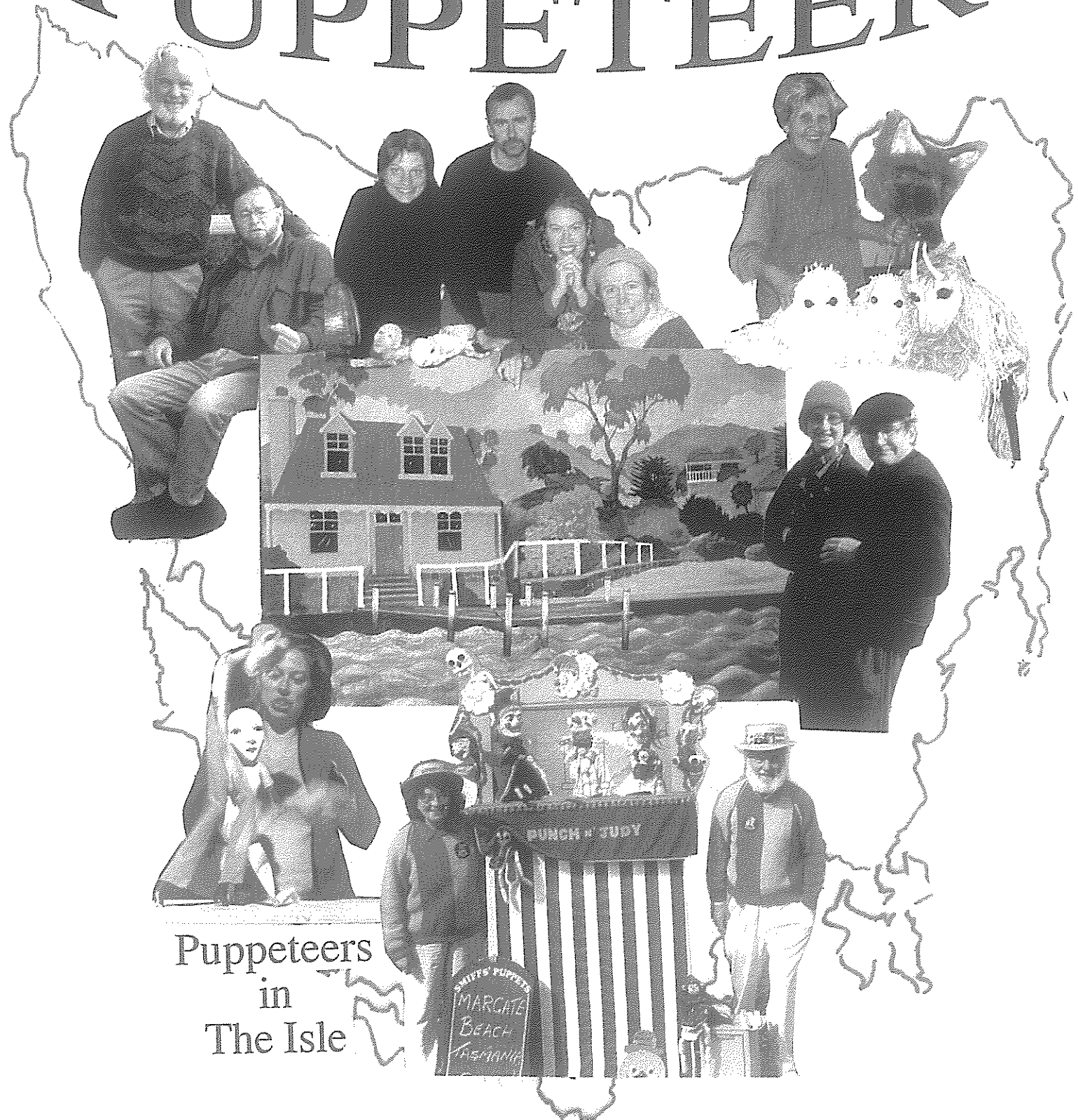


AUTUMN 2004

AUSTRALIAN PUPPETEER



Puppeteers
in
The Isle

UNION INTERNATIONALE DE LA MARIONNETTE



Unima Logo designed by Norman Hetherington

FRONT COVER: Puppeteers in the Isle

Puppeteers were active in Tasmania during the Autumn months.

Pictured: Margate residents, Basil and Janet Smith, with *Punch and Judy*; Dennis Murphy on tour with his Commedia dell'Arte puppet and mask performances; from Fern Hill, Jindra Rosendorf with puppets of the three billy goats and the big bad wolf; from Terrapin, the creators of *Frankenstein*, Jessica Wilson, Colin Sneesby, Kirsty Grierson and Melissa King; Kirsty Grierson with puppets from *Frankenstein*; Richard Hart and Zoey Hart in Tasmania for Dream Puppets' debut season of *Dreamer In The Deep* and part of the opening scene from the show.



Autumn 2004

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.

THE MAGAZINE OF UNIMA AUSTRALIA

AUTUMN 2004

AUSTRALIAN PUPPETEER



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CONTRIBUTORS: Richard Bradshaw, Brian Craddock, Lara Cruikshank Julia Davis, Joanne Foley, Gary Friedman, Lorrie Gardner, Karm Gilespe, Richard Hart, Krinkl Theatre, John McDonald, Philip Mitchell, Margareta Niculescu, Polyglot, Basil Smith, Dan Stojanovich, Terrapin, Spare Parts, Sue Wallace, Peter Wilson, Olly Williams, Bryan Woltjen



EDITORIAL



It's very heartening that readers are developing a sense of ownership about the magazine and I'm soliciting less and less (for magazine material, that is!) Again, we've had many submissions to the Autumn issue, although it is coming fast on the heels of the Summer edition. Thank you to everyone who has contributed; it's especially great to receive so many photos of your work.

Brian Craddock of Balderdash Puppets, whose wonderful sketches and cartoons have adorned issues of *Australian Puppeteer* for the past one and a half years, has married and moved to Pakistan, where he intends to set up a business involving puppets. We hope we will continue to hear from him. Thank you to Brian for his fabulous art work and I wish him all the best in his new life.

Samantha Ferris of Sydney will be taking over the controls of *AP* for the Winter edition while Sarah Kriegler is in the thick of rehearsals for her new show. It will be the first time in many years that the magazine will emanate from Sydney and we are looking forward to the fruits of Sam's fresh and enthusiastic approach to editing the Winter issue.

In this issue you will read about the progress of UNIMA Australia's bid to hold the UNIMA Festival and Congress in Perth in 2008. The prospect of realising this event is enormously exciting and will raise the profile of Australia's contribution to the art form, generate enthusiasm and expand work and performance opportunities. The UNIMA executive have been embroiled in all the legal paperwork and have been redrafting the Constitution of UNIMA Australia in preparation for becoming incorporated. This move will facilitate the bid. Lorrie Gardner, John McDonald and Philip Mitchell of *Spare Parts* in Fremantle have been working tirelessly towards this goal.

Meanwhile, companies and individual puppeteers toil and strive so as to challenge and delight their various audiences. Some of their inspirations, projects and obsessions are featured here in this Autumn edition and I hope they will delight readers too.

Julia Davis

Autumn 2004



*Would you trust this man with the keys to your castle?
Porter in Macbeth, a puppet production by Julia Davis*



PRESIDENT'S REPORT

AUTUMN 2004

Lorrie Gardner

On 30th May 2004 UNIMA Australia will hold a special general meeting to vote on four important proposals. They are all to do with the incorporation of UNIMA Australia into a non-profit incorporated association.

The first proposal is to incorporate in the state of Victoria and authorises John McDonald as public officer who is to carry out this process. An incorporated association must have a public officer. It is not an elected office and the public officer must reside in the state where incorporation takes place, i.e. in Victoria.

The second is to approve a purpose for UNIMA Australia Inc. We have made this purpose as close as possible to the one in our present constitution.

The third is to vote in our new set of rules. With the help of a lawyer we have used the model rules for incorporated associations and made changes to suit the structure of UNIMA where possible.

The fourth is to remove the scholarship fund into a trust fund. The trustee will be UNIMA Australia Inc., so money can still be managed by the UNIMA treasurer. Because the scholarship fund is for UNIMA members, it is necessary to separate the scholarship fund from UNIMA to meet the requirements for a non-profit body. The trust will make this possible and the trust document, which you are asked to approve, sets out guidelines for the scholarship committee.

Why is this important? It will take liability from individual members for one thing. We will feel freer to organise large events. Most groups are incorporated in this day and age and it gives protection to members. Yes, a bit more work is necessary with an annual report and an annual general meeting, which can be held in any state. In our rules, elections are held by post, other voting can be held proxy and committee meetings by electronic means and we have kept quorums low because we know our members are spread over the whole continent.

Please come to the meeting if at all possible and please, please send in your proxy vote if unable to attend! You can nominate me, Richard or John, or anyone else who may be coming to the meeting as your proxy. Your executive has put a lot of work and thought into these proposals and we hope you, the members, will vote for them. All four proposals will have to be approved for incorporation to proceed.

The exciting news is that Spare Parts Puppet Theatre and the City of Perth are very close to bidding for the 2008 UNIMA Congress and Festival. By the time you read this, hopefully UNIMA Australia will have signed the letter inviting delegates to Perth for their next Congress. This is another reason why it is so important for this incorporation vote to succeed before the Congress bid vote in early June. Philip Mitchell and Olly Williams have been working very hard in a short time span to get the bid into a shape where we all feel that over the next four years it will come together. UNIMA members will be called upon to volunteer services when 2008 approaches. It will be a big boost for puppetry in Australia.

Philip Mitchell will present the bid at the Congress. Philip is UNIMA councillor. I am very sorry that I will be unable to attend. We will not be the only one bidding for the Congress and Festival. Any one planning to attend the festival, please come to the Congress meetings to support Philip. Please write reports about all you do for 'Australian Puppeteer' too!

Last but not least, let us welcome Anne Forbes as the new Artistic Director of Terrapin Puppet Theatre!

Lorrie Gardner



TREASURER'S REPORT

John McDonald

I will be retiring from my role as treasurer of UNIMA Australia around August, after the end of this financial year. I will have been treasurer for about four years, which is long enough.

The best part of the role has been meeting and working with others in UNIMA. It has been good working with the committee, editors and webmaster - Sue, Mary, Philip, Lorrie, Richard, Jennie, Sarah, Julia and Hilary. The most frustrating parts have been trying to find my way through the rules and regulations involved with incorporating the association and trying to change our tax status. Hopefully, once the incorporation is complete, we can forget all about rules and regulations again.

I hope that the change to an incorporated association will give the organisation more options in the future. I think that UNIMA Australia is a valuable organisation, but it can become more effective if more people get involved. The size of the committee will increase if the proposed changes are passed at the general meeting. This will allow more people to be involved in the day to day decision making. The editor's role is now being shared and we have a web master to look after our web site.

All office bearer and committee positions will be open for election prior to the AGM each year. Office bearers and committee members may stand for re-election. It will give the organisation more continuity if some of them do so each year, and are prepared to hold a position for a few years.

There are various other ways in which people can become more involved with UNIMA.

We have made provision in the proposed rules for a membership secretary, who is not necessarily on the committee. This person would maintain the membership list and produce mailing labels for magazine and other mail-outs.

We need someone to co-ordinate printing and distribution of the magazine and other publications and mail-outs. This person would get the magazine from the editor to the printer and then into the mail. They would preferably be in the same city as the editor. We may need two such people if we have editors in different cities.

There is also the possibility of someone co-ordinating advertising in the magazine. Advertisements of performances, construction materials, puppetry related publications etc. are likely to be of interest to our members, and will certainly help us financially.

I would like to see more opportunities for puppeteers to meet each other, similar to the get-togethers with Dennis Murphy & David Hamilton at Polyglot Theatre in

Melbourne in the last year or so. These were an opportunity to see what other puppeteers are doing, and to meet or catch up with other UNIMA members. Similar events could be organised in other states. They could be based around performance, or construction, or creative development, etc. These sorts of events can be organised by any members, not necessarily just committee members.

With more people contributing, UNIMA could expand its activities, possibly organising training sessions or performance opportunities, rather than struggling to keep up with the magazine production and distribution, financial management, occasional legal requirements, etc.

As an amateur, I don't have the time or opportunity to produce and perform very often, but I enjoyed being able to perform at Studio Polyglot last year. I hope I will be able to do something else like this next year.

We will need a new treasurer later this year, and there are other opportunities to be involved with UNIMA. Please consider whether you would like to be part of this. If you are interested, you are welcome to contact me, or any of the other committee members. Our contact details are near the back of the magazine.

John McDonald



UNIMA - 75th Anniversary

Vivat, Crescat, Floreat UNIMA! would say Jan Malik, his pipe pointing towards the sky.

May it expand, may it mature, may it act! will we say today as we light its 75 anniversary candles, remembering that UNIMA was born in 1929, thanks to the initiative of a small group of friends coming from different countries and sharing a fervent admiration for puppets. Friendship, this is the master word defining the spirit of the union. Friendship, confidence, fidelity, generosity, a desire to work together to keep the puppet, this age-old art, alive.

"...these are no longer empty words but milestones for a better understanding of human problems and for bringing different peoples together." This is the credo, passed down to us as a heritage by Dr Jindrich-Vesely, UNIMA's first president in Prague in 1932.

If the course of the world and humanity has inspired us with other words to reformulate this ideal in resonance with society's new realities, the same spirit still animates us. UNIMA has traversed the twentieth century, accumulated experience, clarified its structure, developed innovative ideas, put into action numerous initiatives and, with a heightened awareness of its vocations, carried the puppet towards a social, cultural and artistic status, a sign of its recognition today.

