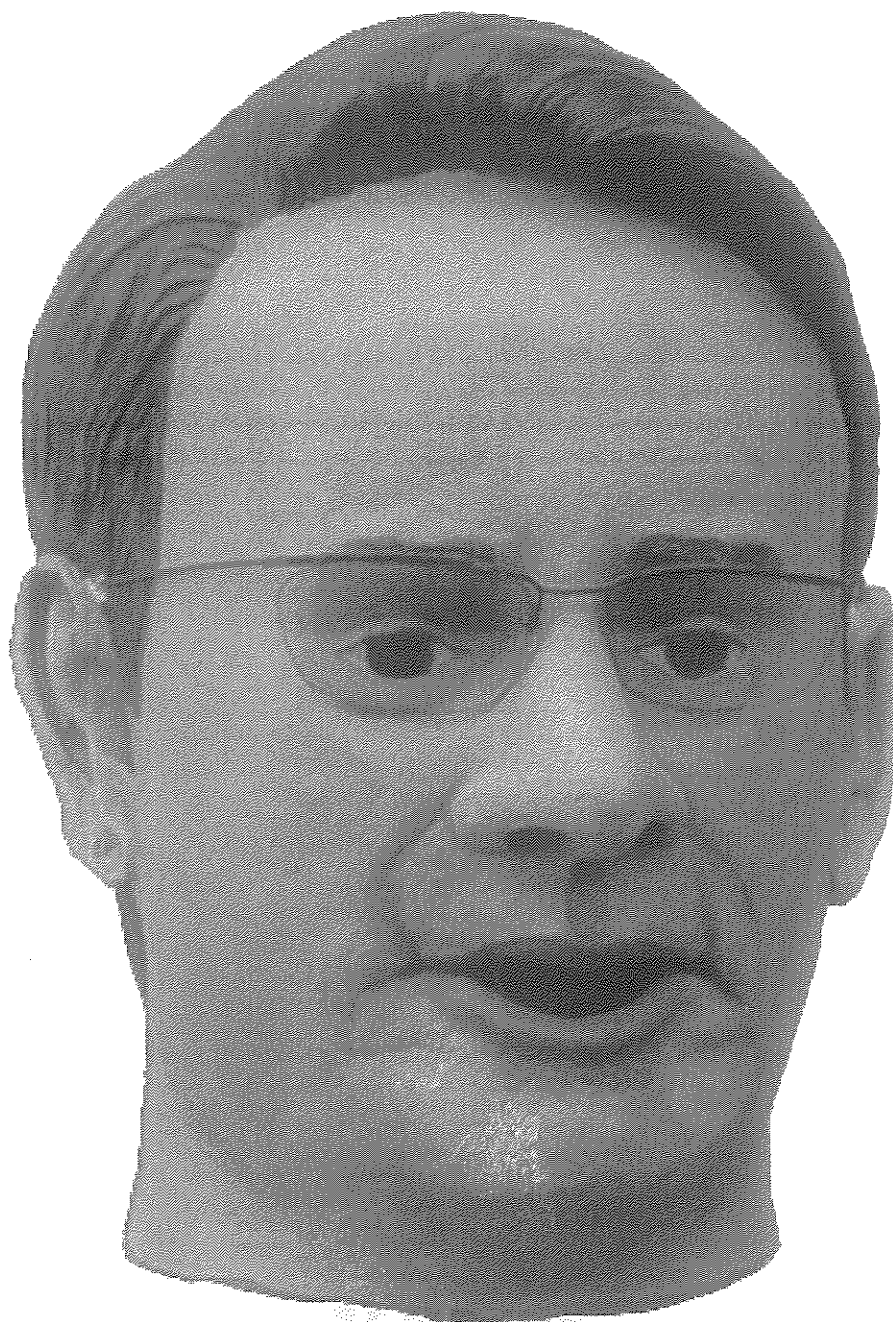


SPRING 2004

AUSTRALIAN PUPPETEER



- o Massimo Schuster
Profile
- o UNIMA Inc.'s
New Executive
- o VCA Course's
Flying Start
- o Australian Puppeteers
Overseas
- o Puppetry As Satire
- o Puppet History
 - o Reviews
 - o and more...

Immortalised
and
Immobolised

(Created by
Kassandra
Bossell)

UNION INTERNATIONALE DE LA MARIONNETTE



UNIMA Logo designed by Norman Hetherington

FRONT COVER: Mark Latham mask by Kassandra Bossell



The new UNIMA Australia Inc. Executive and Committee Members
(L - R) Simon Bainbridge, Ken Evans, Lorrie Gardner, Philip Mitchell,
Richard Bradshaw and Richard Hart at AGM 16.10.04

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.

AUSTRALIAN PUPPETEER

SPRING 2004

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EDITORIAL

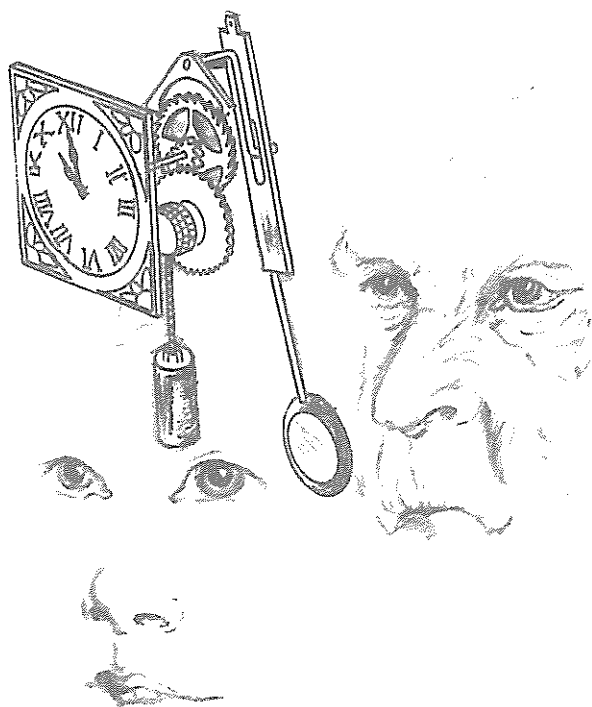
I had planned to write an editorial about change and challenge - as it seems to be a theme in our lives at present - but after the National election result I speculate that some things will just keep going on much as they have gone on before.....

However, UNIMA is moving ahead and embracing change and challenges. We are now UNIMA Australia Inc. and on Saturday, October 16 at our inaugural Annual General Meeting we officially welcomed our new executive and farewelled the stalwarts of the UNIMA executive for the past few years: Lorrie Gardner as president since 2001 and John MacDonald as treasurer since 2000.

Both Lorrie and John have dedicated themselves to elevating the profile of UNIMA and of puppetry as an art form. In the role of treasurer John handled all the nitty-gritty of becoming incorporated, reworking the constitution and seeking legal advice as well as carrying out the usual treasurer's tasks and supporting the publication of *Australian Puppeteer*. All this with good humour, discernment and generosity - a treasure of a treasurer.

Lorrie has been a wonderful president and friend - energetic, insightful and empathetic! She is a mentor to many puppeteers and worked indefatigably in promoting the UNIMA 2008 Congress and Festival bid. She can always be relied upon for her wise advice, sensitivity and her courage. We wish her much love in the challenges ahead.

JULIA DAVIS





PRESIDENT'S REPORT

AGM 16 OCTOBER, 2004

Lorrie Gardner



My report will briefly cover my term as UNIMA President. Let me say at the start that the achievements of the last three years only came about with the aid of all my committee. Mary Sutherland was Secretary when I first became President and she helped me a great deal in the first stages of my Presidency. Then Richard Hart ably followed Mary as Secretary. Our Treasurer, John McDonald, has done far more than a mere Treasurer – his knowledge in computer skills, legal issues and of course accounting were invaluable and with the backup of his partner Robyn all sorts of tasks seemed to be achieved. We are also very proud to now boast an editorial team for *Australian Puppeteer* of Sarah Kriegler, Julia Davis, and Samantha Ferris, who are producing four issues a year. The ex officio member of committee was Jennie Pfeiffer who kept us invigorated with ideas of where we can go and what we should be doing, as well as being our Asia Pacific Commission member. I was pleased that I started my Presidency by assisting Jennie with fund raising to attend the conference in India in 2001 for the Asia Pacific Commission.

The Puppetry Summit held in 2002 gave UNIMA Australia an opportunity to present awards during an UNIMA evening, to three of our elders in the Puppetry Community: Axel Axelrad, Richard Bradshaw, and Norman Hetherington. This was made even more special by the puppetry skills of Julia Davis who modelled the look alike trophies.

Hilary Talbot has set up a new web site for UNIMA Australia with the new address: www.unima.org.au. We have new unima.org.au email addresses for office bearers, editor and webmaster.

Jennie Pfeiffer worked on World Puppetry Day publicity in 2003 and 2004. UNIMA members across Australia celebrated the day in different ways.

Handspan Visual Theatre International Study and Travel grant to UNIMA was set up with Polyglot Theatre as administrator. One scholarship has been awarded to Jai Hartnell.

Three scholarships have been awarded from the UNIMA Scholarship fund. Lara Cruickshank received a scholarship to attend a masterclass at the One Van Festival one year, then Anita Beckman and Julia Davis received scholarships to attend the Puppetry Summit another year.

Meetings with visiting interstate puppeteers were held in Victoria at Polyglot Puppet Theatre (Dennis Murphy in 2003 and David Hamilton in 2004) and their talks and presentations were open to the general public. Also a social hosting of visiting puppeteers from St. Petersburg Russia who were performing in Victoria was held at the home of Anita Sinclair and at a nearby hotel.

PRESIDENT'S REPORT (Cont.)

The main work in the past year was connected with a bid to host the 2008 UNIMA Congress and Festival in Australia. UNIMA Australia firstly negotiated with the Victorian Arts Centre and, when the VAC decided not to go ahead with a bid, Spare Parts Puppet Theatre of Perth. The whole task of mounting this bid was done in a very short period of time by Philip Mitchell and Oily Williams of Spare Parts Puppet Theatre. I cannot take credit for this achievement – I only worried and signed letters! As you know the bid mounted by SSPT, The City of Perth and Eventscorp and was successful. Now we have the task of making the 2008 Congress and Festival the best Congress and Festival ever!

