is even ready for the addition of shadow puppets. They have a raised platform to operate marionettes and an integrated system of lighting. There were some sight difficulties for the audience not seated in the centre but those sort of problems can be easily resolved with an alteration to the curtain mechanism.

Clearly they need some assistance from the puppetry family to learn more about how to operate those lovely marionettes. Adrian introduced the show with a gag about it being a bit wooden. The nightingale was lovely in the nest but had a deal of difficulty in flight and a tendency to travel backwards. There's something odd too about the style of marionette with those up-hinged hands but perhaps that's just a taste thing. Probably they could have done with some advice on the simplification of the set design to enhance the impact of the puppets themselves, but the audience clearly warmed to parts of the show. The lizard and the elastic skeleton were greeted with enthusiasm and the female flapper puppet was very stylish. The jazz track was good and even the voice overs seemed to work.

It's pretty hard work tackling an adult show as a first journey into puppetry. The child audience for *"Z for Giraffe"* earlier in the day were much more inclined to be loudly enthusiastic, but then the Sydney Puppet Theatre has been working together for 23 years. Who knows, with this kind of a start, 'Little Fool Marionette Theatre' might just get there even sooner.

Gretta Newell (Gretta Newell completed the VCA Postgraduate Diploma in Puppetry in 2005)

INTERVIEW WITH ANNIE FORBES by BELINDA KING

'THE LEGEND OF NED KELLY'

Annie, this production was developed in association with the National Gallery of Australia – home to the Sidney Nolan Ned Kelly series. How are images of these paintings utilized in the show?

Annie: Basically we bring those paintings to life using digital 3D scans thru animation. There is a total integration of the paintings with the live puppetry and performers... so the fine line between digital animation and live performance will be blurred. Actually, Nolan really loved animation, and I firmly believe he would have taken this step himself had he had the technology available, because those paintings really are like a storyboard and he always wanted to add motion and sound to his work. From the Wimmera in the early 1940's, he wrote glowingly of Walt Disney, and as he struggled with his canvases he dreamed of film, a medium not "bounded by four straight lines, colour that moves while you watch it and music at your elbow into the bargain". I think our video artist Cazarine Barry is breaking new ground in the area of real-time animation and integrating this with live performance. Her approach is just so imaginative, and with her dance background she's bringing not only movement to the work, but an emotional quality to the piece.

In bringing so many art forms together, what has been the unifying element?

Annie: Of course, the Sidney Nolan paintings have been the guiding vision. And the story itself – the legends that surround Ned Kelly. The production designer Richard Jeziorny has done a fantastic job of staying true to the Nolan aesthetic while retaining the drama of piece. The composer, Con Koukias, in addition to the music, built a soundscape of sounds sampled from Kelly country and the environment that the gang roamed in.

The Ned Kelly story has been told in so many ways... what makes this interpretation stand out from the pack?

Annie: The difference is that we are telling Nolan's version of the story. There's a great quote from the man himself that says "a story arising out of the bush and ending in the bush". He continues: "I find that a desire to paint the landscape involves a wish to hear more of the stories that take place within the landscape. Stories which may not only be heard in country towns and read in the journals of explorers but which persist in the memory, to find expression in such household sayings as 'game as Ned Kelly'."

Thanks Annie, and good luck with future plans for the production!

The Legend of Ned Kelly! will tour nationally in 2007 & 2008 beginning with the Come Out Festival 2007 in Adelaide. For more info, visit Terrapin's website: www.terrapin.org.au

SCHOLARSHIP INFORMATION

□The Lorrie Gardner UNIMA Australia Scholarship

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.

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

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.

- # Acquittal

☐ Handspan Visual Theatre International Study and Travel Grant

Enquiries: secretary@unima.org.au



PUPPET HISTORY

The Australian Puppeteer of June 1947.

Thanks to Philip Millar I have a copy of The Australian Puppeteer, Volume 1, Number 2, June 1947, the "Official Journal of The Puppet Guild of Australia". Its address was c/- National Fitness Centre, 161 Flinders Lane, Melbourne, C.1. It has 28 foolscap pages stapled between buff coloured card covers. The pages have been printed using a "Roneo" or "Gestetner" technique which is probably unknown to younger readers, but was once the common method for small-scale duplication. The original stencils for each page were cut into a thin wax layer on the surface of a page of thin paper. They were cut using the keys of a typewriter with its ribbon out of the way, or by a stylus for graphics. The stencil was then placed on an inked drum and the ink soaked through where the wax had been removed to make printed copies. Usually a machine was used, but a simpler technique used a curved inked pad, with a wooden handle on the back, which allowed copies to be printed manually. The ink was usually black printer's ink, but The Australian Puppeteer was printed with blue. Corrections could be made by painting wax dissolved in ether over mistakes, but sometimes the whole stencil had to be redone. It was a time-consuming and often messy process.

I can't find the Editor's name, but Mr. M. Clark of Toorak, in a mock-angry piece complaining of the dragooning ways of editors seeking copy, refers to the Editor as "H." From the list of the 40 or so members on page 28 it seems this might be Mr H. Barclay of Williamstown. Most members were from Melbourne, but there were 4 from Sydney, 2 from Tasmania, 1 from Western Australia and 2 from China, Australians based in Shanghai and Nanking.

An article on the origins of the Puppet Guild of Australia was supplied by E.C. Nicol. This was Emily, the wife of the President, W.D. ["Bill"] Nicol, and I've written about him in an earlier article. Bill became interested in puppetry when he was teaching in Hamilton in 1937, and then established a Marionette Club at Melbourne Teachers' College a year or two later. A performance by the club was organised by the National Fitness Centre at an experimental Play Centre held at Scotch College in the May vacation of 1943. Miss E. Swires of the N.F.C. then asked the Club to form a group to present shows in a mobile theatre for the Play Centres Project in January 1944.

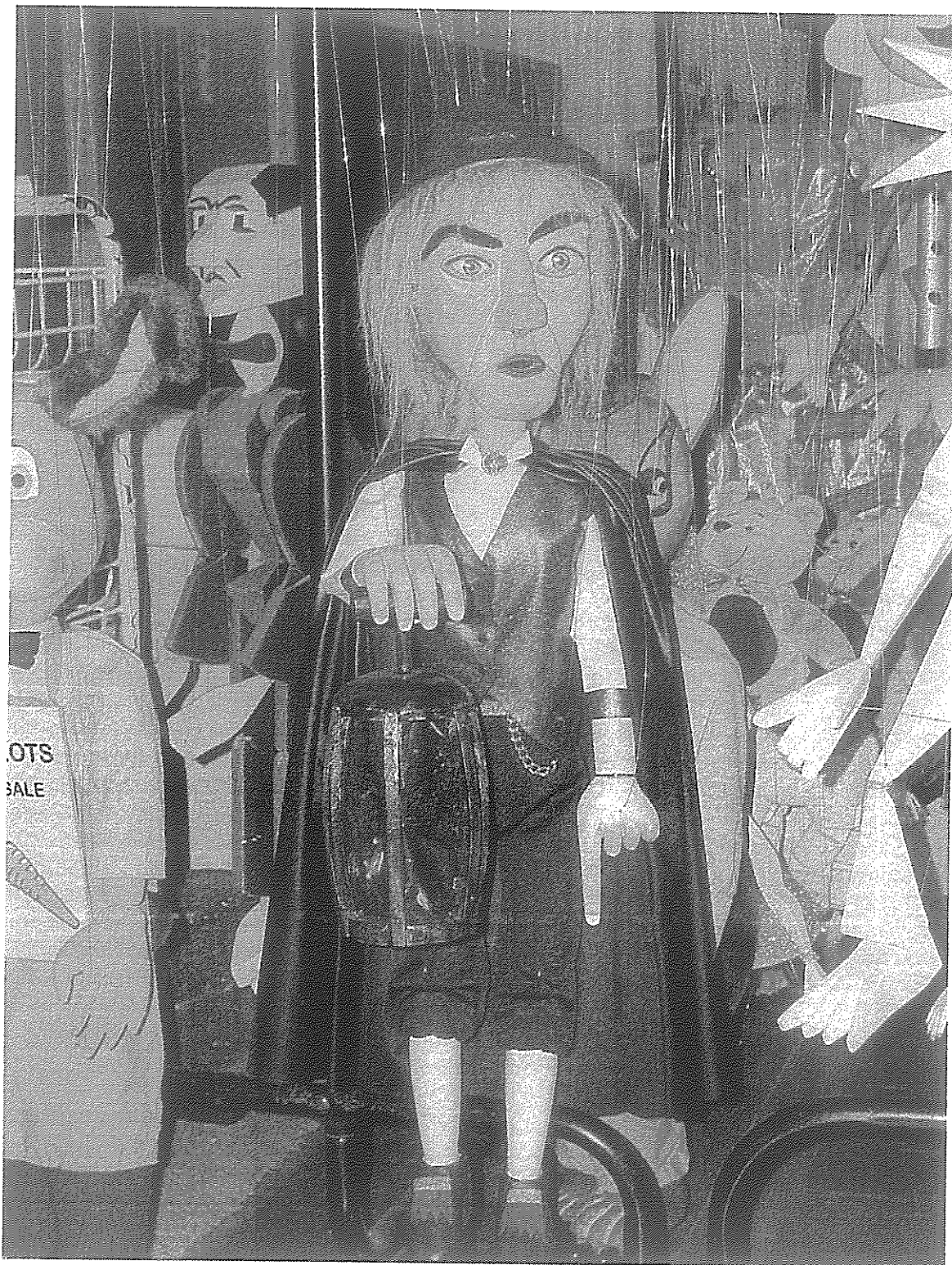
The first meeting of the Puppet Guild of Australia, ten people, was held in the van provided.