What UNIMA accomplishes is not always quantifiable, but it is present: at the origin of festivals, places for meetings and discoveries where the value of creation is promoted; it conducts a publishing policy to fill an obvious deficiency. It has created institutions serving the development of puppetry arts, in close and pluridisciplinary relationship with other arts. Through its impulse, National Centres – more than 60 set up on 5 continents – organise debates and seminars, favourable to scientific research and to reflection. In my view, UNIMA provides the opportunity to come out of isolation, to share and exchange ideas, thoughts and dreams. Am I archaic, nostalgic, if I demand, for UNIMA and for puppeteers, their portion of romantic illusion, so as to create, get indignant, rebel? We live in a robotic, atomistic society, hastily changing and cruelly lacking in solidarity. We need resources to put up resistance against all nature of violence: words that lacerate, actions that cause pain, wars that bring death.

I trust the singular and fragile puppet to breathe into us the courage we need to bar the way against mediocrity out of sheer respect for major works; to act for a balanced world and help it get onto the road of moral values.

For me, UNIMA has been a "school" of internationalism, democracy, gateways and sharing, my initiatory journey. I blossomed out and developed thanks to meetings with remarkable men and women.

Albert Camus wrote somewhere that there are beings whose existence justifies the world and who, by their simple presence, help us to live. They lead us to require of ourselves virtues barely manifested before. They reveal, enrich and transform us.

I feel profound gratitude towards "the people of UNIMA", with whom I am bound by a wonderful friendship.

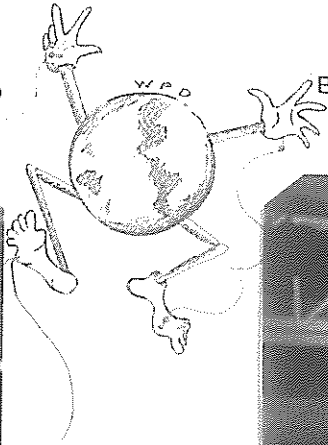
"At 75, you are no longer a child, sir..." (F.G. Lorca) We have to work and rework ourselves, redefine before today's society, rethink the direction and the meaning of our actions, all the while preserving the rich heritage of the past and thus ensuring continuity.

May it grow, may it blossom out, may it act, UNIMA!

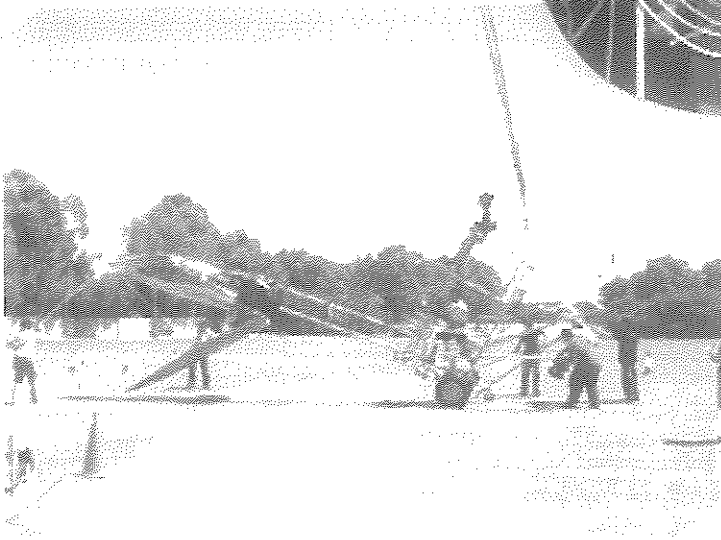
Margareta Niculescu
UNIMA President

WORLD PUPPETRY DAY

TOP: Children at Kinross College Bunraku Workshop



BOTTOM: Bryan Woltjen and his giant creations for Spare Parts on World Puppetry Day



Activities were organised throughout Australia to celebrate **WORLD PUPPETRY DAY** on March 21. Many puppeteers were involved in individual projects, performing in schools and libraries and raising the profile of puppetry. In Victoria *Maroondah Leader* acknowledged Lorrie Gardner's long service to puppetry in an article about WPD. *Sydney Puppet Theatre* celebrated WPD with a performance of *Z for Giraffe* at The Rocks Puppet Cottage, advertised the day widely and encouraged children to make their own puppets. *Mixed Media Productions* in Tasmania presented *Shoreline*, a puppetry and storytelling performance for all the whole family, at a picnic day at Kangaroo Bay Park in Hobart. In Western Australia, *Spare Parts* presented *Animus Maximus* in partnership with the City of Joondalup, organised spectacular parades of gigantic puppets, street theatre and bunraku workshops at Kinross College. Details on UNIMA web site <www.unima.org.au>

DAVID HAMILTON IN MELBOURNE



On Wednesday April 14 David Hamilton presented a demonstration of his marionettes and items from his variety performances for the enjoyment and edification of Melbourne's UNIMA members. The event was held at Polyglot's Puppet theatre in South Yarra.

David is a master puppeteer and singer and combines puppetry and song in his humorous variety/cabaret pieces. He has had a long and successful national and international touring career with performances at schools, shopping centres, major theatres and festivals.

David's success is a testament to the lasting appeal of the traditional trick marionette, including the immortal skeleton (more about that in Richard Bradshaw's Puppet History!). We were entertained by a beautiful tutued ballerina marionette, Ginger, the diva, who is 'decoiffed' mid-performance and the ostrich, whose squawking labours during a rendition of the sextet from *Lucia di Lammermoor*, induce the delivery of an egg! Audience members were invited to handle the puppets and learned about David's techniques in stringing his marionettes and designing appropriate controls. An enjoyable occasion. Thank you, David.

A work in progress

By Karm Gillespie

Mission: To create the perfect little boy

Based on a story known to the world as *Pinocchio* my new show explores the creation of a little boy called Archie. My mother often told me a story about when I arrived in the world; she would choose a classic moment in a child's cheeky world to state, "The first thing the nurse said when you came out was: 'it's Pinocchio!', and that's exactly who you've become - a bloody little liar." How was I to know back then that it was perfectly normal for a little lad to test what the world is made of by trying on a fib or two. I was convinced I wasn't normal; I became wooden. I'm sure my post adolescent intense and rigid sense of *right* against wrong, of *truth* against lie was a reaction to those early lessons.

On the eleventh of March the idea for this new show was born: a classic 7 pound 10 ounces. Every puppeteer has contemplated his/her own place in the scale of things. The power we wield over our little (or large) delights is in many ways incomprehensible. We pull strings, we manipulate with hand and rod. We poke and push and thrust our own intense desire to communicate through our little charges. All the way what we really want is to take our little objects of helplessness and manipulate the world into believing in their reality.

Pinocchio was a reflection of his creator. Like his master he was given four limbs made in the likeness of his master. He was given eyes and a delicately chiselled shape. Geppetto worked for hours and days and weeks - way beyond the commonly required 200 hours to build your average puppet. I suspect he took 24 hours per day over 40 weeks, for this was no ordinary puppet!

When we hear that it was Pinocchio who wanted to become a real boy so that he can be loved and love in return, is it not really the reflection speaking and as such Geppetto who craves to be loved? All Geppetto wanted was a real boy. But alas, he was restricted to his carving skills, his hammer and chisel, and some strings



*Karm Gillespie with Archie, his work in progress.
Who is manipulating whom?*

So this little idea delicately lies before me, this work in progress, totally reliant on his parents for every little need. And like it or not, the reality is, this little puppet will also one day grow into a "real" boy. One day he will find the scissors in the puppet-making drawer and take it upon himself to cut his strings. He will test the world with his creative stories and fibs. And no doubt, in the final climax of the last act, the puppet master will chisel out his own wooden stubbornness so as to allow little Archie to live and breathe his own real life.

Full Name of Show: *Archie J. Douglas Gillespie*
Created by Emma Pleasance & Karm Gillespie



Wood Carving for Puppets

a 6 day workshop - March 6-11, 2004

by Sue Wallace

Michaela Bartonova and Antonin Muller, 2 puppeteers from the Czech Tineola Theatre, have just completed leading a magical 6 day course in wood carving for puppets in Bowral, the Southern Highlands, NSW.

Ten participants arrived with chisels carefully in hand; ten disparate individuals with lots, some or no experience with puppetry. Some were professional visual artists, others were just out of school. A short novel could be written about this interesting group and the impetus that brought each of them together for this workshop. I was the only professional puppeteer in the group.

A week before the workshop began, we each chose a character to build from a number of sketches prepared by Michaela. These sketches were then transformed into full-scale technical drawings ready for us on the first day. The technical drawings included a front and profile outline of each piece. These were traced onto the wood and the rough form cut on a bandsaw. This is a much faster and more accurate method than fashioning each piece entirely by

hand. Antonin had pre-cut most of the pieces on a bandsaw prior to the workshop so what we each received was a very chunky rough cut of each of the body parts. We were about to start hand carving our own wooden marionette.

Beginning this way meant that we could get straight down to the business of learning how to handle the chisels and finding our way into the wood. The wood used was plantation mahogany. Photo A shows Antonin with a rough cut head.

What followed was 4 intensive head-down days of carving, one day of painting and costuming and the last day was devoted to securing all the joints and then stringing. Again, the controls were made for us. Ten people vying for one bandsaw and one drill press would have meant a lot of time waiting.

Antonin uses a method of carving toward the body using the protection of a leather bib. The chisels are held quite near the sharp end. This gives much more control than holding them exclusively by the wooden handle. There were remarkable few injuries considering that most of us were complete novices. Aesthetically, the chisel marks in the wood are featured, creating strong sculptural lines. Michaela, as designer, is very fond of asymmetry and we were encouraged to allow the puppet to have a crooked nose or odd eyes.

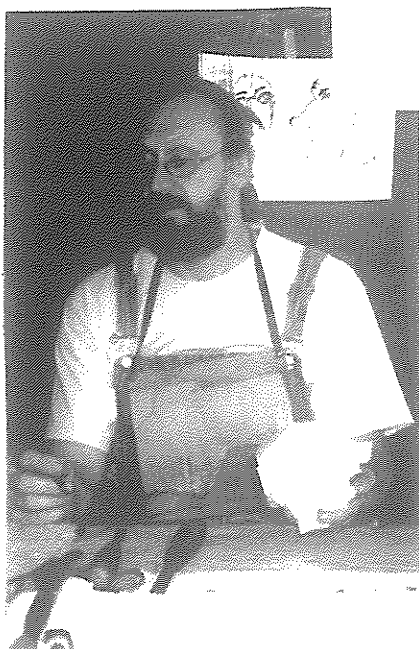
Before the body pieces were joined we prepared the puppets for painting. This was done by polishing the wood with a warm mixture of bees' wax and turpentine. The polished pieces are best left for at least 20 minutes before painting. Oil paints are then applied quite dry with brush, cloth or finger. In most cases the paint is applied and then rubbed off just leaving a patina which grows in layers of the same colour or a number of colours. Again Michaela favours asymmetry, so one side of the body could be shadowed blue and the other red. It is good to consider the costume colours before painting begins. The oils take some time to dry

and if possible it is good to let the painted pieces sit for a day or more before joining and stringing.

Like any creative activity, there were moments of intense frustration when you couldn't find your way into the wood and other exquisite moments when the chisel just glided effortlessly and the puppet started to reveal itself. It really was extraordinary that all ten of us finished our puppets and were able to present them to party guests on the last evening. Each marionette had its own strong character and could move gracefully.

This workshop was made possible through the faith and organisation of Lucy Turner who studied with Antonin and Michaela for 3 months in the Czech Republic.

I would highly recommend this workshop to any professional or aspiring puppeteer and thank Michaela and Antonin for their fabulous preparation, their skill and good humour.



Antonin Muller with rough head



Babke, Sue's finished puppet

KRINKL ON TOUR

From Jan 14 to Jan 26 we were touring our latest show, *Wipe Out*, a waste management education show and *Business Relations*, our first ever show.

There were ten shows all together at various Libraries, Art Galleries and Halls, from the North East Coast to One Van International Puppet Festival and then in West on Australia day.

This was the first tour Lara and Padi had organized. With a baby girl, Chloe, born in September, the venues had particularly late notice, but somehow the tour came together very well, with breathing space in between shows.

So we traveled down the coast with three cars, four kids and a baby with many adventures ahead.

Krinkl

Rain rain and more rain.

For seven days and seven nights it rained, so the original plan for camping in forest filled National parks and enjoying sunny days on the beach went out the window.

However, this was all rewarded with a four-day break at Annoy's Grandpa's house. A four bedroom, three bathroom, four toilet extravaganza with a pool. Thank you, Grandpa.

All the children were amazing, helping their parents get off to work on time and sharing time with Ashleigh and me, reading books, feeding fish and picking out our favorite paintings. A bunch of great puppet kids.

Lara

Want some publicity?

A funny thing happened at one of the venues out west. By now we had the system of setting up/down packed, which was a great help since we were still exhausted from the late nights at One Van.

So everything was running smoothly and the audience was eagerly awaiting the show. About a third of the way through the show I noticed this guy taking some pictures, which I normally don't mind. I turned my head away to give my focus to the puppet and as I came around the table this guy was behind the set talking to Annie, wanting her to stop the performance and "go over there, so I can take a picture". So we ignored him, hoping he would go away. We don't speak in our show and couldn't tell him to off.

Thanks to bouncer Ashleigh who pulled him to the side as this guy exclaimed, "What? I'm giving you some free publicity!"

Well, thanks for nothing!