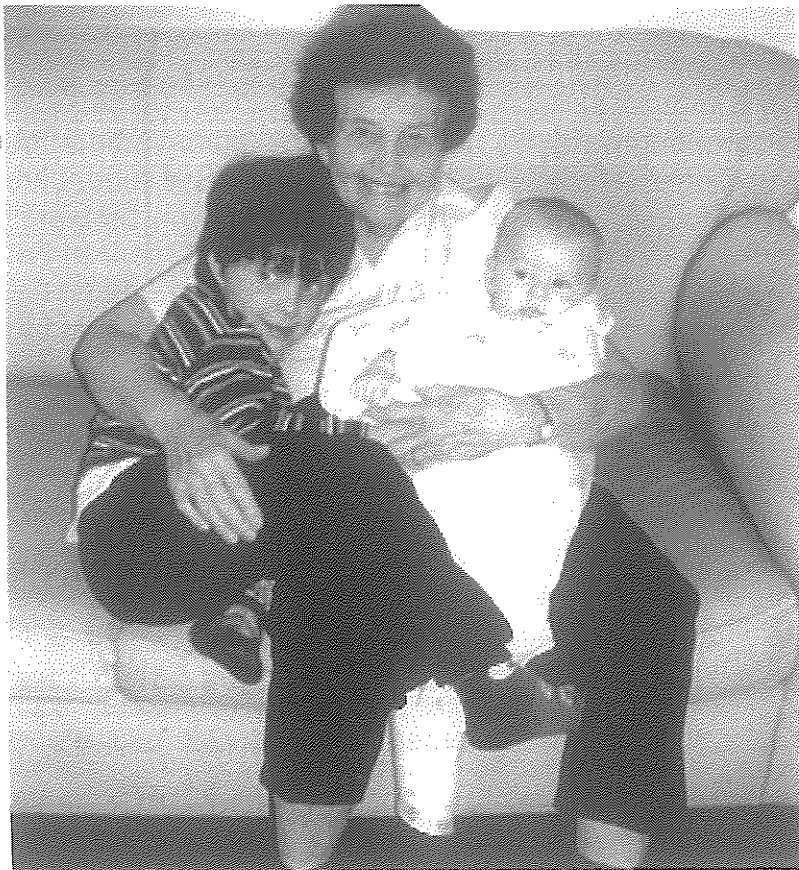
With the idea of a Festival bid we also thought it a good idea if we could get an Australian elected to the UNIMA International Executive. We sent in two nominations and one was successful. We are very proud to have Jennie Pfeiffer as a member of the executive of UNIMA International.

UNIMA Australia was in need of incorporation and much work was done during the past year in writing a constitution with the aid of lawyer, Robert Wright. John McDonald

agreed to be the Public Officer and, after a vote of approval by members, has arranged the incorporation. We have held elections for the new UNIMA Australia Inc. and there was only one nomination per position so a vote was not required. It is with great pleasure now, at this our first AGM of UNIMA Australia Inc., for me to welcome the new committee. Richard Bradshaw is our new President, Richard Hart continues as Secretary, and Simon Bainbridge is our new Treasurer. The three elected committee members are Ken Evans, Philip Mitchell and Lorrie Gardner.

At the AGM on 16th Oct. at the Malthouse I presented the above report about my term in office. At the committee meeting after the AGM I resigned as a member of committee and so the committee must appoint another member to replace me for the year. I have been told of a very serious health problem and I will be having some chemotherapy as well as starting on a program of meditation to help my body cure itself. To help this I have given up all my activities and will concentrate on the job in hand. Wish me well! I have enjoyed my term of office and was pleased to have the opportunity to give a little back to the puppetry community that has given me so very much.

LORRIE GARDNER



Lorrie
with her
grandchildren

Sept 04

Treasurer's Report

John McDonald

Income & Expenses - 01/07/2003 to 30/06/2004

INCOME

Membership:	
New members	600
Renewals	2385
Company	495
Libraries	87
TOTAL Membership	3567
Publications (E Pur Si Muove, etc):	515
Extra magazine sales	15

TOTAL INCOME 4097

EXPENSES

Magazine:	
Printing	1689
Postage	667
Envelopes, Stationery...	60
TOTAL Magazine	2416
Unima International Fees	564
Publications cost	538
P.O. Box	140
Misc Postage	120
State Govt Debits Tax	5

TOTAL EXPENSES 3783

Balance at 30 June 2003	1802
Correction to previous accounts	-74
TOTAL INCOME - EXPENSES	314
Balance at 30 June 2004-10-13	2042

ASSETS & LIABILITIES as at 30 Jun 2004

General Funds

Balance in Current Account	1572
Money in Scholarship Account	470
General Funds Total	\$2042

UNIMA Australia Scholarship Trust Fund

Scholarship Account (09 Mar 2004)	10270
- General funds in Scholarship Acct	-470
Scholarship Funds Total	\$9800
Interest Rate on Scholarship Fund = 5.20%	

A slightly more detailed report is available, from John McDonald (johnmcd@melbpc.org.au or 03 98187514) or the new treasurer (treasurer@unima.org.au). We are roughly covering costs, but UNIMA International fees are increasing next year. The cost of this to us will depend on the exchange rate at the time. Membership numbers have dropped over the last year. If we can increase membership numbers over the next year, it will help our finances.

J.M. Treasurer 12/10/14

ASIA PACIFIC REPORT

Jennie Pfeiffer

Apologies for the brevity and cursory nature of this report, but I submit it late in the process. I plan to post more extensive reports on past and coming events on the UNIMA website in the near future at <http://unima.org.au>. My workload seems destined to be famine or feast; my time over the last 12 weeks has been frantic. A recent foray into publishing and media analysis has produced a huge learning curve that I think will be very productive for future UNIMA projects and tasks. As some may be aware, in June I was elected onto the Executive Committee of UNIMA International and more recently I've been informed of a new appointment as Chair of the Asia-Pacific Commission. Working towards the UNIMA Congress and Festival in 2008, I can see much work ahead, more steep learning curves. It will take me a while to get my bearings as to what will be expected of me and to muse on the possibilities for a more active role for UNIMA Australia in the International arena. I look forward to your support and collaboration in realising what may come to be some collective visions. I anticipate communication and consultation with the membership and the new UNIMA Executive committee. Please feel welcome to contact me to tell me of your ideas as to what you think our relationship with UNIAM International should/could be, and how my efforts may be best applied to preparations for the 2008 Congress. You can email me at jennpfei@optusnet.com.au or phone (03) 9376 5332.

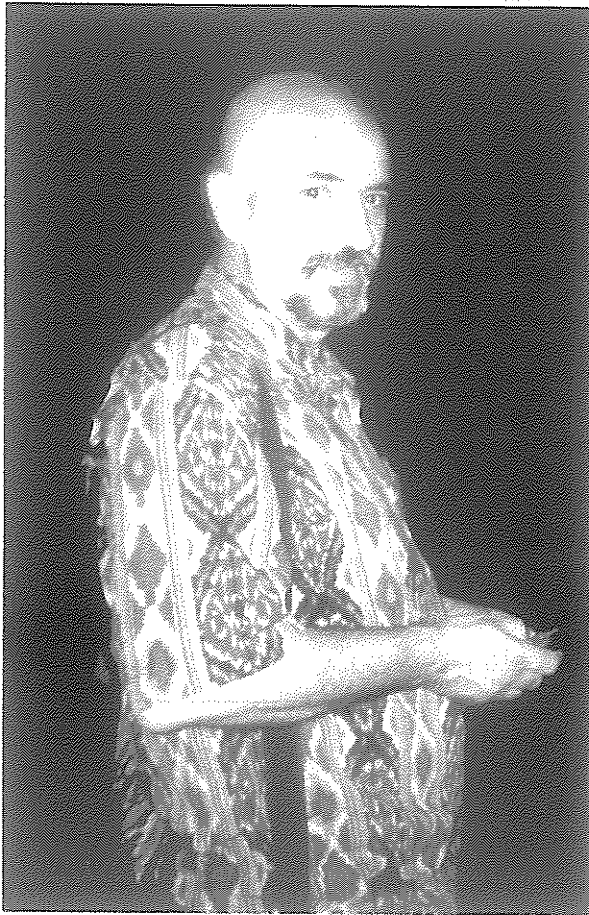
A brief summary of events of the last months you can look forward to reading about include: OUT: Greg Methe's attendance at an APPAN Symposium and Festival in Bangkok, 6-9 June Bangkok, Andrew Hansen's experiences in New Delhi, and Jai Hartnell's attendance at the Silapak Kmer Amatak 2004 Delegation in Cambodia. IN: I Made Sidea is currently in residence made possible by the Simplot International Masterclass Series and hosted by the VCA. A presentation of collaborative work by the post graduate puppetry course will take place.

MASSIMO SCHUSTER

PRESIDENT OF UNIMA 2004-2005

By Richard Bradshaw

Massimo Schuster was elected President of UNIMA at the Congress in Croatia in June, 2004. He succeeds the impressive and indefatigable Margareta Niculescu.



He was born in Italy, moved to France when he was 25, and speaks very good English. He is also younger than earlier presidents of UNIMA.

Beginning in 1969 he had a long association with the Bread and Puppet Theatre of Peter Schumann. [Most puppeteers will know of this ground-breaking company now based in Glover, VT, U.S.A. It uses large, sometimes gigantic, figures in outdoor pageants, often on political themes, and has also created theatre shows.] At the recent Congress in Croatia Massimo was collecting signatures for a card to send to Schumann for his 70th birthday.

Massimo's company name is Théâtre de l'Arc en Terre. [l'Arc-en-ciel, meaning "The Rainbow", was the name Geza Blattner gave to his puppet theatre in Boulogne-sur-Seine in 1928. Hungarian-born Blattner was an inspirational avant-garde puppeteer.] The company was originally created with Marion David in Aix-en-Provence in 1975, but she is no longer part of it.

He is best-known for his energetic, strong-voiced one-man shows in which his visible presence is part of the drama. He performed "La tragique histoire de Macbeth" (1984) with traditional-looking marionettes with rods to the head. [I missed it, but Margaret assures me it was a stunning performance.] For "Ubu roi" he collaborated with sculptor Enrico Baj and composer Gino Negri. This time the surreal puppets were made from meccano and scrap metal.



Massimo has taken his shows to more than 50 countries in Europe, Africa, Asia, and America. He has also directed shows in France, Belgium, Poland, Bosnia-Herzegovina and Ethiopia.

At the 1996 UNIMA Congress in Budapest he was highly critical of the failure of so many puppet shows to address contemporary issues. He had recently worked with puppeteers in war-torn Sarajevo, and one of his pieces drew from this experience.

For the Winter 2003 Australian Puppeteer I wrote an enthusiastic review of "Geneviève" by Theater Taptoe of Belgium. The director of this brilliant show was Massimo Schuster.

MASSIMO SCHUSTER (cont.)