In April 1945, three groups of the new Guild - the Lillipuppets, Petrouchka Puppets and Puppet Player - gave shows in Kelvin Hall. The success of these led directly to the establishment of a permanent puppet theatre, under the auspices of the N.F.C., at 161 Flinders Lane on 2 June 1945. In its first two years about 100 performances were given to about 10,000 people. Advance bookings were usually necessary. Meanwhile Guild members continued to staff the travelling theatre touring to N.F.C. Play Centres in school holidays.

There follows an article by Elaine Swires, Assistant Organiser of the N.F.C., who had initiated the contact between the puppeteers and the N.F.C. in 1943. She writes about the Play Schools (now up to nine), the travelling theatre, and of Training Courses in puppetry for voluntary leaders given three times a year; flat cardboard puppet, glove puppets and marionettes.

Mr. J. Scriven, c/o "Huntingtower", Malvern, is listed as a member. This was Jeremy Peter Scriven, who had dropped his first name by the time he became the famous puppeteer. He was then a pupil at "Huntingtower", the Christian Science school which has since relocated. [I did not learn Peter's first name until I gave a performance in Frankfort, the capital of Kentucky, in 1974. After the show an Australian woman named Betty Bradshaw (!) introduced herself. She had married a U.S. soldier whom she had met when he was on R & R during the Vietnam War. Betty had been a classmate of "Jeremy" at Huntingtower, and I met another classmate when we attended a memorial celebration for Joan and Betty Rayner in the hall at the new Huntingtower school, which they had endowed.]

J. Scriven, then 16, wrote a fine article for the journal headed PUPPETS TAKE TO THE VAUDEVILLE STAGE. In it he tells of the recent visit to Australia of the American puppeteer C. Ray Smith who toured on the Tivoli circuit with a marionette act that lasted under 10 minutes. Smith performed with only a spot to light the puppets, so he himself was just discernible working over a black curtain on a central platform. His act comprised a harpist, a flamboyant prima donna with a large, heaving bosom and, the star turn, a pianist who threw back the hair from his forehead as he played. As the fury of the pianist's playing increased the piano began to glow softly until, red-hot, it exploded.



NIGHT WATCHMAN with illuminating lantern

A recent wood carved marionette addition to the Mudgeeraba Marionette Theatre troupe in Queensland. The character was created by the theatre in 2005 in readiness for a new production "Escape from the Tower of London" due for release late 2006.

See page 21 for more information on The Mudgeeraba Marionette Theatre

Scriven had a chance to inspect the puppets which were made by "an American craftsman" from cloth and papier mache to keep the weight of the 3-foot-high figures down. The controls were horizontal, with removable leg bars, and as few strings as possible.

Scriven compares the style of presentation, where the puppeteer is finally revealed in full light, with that of the American, Bob Bromley who, he writes, toured Australia before World War II. He must have learnt of this through someone older! (Elsewhere I've found that Bob Bromley worked with C. Ray Smith in the U.S. in about 1936.)

Rose M. Atkinson of Subiaco wrote on puppetry in Western Australia. She tells of a group, the Independents, who gave performances with marionettes made by Mr. Smith over a 10-year period. They gave a season of plays to crowded houses: "The Willow Tree", "The Princess of Tartary" and "Waltzing Matilda". She had also recently seen a 3-act glove-puppet performance of "Cinderella" by the children of Mount Hawthorn Infant School under Miss Harbeck and her staff. The children, all under ten, had been involved in all aspects of the production.

For two weeks at an N.F.C. summer school in Bunbury, with people that had only a rudimentary knowledge of puppets, Rose Atkinson steered people into making two dozen marionettes, a dozen glove puppets, staging, scenery etc. and finally presented a show based on "Ye Olde Village Fair in Olde England".

Rose Atkinson contributed a second article based on a radio talk she had given in Sydney. This was largely on the resurgence of puppetry in Europe which she attributed to the success of the tours of Podrecca's Italian marionette company. "With eight hundred marionettes they toured through fifty cities of the world, showing in all to ten million people." [Some readers will know of Podrecca's influence on Peter Scriven's marionettes which came via Igor Hychka who had worked for Podrecca in Argentina after the end of WW II.]

The Hobart Puppetry Society earned £75 in January with "The Story of Sannosuko" [sic] which had a nice underwater scene. They describe it as a "Chinese legend", perhaps to avoid criticism for doing a Japanese story so soon after the War. They also presented "Epaminondas" (gloves), "Cinderella" (marionettes), and Punch and Judy. Scenes from "Cinderella" were filmed by the N.F.C.

Mr Murray Combes had started up a puppet group in Launceston in 1946, but still needed to find a theatre and a workshop! Bill Nicol was scheduled to give a series of talks on the A.B.C. for the "Youth Club of the Air", and illustrated scripts would be available from the A.B.C.

Myles F.F. Wright reported on "Marionettes in Maoriland". He mentions a puppet theatre run for adults by members of the Canterbury Repertory Society in Christchurch whose first production was A.A.Milne's "The King's Breakfast". Staging advice had been given by the celebrated writer Ngaio Marsh. This group had started up just before Wright left N.Z. in 1945, so he is not familiar with their work.

He is better equipped to write about the marionette work for adults of Arnold Goodwin's group [which I've written on in an earlier edition]. He was particularly impressed by "The Tempest" which he rates above live versions of this play he has seen, and was delighted by the comic business between Caliban and Trinculo. He also mentions the balcony scene from Goodwin's "Romeo and Juliet", a Sean O'Casey play, and the company's "Reluctant Dragon" which they abandoned because of the release of the Walt Disney film version.

Ilse Kay, of East St Kilda, who had spent her childhood in Germany, France and Holland, writes on the various versions of Punch. She feels that Punch needs to be better established in Australia...and urges immigration authorities to facilitate a landing permit for him!

There is news that the Puppeteers of America had planned a National Festival in St Louis for June 1947 to which the Melbourne Guild had sent an exhibition of playbills, publications, photographs and puppet heads.

From a Cape Town newspaper there is a piece about a 13-year-old "puppetmaster", Anthony Maister of the Diocesan School, Rondebosch, who has been making and dressing his own puppets for Punch and Judy, and writing his own dialogue, since he was 11. His interest was kindled by watching a Punch and Judy show in Pinelands soon after his family's arrival from England.

There is a report of performances during the previous four months by the youth group of the Guild. One program included "The Golden Fish",

"Jack and the Beanstalk" and "Pinnochio" with marionettes and "Old Dozey and the Sausage Machine" with glove puppets.

A second program had "Pierrette and Pierrot", "The Childhood of Mozart" and "Rumpelstiltskin" with marionettes and "The Shoemaker and the Elves" with glove puppets. "Pierrette and Pierrot" used manipulators exposed to view.

Fox Movietone had apparently made a newsreel film on 12 April 1947 using parts of "Jack and the Beanstalk", and this was to be screened in May.

There is an article by B. Jacobs of Parkdale on writing scripts for children and an article by K. McLeod, also of Parkdale, on marionette controls, with three diagrams ("vertical", "horizontal" and "animal".)

Miss M. Chamberlain of St Kilda contributed an amusing piece sub-titled "Lament of a Female Technician". She describes alarming devices she had been supplied with to dim lights. One used a wired-up milk-bottle full of salt solution into which a metal piece descended on a piece of string. The metal piece kept jamming in the milk bottle's neck and the salt solution started to boil. It lasted one performance. The second "dimmer" used a white enamelled bucket instead of a bottle, but the bucket was then replaced by a 3-foot length of drain-pipe sealed at the bottom with cement. She ends by appealing for contributions to a fund for purchasing a "real, genuine, patented rheostat dimmer".