Padi



Fun, fun, fun!

It was really fun at the One Van Festival 'cause we got to see lots of different types of puppets, which get operated differently.

Jayden, Age 7

Falling in love with Puppets!

There was potential for much stress on the two-week Krinkl Theatre tour that included an entourage of 2 boys aged 7, one 8, another boy (my son Alby) aged 3 and a half, and baby Chloe, aged four months. But in spite of minimal funding, we had maximum fun! Our support team was fabulous; we had time to rest and find some good camping spots; the kids were wonderful

at looking after each other and understanding when their parents had to work; and best of all for me, I fell in love with puppeteering.

I am a trained dancer and experienced physical performer, I've only been with Krinkl Theatre for 6 months, and my previous puppet experiences were bad 'Punch and Judy' shows as a child! But performing on this tour I experienced over and over the delight and magic which puppetry offers to the audience. Then during the Cabaret Night at the 'One Van International Puppet Festival', I received the same gift over and over as an audience member myself. It was thrilling, unexpected and refreshing. I now consider myself a puppet addict, eagerly awaiting more puppeteering get togethers, more unique experiences of suspending rational thought and giving free rein to imagination, AND I hope the whole Krinkl entourage comes along again too.

Gabrielle

Too wet!

I didn't like the camping in the tent, 'cause it's too wet. And in the show, I just loved the bulldozer.

Alby, Age 3



KRINKL ON TOUR (cont.)

Great Roadies!

The Tour brought us closer together as a company, by making it more solid and giving us the confidence to tour again. It was a highlight performing to a fairly largish audience of puppeteers and nerve racking. We had great roadies of all ages.

Annie

The River!

Me and Busta found a way across a river on the way home when we were camping one night.

Clancey, Age 7

Off to work!

The One Van Festival was definitely a highlight. The kids not only got to live with other performers, but also got to see them on stage. I enjoyed travelling and working as a team with the kids in getting Annie to work on time. It was a good education on what work is and that it doesn't have to be leaving with a briefcase. Hmm?

Ashleigh

The Dinosaur!

That show with the dinosaur with the man inside it. The T-Rex who was acting and stuff. I liked the place with the jumping castle that's behind the tent.

Busta, Age 8

Krinkl Thank yous!

Thank you to all who came on the tour.

Thank you to all the venues that had us.

Thank you to Sue, Leonie and all the team at One Van.

Thank you lovely audiences.

What's next?

Krinkl is part of the NORPA (Northern Rivers Performing Arts Centre) Creative Lab program, with the new show: *Suit Yourself*, A shop front window affair. In July *The grass is always Greener*, another new show, is opening at the Ganngjalah Cultural Gardens opening and ceremony on 17th April.

This is one of two new shows at Kyogle Reconciliation week mid June.

Newsletter!

Krinkl is also starting a quarterly e-mail newsletter at the end of March, so if you would like to receive one, or have an article to contribute or something for the 'What's On' section, contact us on:

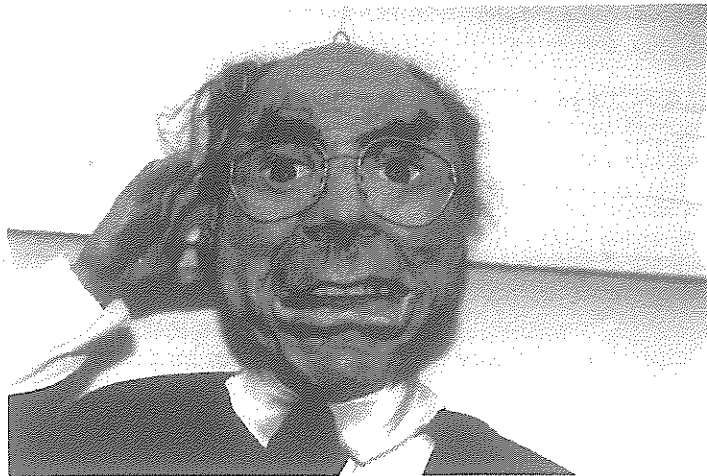
krinkl_theatre@yahoo.co.uk or (02) 66333380

It doesn't matter what state or Territory you're in.

Till Next time

Krinkl Theatre

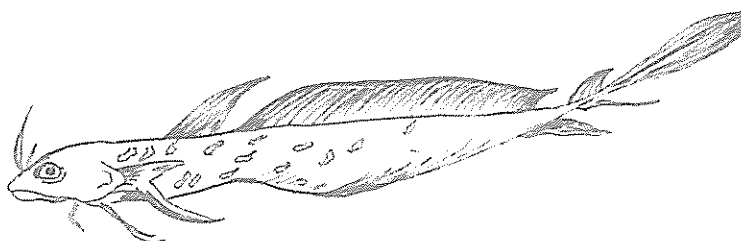
DOING ONE'S JOHNNY!



Although we may not all agree on whether or not our leader is 'inspirational' his ubiquitous visage has certainly inspired a number of puppeteers and mask makers over the years.

Who knows - with an election looming at the end of the year these lovingly-rendered representations may be rendered obsolete!

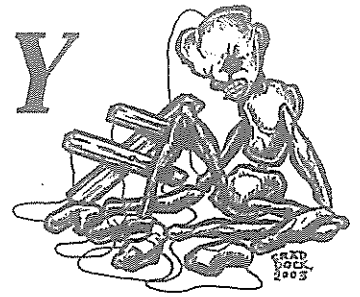
Please send in your Johnny images for a photo display in the Spring edition of *Australian Puppeteer*. Go, John, Go!



WANTED: Housemate
Inner Melbourne

Phone (03) 9376 5332

PUPPET HISTORY



by Richard Bradshaw

FANTOCCINI IN AUSTRALIA (Part 1)

Ernest Maindron [Paris, 1900] writes that it was in 1744 that the string-puppets of Milan were first called "fantoccini". Jacques Chesnais [Paris, 1947] tells how Carlo Perico introduced the fantoccinino to Paris in 1764, and George Speaight [London, 1955] records that: "On October 4, 1770, the Italian Fantoccini of Mr Carlo Perico opened their season at the Great Room in Pantom Street." Perico's shows were in the tradition of the Commedia dell' Arte, with Harlequin as the star, and there were interludes with special tricks. Dr Johnson, Sir Joshua Reynolds and Oliver Goldsmith all went to see his puppets. In the following years several other Italian fantoccini troupes visited London.

The OED gives the date 1771 for the first English record of the word "fantoccini", and says that it is derived from the Italian word "fantoccino", diminutive of "fantoccio", meaning "puppet". The related "fantoche" is a French word for puppet, and the correct word to use in expressions such as "un gouvernement fantoche".

English showmen copied the trick items of the Italian puppeteers rather than the plays. Numbers such as the pole-balancer and the Grand Turk became the basis of the English fantoccini, a series of marionette variety acts often using trick puppets.

Robyn Lake, a researcher in Launceston, has kindly drawn my attention to an ad in the Colonial Times of Hobart in late 1839 advising that Mr Masters of the Derwent Chop House would exhibit "the novel, wonderful, and entertaining exhibition called THE FANTOCCINI" as part of Christmas amusements. Another ad in March, 1840 advises that Mr Masters' Fantoccini will reopen during Race Week, with the addition of a panorama and legerdemain. So far this is the earliest mention I have of a marionette show in Australia.

It was through Robyn Lake also that I learnt of Mr Holland who presented fantoccini at Francis Low's Pavilion of Arts in Hyde Park in 1842, where Low exhibited his model of Sydney [Australian Puppeteer, Winter-Spring 2001; unfortunately a slab of text went missing in the early part of that article.] Holland had a tight-rope performer, a sailor dancing a hornpipe, a "flexible" clown and an Italian "Scaramouch" puppet.

Robyn has found a scenic artist named Frederick Holland working at the Theatre Royal in Hobart in 1837. He also worked as a tapster and was in court for the illegal sale of spirits! It is pure conjecture at the moment but she wonders if he was responsible for Mr Masters' Fantoccini in 1839-40 and later travelled to Sydney.

In 1872 at the Scandinavian Music Hall in Sydney a certain Joe Miller presented his Royal Italian

Marionettes. He had figures representing England, Ireland and Scotland as well as a tight-rope walker. He did not use the term "fantoccini".

When McDonough and Earnshaw's Royal Marionettes came from America in 1875 Part II of their program was "Selections from the Marvellous Fantoccini", and listed seventeen different acts. [Part I was black minstrel show, and Part III was a pantomime with harlequinade.]

Charles Webb, his wife, Jane, and Charles Trotter did not return to America with the other members of the company. Instead, for much of 1876-1886, they were based in Australia with Webb's Royal Marionettes, and a similar program which included fantoccini.

D'Arc's Marionettes which came from Cardiff in 1892 also had a 3-part program with fantoccini, but this is no surprise since McDonough and Earnshaw's show was originally a show that the Englishman William Bullock had bought from Lambert D'Arc! F.T. Barrass's version of D'Arc's Marionettes which came in 1902 had ten acts in The Marvellous Fantoccini segment.

I will write more on these acts in the next issue, but here I will concentrate on the most successful and enduring of all them, The Skeleton. There is hardly a marionettist around who has not used or made one of these dissecting skeletons and modern audiences are still delighted by the illusion. The arms and legs can dance away from the body, the head can go skywards, and then the whole skeleton can reform.

In August 1896 the entrepreneur George Musgrove wrote from London to his partner J.C. Williamson in Australia: "I have purchased a skeleton made to dance with strings. Manipulated well it is capable of doing a lot of things. It should be a funny effect for a dark scene. I do not think it has been done in Australia since Webb's Marionettes over 20 years ago."

It was clearly a popular figure in Webb's shows, and he heads some advertisements: "NOTELEKS NOTELEKS! NOTELEKS!"

Originally the control was basically two rods but the control and stringing pictured here, by Victor Hotchkiss in "Specialised Puppetry" [1948], which he co-wrote with H.W. Whanslaw, works very nicely. When the curtain-ring is pulled the head slides up from the body, and when the control is tilted forwards the legs and arms separate from the body. Releasing the ring and returning the control to the vertical brings the figure back to normal. A separate rod has two strings to the hands which are joined to the respective knees by short lengths of string. The tipping

FANTOCCINI IN AUSTRALIA (cont.)

control helps to draw the body back from the limbs, and this looks good.

Webb called his figure "The Animated Skeleton"; the D'Arcs, who had more than one, called them "Magnetic Skeletons". Whanslaw and Hotchkiss called theirs "Disjointing Skeletons", and I grew up knowing them as "Dissecting Skeletons". In America they can be "Breakaways". Sometimes they get the name: "Bone-apart".

Edith Murray had a dissecting skeleton that was made in a jail in Hull, England in the nineteenth century and brought to Launceston by the former governor of the jail. In the early 1950s Norman Hetherington had a skeleton which glowed in U-V light. (It was chased off by a dog which returned with a bone in its mouth!) Tony Urbano of Los Angeles has two which dance in unison. Jan and Ann Bussell had so many skeletons and devils that they used them in an item to the music of "Night on Bare [Bald] Mountain". Probably the best-known one in Australia today is Murray Raine's.

In the early days of T.V. in Australia I remember one appearing on a variety show which could rejoin with the arms to the hips and the legs to the shoulders. Other figures can juggle the head.

The Takeda Marionettes of Japan had one which appeared dressed as an old figure before throwing off the clothing and coming apart. Almost certainly this dates back to the "magnetic skeletons" used by the D'Arcs when they performed in Japan in the 1890s, and featured prominently in their advertising. (Those figures would almost certainly have been made in Cooktown, Queensland in 1893 after the disastrous fire there in late 1892 destroyed most of their puppets.)

Carlo Perico had a skeleton in his show, but George Speaight records that a man called Parsloe had shown a dissecting skeleton at Southwark Fair in 1752. George suspects that the technique was used on stage in England as early as 1683 when the dismembered parts of a human carcass were seen to reform a body which then walked about.

One of a marionettist's great skills is knowing how to untangle the strings of a marionette and its controls, but until you've untangled a dissecting skeleton you haven't qualified!

More fantoccini in the next issue!