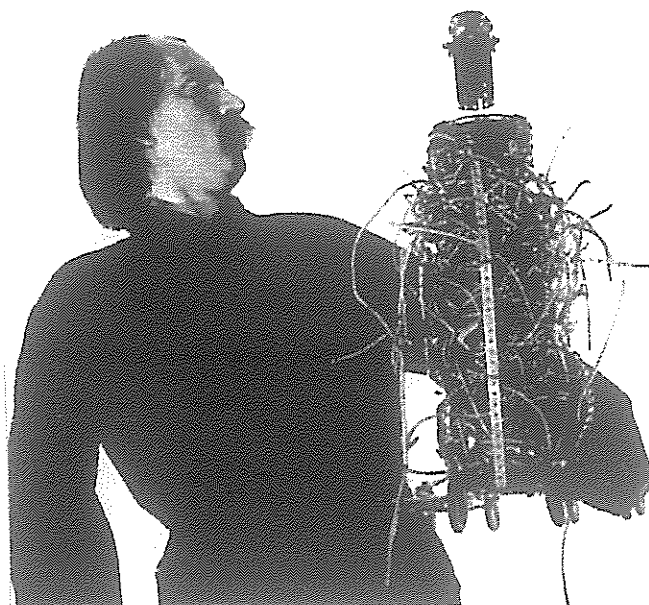
He was in the Chair for part of the UNIMA Congresses in Magdeburg (2000) and Opatija, Croatia (2004) and exhibited a very decisive style. He is clearly impatient of time being wasted, and I think many will sympathise with him on this. I am delighted that he has been elected President and I think he will bring great energy to UNIMA and be an inspiration to younger puppeteers.

He has élan!

Richard Bradshaw

PHOTOS:

1. Massimo Schuster at 2004 UNIMA Congress, Opatija, Croatia.
2. Massimo performing "the Scottish play".
3. Massimo in hairier times with Père Ubu.



UNIMA Australia Inc. Scholarship

Notice is being given that applicants for the UNIMA Australia Inc. scholarship fund need to submit their applicants to UNIMA, PO Box 208, Elsternwick, Victoria 3185 by November 19, 2004. The successful applicant will be notified by December 20, 2004/ The scholarship project must begin after January 1, 2005.

Since the 2004 scholarship has not as yet been awarded the successful applicant will receive \$500.

The idea of this fund is to help younger or newer artists to further their training and knowledge by such things as attendance at workshops, study under a specialist teacher, or other activities that the panel deem to be worthy and which help their knowledge of puppetry arts. The applicant must have been a member of UNIMA Australia for the past two years.

Please send a CV, a plan for future development and show how the scholarship will help this plan.

A Flying Start

A Student's Perspective of the VCA

Puppetry Course 2004

Sam Routledge

fledg-ling also **fledge-ling** *n.*

1. A young bird that has recently acquired its flight feathers.
dictionary.reference.com/search =fledgling

When I talk to people about the Postgraduate Diploma in Puppetry at the VCA, they say 'it's a fledgling course isn't it?' The fledgling is nearing the end of its first year and under the watchful eye of four mentors, six students will launch it into flight.

In the first semester, students undertook three core puppetry subjects: Writing and Design, Construction Skills and Performance Skills. These subjects resulted in the creation of a solo performance where each student had to write, design, build, perform and direct their own piece of puppet theatre. Having to take on each of these roles was an immense challenge and highlighted how vital each part was to the success of the others. Students also participated in a creative development of 'The Saint Plays' with Associate Director of the MTC, Kate Cherry. Working with a director who had never used puppets, the challenge was to build as quickly as possible so she could witness the superiority of the puppet over the actor.

The second semester, which we are currently completing, consists of the core subjects History, Performance Skills, Construction Skills and Production. As part of the Performance Skills class we have been given the exciting opportunity of working with Balinese Master Puppeteer, I Made Sidia, in the creation of an original piece of shadow theatre. This will be featured alongside other vignettes in the final year show 'Art For Puppets Sake'.

The future of this course at the VCA lies in the direction its postgraduate status should lead it. The post-graduate courses in the Drama and Dance Schools culminate in each student presenting their take on their art form to the public. In such contexts experimentation is prioritised over critical success. Here, guided by the masters, risks are taken, rules and puppets are broken.

But to do this you have to be able to fly. And the fledgling peregrine is ready.

S.R.

2004 graduating students are: Susan Evans, Hamish Fletcher, Jenna Hann, Andrew McDougall, Tamara Rewse and Sam Routledge

Teaching staff: Peter Wilson, Gilly McInnes, Al Martinez, Richard Jeziorny.



Victorian College of the Arts School of Production
presents the premiere performance of

ART FOR PUPPETS' SAKE

10-14 November 2004

The brilliance of puppetry has arrived at the VCA. A visual spectacle of eclectic styles and forms of the puppet in performance.

Join the Post Graduate Diploma Puppetry students, Post Graduate and Undergraduate Production students in the end of year puppetry work.

The performance will include a Shadow Play combining traditional and contemporary styles, created by renowned Balinese puppeteer, I Made Sida, supported by a contemporary Gamelan orchestra.

Directed by Peter Wilson

Designed by Richard Jeziorny

Lighting Design by Phil Leehlan

Dramaturgy by Gilly McKinnis

Created and performed by the inaugural class of 2004 Post Graduate Diploma Students from the VCA:
Susan Evans, Hamish Fletcher,
Jenna Hahn, Andrew McDougall,
Tamara Rewse and Sam Routledge

Evenings

Wed 10 - Sat 13 Nov 2004, 7-30pm

Matinees

Wed 10 & Fri 12 Nov 2004, 11am

Sat 13 & Sun 14 Nov 2004, 2pm

Victorian College of the Arts

Grant Street Theatre

Grant Street, Southbank

Tickets: Adults \$16 Conc \$10

Bookings: 9685 9257



VCA
VICTORIAN COLLEGE OF THE ARTS
AN AUSTRALIAN UNIVERSITY

STUDY PUPPETRY AT THE VCA

Australia's first post graduate puppetry course is headed up by one of Australia's leading puppeteers, the renowned director and performer Peter Wilson. This unique course sits within the School of Production at the VCA and is taught by a team of leading puppetry practitioners.

Students will receive training in performance, construction, writing and design skills for puppetry within the VCA's unique artistic training environment where students from the six schools - Drama, Production, Dance, Film & Television, Art and Music, study together in the same campus placed in the heart of Melbourne's Art Precinct.

The programme is two years in duration - the first year is a Postgraduate Diploma in puppetry and the second year is a Master of Puppetry (by coursework). Both years of study are eligible for the Postgraduate Education Loans Scheme (PELS).

Postgraduate Diploma in Puppetry

Duration: One year full time

Course consists of ten subjects

- Performance Theory A
- Performance Skills A
- Planning & Management
- Technical Skills A
- Writing & Design A
- Performance Theory B
- History of Puppetry
- Performance Skills B
- Technical Skills B
- Production

2005 1st year Master of Puppetry (by Coursework)

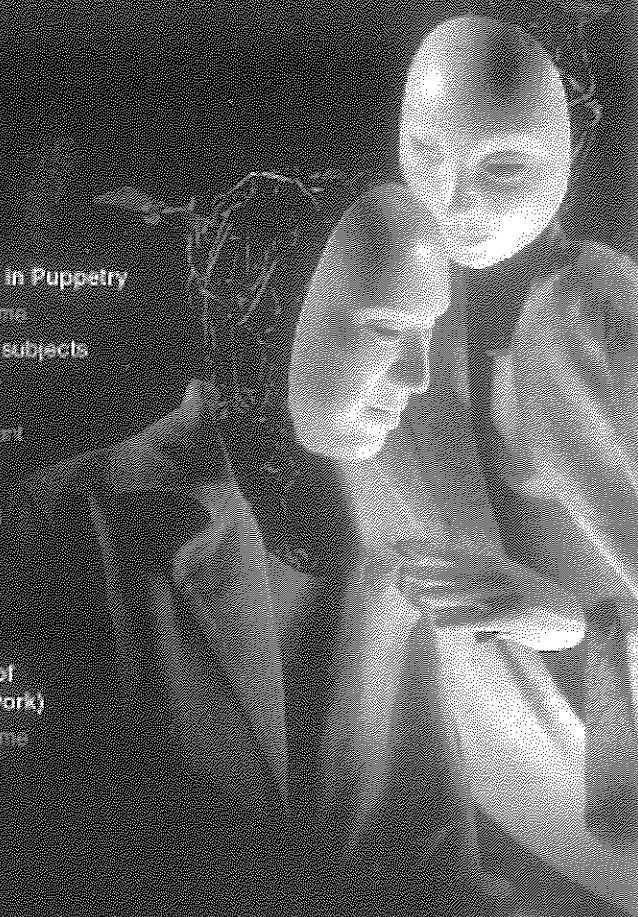
Duration: One year full time

Course structure

- Writing & Design
- Research project
- Production Project A
- Production Project B

For further course information or brochure contact Edith Vella

The School of Production, Victorian College of the Arts, 234 St Kilda Rd Southbank, Victoria 3006 Australia
T 03 9685 9252 F 03 9685 9256 E production@vca.unimelb.edu.au www.vca.unimelb.edu.au/production



VCA
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AN AUSTRALIAN UNIVERSITY

COMPLIANCE AND CARICATURE (Towing the line or taking the piss)

By *Kassandra Bossell*

The dilemmas facing commercial arts practitioners today mostly tend to lie between product usage (hazchem) and product endorsement. We have all imagined the dreaded prospect of a lucrative NIKE ad., sent to test our credibility mettle.

Political considerations usually involve inter or intra company politics. Steve from EARTH and I faced a whole new category of political dilemma when Old Parliament House in Canberra asked us to create large scale puppets of Sir Robert Menzies and Doc Evatt, as well as life sized silicon posable mannequins of Bob Menzies, alongside Joe Lyons. They were being commissioned for the Petrov exhibition, commemorating the 50th anniversary of the Petrov Affair, a spy scandal of 1954.

The moment we realised we were being asked to enshrine through multiple reproductions the ultra conservative right wing hero of the incumbent prime minister, we asked ourselves:

" Why are we doing this? Do we need the money? Have we no morals? Can we subvert the dominant paradigm and remain unscathed? Will we be forever known as a bunch of #*!%&*! ?"

Being rabid greenies and lefties trapped within this political climate, the concept of edifying the personage of master and commander Bob, was to say the least, nauseating.

Do we say yes and be stroked by the hand of the beneficent corporate structure?
Do we say no and #*!& the money?