The Guild had received an advance publisher's copy from the USA of "The Puppet Theatre Handbook", by Marjorie Batchelder and, at the end of the journal, there is a review by J. Armstrong of Camberwell of Jan Bussell's new book, "The Puppet Theatre"[1946].

Footnote: In 1952 Jan Bussell arrived in Melbourne by the "Strathnaver" from London with his wife, Ann Hogarth and daughter Sally to tour in Australia for Joan and Betty Rayner's Australian Children's Theatre. Waiting to greet them on the wharf was a group of Bill Nicol's puppeteers. Jan later saw them perform "The Golden Fish", "St George and the Dragon", "Bastien and Bastienne" and Capek's "Insect Play", all in one evening.

He wrote: "Nicol's show, however, is of reasonably good standard, very good as an amateur effort. The material is excellently chosen and well presented, and the puppets are good. But the manipulation lets it down."

Writing on the state of puppetry in Australia he adds: "But the only professional approach we came across was from Peter Scriven, who turned up in Arrarat [sic] to watch our show back stage, and helped us in and out with the gear. Scriven has big ideas for an Australian puppet theatre with permanent headquarters in Melbourne, and has meanwhile left the country to study puppets abroad. He seemed to be the sort of man who gets things done, and the opportunity is certainly there. I have no doubt that others may try to grasp it also."

The quotes are from his book "Puppet's Progress" [London: Faber & Faber, 1953]

In the next issue I will write on a magazine called The Australian Puppeteer published in 1972.

Richard Bradshaw

***** INFORMATION REQUIRED – CAN YOU HELP?

My name is David Tredinnick and I'm currently researching the origin, development and performance history of Peter Scriven's Tintookies for an MA thesis in History. I'm interested in talking to anyone who knew or worked with Peter Scriven and/or his company, The Marionette Theatre of Australia (MTA). I'm also keen to talk to anyone who remembers seeing any of the shows created by Scriven, especially The Tintookies, Little Fella Bindi, The Explorers and Tintookies 2000. Memorabilia, recordings, scripts and photos are also of great interest. No amount of information is too great or too small.

I've been researching this subject for a couple of years now, so I have a wealth of material at my disposal, including a small number of oral histories. At this stage, however, I feel I need a more extensive selection of verbal testimonies to work towards a meaningful cultural history of this significant period in **Australia's puppetry history.**

Thank you kindly,
David Tredinnick

email: davetred@bigpond.net.au
tel: 0416 253 356

PUPPET CENTRES AROUND THE WORLD

Sue Wallace

I was awarded a Churchill Fellowship in 2005 and spent 3 months in the first half of 2006 researching Puppet Centres in the USA, Ireland, the UK, Europe and Japan with the view to creating a working model for a Puppet Centre in Australia. This is an abridged version of a 15 page report. I travelled with Steve Coupe, my partner at the Sydney Puppet Theatre.

Firstly I would like to acknowledge the generosity of puppeteers around the world and the importance of UNIMA as the glue that binds the puppetry community together. In some places we were fed, in some places we were bed! All the Puppet Centres, the puppet theatres and the puppeteers we visited made us very welcome.

One of the highlights of the Fellowship was seeing the variety of buildings that have been converted into Puppet Theatres. These included a church, barns and stables, a 15th century wine cellar, an old school, an office building and a council cleansing depot. Some places were so beautifully decorated that they were works of art in themselves. They were all well patronised. For the public, it seemed that the focus was on the unique experience of seeing a puppet show, coming for a workshop or in-service training.

All the Centres are not-for-profit organisations with a board of directors. Most own their building or pay only peppercorn rent. All seven Centres described here have demonstrated long term viability with continuous operation. The youngest Centre visited has been in operation for 11 years. Most of the Centres have been operating for 25 years or more.

Broadly, I have split the Puppet Centres into three categories. (1) Family or small company built, (2) Office based and (3) Empires

Family based

Some Centres have been built up by families or small companies who are passionate about what they do, have spent years on the road and now want a stable and controllable venue in which to ply their art. Their collections of puppets have demanded exhibition space and they have made available to the public their extensive libraries of books and recorded media.

There are three Centres in this category. The **Northwest Puppet Center** in Seattle, USA is housed in a converted church and is the creation of the Carter family. The theatre seats about 180 and uniquely features Italian glass chandeliers as its house lighting. The whole complex from the playground to the puppet display cabinets is beautifully decorated. A series of stables in Dublin is now the home of the charming **Lambert's Puppet Theatre and National Puppet Centre** with a 300 seat theatre, exhibition space, party room, workshop and storage spaces. Here we saw a show performed by three generations of Lamberts. They also host international puppet festivals at the Centre. The **Scottish Mask and Puppet Centre** in Glasgow is directed by Dr Malcolm Knight with partner Sarah Lee. It is in a more utilitarian venue, an ex-council cleansing depot. The foyer has a really welcoming atmosphere with a bevy of puppets and masks on display and a wonderful collection of resource material available for public research. It is the only centre we visited that has it's own accommodation facility. Where the Seattle and Dublin Centres produce their own shows as well as showcasing other performances, the Glasgow Centre offers performances every Saturday by a variety of Scottish and English puppeteers. They also run an extensive range of workshops for teachers and the general public.



Eugene Lambert with
grandson Richard.
Lambert's Puppet Theatre

Office Based

The two Centres in this category are the London Puppet Centre Trust and the Théâtre de la Marionnette à Paris. Neither has its own theatre and both operate out of much smaller venues. Both advocate vigorously for puppetry and offer extensive public research facilities with books and videos or DVD's.

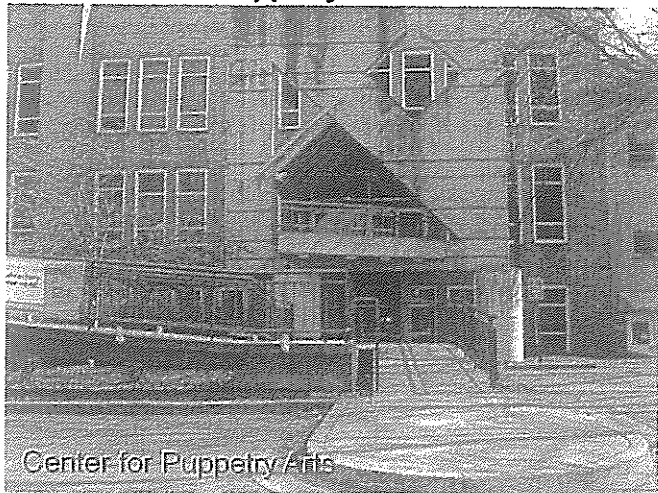
The Puppet Centre Trust's main activities include maintaining an active and informative web site (which includes editing an on-line magazine "Animations"), professional training and research, advocacy, holiday workshop and national meetings. Penny Francis was one of the driving forces in the establishment of the Centre and she instigated a philosophy of saturation getting puppetry and puppeteers in the public eye, "so they can't not notice us". The Centre has changed over the years but it has continued this core activity of advocacy for the art form, using every possible medium to promote puppetry. It appears that this level of advocacy has proved beneficial in the United Kingdom. There is a lot of puppetry activity and puppets are appearing in surprising places like on stage with the Royal Shakespeare Company.

The primary focus of the Théâtre de la Marionnette à Paris is on contemporary techniques in puppetry for the adult audience. The artistic director, Madame Bertola referred to their preference for "Theatre of the Object". The Centre does not actually create any shows but directs an artistic program and acts as producer bringing the artists, the venues and the funding together.

They describe one of their primary activities as Cultural Action. This is keeping the art of the puppet in the foreground of cultural activity principally through bringing artists and their audience together and always searching for new ways to expand the audience base by building public awareness of the art form. The Centre actively cultivates a relationship with the media and builds and maintains associations with other cultural organisations. As part of this cultural action it organizes two festivals each bi-annually. The festival in 2006 concentrated on newly trained artists and the 2007 festival will showcase established artists. They also offer a workshop program organising professional artists to give workshops and conferences about puppetry in schools and tertiary institutions including providing publications for teachers.

The Empires

The Center for Puppetry Arts in Atlanta is a hive of puppetry activity founded and directed by



Vince Anthony. It has a staff of more than 50 people including office staff, cleaners and maintenance staff, puppet and set builders, front of house staff, development officers, producers, assistant artistic directors, production staff, composers, education officers, distance learning specialists, museum curator and of course puppeteers.