Richard Bradshaw

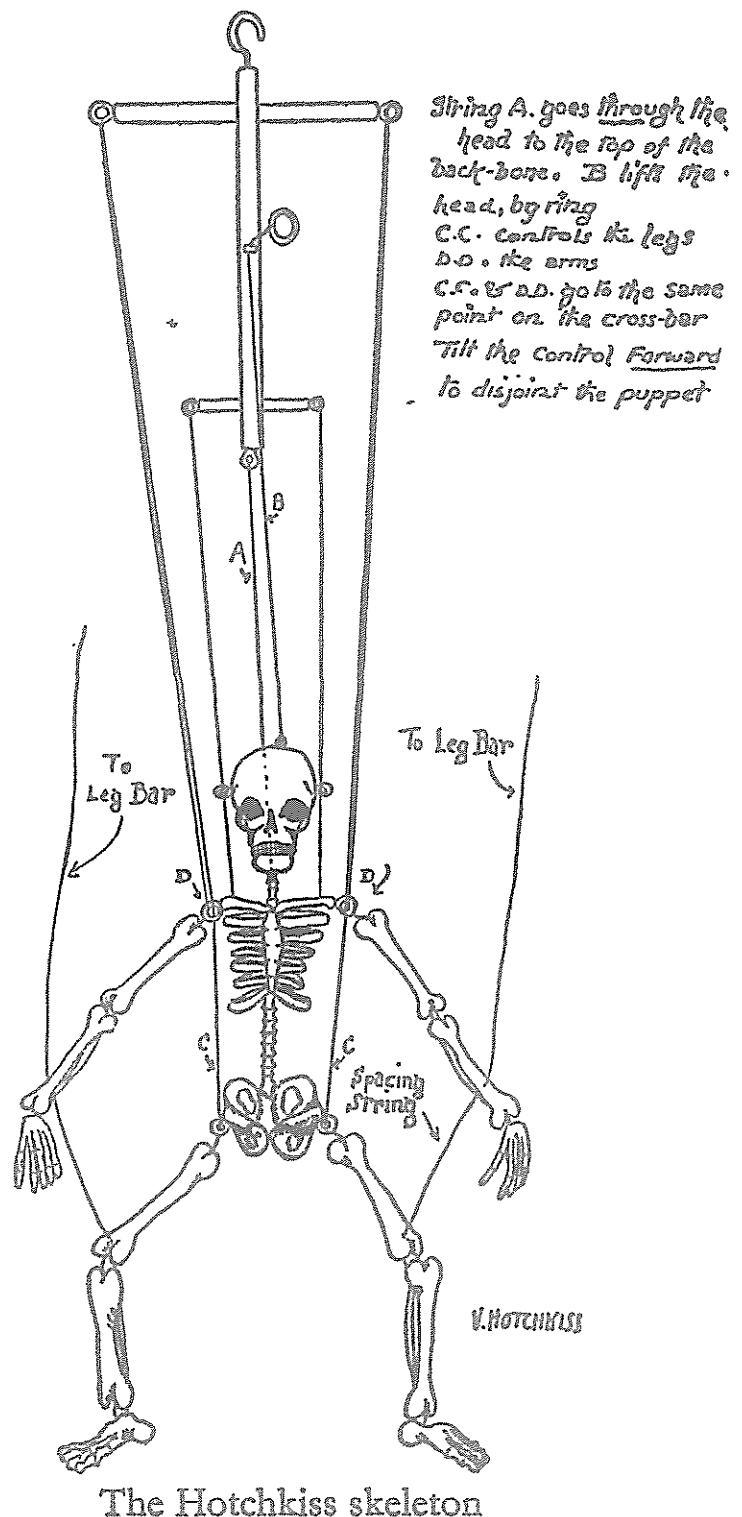
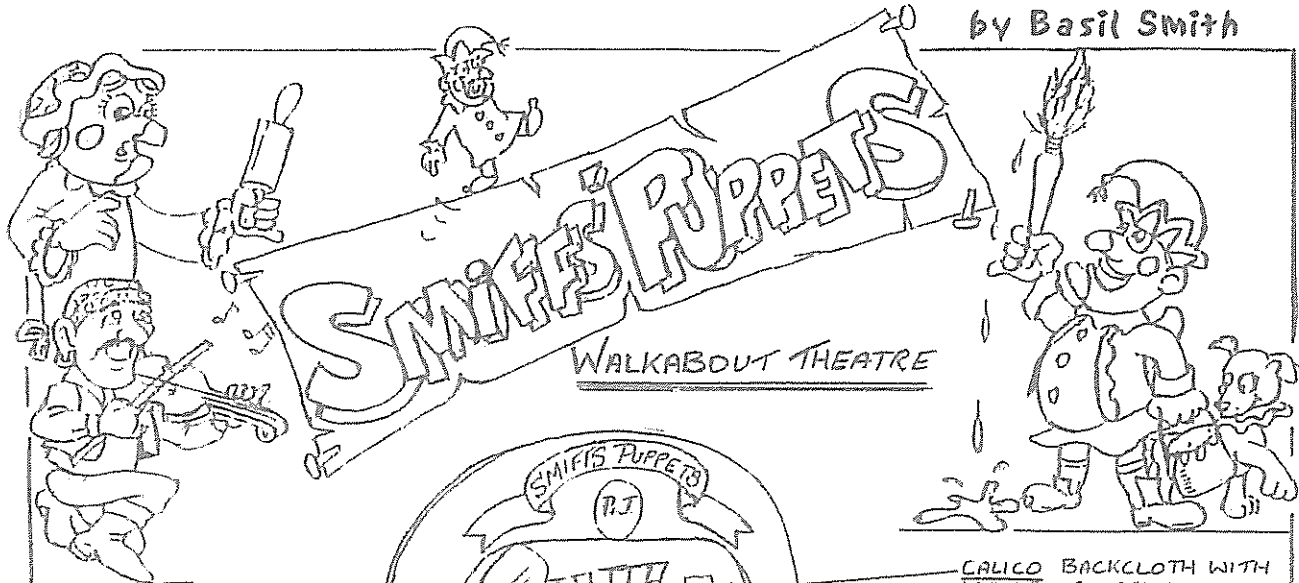


Illustration: Victor Hotchkiss's Disjointing Skeleton from "Specialised Puppetry".

WORKSHOP

SMIFF'S PUPPETS' DESIGNS FOR A WALKABOUT THEATRE

by Basil Smith



SMALL KAREOKE
PLAYER ATTACHED

VELCRO ON PLAYBOARD
EDGE TO ATTACH
SKIRT TO

HOLE IN POLYCOTTON
SKIRT TO "PUSH" PUPPETS
THROUGH

EYELEVEL WINDOW - WITH
NET CURTAIN TO "VIEW"
THROUGH

THE FABRIC "CATCHING" AND
PUPPET HOLDING POUCH
IS ATTACHED AROUND THE
WAIST ON THE BELT
BY VELCRO

UNDER THE PLAYBOARD IT
IS ATTACHED WITH
KNICKER ELASTIC LOOPS.

THE "WALKABOUT" AND
"SITDOWN" THEATRE IS
IDEAL FOR WHEELCHAIR
USE - AND SMALL HOUSE
PARTIES WHERE SET UP
OF A FULL BOOTH IS
DIFFICULT.

CALICO BACKCLOTH WITH
VELCRO ATTACHMENT
AT REAR OF PROSCENIUM
(DIFFERENT BACKCLOTH
SCENES FOR DIFFERENT
PUPPET SHOWS)

BRAIDED (MAYBE VELVET)
DROP IN FRONT OF
PLAYBOARD

NB: FOR VOICE AND
MUSIC AMPLIFICATION
I USE A MATSUI
KAREOKE PLAYER.
THIS IS ATTACHED TO
THE PLYWOOD ON MY
RIGHT SHOULDER
WITH VELCRO

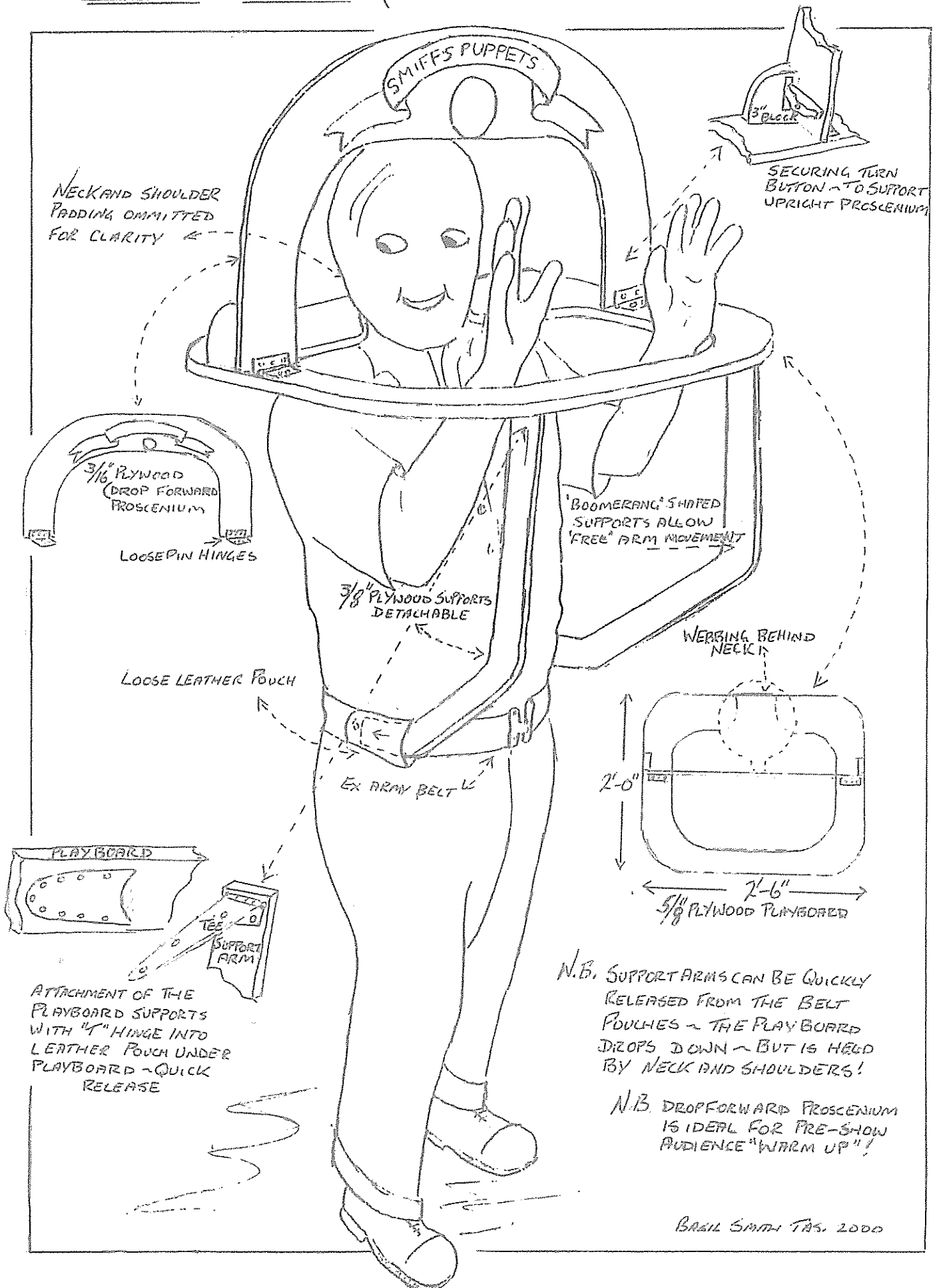
FRONT SKIRT:-
LIGHTWEIGHT POLYCOTTON
FABRIC - MAYBE RED
AND WHITE STRIPE -
SKIRT GOES RIGHT
ROUND PLAYBOARD TO
SHOULDER AREA

SKIRT WEIGHTED WITH
CHAIN



WORKSHOP (Cont.)

'WALKABOUT' THEATRE ~ (CAN BE USED SAT DOWN AS WELL!)



KARAGOZ

"The Only World Puppetry Daily Paper, in all simplicity"

Introduction and translations by Joanne Foley

Karagoz is an 8 page rag which has been published every day of the World Festival of Puppetry in Charleville-Mezieres, France, for 5 Festivals running, or since 1991. Dreamed up by illustrator Daniel Casanave and editor and publisher Bernard Jagodzinski, it has become a unique part of the Festival in Charleville. Along with other collaborators, including illustrator Thierry Doudoux, they set up an association. Philippe Richard, who works for heritage and historical monuments in Charleville, has been part of the association for several Festivals; others have come and gone. In 2003 Michel Andre, a retired trade unionist and Christophe Loiseau, a photographer, joined the group. The association covers all costs, including rental of a space and printing, and the costs are recuperated by selling the paper for 1.5 euros, approximately \$2.40. They all take time off from their regular work and lives to produce Karagoz voluntarily. Any profit left over after costs goes towards a good meal at the end of the Festival.

Karagoz is a satirical rag. As well as reviews of shows in the In, the Off, the street and the off off, it includes articles and drawings concerning the politics of the Festival, the International Institute of Puppetry and the town itself. Totally unaffiliated with the town and the Festival, except that it's creators are all locals, Karagoz has become a major character at festival time in Charleville. Many a festival goer keeps informed of what shows to see and what shows to avoid by reading Karagoz. They're more often right than wrong.

Why would you get up in the morning, after only a few hours sleep, see as many shows as possible, go into an office at 11pm to write or draw until 2 or 3am and do this voluntarily for 10 days straight, at a puppet festival, when you're not even involved in the industry?!

I'm so glad they do. I'll leave you with a few edited translations of articles and reviews, a few drawings, and the first photo in a Karagoz, all from the 2003 editions.

Finally we're bursting with happiness

We can not say, until now, that edition 2003 has surprised us much. Big companies equal to themselves or small companies wrapped up in a chilly immobilism: that is a festival goer's day. In short, if there is a little happiness, it must be searched for deeply. Is it always like this? No, it gets worse and worse, due to a crying absence of real artistic programming...

And then all of a sudden, a thump to the heart, the Revelation of the festival, at last, the first. So, we are happy.