A hot pink hot air balloon picked us up and over the Great Divide with a realisation of the potential of the project. The opportunity to participate in the discourse of Australian political history through image and performance was too good to pass up. We reminded ourselves that creating political theatre about the past could shed great light on the political theatre of the day.

Our eyes glinted.



Compliance and Caricature (Cont.)

The large scale body puppets are worn by live performers as an education aide as well as for publicity and meet and greets. We understand education in this instance to be a re-reading and thus re-evaluating of political histories for the student and public. And there was definitely hot-head Doc (a renegade left wing academic) Evatt to stir the pot of ideas.

There is a great deal of scope in caricature.



The life like silicon mannequins haunt the Part Room like ghosts that animate and demonstrate the function of the room. We called them the "Action Figures". Steve sculpted the heads of Bob Menzies and Joe Lyons in clay. I was responsible for life casting 2 sets of hands and along with the heads, made moulds and cast up silicon skins, which I then painted, inlaid resin eyes and punched hair. It was an interesting challenge to make the skins on the hands just the right thickness so that they could contain an articulated mechanism and not fold unnaturally around it. Normally I would just use a thixotropic silicon, which also makes the mould making much easier, but the brief was to create museum pieces with long lives, so casting up the silicon was the only way to go. Angle Orrego went on to construct and innovate Steve's designs for the puppet bodies.



We called the large scale puppets of Menzies and Evatt the "Heads of State". At over 2.5 m in height, they are immediately imposing. From a distance, they have a strange naturalism that is only interrupted by real scale. Within the beautifully tailored suits are incorporated shortened legs, clown-like shoes while the raw exposed hands of the performer distort and confuse the overall proportion of the entire figures. Their characters were depicted to enhance the automatic dialogue between them: Menzies is commanding, charismatic, conservative, stiff and comical while Evatt is an academic renegade, scruffy, sprightly, mischievous and always stirring. The kids are going to have fun! Each puppet weighs 12 kg, which is distributed through the backpack and harness over the upper torso of the performer. Lower back support, waist and arm adjustments add to the performers' comfort, as does the mesh shirt through which they breathe. They had to be designed for a large scope of adjustment as high school students may use them in educational activities.

The puppet heads pivot independently of the shoulders and can be swung around or manually turned before returning to neutral position.

Of the many memorable leaders in Australian political history, Old Parliament house now has 2 representations of Bob Menzies. An alien anthropologist may look back on Australia in the 21st century and wonder why an educated and affluent society would choose to commemorate in multiples ultra conservative politicians who proved to be the scourge of their society.

At least when they find those reproductions, there will emerge the alien equivalent to a smile as the alien equivalent to eyes light upon what we have made.

Project by EARTH Visual and Physical, puppet sculpting by Kassandra Bossell, life sculpts by Steve Howarth, costume creation by Marty Jay, body construction by Angle Orrego as a mentoree of Steve Howarth, production designer. Invaluable assistance from Sharon Kerr and other key Erthies.



Sass
moulding
Menzies

Doc Evatt
puppet

Joseph
Lyons
puppet

AUSTRALIAN HIGHLIGHT

AT THE NEXT 2006 WORLD FESTIVAL OF PUPPET THEATRES OF CHARLEVILLE-MEZIERES

by Sue Wallace & Joanne Foley

At least 12 Australians attended the 2003 World Festival of Puppet Theatres in Charleville-Mezieres in France. There was not one Australian performance among the "In" (or invited) Festival with 450 shows by 158 companies in 35 venues or the "Off" Festival with 156 performances by 66 companies in 8 venues. After the festival we started talking and at the end of June 2004 Joanne met with Christophe Milhau, co-ordinator of the Festival to float the idea of an Australian highlight at the next 2006 World Festival of Puppet Theatres of Charleville-Mezieres (15 – 24 September 2006).

As a consequence, the Organising Committee of the Festival asked Joanne, with UNIMA Australia, to make a proposal of events for the 2006 edition of the festival. This would be a perfect opportunity to promote the next International Congress of UNIMA which will be held in Perth, Australia in 2008. Such a promotion will need assistance from arts funding bodies, Foreign Affairs and Tourism.

To make this happen we need to make a proposal to Charleville by the end of 2004. The possibilities as we see them are for:

Shows programmed at various venues (at least 5 different shows) including one big outdoor event.

An Exhibition

An Australian venue with exhibition and animation ie. Australian Soiree/Cabaret with a meeting between UNIMA Australia and professionals from elsewhere, food, BBQ kangaroo, beer, wine. This could be a regular venue or a one-off event.

Do you want to be involved?

We are looking for performances, big and small, and for ideas for an exhibition. Performers may have to be prepared to get themselves and their freight to France. It seems likely that the festival will pay a performance fee and accommodation. It will be a lot of work and an enormous amount of fun!

Please contact Joanne Foley foleybergere@bigpond.com Phone 08 9339 5702 or
Sue Wallace spuppet@ozemail.com.au Phone 02 9550 6457



Place Ducal
Charleville-
Mezieres

Puppetry Australia Website

Sean Manners

What is it?

Puppetry Australia is an internet site where many elements of the puppet world have been drawn together. Easy to use, this is a valuable resource for anyone that has an interest in puppetry or puppets in Australia and it's free. The internet is an ideal medium for this being easily accessible and the site is updated as new information is added. The site is nearly one year old and gets hits and emails from around the world.

Where is it?

www.puppetryaustralia.info

What is in it?

Here it is possible to find links to many areas connected to the Australian puppetry community. Here are just a few examples

What's on page. If you have an upcoming puppetry event here is the place to put it. Just email the details to info@puppetryaustralia.info

Puppeteers & Puppet Companies. Puppetry Australia contains the largest online list of Australian puppeteers and puppet companies. You don't have to have a website or an email address. You can send your details by email to info@puppetryaustralia.info or by snail mail to Sean Manners, PO Box 1959, Bathurst, NSW, 2795 and the details can be added.

Arts Organisations. A comprehensive listing of Australian Arts Organisations including Federal and State websites connected to the Arts.

Puppets for Sale or Puppetry Books Want to find a place to purchase a puppet or a puppetry book then check out these pages.

For all the rest. Have a look for yourself at www.puppetryaustralia.info

Who's it for?

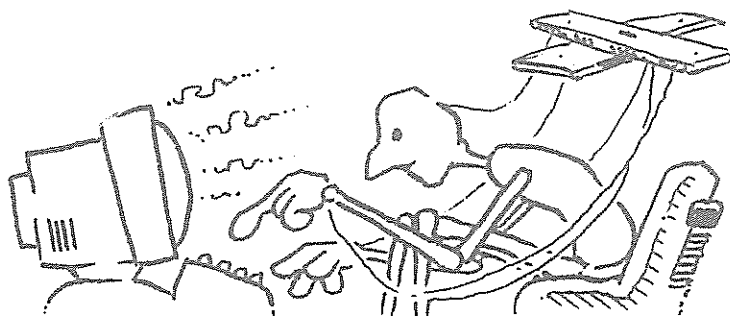
Professional puppeteers, writers, puppet builders, budding puppeteers, collectors, or anybody with an interest in Puppetry and needs information within Australia or for that matter if you want to find out what's happening around the world there are links for that also.

Why is it so?

Sean Manners, of Pelican Puppets, started this site in late 2003 after attending The Puppet Summit in Melbourne in October 2002. He noticed that although as a whole puppetry in Australia was a vibrant, growing profession, there did not seem to be anywhere to go to easily find information about the industry. Australia does not have a one stop shop such as The Puppet Centre in Britain. The web seemed an ideal place for such a thing. Part of the wonder that is puppetry is communication, and this website is designed to try and fulfil a need for communication within the Australian puppetry profession to help spread its wings and take flight.

How can it grow?

With help from anybody with an interest in puppetry. If you have anything that you wish to add to the site, or comments about it, then please email me at sean@puppetryaustralia.info. It is by people taking a very small amount of time, a precious commodity these days, to send information that this site can grow and help puppetry in Australia to grow. So go on press the big button on the contact page and send an email, or write to Sean Manners, PO box 1959, Bathurst, NSW 2795, or even phone 0412 294 779 and add your company to the site or advertise your event or add a useful website.



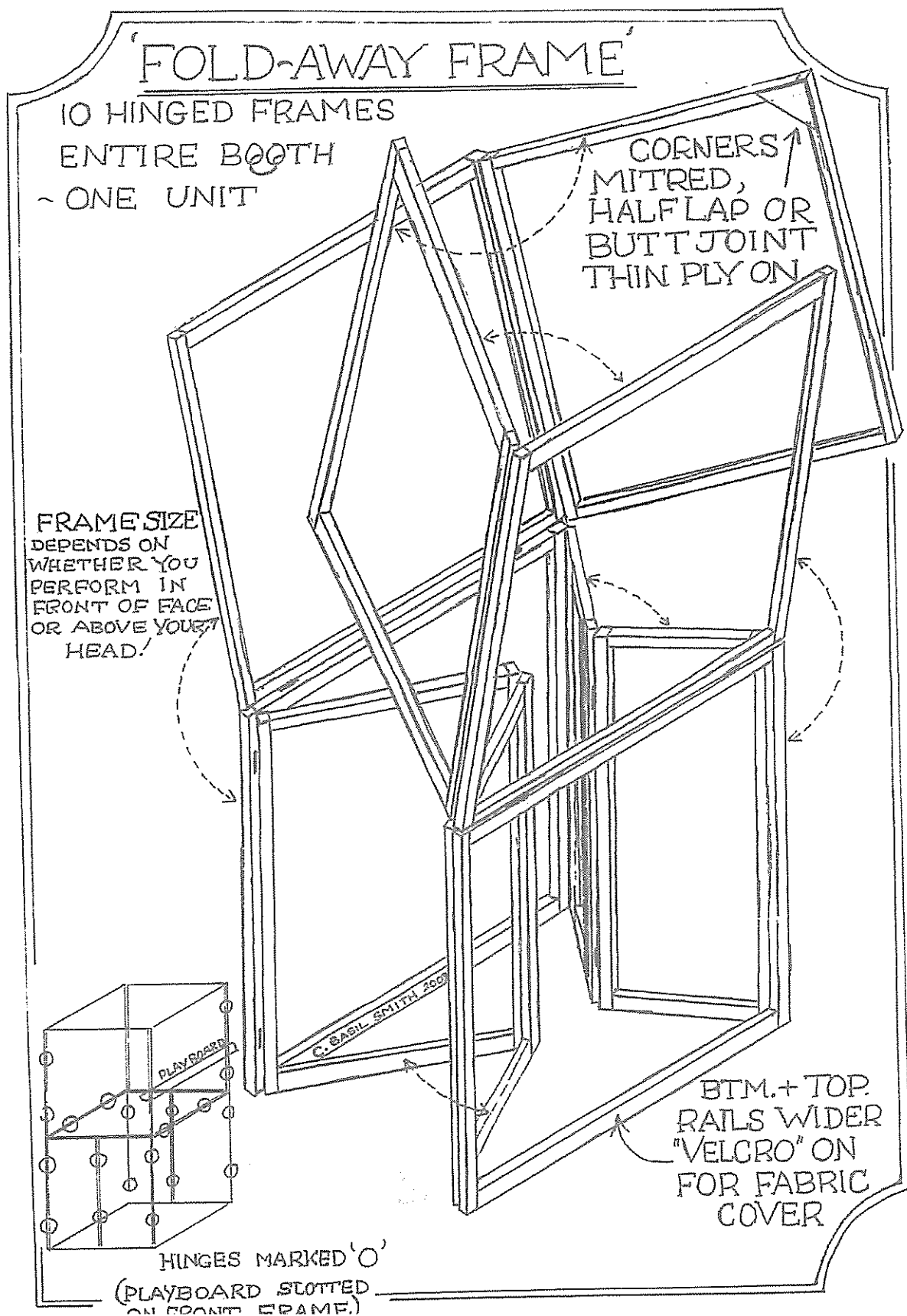
© 2003
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WORKSHOP