The Center has taken over the buildings and grounds of a disused school. They have created two theatres that seat 350, 175 respectively and a black box experimental space for about 70 people. The Center houses two beautiful museums of puppetry,

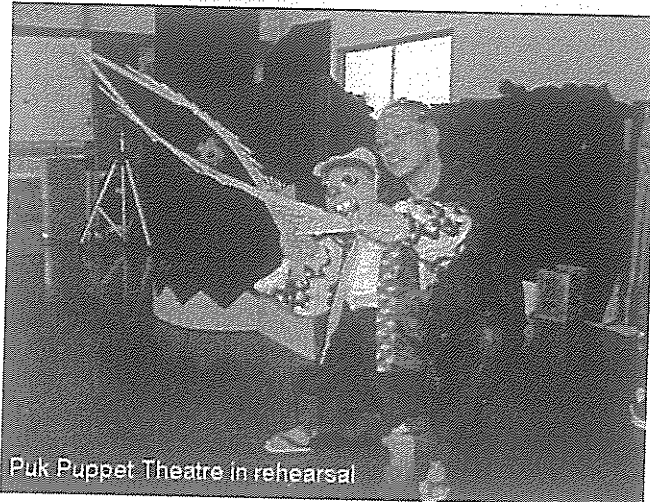
has a full time puppetry educational program and a continuous program of shows. It is open seven days a week. It also offers a unique facility, a full-time Distance Learning program where puppet making workshops with educational content are delivered live via the internet to one class room at a time to schools in the US, Canada and Mexico from a small studio at the Center.

Puk Puppet Theatre in Tokyo is another empire. They have three distinct areas of operation.

- Puppet Theatre Troupe – the touring section that tours nationally and overseas
- Theatre House Section – producing in-house productions
- Studio Nova – the television/film/commercial production section which began in 1970

They create shows for adults and children and occasionally host performances by other puppet companies, music and variety shows. Their annual theatre program includes revived shows from their repertoire and new work. The theatre is open to the public for at least 120 days annually.

The company also operates out of two other buildings. It has rehearsal and theatrical production space in an outer suburb of Tokyo and just two doors down from the theatre is Studio Nova where a team of people devise and build puppet shows for television. It is here that the company devises new puppet shows for television and continues the development of successful existing shows. It also creates works for film and commercials. It has created 215 serialised puppet programs and at present is involved with 10 regular television programs. Studio Nova has developed a long standing relationship with the government television station NHK which is the production house for the actual filming and editing.



I was fortunate to visit all sections of the company seeing three different shows in rehearsal, in three different spaces.

Here are some stunning statistics

- Switzerland has 7 dedicated puppet theatres (with a population of seven and a half million and in area is two thirds the size of Tasmania)
- Japan has 2,700 amateur puppet groups. Some of these groups have eight or more people in them.
- Seattle (where the Carter family's Northwest Puppet Center is) has the second smallest birth rate in the USA.

What is common with all the Puppet Centres is that they bring puppeteers and their audience together. Most have been there long enough to be welcoming a second generation of enthusiastic puppet theatre goers. All the Centres showcased not only one style or one company's work but a variety of puppetry practitioners with shows for a variety of ages.

There is no rule about what constitutes a Puppet Centre. It can be staffed by one person and a group of dedicated volunteers or employ 50 people. Most of the Centres visited have their own performance venue, a puppet exhibition space a library, a puppet and set building workshop and a room for public workshops and parties. Some focus more heavily on communication and advocacy, while others focus on the production of puppet theatre.

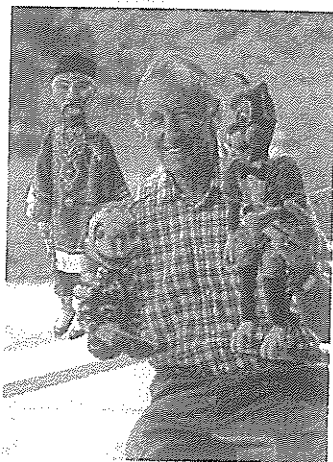
It is rare for a Centre to operate entirely on box office. Most Puppet Centres require some continued sponsorship from the government, corporations or private donors.

It is my view that a Puppet Centre in Australia is a viable and valuable proposition. It is even possible that a number of Centres could be developed around the country. We have large cities with big populations and technology is giving us the possibility to foster participation in rural areas. Australia certainly has the puppetry talent and we have an interested public who are ready to support puppetry.

MUDGEERABA MARIONETTE THEATRE

Background Information

Marionettes arrived in Mudgeeraba just 6 years ago when Ken Begbie brought together a group of local people to form the "Mudgeeraba Marionette Theatre" to perform at the 1999 inaugural Hinterland Heritage Festival. The newly formed Marionette Theatre achieved instant success with enthusiastic audiences at all performances.



The marionettes used at these performances were made by Ken when he lived in Melbourne over 40 years ago. The puppets were made in the traditional style, with carved hands and bodies, wooden joints, papier mache heads with moving eyes and mouths, and traditional costumes. These puppets had performed in over 200 live and TV performances in Melbourne in the 1960's, and were fully restored and restrung ready for the Heritage Festival shows.

Following the Heritage Festival, the Marionette Theatre has created many new puppets, and performed at numerous venues around the Gold Coast. Last January the Marionette Theatre was invited to perform a season of twelve shows at the Queensland Theatre of Puppetry Macintosh Island location.

Over the last 4 years the Mudgeeraba Marionette Theatre has built up its cast of marionettes to include a Disjointing Skeleton, Sally Sunflower, an Expanding Clown, and Coppelia the Ballet Dancer.

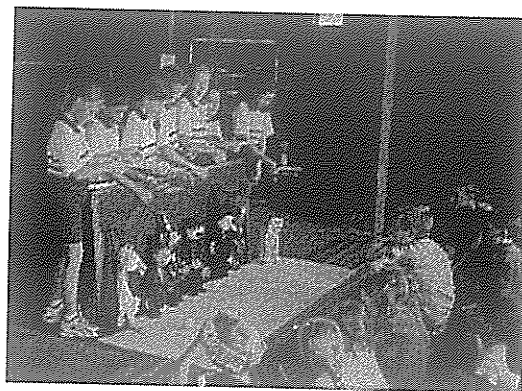
String Puppet Workshops for Beginners

Probably of more importance to the Gold Coast community, has been the extensive workshop program established by the Mudgeeraba Marionette Theatre. Children of all ages are being trained by Ken and his group in the art and skills of string puppet making.

Already 100 local children, and a few adults, have completed the Beginner Level Workshop training and created their own marionettes.

The outstanding success of these initial Marionette Workshops has prompted Ken and his group to establish the "Mudgeeraba Marionette Academy" to offer an ongoing program of workshops taking students through a series of levels from Beginner to Professional Puppeteer standard. Graduates will be invited to join the Marionette Theatre and work on a professional basis making marionettes and doing local performances.

Ken invites any child, or adult, who has an interest in string puppetry to enroll in one of the Beginner Level workshops. You will be trained to make your own marionette to keep, and you will be part of a short puppet show to be performed after the workshop is completed.



Workshop at
All Saints Anglican School

Mudgeeraba Marionette Theatre
24 Tyalgum Street,
Mudgeeraba Qld 4213

For more info contact Ken Begbie -
tel: (07) 5530 3572
email: ken@puppets.qld.ms

Unspoken delights

THEATRE

The Arrival

By Shaun Tan. Spare Parts Puppet Theatre. Tickets: \$13.50. Bookings: (08) 9335 5044. Until July 22.

WATCHING *The Arrival* is such a pleasure and it's not hard to explain why. It's one of the best pieces of children's theatre staged in Perth for years, a soulful and richly imaginative show of refreshing excellence.

Too often children's theatre can be a disappointing jumble of worthy messages about stranger danger, with storylines clumsily modelled around sponsors' needs.

Or it is placed in the hands of inadequately trained actors frolicking on stage, talking loudly and emphatically to the youngsters.

For anyone who has experienced such disillusionment, seeing *The Arrival* will restore your faith. And all without a single word being spoken. From the moment that visions of a far-away world are projected across upright panels and a slipway leading down towards the audience, you are transported on the updraft of illustrator Shaun Tan's wild but gentle imagination.

A stocky little man, Aki (Giri Mazzella) grasps his suitcase and hat as he is lifted up and out of his homeland into a foreign place, a transition beautifully accomplished by Michael Barlow's animation design.

Like a refugee Charlie Chaplin, Aki finds wonder and humour in his encounters with his new world and the audience shares every moment through the brilliant use of moving imagery, mimed walking and mute gestures.