Review : Theater Waidspacher:

"The queen of colours"

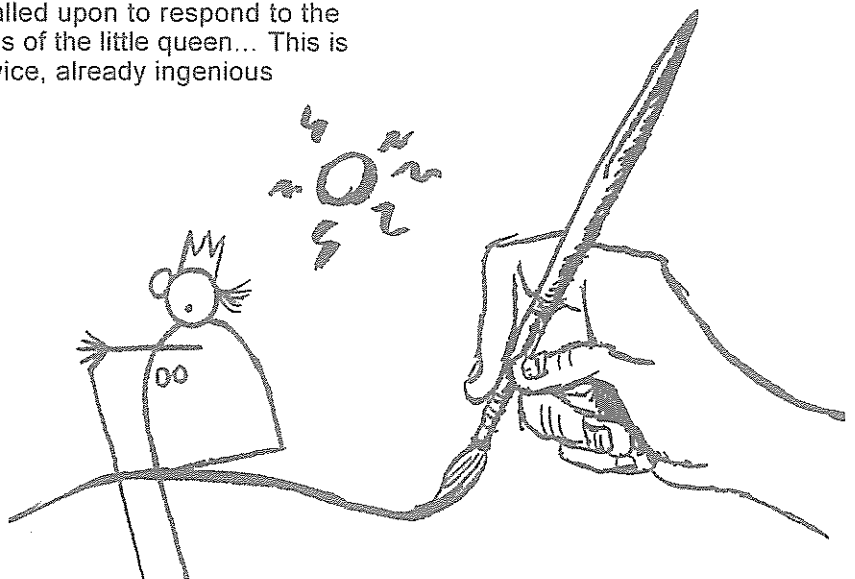
Magic! Magic! We can still innovate, invent, make funny, fast, and strong in the domain of puppetry! We can use video other than as a pseudo-modern alibi. We can, with a wire and 3 crayons tell a story, that is even a story with a queen and a castle. We can aim at a children's

public and delight their parents. We can, with very little means, make a big sized musical comedy...

Quickly done: the set is drawn, animated, filmed and projected live onto the screen, with all the power of a drawing reduced to it's essential. The character in wire, animated by rods behind the screen, is seen in shadow. As well as the illustrator ("Court painter") in front of the screen, there is the pianist ("Court musician"), who are both called upon to respond to the caprices of the little queen... This is the device, already ingenious

because it's used with finesse and discretion. As well, and most importantly, there is the freshness of the narrative, the humour and excellence of the animation...

PHR



KARAGOZ (cont.)

Review

CIE des Loups- *Caporal Oral*

What nonsense, the war

In the big world puppetry daily papers, there is a vespertine rite that no one wants to miss, at the hour when the lions go to drink. It is the existentialist minute which accompanies that which in the local press we call the editing conference, but with us, is just a likeable mess. In grand lyric flight, we evoke creativity, the quest for divine sense and the expression of the super ego in contemporary creation. It is grandiose.

Then we go to see creators. For example, the company des Loups, who offer *Caporal Oral*, a piece on war... we return heavy with incomprehension, promising to go and see the first punch show which comes to hand.

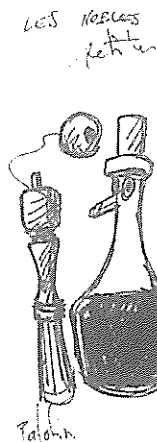
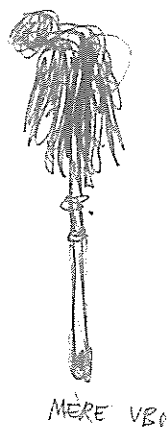
It says in the programme "mechanical puppets and new techniques"... ok, adventure. Good, ok yes. Set of corrugated cardboard, little radio-controlled tanks, strictly rigid characters, declaimed text style avant garde theatre from '75... nothing else to say about it, terribly sorry.

As such, creation can also be very boring. I would not permit myself to be so direct if before me the venue hadn't already copiously emptied.

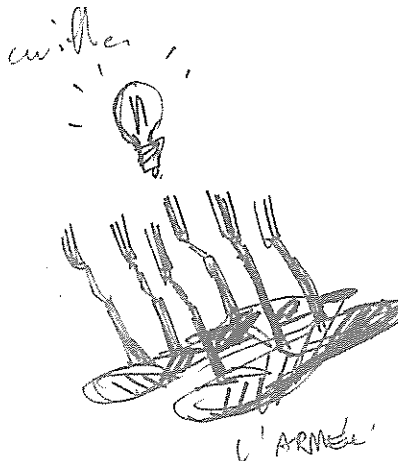
Review

Ubu persists and signs run to it.

—by the theatre of the Worst kind, it's a good sign, with a little help from Marionnettissimo.

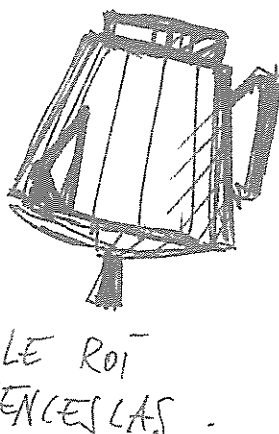


A kitchen Ubu is perhaps not really new, but it's inevitably funny. An Ubu in sign language for the deaf is less common. All of this together is what the above named company presents, and the first to have seen this piece (it's a world premiere in Charleville) have returned picked up, cheered up, rejuvenated and happy again to be alive. It's a good sign. Nothing else better to say, if not that Jean Kaplan, responsible for Marionnettissimo in Toulouse, who knows what he's talking about, took the show under his high protection...



"A racy ubuesque humour, tinged with finesse, with talent and energy... Incredible, those three... Only one thing to say: "thanks guys" and also run to see them.

Mangepapier



Article

Impressions

Good, I woke up a bit early again today, what health. Subject of the day: the professionalisation of the festival – in my half sleep, I never use words of less than 7 syllables. Here, everyone is unanimous, if I dare say: the problem would be rightly the lack of professionals in the organization, and amateurism which engenders more and more bungling and by consequence the loss of quality and the rarefaction of high quality shows (commentary heard in the street: "with the companies who are not at the festival this year, we'd make a super festival")...

Firstly: is the festival going that badly? Here I am obliged to acknowledge, yes. The programming of the IN this year is an integral catastrophe: A few ageing glories and lots of corny companies bringing puppetry into kindergarten playground ghettos. Shows for children, that's good, it's important, it's a must, above all good and excellent ones are a must, and for the old and for everyone, and ones with ambition and intelligence and humour. We are far from this...

For all of this, can we accuse the incontestable amateurism of the organization? I believe myself that it is mainly a question of people and choices. The companies are bad because bad companies are chosen, the technical conditions are often deplorable because too many shows are programmed. Charleville will never be able to, except by paying itself the luxury of politico-financial scandals in a few years, pay itself the necessary infrastructures for the passage of 450 different shows for the IN soley (shows, not number of performances), venues, accommodation, etc, used for only a week every 3 years. It is simply about limiting the programme and being much more rigorous on the quality, and that does not need a phony audit to perceive. Bringing in professionals will only serve to burden the budget and break the specificity of the festival.

It must be understood that what makes the force, the success and the colour of the Charleville festival, is exactly the amateurism, the voluntaries., and the real implication of the local population at all levels,

KARAGOZ (cont.)

from accommodation to ticket controlling (you'd exchange these smiling little oldies at the entrances of venues for vigils with walkie talkies would you?).

From window or façade decorations to the public in the venues, oh yes. Even Karagoz is an illustration of the phenomenon, local people who take a week of their holidays to make this little rag, rough but but likeable and independent. In Avignon, companies pay to be chronicled in the festival press. Look for the error.

There is another domain in culture that I know a little of where we have seen the damage of out and out professionalism; it's archaeology. It's not that long ago, the excavations were undertaken and conducted by volunteers, under the direction of erudite locals, to simplify. Certainly there was sometimes vagueness in the stratigraphy, but who cares, really. The excavations were conducted, the people of the area participated in an activity of high educational value. Today, now that the archaeologists of the DRAC [Regional Direction of Cultural Activities] have locked up the system, filtering a square cubic metre of earth costs a fortune, and the small bungalows of amateurism have given way to aberrations of technocracy. Benefit?

Let's go, to sleep.

PHR



KARAGÖZ

le seul Quotidien Mondial de la Marionnette, en toute simplicité



Très belle participation, hier, de la police municipale, qui a présenté un court, mais splendide spectacle d'ombres. Le public sous le charme.

Photo Title - Shadow Theatre

Caption -Very nice participation , yesterday, from the municipal police, who presented a short, but splendid shadow show. The public under the charm.

"12 years already that they've been making fun of me..."
(Caricature of Jacques Felix, Festival Director)

On est contents !



Le mercredi, pour le festivalier, c'est la déprime. Eh bien chez nous, non. C'est bien simple : on n'a pas été aussi heureux chez Karagoz depuis la Libération.

Title - We are happy!

Caption - Wednesday, for the festival goer, it is depression.
Well with us, no. It's very simple:
we haven't been as happy at Karagoz since Liberation.

Intermittents : crever la gueule ouverte ?



Les intermittents du spectacle, exilés par une troupe étrangère venue de Turakie, gémirent sous les toits sur la place Ducale pendant deux minutes. Même les civils sont invités. Se munir d'un képi

Title - Intermittants: To die open mouthed?

Caption - Intermittants working in performing arts,
excited by a foreign troupe coming from Turakie,
will shout every evening on the Place Ducale for two minutes.
Even civilians are invited. Supply oneself with a helmet

Article

Impressions, setting sun

Waking up this morning a question came to me. You know what it's like when you wake up a little early: you turn over your pillow, you savour the hard on that's come on, you laze about, and ideas present themselves politely, they line up... one of them which stopped me from going back to sleep this morning, was the question of knowing if the festival was or was not a popular event...

Introduction: In reality we can say that there are two festivals, distinctly different without being independent as such: one for concerned people, who perform and/or go to see shows and/or participate closely or from a distance in the organization, accommodation, side business etc...; and one for the great majority of Ardennais [people from the French Ardennes where Chareville is situated].

Thesis: For the first ones, the Festival is ten days (more or less) of marathon, of meeting, effervescence, hang overs, of show...and unhealthy food. We're with ourselves, we look at the mercantile or grossly popular aspects with contempt or condescendence, yet still we have a vague impression that everybody's communicating under the same species and sacrificing to the same God.

Antithesis: Because, gross error: the Festival of 90% of Ardennais is, at best, one or two half-days of commercial strolling, as a matter of fact, no more or less interesting (in reality, perhaps a bit less) than the white blood sausage fair or the medieval festival... This is the popular side of the business...

At this moment of my brilliant expose, I interrupt myself to go and see " Cou Cou Begru" by La Toupine... A pretty big venue, full of people, of kids, of local families. I even bumped into my baker, there is not more popular. Conferences, are truly of no matter!

Synthesis and conclusion:

- 1) reality is complex
- 2) when one wakes in the morning with a hard on, better off having a wank and going back to sleep, we'd tell less nonsense.

VICTORIA

MAMA VIVA Spectaculars
and Dan Stojanovich

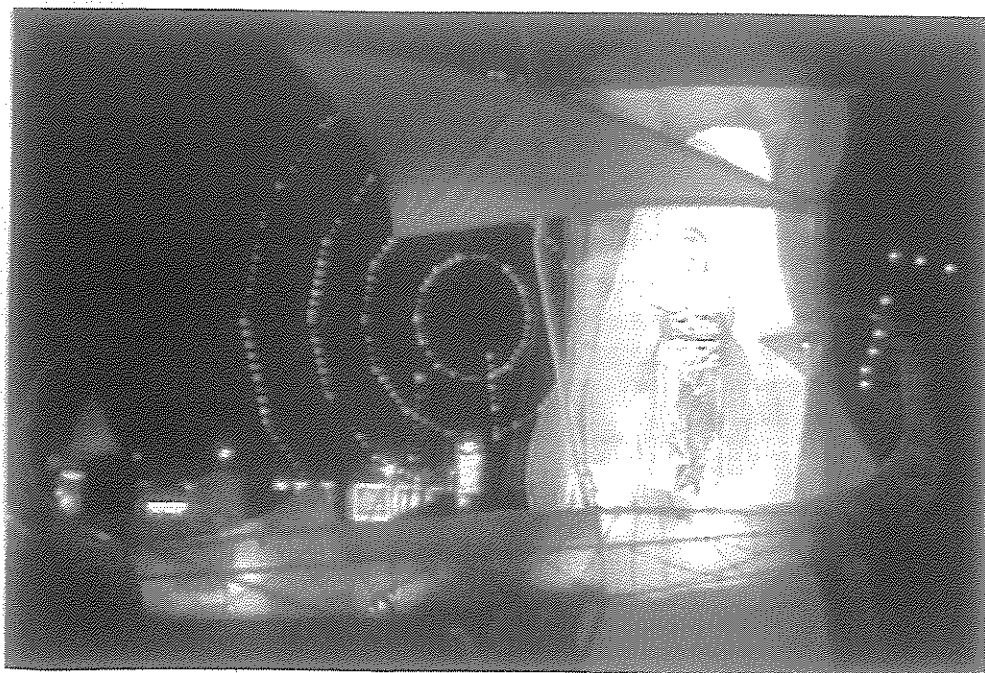
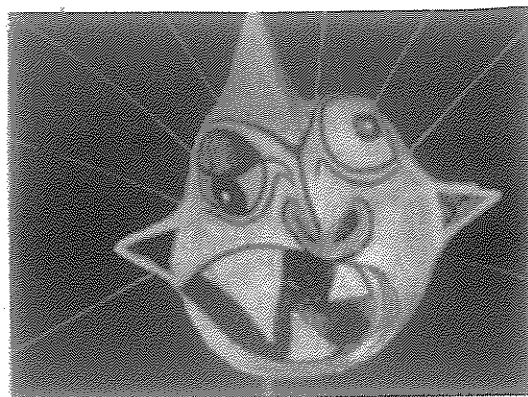
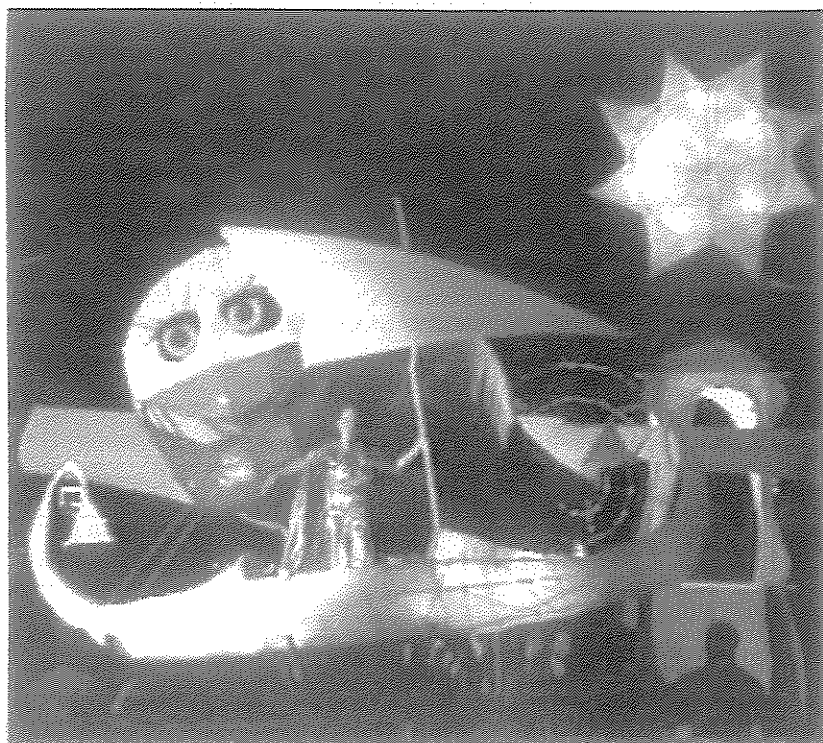
From dozens to many thousands of people... Mama Viva keeps audiences entranced with Hybrid Arts performances that include archetypal themes, sounds and images of astonishing potency. Empowering performances with a sense of ceremony, myth, festival and pageantry.