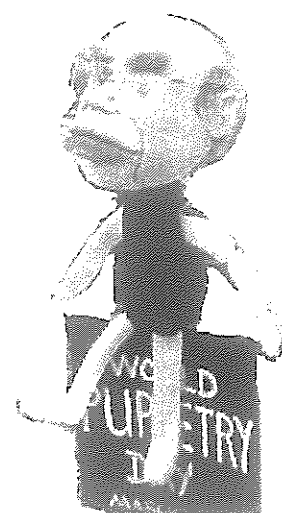
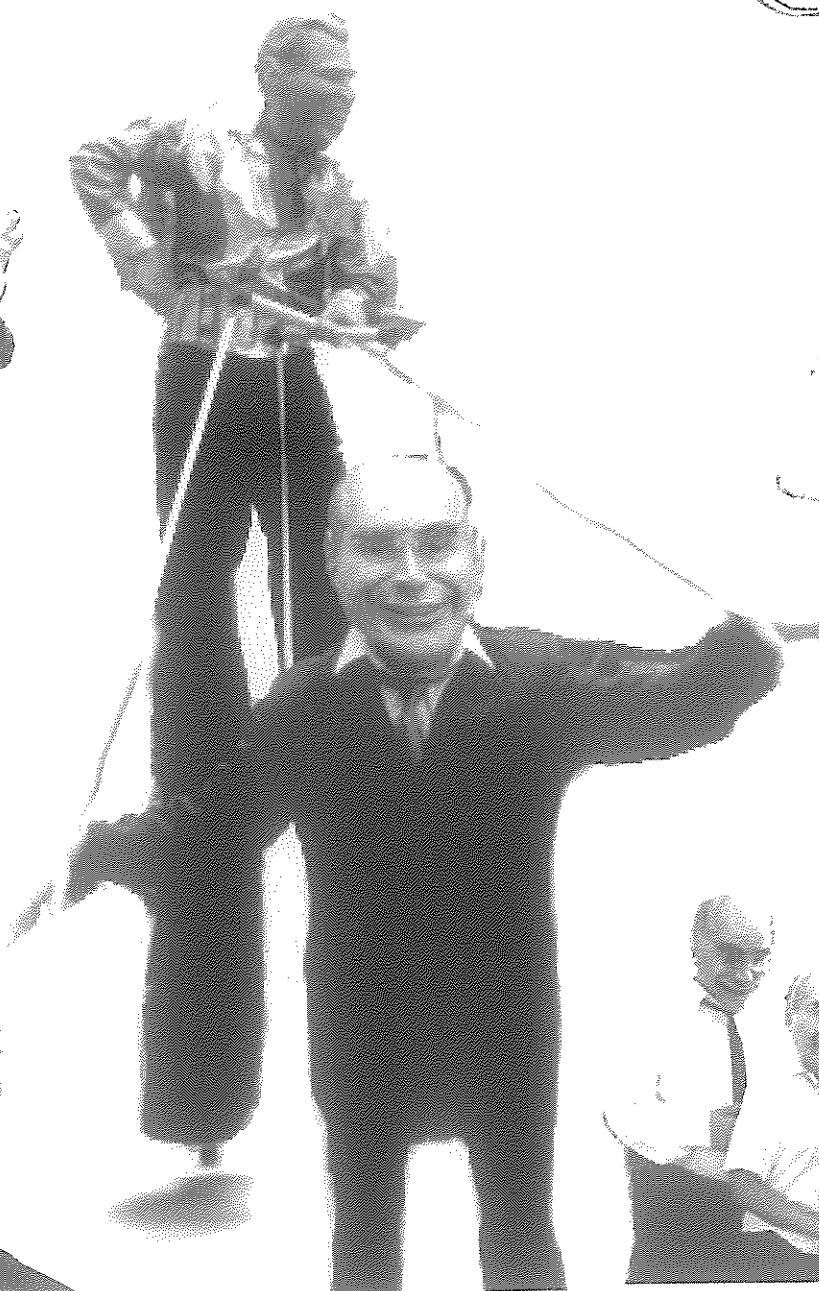
From the Workshop of Basil Smith



FOLD-AWAY FRAME FOR PUPPET BOOTH



TO THE JOHNS
- an ongoing fount
of inspiration
for puppeteers,
caricaturists and
cartoonists.....



PUPPETRY IN EDINBURGH

Barbara Rose Townsend

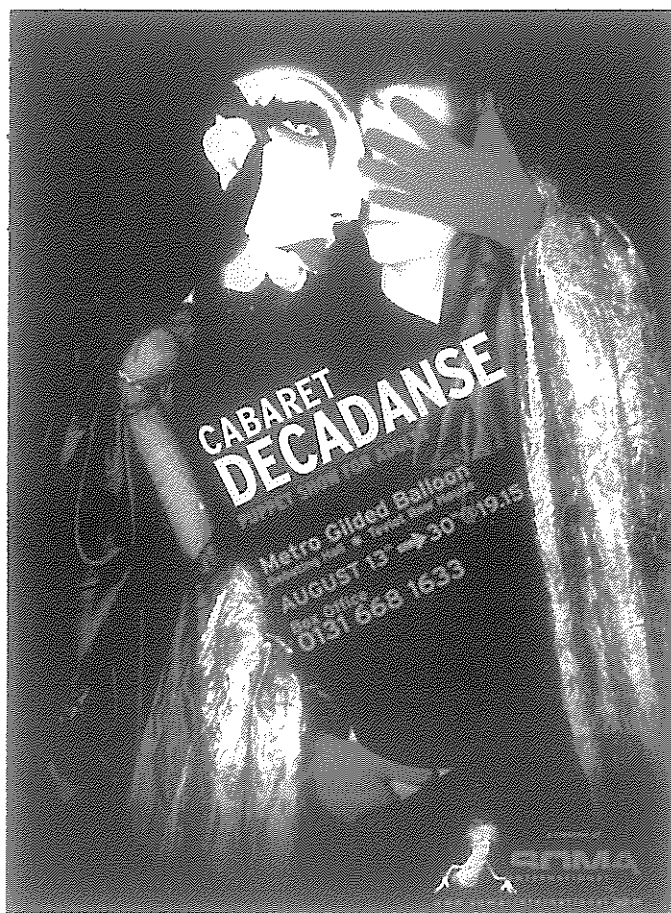
Going to the Edinburgh Fringe Festival seemed like a far off dream until I started looking at my options. I'd just sold my house so I had the airfare and could probably afford a few weeks in a hotel – just to live it up for once. Then I found that I could actually work there with free accommodation and tickets for shows. The catch, of course, was my job – theatre manager for C Central – one of the 750 venues operating for 3 weeks of the year, catering to 1800 different shows with an audience potential in the hundreds of thousands. I'd also noted that there were about 20 shows that professed to have puppets - there was no choice left; I jumped on a plane.

In late July I arrived in London to pack boxes and then a few days later in Edinburgh to unpack and build ten theatre spaces in university lecture halls, hotel conference rooms, disused nightclubs and church halls. For C Venues there were 120 people like me - building spaces to be part of the largest arts festival in the world. We worked hard, 14 – 16 hours a day transforming these rooms into functioning black boxes with lights, sound, seating, fire exits and storage areas. When the performers arrived I went to as many shows as I could during what I dubbed my 'performance' breaks. Some of the shows with puppets were disappointing – actors would wave their hands around with some creatures on the end. There was no sense of the craft that I loved to see. It seemed that puppetry is something you add to a kid's show to make it somehow better!

But there were some fantastic examples of performance that did focus on puppets and knew what they were doing. The first was *Cabaret Decadance* from Montreal. (SOMA International). The two puppeteers – one also the designer – recreated these bizarre night club personnel singing some of the great blues and jazz numbers in the expansive dining hall of the University of Edinburgh. The characters were born out of the two pairs of hands that manipulated them. One memorable moment was Conrad, the transvestite's, seduction of his manipulator. The puppeteer, while controlling the head, was also seduced by his own hand. It was a great moment where the line between the manipulated and the manipulator was blurred, resketched, then completely erased. Other characters flew on the trapeze, lap dancing all over the man in the front row, defying any one to say that high density foam and paint isn't erotic when viewed close up. Their act was nowhere near long enough and the clever use of puppeteers' legs and arms in dance routines truly made the characters animated beyond the limitations of their construction.

There were two bird-like creatures who had large feet that were gloves on one puppeteer's hands and the

head was a fluff of feathers and face on a large glove on the other's arm. Then they danced and pranced about, even doing trapeze moves up and down each other's bodies. There was even an amazing sex scene with a sock and one puppeteer's bare hand. Beautiful and all about object theatre. I want to pick up items and just make them alive.



Next I went to an intimate venue north of the city inside a church complex to see *Caravan* from Melbourne's Black Hole Theatre. This was a dark experience of fairgrounds in the 1950s. Having a tip off from another Novocastrian I met a few days before back stage, I made sure I pushed someone's bag off a precious 2nd row seat. The puppets were small, hardy and dense characters with vile personalities. They attacked and killed each other with an electricity that burned. The live puppetry was juxtaposed with video footage of the scenes done in close up. There was blood dripping down the screen, while a murder took place in the darkened streets. A very disillusioned cleaner, or maybe she was just bored, swept bodies repeatedly over the wharf into the water. The cops were in on the murders, with the

PUPPETRY IN EDINBURGH (Cont.)

puppeteers engaging in live action with blackened faces and hands.