This is exquisite storytelling, unfolding at a child's pace as if turning of the pages of Tan's award-winning books *The Red Tree* and *The Lost Thing*. Aki sends folded paper cranes into flight, at which moment Tan's projected imagery takes over and we collectively fly on its wings to nestle on the windowsill of Aki's distant loved ones.

There's a nightmare quality to Aki's encounters with unfamiliar streets and hostile locals whose tongue he doesn't understand.

But Tan and his collaborators at Spare Parts Puppet Theatre understand the psychological need of children for reassurance: Aki is befriended by squeaky-voiced puppet characters, Tan's inventions but wonderfully realised by Czech-born master puppet-maker Jiri Zmitko. And composer Lee Buddle's gem of a score gently rides and deepens every emotional curve.

The Arrival will come out in book form in October, but this play version has the same simple aim to elicit empathy for strangers.

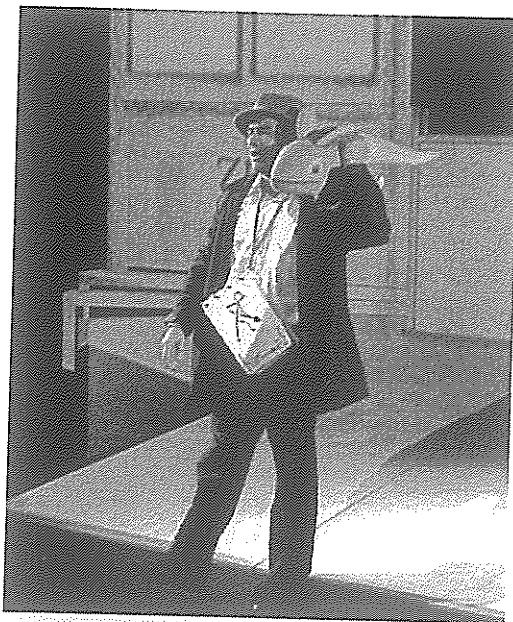
Spare Parts will host the World Puppet Festival in 2008, with about 1000 international puppetry delegates arriving in Fremantle. How timely that this clever team has restored faith in the power of theatre to do what it should: to entertain children and inspire them to imagine for themselves.

Victoria Laurie

REVIEW - 'THE ARRIVAL' SPARE PARTS PUPPET THEATRE

The review at left appeared in *The Australian* on Thursday, 13th July, 2006.

Below: Aki & Blue' played by Giri Mazzella. Photo by Nigel Etherington



The MANY PARTS of SPARE PARTS -

June 2006 saw the opening of our second new work for the year, 'The Arrival,' adapted from acclaimed illustrator Shaun Tan's forthcoming book of the same name. The Arrival was adapted and animated by Michael Barlow, directed by Philip Mitchell, designed by Jiri Zmitko, composed by Lee Buddle and performed by Sanjiva Margio, Giri Mazzella, Karen Hethey and Damon Lockwood. This ambitious work combined

puppetry, animation, mime, dance and a lot of very hard work from the collaborative team. The show enjoyed numerous resoundingly positive reviews in the local and national media being described as "the best children's theatre work in Perth for a long time."

Spare Parts artists were in force in Hobart for the 2nd National Puppet Summit with artists speaking, meeting and generally having a great time, while Philip stayed behind to create *The Arrival* and simultaneously restage 'The Velveteen Rabbit' for The Sydney Opera House season.

Our debut at the Sydney Opera House could not have been more successful, with the extended season sold out before opening and tickets being sold on e-bay! Philip also had the opportunity to conduct a master class to Sydney teachers. The first Perth season of 'The Velveteen Rabbit' in 2005 was so popular that the work will be returning to our theatre in October.

In August, Philip was invited to attend the Chuncheon Puppetry Festival in Korea as part of their seminar program. This festival was a wonderful opportunity to make contact with many performers and companies from the region, particularly in the lead up to UNIMA 2008, as well as meet visiting Artistic directors from Puppetry Festivals in Spain and Japan.

July and August saw the company venturing out of Perth with some significant regional touring. 'Muttaburrasaurus' (which opened at SPPT in April) toured North throughout the Pilbara and Kimberley regions, visiting Newman, South Hedland, Strelley, Karratha, Pannawonica, Karratha, Broome, Lombadina and Fitzroy Crossing. A season of 'Blueback' was also performed in Albany during July.

www.sppt.asn.au

LETTER FROM NEW ZEALAND

Dear Samantha,

I am responding to your invitation to send news from New Zealand puppeteers.

My husband and I work as a duo, "Natural Magic". We have been performing with puppets for over 25 years, but are still quite shy of calling ourselves "puppeteers". We consider ourselves more as doing storytelling with puppets. One thing we love about the puppetry lifestyle is the necessity to be creative on so many different fronts. We have just completed our first, week-long run of a new show for 3-7 year olds, and this apparently simple little show has occupied us for months with scripting, writing, playing and recording music, making and adapting puppets and nutting our way (trial and error!) through various technical problems.

The show is called "The Magician Who Lost His Magic" and features glove and shadow puppets, as well as live acting and a real rabbit! The central idea is the importance of appreciation, as a way to knowing magic. The central character gets misled by success with spells, and starts "tampering with nature" in a way which gets him in a right muddle! However, a little witch granny character restores him to happy harmony with nature, at the end of the story.

As well as performing, I run local events in our seaside town, including an **annual puppetry festival on November 4th**. This is a small -scale festival, but if any **Australian puppeteers** are planning to be in the South Island of New Zealand around that time, I would love to hear from them and arrange a show.

Best wishes,

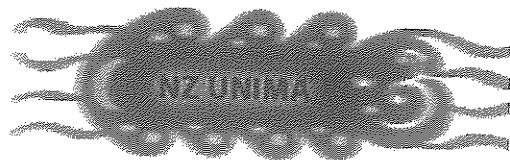
Mary McCammon - Natural Magic Theatre.

Email: natural_magic@yahoo.com

.... and some information about Puppeteers in New Zealand (PINZ)

PINZ is maintained by Ramon Rivero, Postmaster & Ray Copper, Treasurer.

PINZ is a very simple network with minimal management and doesn't have board meetings. Because of our very small network, Funds have an open door policy and anybody can review the accounts. All email correspondence to PINZ is thoroughly archived and can be accessed by anybody on request.



PINZ Membership, Koha and UNIMA Fees

PINZ membership is made up of 19 people, all listed on our website. Membership is by KOHA (NZ Maori word for donation), thus is not compulsory. We (sometimes) request all members to provide a koha (donation) of 10 NZ dollars per year to refresh our kitty. We also ask members interested in belonging to UNIMA to deposit the equivalent of 5 American dollars.

PINZ Communications

PINZ communication method is via web and email. We do not have a printed newsletter as our membership is too small so it is unaffordable. The website and email has proven to be sufficient and the best way to communicate during its 9 years of existence, nationally and internationally.

Ramon Rivero

Postmaster - PUPPETEERS IN NEW ZEALAND

www.pinz.org.nz

email: control@pinz.org.nz

INTERVIEW WITH ANGIE ORREGO

by Samantha Ferris

On the 27th June this year, Angie Orrego invited people to be present at a creative development of a theatre piece called 'Siblings' at the Redfern Community Centre in Sydney. It was an inspired presentation and a showcase for some beautiful puppets and sets. Although a solo performance by Angie, she spoke to all present about the involvement of Steve Howarth and Christopher Ryan and plans for the future of this work. I was keen to ask Angie more about 'Siblings'...

How did you benefit from this creative development performance?

Its always important for me to set myself deadlines, otherwise I find excuses for it never being ready. So to begin with having a performance at the end of this creative development process gave me something solid to work toward. I also benefited greatly from the response of my audience. Leading up to the 27th I went to Bowraville and with the assistance of the Bowra Youth Club we presented the work in progress. The support, ideas and enthusiasm from Bowraville were very important to how the work developed. I also did a few 'dress rehearsals' for the kids and community at the Redfern centre. I was happily surprised by the kids' engagement with the puppets and the story. During question time they asked great questions about the characters, stories and even the mechanisms of theatre.



Angie Orrego and Maddie in the supermarket in 'Siblings'

How many people are involved in the project? There are three key creators, Steve as designer, Chris as dramaturge and director and myself. Phil Downing came on board with his amazing sound and lighting abilities. Daren Green and Kathleen Azali from Erth helped with puppet making, and lots of assistance and advice from my friends, Puppet Project members, the Bowraville community and the Redfern Community.

What is the ideal theatre space you envisage for a public performance of 'Siblings'?

Well it is purposefully designed not to need a theatre. It is a touring show that I hope to take to rural communities. Because not every community has access to a theatre space we decided to make it able to be performed in halls, classrooms or similar public areas. The shadow puppetry works better the darker you can get the room. The aim is to have as little technical requirements as possible. The next stages of development will see some changes to the lighting and set to make them even better in a hall.