Mama Viva creates the concept, organises the people (often including many volunteers), music, images, choreography logistics etc - whatever is necessary.

Involving community is an important part of what we do.

Guiding and weaving together contributions from diverse participants, we create unique performances with their very own story, visual design, soundscape and choreography - a group effort where the end result is very much greater than the plain sum of the parts.

Strong visual imagery, music, fire sculptures, fireworks and movement are often characteristic of our work. We also have large illuminated puppets (controlled by one or several persons) that we custom make or have available for rental. Some of our work can be retained for permanent exhibition.



Mama Viva (cont.)

Large scale personal involvement is another of our hallmarks e.g. skills workshops for participants, and these can be tailored to work for schoolchildren, teachers, the general public or members of corporate teams. Indeed the preparation for the performance is a vital part of the whole process.

We try to avoid the crass and trivial in order to generate an emotional involvement that is meaningful for participants and audiences alike. The mood may be sombre, reverential, wondrous, scary, triumphant, celebratory or just pure fun and mayhem - whatever it has to be, to uniquely convey that sense of occasion.

Our performances can be orchestrated for interior spaces, or large scale, open air, mass spectacles involving hundreds or even thousands of people, such as opening ceremonies, special commemorations etc.

Our expertise is also available on a consulting basis to further develop existing or planned festivals or other events - ie we can work as part of a team to carry out very specific roles.

TYPES OF PROJECTS:

Opening & closing ceremonies
Celebrations
Pageants, carnivals and parades
Fire events (including fire sculptures and fireworks as appropriate)
Outdoor theatre
Theme development and implementation for events
School projects and youth workshops
Multicultural functions
Tourism Events
Art & Sculpture designs that utilise our visual design and theatrical entertainment skills to produce works that actually engage and entertain audiences - (for civic spaces, parks, galleries, commercial environments etc)

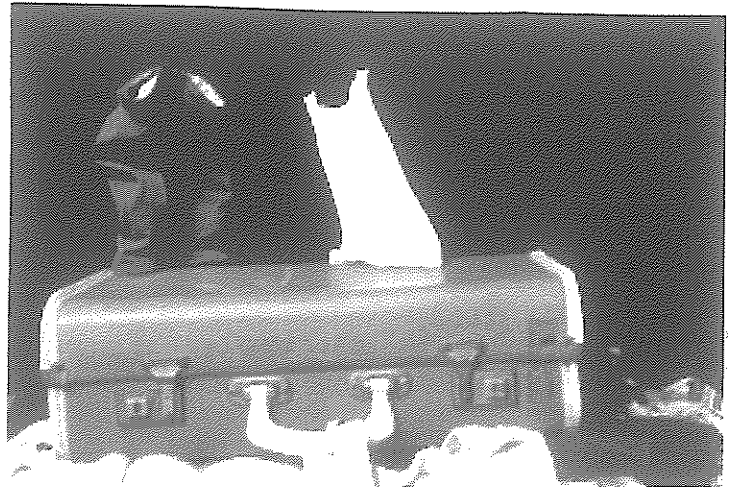
My own background includes a considerable diversity of occupations (ask me and I'll tell you), including working as a writer and designer, and I am particularly interested in writing new works for others to perform.

Always open to new and interesting opportunities!

Dan Stojanovich



Polyglot Baggy Pants



In May rehearsal will start for Polyglot's long awaited production *Baggy Pants*, an unlikely love story where the Hero doesn't lose his pants, he is his pants!

This Australian Premiere performance is a wonderfully weird adventure set in a strange world of clothing. Clothes are the land, the sea, the sky and the population and within this world two little cast-offs try to find out who they really are.

"Baggy Pants desperately follows his little friend Singlet as she is swept away by a mysterious wire Hanger that tunes into the outside world and promises untold success.

Both have adventures beyond belief as they near the City and the terror of the Creature that rules it".

Baggy Pants is about identity, diversity and above all what it means to be humane.

The performance is a startling combination of dance and puppetry. Visually stunning and with an extraordinary soundtrack, Baggy Pants is fresh, intriguing theatre for the whole family.

Enter into a theatre space that has been transformed, and see the accompanying art work displayed in the foyer and created by kids in the local area.

Suitable for 5 years old and upwards

Creative and Production Team:

| | |
|--------------------|--|
| Writer/ Director | Sue Giles |
| Designer | Vanessa Beck |
| Composer | Jennie Swain |
| Puppet Maker | Graeme Davis |
| Choreography | Phillip Adams and Gerard Van Dyck |
| Performers | Gerard Van Dyck, Megan Cameron, Justin Holland |
| Lighting Design | John Dutton |
| Artist | Natalie Kosnar |
| Production Manager | Mel Robertson |
| Stage Manager | Tam Pay |

Performance Dates and bookings: See 'What's On' Page 28.

Victorian College of the Arts Puppetry Course

Update:

The Post Graduate Diploma course in Puppetry, the first of its kind in Australia began in February this year at the Victorian College of the Arts. The puppetry program sits within the School of Production. Over the past 3 years, the course has been developed by a group of highly skilled artists, all of whom have been working in Puppetry for many years in one form or another.

Writer and former Artistic Director of Polyglot, Gilly McInnes heads up the Writing subject; Richard Jeziorny, leading Australian designer in dance, theatre and in particular puppetry, teaches the design program and Al Martinez, maker and former Head of Props for the Sydney 2000 Olympics runs the Technical Skills subject.

As was reported in the last issue of this magazine, the course would not have been operating in 2004 if it had not been for the incredible generosity of two wonderful benefactors. Both Dame Elizabeth Murdoch and Lyndsey Cattermole contributed most generously to giving the course a life.

We have had a great start to the year thus far and at the conclusion of Semester 1, the students will present a solo piece having been developed throughout Terms 1 and 2.

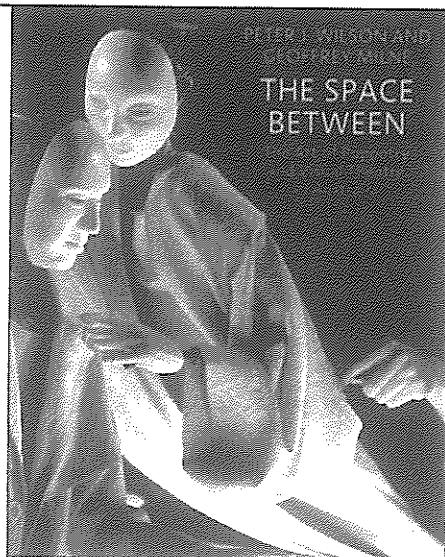
Later in the year, I Made Sidia, dalang from Bali and master puppeteer with the highly successful co-Australian/Indonesian production of *The Theft of Sita* will be a guest at the college and will create a small work with the students as part of a larger end of year presentation.

As the course gathers momentum, we are beginning to see tremendous interest and support for future programming. I hope to make further announcements in the spring issue with regards two International guests teaching at the VCA in 2005/2006.

As head of the puppetry program, I have been most impressed with the level of artistry within the student group.

The Masters in Puppetry will commence in 2005.

PETER WILSON
LECTURER IN PUPPETRY



Peter J. Wilson, a founding member of Handspan Theatre Company, is one of Australia's finest and most experienced puppeteers and puppet directors.

Geoffrey Milne is Senior Lecturer in the Department of Theatre and Drama at La Trobe University and a long-standing theatre critic.

THE SPACE BETWEEN

The Art of Puppetry and Visual Theatre in Australia

Featuring a unique collection of colour and black and white photographs, **THE SPACE BETWEEN** examines the innovative companies and individuals who have helped to shape Australian puppetry; and explores not just the literal spaces on the puppetry stage, but also the imaginative space that puppetry exploits between what is shown and what is 'seen'.

Publication: July 2004

Available from all good bookshops

ISBN 0 86819 712 2

Illustrated paperback

RRP \$49.95



WESTERN AUSTRALIA

Spare Parts Puppet Theatre H20

On your marks...get set... Go!

It is the final race of the school's annual swimming carnival and everyone is having fun in the pool except Peta.

She imagines herself a champion surfer, riding a 10 foot wave to the finish line!

Her Gran had always promised to teach her to swim in their dam, but now her Gran is gone and the dam dried up long ago.

If only it would rain.

If only the long drought would end, maybe her parents would stop fighting.

If only her Gran were here - she'd know what to do.

Determined to save the family farm, and with her Gran as her spirit guide, Peta sets out to find water.

So begins the show rated as the most successful show of the 2004 Perth International Arts Festival.

Peta's bed becomes a ship of dreams as she goes on a journey through the West Australian landscape and into new worlds of watery imaginings, using puppetry, dance, sound, songs, inflatables, scuba divers, 4 commercial pool pumps sending fountains 6 metres into the air as projection surfaces, 6 x 3 metre high LPG flame pots...

.... a mobile, submerged platform, making it appear as though Peta was walking on water, large scale object theatre, inflatables, digital imagery and animation, projections....the list goes on...

The puppets, designed by Cecile Williams, were all skinned in white shade cloth, which, when lit, produced images varying from ice, to aurora effects, to shiny the glistening fish.

H20 was staged in a 10 lane Olympic size swimming pool, with the action taking place in, on, under, over and around the water.

An interwoven soundscape brings together a narrative that allows us into the thoughts of our hero Peta's, her conversations with her grandmother, with news and weather reports, search and rescue radio, the sounds of the desert, the bush and the ocean, and an original musical score comprising song, recitative, and poetry.

The team of exceptionally talented people that created H20 included:

6 performers (2 scuba)

4 voice over actors

3 child voices

Director of voice overs

Mechanist/performer

Stage manager/operator

Director

Writer, two designers, and a composer

Building team of 5 puppet makers + a fabricator,

Reticulation consultants and designers, fire/gas

consultants and certifiers

Structural engineers,

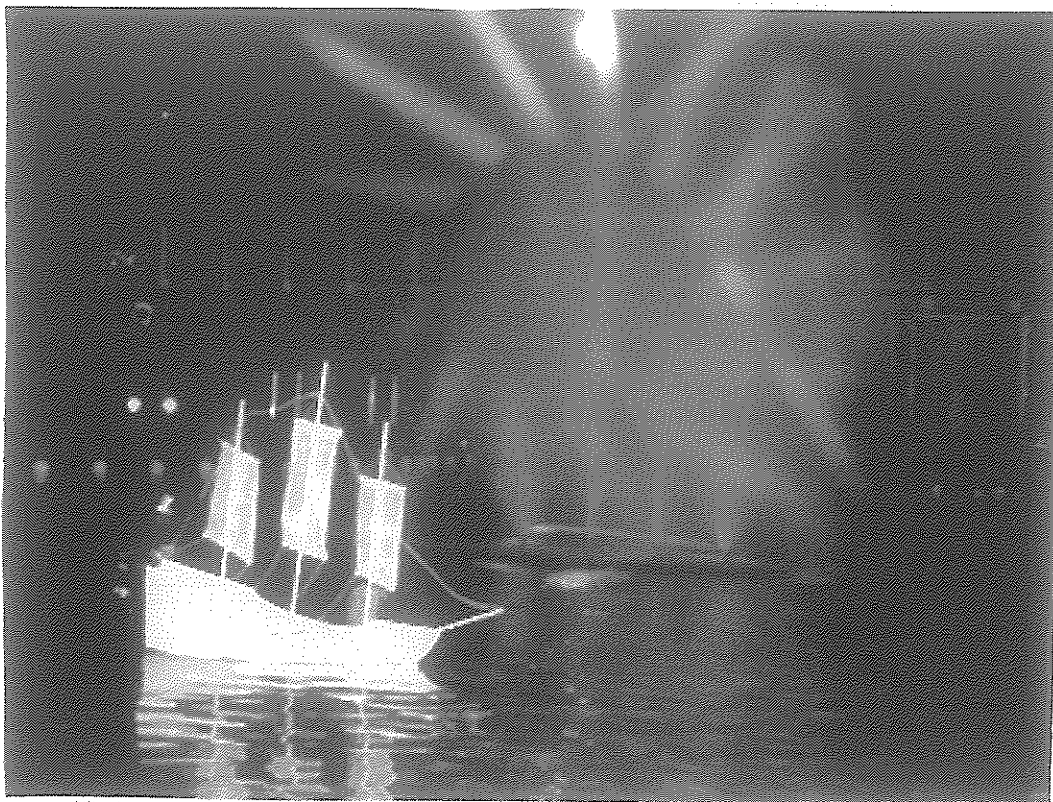
4 voluntary builders,

3 voluntary performers for creative development and rehearsals

2 scuba understudies

2 pool attendants

Voluntary professional divers who sat by the pool to monitor our scuba performers every night.