An amputation happened live on stage, it was amazing how shocking chopping off a wooden arm can be! The puppets were very crude and nasty, continually beating the shit out of each other. The music hypnotised us all and made it all seem very normal for mid afternoon in a church hall. I met with the director, Nancy Black, and the performers afterwards. They were off to Cork for some creative development but found the Fringe a great place to perform this show. The venue had prepared a dynamic program with lots of physical theatre, mask and nonverbal theatre so this piece drew crowds. There is no clear narrative – more a look into what goes on behind the scenes at fairgrounds. Exactly the sort of characters and events I imagined hanging around the background of Paul Gallico's *Love of Seven Dolls*. The brutality and exploitation was horrendous but mesmerizing as done by puppets. The blurb and reviews quoted it as being where puppetry meets Pulp Fiction. It was certainly that.

The final aspect of puppetry that I saw of note was Matt Jackson, a young prop and model maker from the Pittsburgh. He had just spent a month in Charlesville learning puppetry construction. Now he was travelling around with 10kgs of Francois in his pack and we met as he was technician for C Central. On Fringe Sunday, the middle Sunday of the festival, Matt and I headed down to The Meadows, a large expanse of parkland, for fringe performers and audience to come and get a taste of the weeks to come. While handing out C Central flyers Matt used Francois as an attraction and it certainly worked. People were fascinated by this lifelike, yet small, man who was wandering about. As it was very spontaneous there was no story, just tilts of the head, slow walking movements and then reclining onto our legs as a seat.

This inspired Matt to approach C Venues and actually take over an empty time slot. He had prepared a 15 minute show for Charlesville and that was reborn in Edinburgh. Another technician, Caroline Lewis, currently studying music in Edinburgh, played live on the baby grand tucked away in the storage area. The show, *Life Is Precious*, watched Francois grieving over his wife's death. She is represented by clothes on a hanger tilting just out of reach. In moments of anger he pulls the clothes off and stamps on them. Then, overcome with loss, he falls on top of them. This is when Matt explores the relationship of puppet and creator by removing his mask and crouching down in the same position. Matt pulls the clothes away and Francois is forced to grip them a bit longer until they are gone from reach. A young dancer from Baltimore and I explored a version of this tale with the young wife becoming incarnate and dancing around the figure of her aged husband. Matt also took Francois along to the Whoopee Club, an all night Cabaret held downstairs at the Carlton Hotel. Francois dealt with a German Officer behaving in a somewhat under-handed manner. Dressed as an Hitler agent, he had the surreal quality and innocence of basic hand gestures to transform a basic strip into something much more sinister.

Part of what made Edinburgh such a powerful time for me was seeing forms of puppetry that I hadn't experienced in such close up before. Although the techniques were popular ones, they were performed in spaces and with audiences that seemed keen for a change. Puppetry for adults was possible as seen by the crowds both Soma and Black Hole pulled from the other 1798 shows on offer.

Inspired by what I have seen, my work on a puppetry piece is coming together. Perhaps for Edinburgh next year, but more likely One Van, Melbourne and Adelaide Fringes first.

It seems people in the main stream are ready and willing to see what puppetry can do for them, not just their kids
B.R.T.

COMPETITION

Design the UNIMA Australia Inc. Logo

Brief - The logo needs to:

- *Represent the diversity of puppetry in Australia
- *Be printable in black and white and colour (no more than two colours)
- *Be simple and easily identifiable
- *The logo must include the words "UNIMA Australia Inc."

A hard copy of the design must be sent to P.O. Box 208, Elsternwick VIC. 3185.
The successful entry will be chosen by the committee and then posted on the web site.
A prize will be awarded to the winning entrant.

Deadline: January 31, 2005

Results will be published in the Summer edition of *Australian Puppeteer*.
Competition details also to be found on web site:

PUPPET HISTORY

By Richard Bradshaw

CILLI WANG



For this issue of the journal I've decided to write about a performer whose puppetry was a far cry from the traditional marionettes I've usually written about. It is one of my great regrets that I did not see her perform when she was at the Theatre Royal in Sydney in 1959. I remember a publicity photo of her in a body-puppet as an ostrich, her arm and hand disguised as the bird's neck and head.

Cilli Wang (pronounced "Silly Vung") grew up in Vienna where she was born in 1909. As a child she was given to performing, wearing false noses, glasses, moustaches, etc. When she was ten her parents took her to see the ballet, *Die Puppenfee* [Doll-fairy] at the Vienna Opera House and she decided then that she wanted to become a dancer. She made her parents laugh by commenting that the performance was not bad, but she could do better.

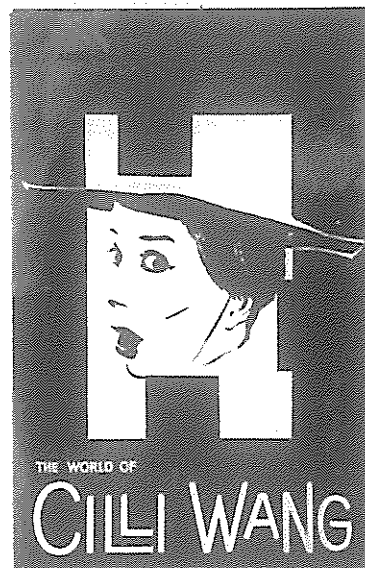
At 13 she began studying ballet, modern dance, physical culture and music at the Vienna Music Academy. She paid her own way by working in a handcraft shop where she gained experience that was later useful to her when she started making her own costumes and masks.

At 15 her teacher cast her as a gypsy dancer in *Carmen* at the Opera. She threw herself into the part and was astonished when her parents in the audience laughed until they cried! It was a career-influencing moment. She had discovered that what is serious to some people can be very funny to others!

She teamed up with a professional speaker and, while he recited poems, mainly satirical or comic, she would mime and dance to them. Performances were restricted to Vienna because her parents were shocked by the thought that she should travel with a young man! Eventually she dispensed with the partner and spoke or sang the text herself. People began writing pieces especially for her, and she performed in "literary cabarets" in Vienna and Berlin, even performing in a two-hour play in which she played all characters.

She gets a special mention in a current (2004) exhibition: "Vienna City Of The Jews". Her depiction of a village idiot satirised the parochialism that then threatened to suffocate that city. Eventually she had to leave Austria because of the Nazis and for a year toured Europe in *Die Pfeffermühle* (Pepper-mill), a political cabaret directed by Erika Mann*, daughter of the novelist, Thomas Mann. Finally she settled in Holland.

Her show, *The World of Cilli Wang*, had its beginnings in 1946. She had toured it throughout Europe, the West Indies, the U.S.A., South America, the East Indies, South Africa and Israel before coming to Australia in 1959. She was accompanied by the Dutch pianist, Wim de Vries. In America she had been dubbed the "Pavlova of Parody" [after the Russian ballerina, presumably; not the meringue dessert!]



PUPPET HISTORY (cont.)

Ken Brodziak arranged a tour for her in Australian capital cities, and afterwards she and Wim toured for Joan and Betty Rayner's Australian Children's Theatre. In 1959 motels were relatively rare in Australia, and hotels often rather primitive. Joan and Betty used to persuade their artists to travel either with a caravan or in their big camper van, and Cilli and Wim did likewise.

The Adelaide Advertiser wrote that: "Throughout the performance there was this continual catching-of-breath in wonder and delight, as the tiny Miss Wang enticed them into her magic world of mime and dance ... nobody like Cilli Wang has been here before."

Recently I came across a program for the part of her tour here which had been organised by The Council of Adult Education by arrangement with Aztec Services [Ken Brodziak] and Garnet H. Carroll, the source of much of the information above, and the photos. Cilli is called "The Celebrated Viennese Character Dancer and Pantomimist", and there is a note to say the "Masks, Costumes and Puppets" were devised and made by her. In those days the term 'puppetry' was more narrowly defined, but today Cilli's performance would be embraced by puppeteers. It would be 'up there' with a show like the more recent wonderful show of Hugo and Inez, who sadly have never been seen in this country.

Joan and Betty once described one of Cilli's acts for me. She appeared as a dancing girl with hands on hips. As she danced her legs began to kick higher and higher, until eventually her feet could pass over her shoulders. Finally she sat on the ground with her legs straight out in front and bounced off-stage on her bottom! The dancer's arms were false, as were the legs which were operated by Cilli's hands. Her own legs were hidden in the folds of the back of the dress, and she was crouching when she bounced off.

They also told me that the Victorian Education Department disallowed, on political grounds, an item in which two little figures representing the two sides in the Cold War wrestled with a globe of the world. This item is similar to an item that traditionally appears in programs of Russian folk-dancing, and it is a wonderfully funny illusion. The performer is on all fours. The performer's back legs are the legs of one of the midgets, and the performer's arms become the legs of the opposite midget. The false upper bodies, and in Cilli's case the globe, are supported on the performer's back. In fact, they are incorporated into a one-piece costume. [At one moment in the Berioska company's version the "wrestlers" were near the proscenium arch and the feet of one appeared to climb up the wall as they struggled.]

The photos also show a different arrangement for two midget acrobats, one standing on the other's hands. Cilli is standing somewhere inside! There is also a "pas de deux", in which I would guess the legs of the ballerina are being worked by Cilli's arms, while false arms hold the waist. Where she is in the dog, on the cow and in the vase of flowers...and what she does ... I cannot guess.

It was clearly a demanding performance, and Cilli was already 50 when she toured here. Years after her visit people still spoke glowingly about it. I suspect it was one of the all-time great shows and am pleased to see that in 1996 the Netherlands Theatre Institute published "De Wondere Wereld van Cilli Wang", by Hanny Alkema in 1996.

*Erika Mann married W.H. Auden in 1935. What a surprise!

Highlight Scenes from "THE WORLD OF CILLI WANG"



Illustrations:

1. Cilli Wang
2. Cover of C.A.E. theatre program
3. Highlights from The World of Cilli Wang

Queensland

Mudgeeraba Marionette Theatre

Premiere Performance of Seasons Ballet (Winter)

The Mudgeeraba Marionette Theatre gave a premiere performance of their Winter segment from the *Seasons Ballet* at the Gold Coast All Saints Anglican School on August 14th.

This 20 minute performance is the first of four segments under development by the Mudgeeraba Marionette Theatre, based on the *Seasons Ballet* written by the Russian composer, Alexander Glazunov. The full production will be completed in about 12 months and will run for approximately 60 minutes. Most of the marionettes have been designed and constructed specifically for the new production.