What have you most enjoyed about this project?

It has to be my contact with the indigenous communities. Through the Redfern Community Centre and the Bowraville Community Alliance I have been able to work with and have the input of some amazing people. It really feels like the tip of the iceberg but my exposure to indigenous culture, dreamings and current social issues has been inspiring. So far the indigenous community that has seen Siblings have given me approval, ideas and encouragement. One indigenous lady after seeing the show said to me, 'You white people can sometimes say the things we need better than we can.' We have a long way to travel on the way to reconciliation and both sides have things they need to say and hear. 'Siblings' has been a great opportunity for me to do a little expressing and a little listening too.

How did you approach the aboriginal people involved in this project and can you describe the collaboration with them?

I started working with members of the Bowraville Community Alliance with ideas about what kinds of issues were important for them - reconciliation, alcoholism, family abuse, the list was long. I settled on reconciliation as a main theme because it was also something pressing for me.

Bowraville is the rural town where I grew up; this was my first experience working with indigenous communities. Living in Sydney I soon found the distance hard to bridge because face to face contact is really important. I contacted Tracy Duncan, the Cultural Advisor at the Redfern Community Centre, who suggested that it would be positive for the project to have more than one point of contact anyway. Through Tracy and the Redfern Community Centre I started to get to know some of the aunties, kids and community. Tracy read my scripts and in consultation with the elders Beryl Van-Oploo and 'Moose' she advised me on the dreaming elements of the show. Tracy put me in contact with Aletha Penrith and Savannah Peacock who became the voices of the storm sisters. It was an amazing process to have their input on the script...I had got a lot of my information from books and the trickle down affect of translation meant that many of the concepts I was exploring had indigenous roots but were expressed in white terms. So Aletha and Savannah basically translated them back again as well as adding language and their own understandings.

What inspired you to combine stories from 2 different sources?

Well it's a common thread in my work - the use of mythic stories as a platform to explore contemporary ones. I think it works well in 'Siblings' because real reconciliation requires an understanding of the past. Here I'm talking about the distant past, the beautiful culture of the dreaming, as well as the history of invasion and colonisation. Re-telling cultural stories is a powerful act of reaffirmation, and builds pride. The audience, both indigenous and non-indigenous, loved experiencing the dreaming retold. Of course it is something that needs to be done carefully and with respect. When done well the mythic stories often lend context and new understanding to the contemporary stories.

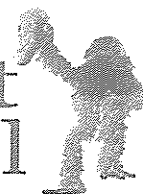
How does 'Siblings' differ from your previous puppet projects?

This was the first Puppet Project development to be funded. So in many ways it was a steep learning curve for me to move from making really fun amateur work where everyone was doing it for the love of it to negotiating the professional world where people's expectations are different.



The new

Puppet Central



Entertainment the whole family can enjoy!

Starts October 1, 2006



Every Sunday

& selected school holidays

2 shows daily

11 am and 12:30 pm

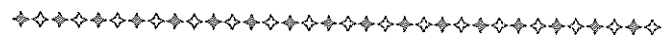
All tickets \$7

No bookings necessary

Rozelle Neighbourhood Centre
665a Darling St, Rozelle
Next to Rozelle market



Sydney Puppet Theatre
Tel: 02 9550 6457
www.sydneypuppettheatre.linnet.net.au



PUPPET TRIVIA

If you were watching "Dr Who" on 26 August 2006, an episode set in London in 1953 at the time of the Queen's Coronation, you would have glimpsed the marionette Muffin the Mule on the new TV service. Muffin, the first puppet star on T.V., was being worked by Ann Hogarth, the wife of Jan Bussell...and in 1952 had been on tour in Australia.

In the Weekend Australian of the same day, there was an interview with Barry Kosky who revealed that what lured him into a life in theatre was "the beautiful illusions in a performance of May Gibb's *The Water Babies* by the Australian Marionette Theatre." He was about three or four at the time which makes it fairly certain that it was a performance of Charles Kingsley's *The Water Babies* by the Marionette Theatre of Australia. That was in 1972, and the director was Jan Bussell who had brought the marionettes with him from England. Jan was for six months Advisor to the M.T.A., and was also at the time the President of UNIMA International. Ann had come with him...as well as Muffin, on his fourth visit!

Barry Kosky is not the first former Artistic Director of an Adelaide Festival to have had a brush with marionettes. As teenagers Peter Sellers and his sister had worked with the Lovelace Marionette Theatre in their hometown, Pittsburgh. (Margo Lovelace's puppet collection has since formed the basis of the puppet exhibition in the Pittsburgh Children's Museum.)

Richard Bradshaw

WHAT'S ON AROUND THE COUNTRY.....

PEEPSHOW INC.

'Slanting into the Void' - a puppet opera
Friday 24 Nov - Sunday 3 Dec at 8pm, except Sundays at 5pm
Preview: Thursday 23 Nov 8pm
Venue: Arts House, North Melbourne Town Hall
Tickets:
Preview all tickets \$15
Concession \$17
Adult \$24
Bookings: (03) 9639 0096 or www.easytix.com.au
Info: www.artshouse.com.au and
www.peepshowinc.com



Melinda from 'Slanting into the Void'

BLACK SWAN THEATRE CO.

'Red Dog' - The legend lives on! Based on a true story, the world premiere of Red Dog will touch your heart and tickle the funny bone...



PERTH SEASON:

Playhouse Theatre - 3 Pier Street Perth
Previews: Sat 7 October 8pm & Mon 9 October 6.30pm
Opens: Tuesday 10 October 8pm
Season: Wed 11 October 8pm / Thursday 12 October 8pm / Friday 13 October 8pm /
Saturday 14 October 8pm / Monday 16 October 6.30pm / Tuesday 17 October 8pm /
Wednesday 18 October 8pm / Thursday 19 October 8pm / Friday 20 October 8pm /
Saturday 21 October 8pm
Matinees: Thurs 12 & Wed 18 October 11am / Sat 14 October 2pm
BOOKINGS: @ BOCS 08 9484 1133 www.bocsticketing.com.au / Groups 6+ call
08 9321 6831

KARRATHA SEASON:

The Walkington Theatre
1 night only - Wednesday 25th October 8pm
BOOKINGS: @ The Walkington Theatre or call 08 9159 6860

TOM PRICE SEASON:

Recreation Centre Drama Hall
2 performances only - Recreation Centre Drama Hall - Saturday 28th October 8pm
and Sunday 29th October 2pm
BOOKINGS: @ BOCS Ticketing 1800 193 300 or www.bocsticketing.com.au

FIDDLESTICKS PUPPET THEATRE

Maypole Day Puppet Parade - 4th November
St Mary's, Tasmania
Contact: Eo Greensticks - 0438 571 291 or eogreensticks@telstra.com

POLYGLOT

'Johnny Grimm' - Grimm's fairy tales are brought to extraordinary life in a delightful shadow play world.
Tuesday September 19 - Saturday September 30, 11am and 2pm shows
Cromwell Road Theatre
27a Cromwell Rd, South Yarra VIC (near Hawksburn Station)
Adults - \$15
Family - \$30
Concession - \$10
Children under 12 - \$5
Bookings: Easytix on 9639 0096 or www.easytix.com.au
Enquiries: Polyglot on 9827 9667 or info@polyglotpuppets.com.au www.polyglotpuppets.com.au
'Muckheap' - Muckheap is a funny and vivacious story of two people who clean out their shed for hard rubbish day
and discover in the process that all their junk is too interesting or full of memories to throw away.
Dates: Queensland Tours - Term 4 - Brisbane/ Gold Coast
Bookings: Queensland Arts Council - (07) 3846 7477

POLYGLOT continued

Puppet Making Workshops – Rod Puppets; Shadow Puppets; Marionette Puppets

In these workshops the students work from their own designs and impulses as well as being taken through the basic steps to achieving a workable puppet. They are taken through simple steps to devising a story and finish the workshop with the skills to make as many characters in the future as they wish.

Age suitability: Grade 4 to Grade 6

General Workshop Information

Space required:	Minimum classroom size with a clear area for performance. Tables for construction.
Max. size class:	30 students.
Availability:	All year – We need at least 1 weeks notice.
Cost:	\$242 for 1 workshop \$462 for 2 workshops (save \$22) \$682 for 3 workshops (save \$44) inc. GST.
Enquiries/Bookings:	Phone (03) 9827 9667 or email info@polyglotpuppets.com.au

SYDNEY PUPPET THEATRE

'Puppet Central'

Starts October 1, 2006

Every Sunday and selected school holidays. Two shows daily at 11am and 12.30pm. Tickets \$7

Venue: Rozelle Neighbourhood Centre – 665a Darling St, Rozelle NSW

www.sydneypuppettheatre.iinet.net.au

LENKA'S PUPPET THEATRE

'Rusalka' – a classical Czech fairytale about the power of LOVE. Exquisite marionette puppets performed by Lenka Mucha,

Narrated by Kerry-Anne Gaia. Come dressed as your favourite Storybook Character.