Ship and Hologram - H20

Spare Parts - H2O (cont.)

H2O was created with the specific intention of touring. It offers audiences in regional and remote areas a rare opportunity to experience a large scale site specific work, suitable for a wide audience, in their home town. We hope that H2O will be seen at a pool near you!!

"Peta you are made from water; it is always with you as you come from water, so you shall return. It is the journey that never ends.

The water of life flows within you. It is precious, as you are precious.

You have all you need within you."

Review in *Lowdown* April 2004 by Cara Sutcliffe.

"Sensory stories told in song. Performers who appear to walk on water. *H2O a fantastical voyage* is a show about water, staged in water, with a liquid narrative, non linear and refreshing"

"essences of delicate emotions underscore beautiful rhyming visuals and song."

"H2O creates an otherworldly experience, both in its use of bizarre and amazing technology, and in its insightful, gentle script. Sensory stories and key words conjure an emotional quality rather than a linear narrative, and strike a chord in people of all ages"

"a breath taking visual feast which will delight both young and old"



Peta and Lost Souls - H2O

Arundhati Roy's The God of Small Things

John Curtin College of the Arts,
Fremantle

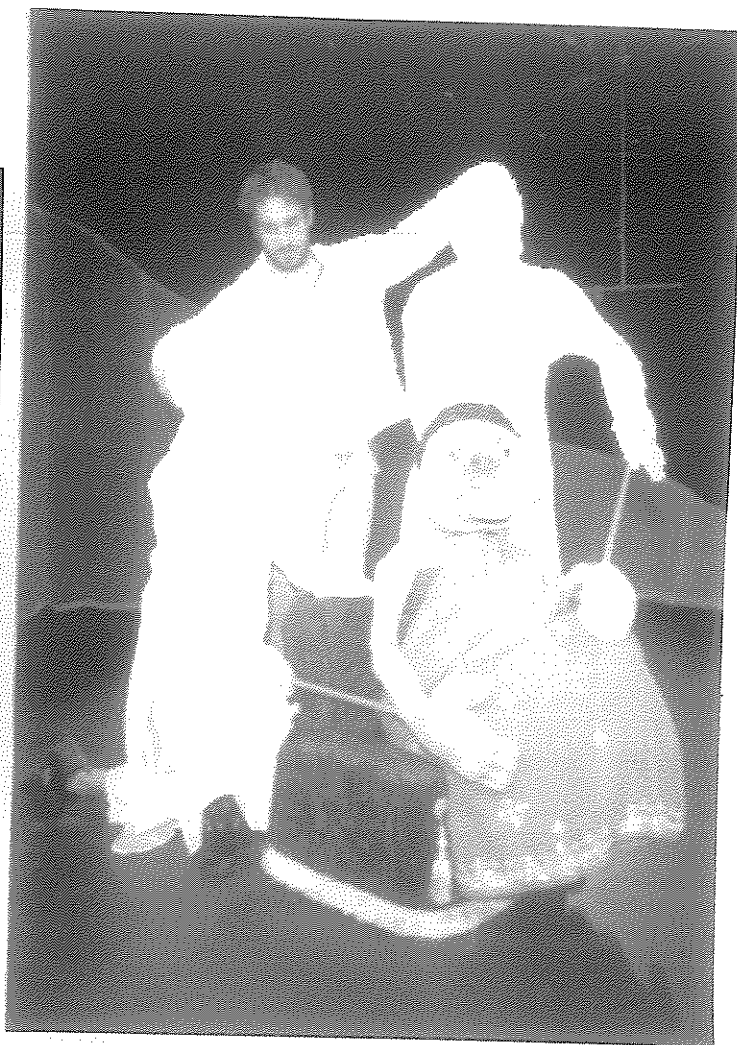
Stage Play by Heather Timms and Gillian Clarke

Directed by Heather Timms

Designed by Bryan Woltjen

Designer's Notes

Intensely visual, extraordinary in its explicit and confronting detail, set in a land of breathtaking beauty, *THE GOD OF SMALL THINGS* for a designer, is no small thing at all. From the monsoon swept streets and fields of eclectic Southern India, to a modest greasy spoon café in Oxford, UK, with a complex web of eight leading characters and a motley group of periphery characters, it was at once important that the space be simple, evocative, and flexible to cope with quick transitions and large amounts of cast and puppets on stage. The winding river of gauze became for us the life-blood that feeds the visual orientation about the stage, provides a screen for the integration of Arundhati's words, and allows the partial incorporation of a 'black theatre' effect (in negative).



The God of Small Things (cont.)

Bitter Aunt Baby Kochamma, her (late) angry brother Pappachi and his noble blind wife Mammachi are all in one way or another guided by the unforgiving shadows and morbid demons of the past. Therefore puppetry became the ideal medium for these characters. Velutha is the victim of that bitterness, and such a balanced, graceful and deep character that he too is represented as a puppet, guided by the hands of a fate so terminally out of his control.

The Indian approach to death, always represented by the colour white, combined with the rampant Catholicism in India, at once was the inspiration for the omniscient priesthood of faceless puppeteers, whom, as we grow old, bitter and inflexible, take our decisions and choices from us. This solemn priesthood additionally does what a true black velvet costume does for black theatre and blends the puppeteers into the background, allowing the puppet to awaken and capture us in a way that is beyond the limitations of a human performance.

The reputation India holds for beautiful fabric, the clarity with which Roy describes her characters and the truthful and beautiful transition to dramatic work by Timms and Clarke, made designing the costumes solve itself. The sourcing, construction, and altering of the costumes, however, was anything but solved, and we owe (and not for the first time) the college's wardrobe mistress, Isabelle McGrath, for her tireless efficiency and experienced considerations.

Lighting was complicated by the necessity of projecting words from the original text, and substitution of muslin for a reversed theatre gauze effect - the implications of which demanded a disproportionate use of side and top light. Added to which you have a setting renowned for extraordinary vivid colour and a need for all the melancholy and bittersweet emotion that the ambience of a monsoon can bring. Further considerations in lighting were to use a heavily saturated (coloured) state

to define the past lives of given characters in the script's complex narrative structure.

The gift of designing for its stage, costume, lighting and puppets has been to date my most enjoyable and relished experience in theatre. Working with the clear direction of Heather Timms has been inspirational, the complicit detail and thoroughness of puppet director (and co-maker), Karen Hethey, has been enlightening, and with the exceptional talents of a gun (yet appropriately motley) crew, particularly AV designer Monique Wajon, I am confident that the future of design, management and technical support has a... as the last word that Ammu utters in Arundhati's novel, "... Naaley" (tomorrow).



Bryan Woltjen

BID FOR 20TH UNIMA CONGRESS/FESTIVAL IN PERTH 2008

At the time of going to press, Spare Parts masochists Olly and Philip were making final manipulations to the structure of the bid to hold the 20th Unima Congress and Festival in Perth, Western Australia during 2008.

Spare Parts Puppet Theatre, on behalf of UNIMA Australia, are in the final stages of negotiating a range of "in principle agreements" that will be the backbone to a successful international congress, conference and festival in 2008.

We have received "in principle" support from The City of Perth to host the event. The City's financial support will be negotiated closer to the date. The Mayor, Dr Natrass, has written the formal invitation from Perth for the event, as too has our President, Lorrie Gardner. Terrapin Theatre, Polyglot Puppet Theatre and Snuff puppets have also written letters of support for the bid.

We are also in the process of finalising supporting welcome letters from the WA Minister for the Arts, Sheila McHale, The Premier of WA, DR Geoff Gallop, and The Prime Minister.

We have been working with the Perth Convention Bureau and early contact with the international councillors indicates strong interest in having the event in Australia. It seems our competition is a rumoured bid from China. Once this stage has been completed we look to set in place a national congress/festival working committee.

Spare Parts Puppet Theatre Company Associates are holding a cabaret night to help send a fellow associate to the Congress & Festival. In all, it looks like three representatives from Perth will attend the Congress and festival. Fingers crossed.

Olly Williams and Philip Mitchell

What's On

VICTORIA

Polyglot

Baggy Pants

When:
Schools season: June 15 – 26
Public season: Special Priced Previews –
Saturday June 19 & 26
Season – Tuesday to Saturday
from June 29 - July 10
10.30 am and 1.30 pm daily

Times: 1 Hour

Duration: 1 Hour

Where: Arts House, North Melbourne
Town Hall, Cnr. Queensberry
and Errol Streets, North Melb.

Cost:

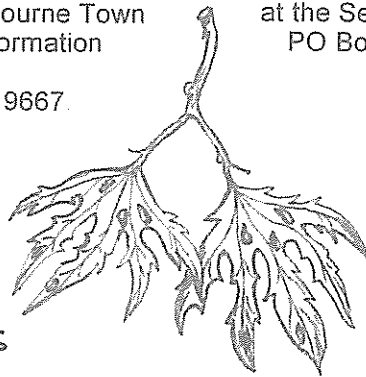
| | |
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| Preview | |
| Adult | \$10 |
| Concession | \$8 (Health Care Card/Pensioner/ Senior/ Full Time Student) |
| Children Under 12 | \$5 |

Season

| | |
|------------|--|
| Adult | \$12 |
| Concession | \$10 (Health Care Card/Pensioner/ Senior/Full Time Student) |

Children Under 12 \$8
Family ticket \$30

Bookings/Enquiries Polyglot - 9827 9667 This will culminate in a major season at North Melbourne Town Hall from June 15 to July 10. For more information check out Polyglot's website: www.polyglotpuppets.com.au or call 9827 9667.



Hiram Terrazzo's
Lounge of Leisure
A Night of Vaudeville Mayhem

Dates: Friday May 21; Friday June 18

Dante's Fitzroy

Cnr. Gertrude and Napier Streets, Fitzroy
Bookings: Phone 9417 2469
Door Charge applies \$12 (Full) \$7 (Concession)
Doors open at 7.30 p.m. Show starts at 8.30 p.m.

NEW SOUTH WALES

Gary Friedman Productions

Puppetry-for-Television Workshop

9 June to 28 July 2004

This hands-on-workshop, lead by experienced puppeteer and television director, Gary Friedman, will be an introduction to using puppets for television and will include basic puppet design and construction; manipulation for the television camera; body movement; lip-synchronisation and eye focus. Participants will develop, perform and direct short scenarios for the camera in small groups. These will be filmed and reviewed in discussion groups.

The course will be held on Wednesday evenings from 6 pm to 9 pm at the Seymour Theatre, University of Sydney, from 9 June to 28 July 2004.

Cost: \$360 Maximum participants: 15

This fee excludes puppet making materials. A list will be supplied and materials must be brought by all participants to the course. All video and technical equipment will be supplied by us! Each participant will receive a Video CD copy of their work, on completion of the course. For bookings, payment details or further info. email: gary@africanpuppet.com

Gary Friedman Productions
at the Seymour Theatre, University of Sydney
PO Box 1125, Bondi Junction NSW 1355
Office: 02-9351.7948
Mobile: +61-401-038.985
E: gary@africanpuppet.com
www.africanpuppet.com

THE ROCKS PUPPET COTTAGE

The Rocks Puppet Cottage is an initiative of the Sydney Harbour Foreshore Authority. Artistic Direction is by the Sydney Puppet Theatre.

Free Shows Every Weekend
11 am, 12.30 pm & 2 pm.

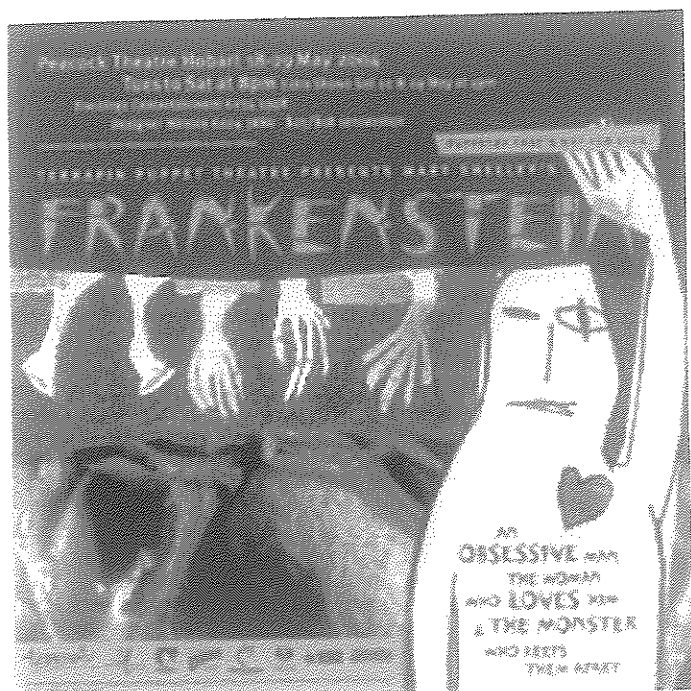
A fabulous event for everyone.