The Winter segment opens with a caterpillar sliding through the forest seeking the wisdom of a wise old tree, who, with his eyes alight, tells the caterpillar about the mysteries of winter. Soon Jack Frost appears, turning a sparkling blue pond into ice, and threatening to freeze the caterpillar.

A hibernating bear is disturbed, getting very irate, and just wanting to go back to sleep. Jack Frost has carved three fairies out of ice, and they dance in formation but fail to cheer up the caterpillar who is cold and distraught.

Suddenly the Sun King appears, showering light and warmth on the forest. The hibernating bear awakes and is joined by his four friends who bounce in and they all dance together. Finally the Sun King showers light on the wise old tree who grows new leaves from all his branches, and reluctantly agrees to dance with the caterpillar, encouraged by the Sun King who announces the end of Winter and the beginning of Spring.

All dance sequences are performed to the music of Glazunov's *Seasons Ballet*.

The Spring segment is currently under development, and will include two Sun Flower marionettes, with mother teaching her child how to dance in the spring breezes.

The Mudgeeraba Marionette Theatre operates in the Gold Coast/South Brisbane area, performing daily for Schools and Child Care Centres. They have a troupe of fifty marionettes made using traditional methods with papier maché heads and carved wooden bodies. Some of their marionettes are nearly 50 years old, and one of these, the caterpillar, performs in the new *Seasons* production.

Ken Begbie – Director Mudgeeraba Marionette Theatre 07 5530 3572



The
Three
Ice
Fairies
from
Winter

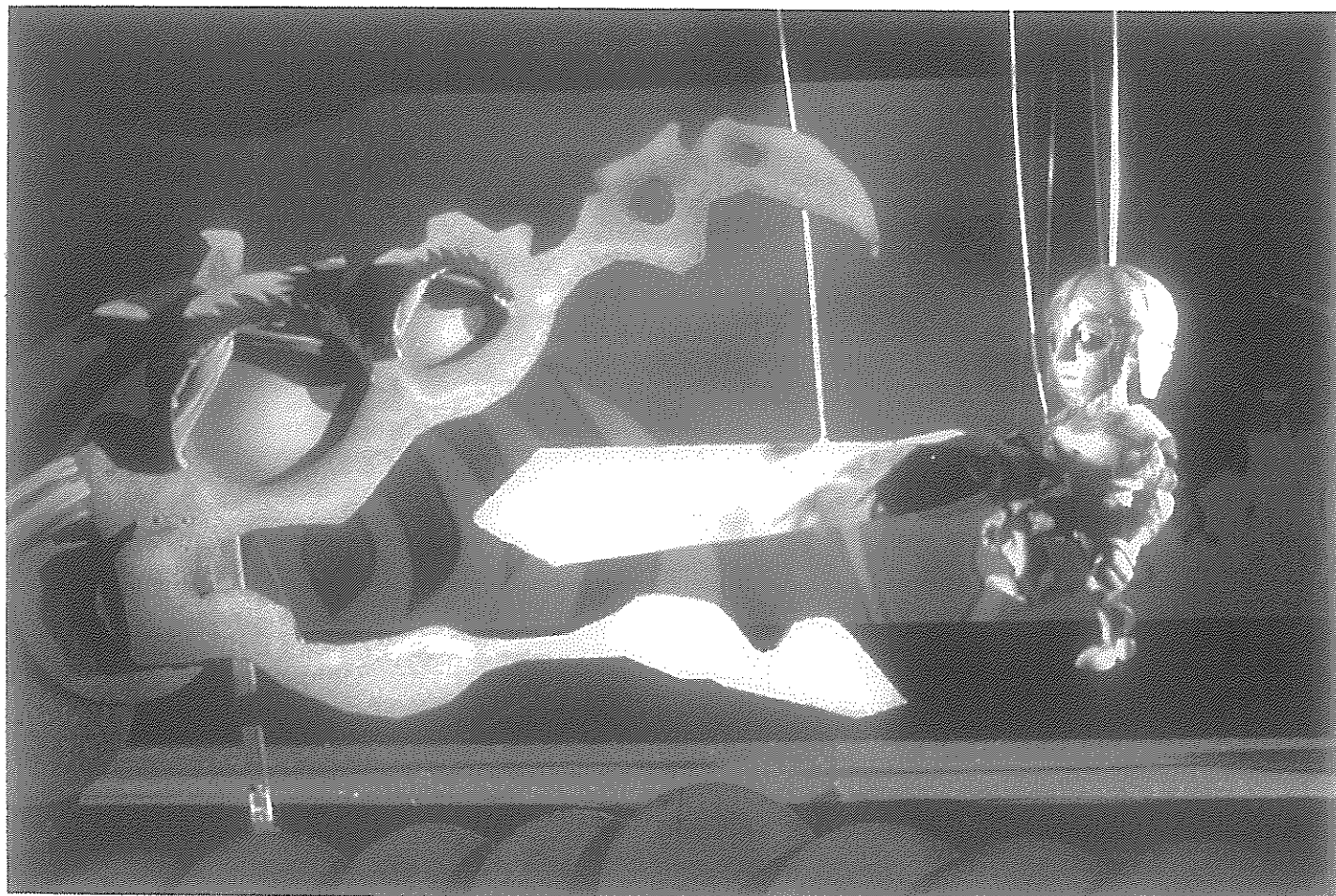
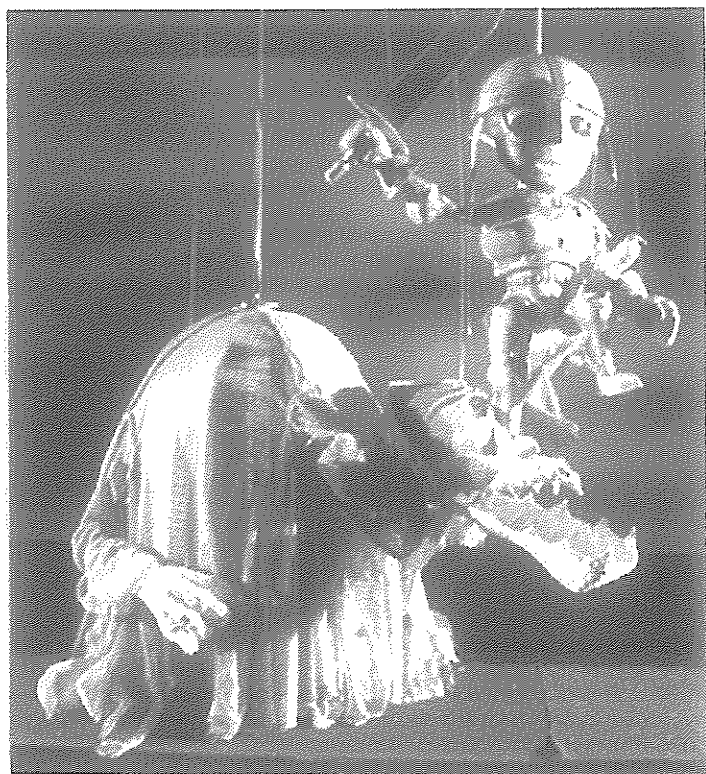
WESTERN AUSTRALIA

A Monster Year for Spare Parts

Spare Parts Puppet Theatre is about to unleash the dragon in their October Season for the World Premiere of *Grendel & the Gladiator*, an epic adventure inspired by *Beowulf*, one of the greatest Anglo Saxon adventure classics.

Set in the present day *Grendel & the Gladiator* involves a boy, Brian, who is obsessed with computer games to the point of neglecting his responsibilities to his best friend, his dog, Max. Just as he is about to lose Max, Brian is visited by a mythical warrior king who invites him to be a great gladiator and slay the monster, Grendel. Brian, now playing the role of Beowulf, sets out on a great quest with his faithful companion, Maximutt. Along the way he is challenged by various tests of increasing difficulty (just like modern day cyber games) before the ultimate test of confronting the fiery dragon and his greatest fears.

With over 60 puppets on stage *Grendel & the Gladiator* melds the oldest poem in the English language with the latest puppetry and digital techniques. Directed by Philip Mitchell and designed by Andrew Lake and Bryan Woltjen, with composer Victor Renolds and cast, Rob Griffin, Karen Hethey and Kathryn Puie.



A Monster Year for Spare Parts (cont.)

And then...

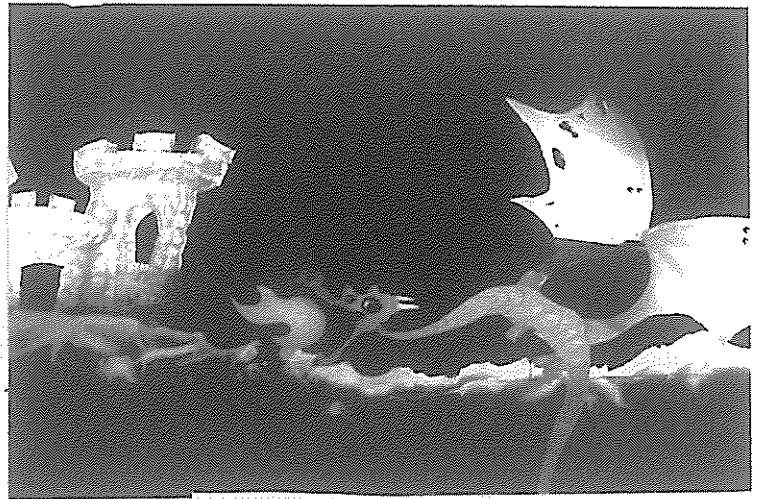
For the 2005 Perth International Arts Festival Shaun Tan, Jiri Zmitko, Lee Buddle and Philip Mitchell are collaborating to create a street theatre performance.

Helpmann Awards 2004

Spare Parts Puppet Theatre's swimming pool show, *h20*, was nominated for Best Visual or Physical Theatre Production and Best Presentation for Children and Andrew Lake was nominated for Best Lighting Design. Being a Western Australian company and the majority of voters being eastern states people who didn't see the show, we were flattered to make it to the short list.

To recap this year...It began with the acclaimed technological innovation of *h20* set in an Olympic pool, followed by the sell-out return season of *The Bugalugs BumThief*, a national tour of *Hare Brain*, and the recent winning pitch for the UNIMA World Puppet Festival and Congress in 2008.

UNIMA members are most welcome to make recommendations to Spare Parts directly or through a UNIMA executive member for productions/companies/artists to be considered for UNIMA 2008. We will be setting up a working committee for this once the new executive is established.