17th September at 2pm

Tickets: \$15:00 per child Adults Free

For bookings call (03) 9499 7701

'Mozart' - experience magical music moments with Mozart in

Prague. Unique combination of LIVE chamber music, Opera

arias, and Lenka Mucha's traditional marionette puppets

dressed in replica costumes from Prague's Mozarts OPERAS.

Lenka Mucha marionettes, Meredith Thomas violin, Ivana Snajdr cello,

Marta Mayka piano, Joanne Blankfield soprano, Barbara

Semenov narrator

17th September at 5pm

Tickets: \$20 at the door or bookings (03)94328246

Venue: Dante's Gallery, Cnr Gertrude & Napier Streets, Fitzroy

VIC



Puppet making Workshop: Traditional Czech Puppets - In this puppet making workshop, choose the head and other parts of a particular character and Lenka takes you through the elaborate process of painting, making and assembling the puppets.

Sunday 8th October 10 am - 4pm

Bondi Junction, Sydney NSW

Cost: \$70

Booking: Lenka 02-9699 2150 or mob 0414 819215

BLACK HOLE THEATRE

'In the Beginning.....uhmm...' – a black comedy that gives bible-bashing a whole new meaning.

From Wednesday 27 September to Sunday 15 October, Tuesday – Sunday 9:30pm

Venue: Dantes Fitzroy – The Back Room, 150-156 Gertrude Street, Fitzroy VIC

Tickets: \$20 full / \$15 concession Tight arse Tuesday: \$15

Fringe Phone Room Bookings: 8412 8777 or Online Bookings: www.melbournefringe.com.au

MALTHOUSE THEATRE

'Apples and Ladders' – a beer-stained suburban fable of love and loss

September 28 – October 7

Malthouse Theatre presents **APHIDS'** Production of –
'A Quarreling Pair' – three miniature plays of sisterly rivalry

September 27 – October 8

Venue: The CUB Malthouse, 113 Sturt St, Southbank VIC

Tickets: See both productions for \$35

Bookings: www.malthousetheatre.com.au
and 03 9685 5111

ERTH

October 2006 - February 2007

An Erth designed and built egg will hatch into a dragon at the Powerhouse Museum

November 2006

Erths' Water Heads and other puppets will be performing at "Awesome Children's Festival" in Perth

TERRAPIN

'The Legend of Ned Kelly'

World Premiere September 7 – 11, *Theatre Royal* Hobart

September 20, *Civic Theatre* Burnie

September 22, *Princess Theatre* Launceston

www.terrapin.org.au

SPARE PARTS THEATRE

'The Velveteen Rabbit' – an enchanting story where anything is possible if you invest it with enough belief and love. Based on the children's classic by Marjory Williams.

School Holiday Shows: 30 September – 14 October PLUS

Extra Shows: 21 October & 28 October @ 11am and 2pm

School Shows: 28 June – 7 July @ 10am and 1pm

Prices: Adults at Child prices - \$13.50 each; group 4+ - \$11.50 each; group 10+ - \$9.50 each

Venue: Spare Parts Puppet Theatre
1 Short St, Fremantle, WA

Bookings: 9335 5044

www.sppt.asn.au

UPCOMING IN 2007...

Kim Carpenter's **theatre of image & KAGEBOUSHI THEATRE COMPANY** present

'Lulie the Iceberg'

19 February – 2 March at the Parramatta Riverside Theatres NSW

8 – 16 March at Sydney Theatre NSW

Bookings: 9518 8458

www.theatreofimage.com.au

PUPPETRY AUSTRALIA

www.puppetryaustralia.info

What's New??

☺**Gabrielle Griffin's blog** as she travels Europe with her puppet, Sunshine, looking at and participating in street theatre always has interesting updates. This is linked from the Puppetry Australia Home Page or the "Forums and Blogs" page which has many other links including **Gary Friedman's News and Views**.

☺Do you want to make your way to **Perth in 2008** from the Eastern States? Lara Cruickshank from Krinkl Theatre, Sue Wallace from Sydney Puppet Theatre and Sean Manners from Pelican Puppets are working on a "Puppet Caravan" idea to help puppeteers work their way across. The cut off date for expressions of interest has passed but if you want to be involved then please email Lara at krinkl@australis.net This could be a chance to participate in something unique.

☺Do you need a **Childrens Check** in the State that you work in? All the relevant sites are on a Federal site that has been linked to. It is a bit of a maze as different States have different ways of approaching the same procedures.

Have you checked the site out recently? Are you a puppeteer or company that is not linked to the site?

Do you have any ideas or news to add to the site?

It's easy to do – just head to www.puppetryaustralia.info and go to the contact page and send an email. If you don't have a webpage for your performance or puppet related business then just email one page of photo's (small) and info and we can link it to your name in the relevant listings, but please keep in touch to keep it up to date.

Don't forget that the site is maintained on a voluntary basis and relies on input from interested people to keep it fresh and up to date.

Sean Manners
(webmaster)



PUPPET PROFILE – 'Britney'

Britney is one of the new puppets belonging to The Doogles, a puppet group based in Shellharbour, NSW. The group is lead by Michael Jazbec and most recently they performed at the Oak Flats Library to help celebrate its 30th birthday.

The Doogles have a milestone of their own to celebrate – 15 years of puppeteering - and at the moment they are planning shows for December 2006 and January 2007 to mark this achievement. Below is a profile of The Doogles' latest star Britney and you can meet her colleagues on the website – www.thedoogles.com

'We love music, we love being silly and we are here to entertain children and adults alike...that's what the Doogles are all about!' – Michael Jazbec

Hi Britney, let me officially welcome you to the Doogles

Like thanx so much, I'm so pleased to be part of this groovy group!

What made you want to join the Doogles?

Well I was so beginning to realise that I was so over being a full-time cheerleader, so I wanted something just as challenging

Cheerleading is challenging?

Like yeah! You try fitting into this petite uniform... I have to work it baby, to like look this good!

I hear that some of the Doogles are a little unhappy about your signing to the group?

They made me a sign! Like how nice!

No, I mean't that now that you've joined the group a few doogles are unhappy!

Ooh like you mean Lolly, she is soooo last year! She'll get over it!

I wouldn't count on it... I think there is going to be some tough competition between you two girls

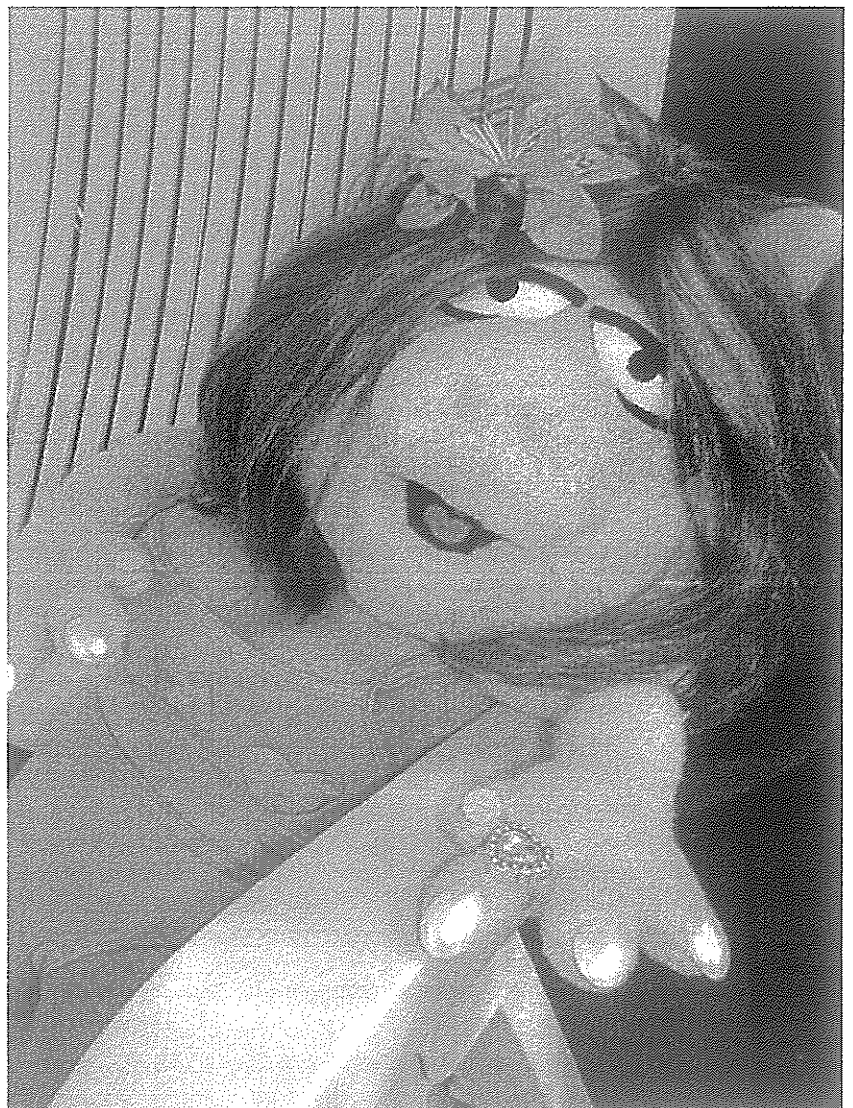
Oh please... what competition!