What's On (Cont.)

TASMANIA

Terrapin Theatre
presents
Mary Shelley's

Frankenstein Puppetry that's not for kids



Colin Sneesby with *Frankenstein* puppet,
constructed by Graeme Davis

Told by Elizabeth, Victor Frankenstein's fiancée, this is a heartbreaking human story of a love triangle between an obsessive man, the woman who loves him and the monster who keeps them apart.

Concept developed by Anne Thompson, Colin Sneesby and Jessica Wilson. Sets and puppets by Graeme Davis and Greg Menzies and original composition by Ben Sibson.

Venue: Peacock Theatre, Salamanca Place, Hobart
Dates: 18 - 29 May Tues. to Sat. at 8 pm
Matinees Sat. 22 and 29 at 4 pm.
Bookings: Centertainment 03 6234 5998
Designer Mirrors 03 6224 3880
Price: Adults \$25/Concession \$18
Preview night special - Tues. May 18
\$10 + booking fee.



UNIMA

Australian UNIMA Executive



President

Lorrie Gardner
72 Heathwood St
Ringwood East. 3135
president@unima.org.au
03 9870 8998

Treasurer

John McDonald
P.O. Box 208
Elsternwick. 3185
treasurer@unima.org.au
03 9818 7514

Editors

Sarah Kriegler & Julia Davis
(Samantha Ferris - Winter 2004)
P.O. Box 208
Elsternwick. 3185

Sarah Mob: 0402 853 119
Julia Ph: 03 9570 2568

editor@unima.org.au

Secretary

Richard Hart
31 Dallas Avenue,
Oakleigh. 3166
secretary@unima.org.au
03 9570 2568

Unima Australia Website:
www.unima.org.au

Web Contact: webmaster@unima.org.au

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One Year Subscription:

New Members: \$35
Renewals: \$30

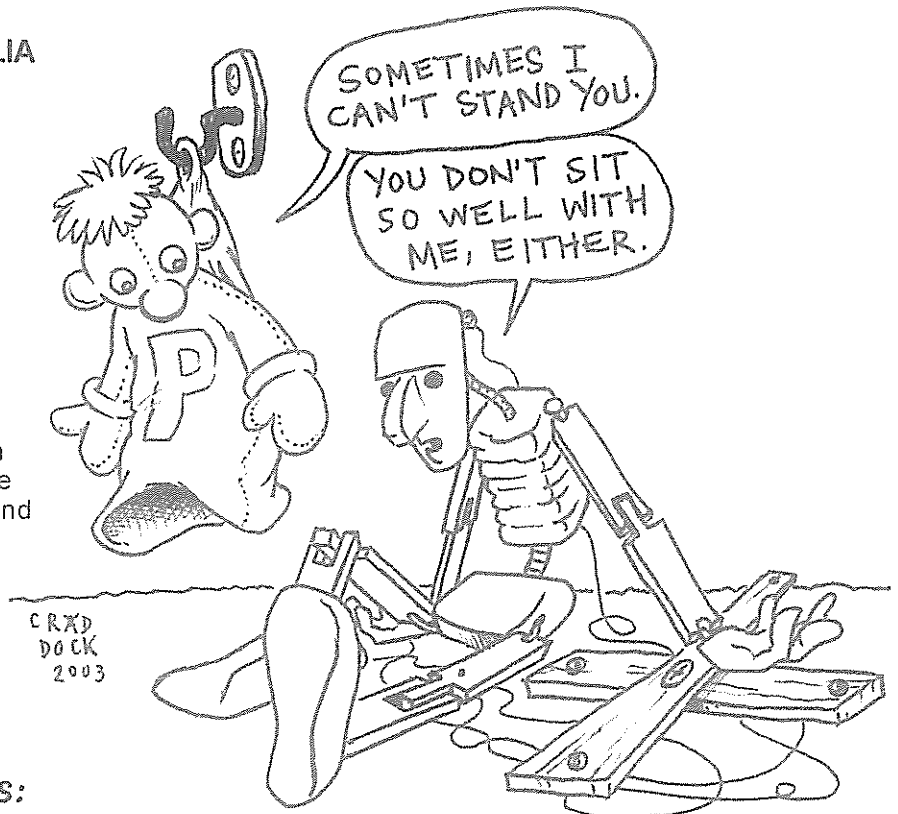
Couples Membership:

New: \$45
Renewals: \$40

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The Treasurer, Unima Australia
PO Box 208
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Our ABN is: 16 949 470 066

Note that we are not registered for GST.

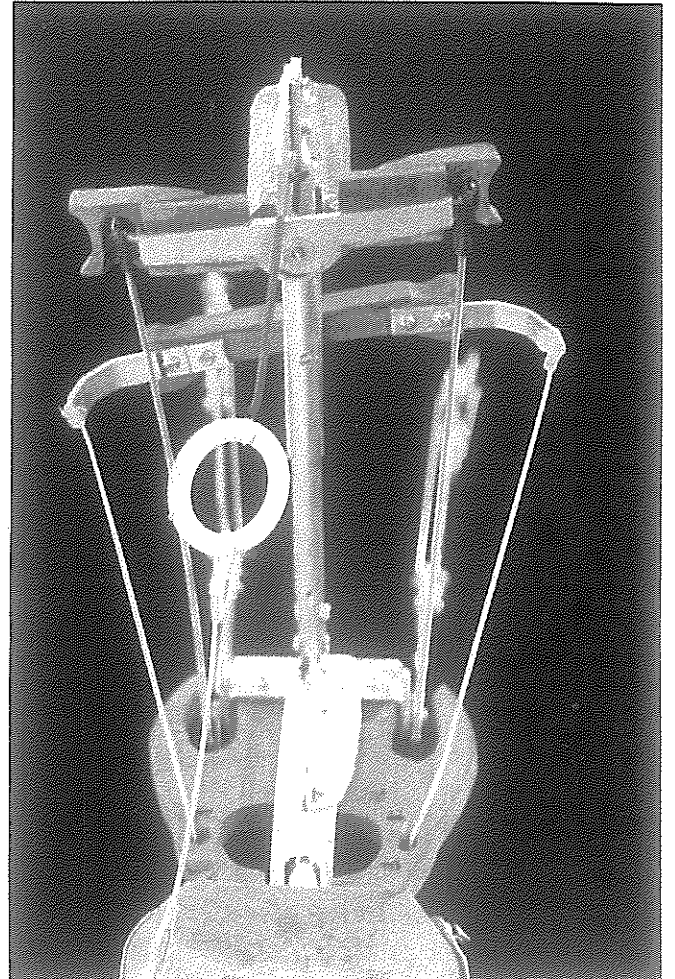
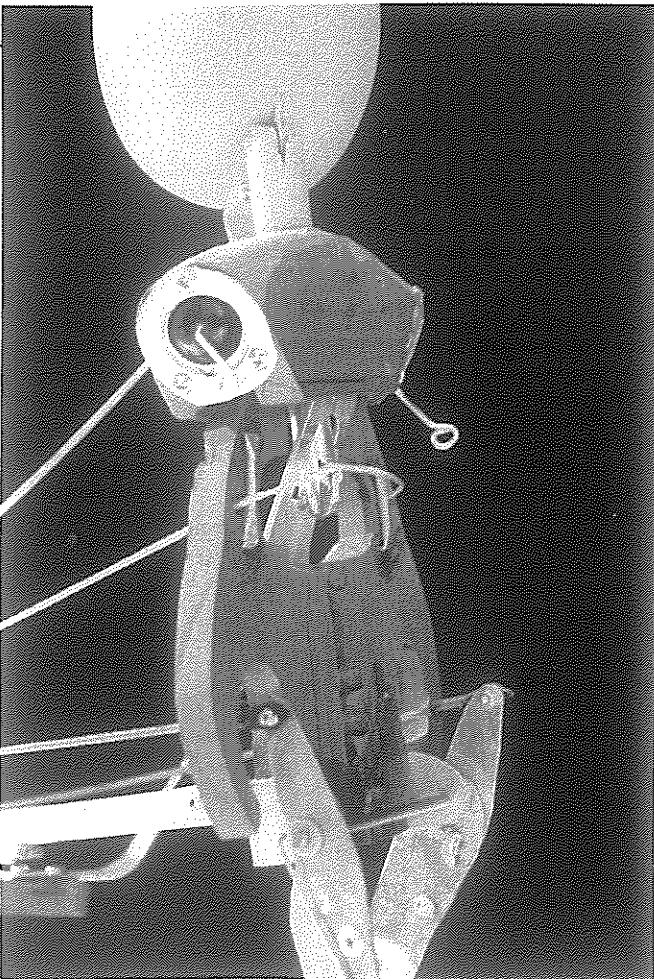
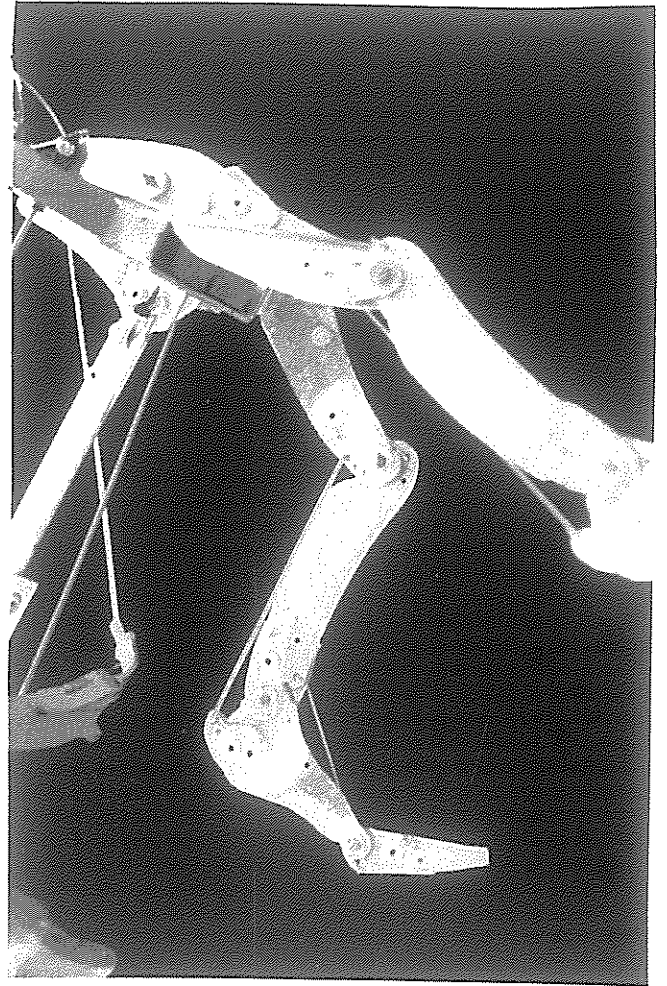
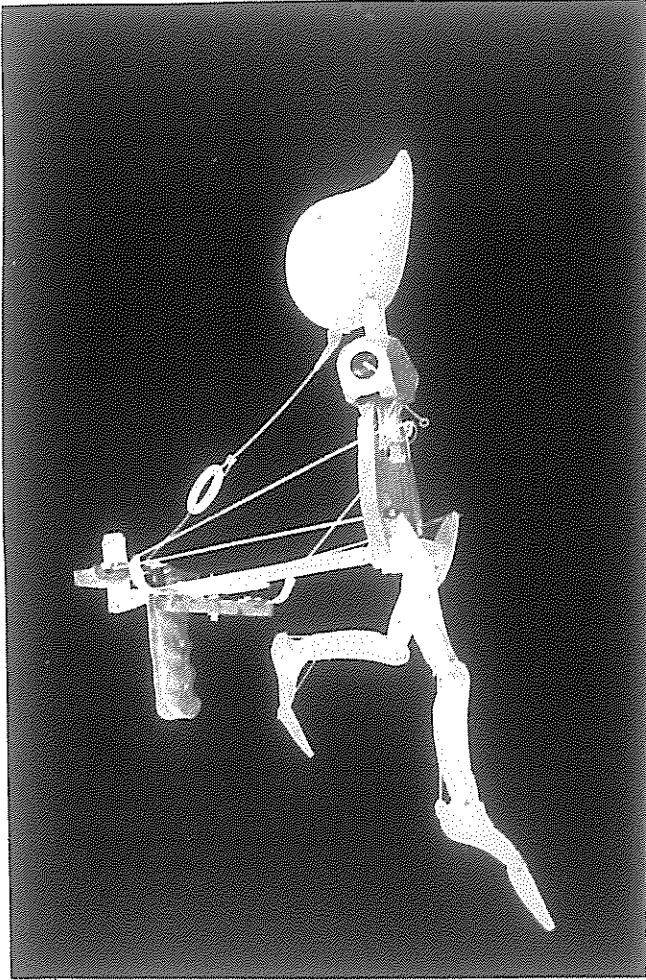


WELCOME TO NEW UNIMA MEMBERS:

Rachel Pattison
Andrea Osman-Sinclair

Dan Stojanovich
Victoria Osborne

DEADLINE for Winter edition is June 14
Thank you for your contributions





Inside back cover photo page:

'The Inner Life of Dreamer'

Dreamer in construction for *Dreamer in the Deep*,
a new Dream Puppets production.

Richard Hart has designed and made
this puppet so that its movements will simulate
those of an underwater diver,
wearing frog suit and flippers.