You do realise that Lolly will be undergoing a complete makeover this year?

Like WHAT! That is so like unfair! But when you think about, she does need it!

Anyway Britney it's been great chatting to you, we hope to see you soon then!

Like for sure! Later!



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HOW TO SUBSCRIBE TO UNIMA AUSTRALIA

One year's subscription:	New members - \$35	Renewals - \$30
Couple's subscription:	New members - \$45	Renewals - \$40

UNIMA membership includes your subscription to AUSTRALIAN PUPPETEER

Please make cheques payable to UNIMA Australia and send to the Treasurer at the postal address above

DEADLINE FOR AUSTRALIAN PUPPETEER No. 32 is DECEMBER 1, 2006 *

(* subject to change-check website for updates)



UNIMA PERTH 2008 - UPDATE

UNIMA Perth 2008 is moving along with applications and lobbying happening thick and fast. Executive Producer, Tony Riggio, has completed the scoping of the Million Puppet Project, where we aim to get every Western Australian to make a puppet for 2008!

Festival programming for UNIMA 08 is progressing well, with a current focus on dealing with a multitude of international proposals. We have had an overwhelming response with 150 companies and artists wanting to participate in the event. However we are still very keen to receive expressions of interest from our Australian colleagues. If you have a show or workshop you wish to propose for the Festival or Conference, you can download forms from the UNIMA website www.unima2008.com

We are also encouraging all potential participants to make submissions to your relevant State Government arts organisations for funding to assist in presenting or even attending the festival. This will enable us to represent as many Australian artists as possible.

In September, Ashley Smith, Sandy McKendrick, Rachael Whitworth and Philip will fly to the Charleville Festival to promote UNIMA Perth 2008. Sue Wallace will also attend along with Jo Foley who was the mastermind behind us getting the venue for a live exhibition and promotional space. In November, Philip will be attending the UNIMA Council meeting in Tolosa, Spain, as Australia's representative on the UNIMA Council. This was made possible by a Bankwest Scholarship he received in 2005.

Some other exciting news is that Lara Cruikshank is co-ordinating a “Puppet Caravan” project in the lead up to the festival. The caravan will provide the opportunity for artists to perform and/or hold workshops in a number of towns on route to UNIMA 2008 in Perth. Expression of interest forms are available from www.puppetryaustralia.info

TREASURER'S CHEST

I would like to start by thanking all members for their patience whilst I iron out the bugs in our new membership cards. A few members have received reminders when they have already paid. If you have any queries or feel I have made a mistake, please feel free to contact me about it. I have also had a few members asking whether the Australian membership cards are valid over seas. At this stage they are only for Australian use, but we are in discussions with head office and hope they will be accepted soon. If you are heading O.S. and need international proof, please contact any of the Executive and they can provide a letter of recommendation for you.

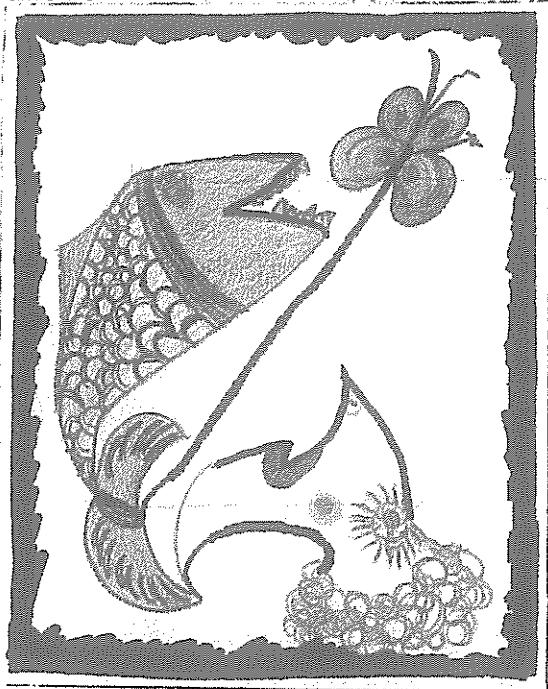
A few magazines back we set a task for all that were interested to do a Mr. Squiggle 'squiggle'. We received entries from 3 people and I am very pleased to announce the winner, as judged by Mr. Squiggle himself (with the help of Norman Hetherington) to be Felicity Agsteu. Second place goes to Felix Millar and third place to David Morgan. All 3 entries will receive a signed copy of Mr. Squiggle's activity book 3, a signed copy of 'Mr. Squiggle and the preposterous purple crocodile' (a hard cover book) and their entries have been signed also. As winner, Felicity has also received a signed copy of a different Activity book. To all those who were going to enter but never got around to it, I have this pearl of wisdom: never put off until another day, 'cause you're gonna miss out big time!

A very big thankyou to Norman Hetherington who kindly donated his time to judge and books as prizes. And a bigger Thankyou to Mr. Squiggle, for being you. Below are the winning entries.

Simon Bainbridge

1. Mr Squiggle

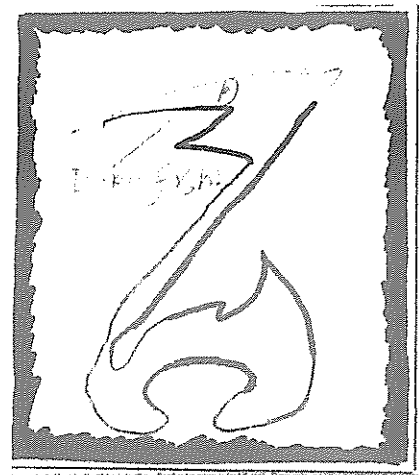
send entries to: P.O. Box 3129, Victoria Gardens Shopping Centre, RICHMOND, VIC. 3121



Please refer to Magazine No. 27 for instructions. Deadline for entries is April 17, 2006. Please write your name and address on the entry.

COMPETITION

2.

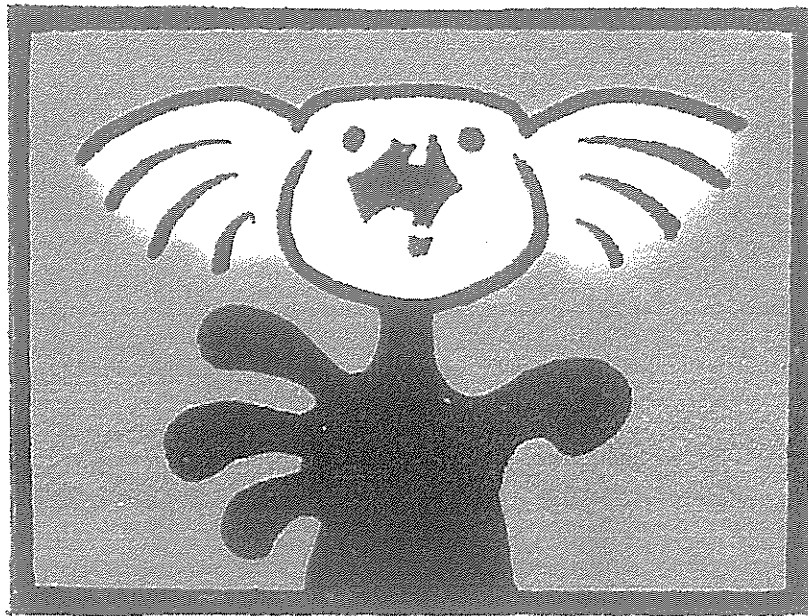


COMPETITION

3.



• UNIMA •



AUSTRALIA