Images from *Beowulf*:
Beowulf and Grendel's mother
Beowulf and the Dragon
The Castle and the Dragon

If you want to keep up to date with *What's On at Spare Parts*...check out www.sppt.asn.au.

TASMANIA

Terrapin Theatre update September 2004

Terrapin is about to launch their 2004 school touring production, *The Very Persistent Gappers of Frip*. Based on the book by George Saunders, *The Gappers* is a delightful story about a girl Called Capable who lives in the village of Frip. Frip is infested with a species called 'the Gapper', who are a little like a burr in your sock, only bigger, with multiple eyes like the eyes on a potato! Gappers love goats. Capable struggles to overcome the Gappers that have infested her herd of goats. Her neighbours don't care about her infested goats and refuse to help her.

The story questions how we co-exist with our environment and our neighbours. This exploration of social values is presented in a challenging and entertaining way for children from Kinder to Grade 8.

The tour will run from October 11th to December 3rd and there will be two public performances on Mon 1st November at The Peacock Theatre, Salamanca Place, Hobart at 4pm and 6pm.

Terrapin are very pleased to welcome new Artistic Director, Anne Forbes to the company. Anne has over 23 years professional experience and is widely regarded as New Zealand's foremost puppeteer. From 1984 – 1990 she was the Artistic Director of the New Zealand Puppet Theatre and since 1991 has been the AD of Out of Hand Productions. Anne has created over 40 theatre productions ranging from intimate solo work to large scale extravaganzas. She has been critically acclaimed for her imaginative and inventive works that have toured nationally and internationally to festivals and major theatre venues including several tours of Japan and South Korea. Anne has also distinguished herself as a designer and creator of puppets and has made a significant contribution to puppetry education through teaching and mentoring emerging puppeteers.

For more information on any of Terrapin's projects, see our website: www.terrapiin.org.au or email: info@terrapiin.org.au.

Dreaming in Italy

Dream Puppets on tour

by Richard Hart

Last July, Dream Puppets (Richard Hart & Julia Davis) made a return visit to Italy with *Dreamer in Space* and performed at two festivals: one in the province of Pordenone, about 50 kms north of Venice and the other in Marche, about 400 kms further south on the east coast.

In Pordenone, we performed twice in two different locations, both outdoors and just after nightfall and each very different to the other. The first was in an old town square to a large crowd and the other in the gardens of an old manor house which boasted water that "burns" from an old well nearby. The audience was not as large as the previous night due to a serious mosquito problem, but those who braved it loved the show. We had a great audience response and the hospitality of the locals and especially our host puppet theatre, Ortoteatro, was just fantastic! We had such a good time we decided to stay an extra day and skip a return trip to Venice! Ortoteatro were also performing a new show on the same day and in the same festival in Marche, I Teatro del Mondo, which is one of the largest

children's theatre festivals in Europe. They very kindly loaded their show and ours into a large van (it was completely chockers) and drove us down the autostrada to Porto Sant'Elpidio at a leisurely average speed of 140 kmh. The scenery was very interesting, partly because it changed rather rapidly.

Our next performance was in the Clock Tower outdoor theatre in Porto Sant'Elpidio, the same venue we had performed in two years earlier. The show was so successful they invited us back for next year almost straight away! Whoopee!

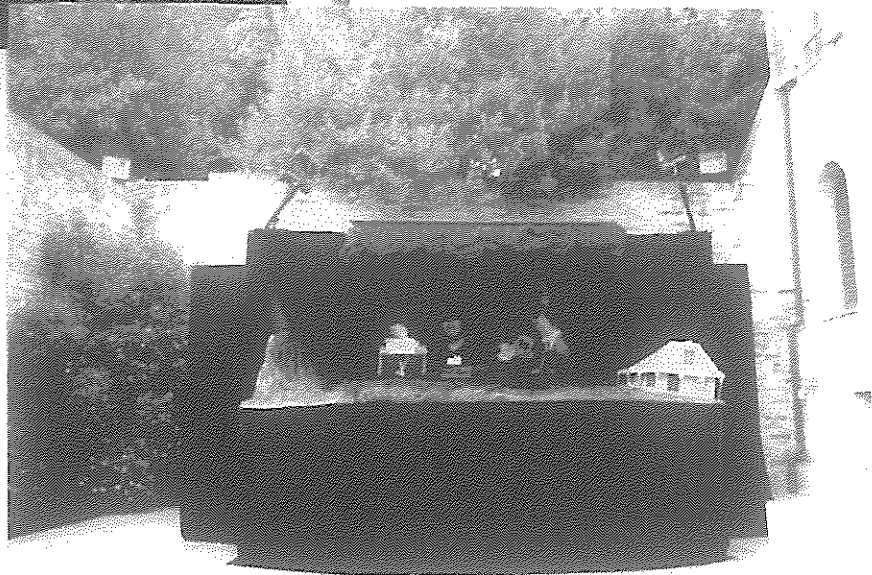
Dreamer in Space is a much larger show than *Dreamer*, the one we took previously, so we had to air freight it over. This was expensive but very convenient as we did not have to worry about the transport of it around Italy.

Before our festival engagements we took in the sights at Lucca, Milan, Verona, Venice and Rome. Italy is a fabulous place to visit and it looks like we will be seeing more and more and performing more and more. Hopefully, we will bring some Italian Puppet theatre to Australia in the not too distant future.



Richard setting up the stage
in the gardens of
the manor house
at Brugnera in the Province
of Pordenone, Italy

Waiting for sunset.
The stage is set up in the
Clock Tower outdoor theatre
in Porto Sant'Elpidio,
Marche, Italy



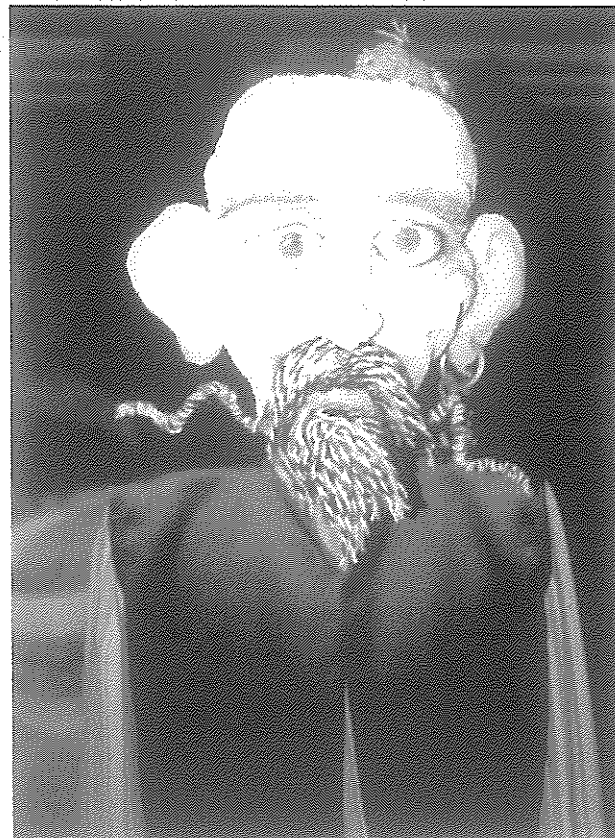
ITALIAN PUPPETS

Puppets from Ortoteatro's show, *Jacopo e i pirati*



We watched Mauro from Ortoteatro
using scissors with great facility in
carving these galloping horses
from soft foam

Foam heads by Mauro

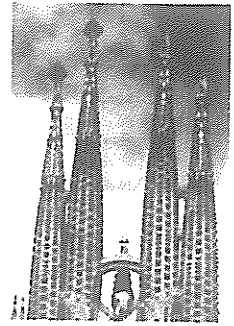


LOFTY ASPIRATIONS

Gaudi and the Turtle

Tortuga Theatre

Reviewed by John Barcham



The creation of the monumental church, El Temple Expiatori de la Sagrada Família (Expiatory Temple of the Sacred Family), in Barcelona is architect Antoni Gaudí's most famous work, the finest example of his visionary genius, and a world-wide symbol of Barcelona. Gaudí wanted to create a "20th century cathedral", a synthesis of all his architectural knowledge with a complex system of symbolisms and a visual explication of the mysteries of faith. Like the work of nature, the cathedral is said to be unfinishable.

For many, the experience of Sagrada Família Cathedral is an unforgettable and often transformational encounter that in turn can open new creative portals for the viewer. Tortuga Theatre's production, *Gaudi and the Turtle*, is a fine example of the fruits of such an encounter.

The production, written and directed by Sarah Kriegler, is a piece that takes a range of theatrical disciplines and attempts to weave them into a coherent whole.

The cast, consisting of Alex Papas as Gaudi, Heath McIvor as Gaudi's chief stone mason, Lorenzo Matamala, Alexandra Sangster as Lorenzo's wife Catarin and Vanessa Ellis as Gaudi's patron, Lucia Garcia, take on this task with professionalism and panache.

I must confess to going to see *Gaudi and the Turtle* with a degree of trepidation. Was I in for an over the top "Arty" experience? During the first ten or fifteen minutes of the show I felt my worst fears were about to be confirmed - that I was in for a long night of seat fidgeting and trying not to look too obviously at my watch.

Despite this rather cynical mind set I found myself being drawn into the story as it began to gather momentum, coherence and direction. Initially I found the movements of objects around the stage and the puppetry rather clunky. However, as the meaning of the puppets is gradually revealed they draw our attention, the show becomes a little smoother and we as the audience begin to grasp its parameters. Both Ellis and McIvor were great to watch switching between stage characters and their puppet characters. The use of a range of other techniques including shadow work and mime could have gone off the rails - appearing one after the other as a check list of how many things you can put in one show. However, the use of a variety of techniques generally worked due largely to the versatility of the cast and their understanding of what they were aiming to achieve. Other elements such as costume design, sound and lighting all helped to build the piece. The elegant, well made costumes in particular added a great deal to the overall appearance and feel of the work. Technical glitches badly marred the first performance I attended but had been largely resolved when I returned close to the end of the season.

Gaudi and the Turtle is an ambitious piece that some times falls short of the mark. However, it's exciting indeed to see a creation of this calibre from a new local company and as this production indicates we have much to look forward to as Tortuga Theatre commences its journey into the unknown.

A new generation of singing Koalas?

Alan Rowe (The One Man Show!) performed for many years with his ventriloquist act, Kimbo the Koala. When Alan passed away, Kimbo the puppet was buried with his creator. Derek Rowe never imagined he'd follow his late father Alan's career path, particularly the bit involving writing novelty songs for a puppet koala. Nevertheless, Derek has just completed a number of songs for Ken Koala, the host of the recent Melbourne Fringe show, *Pure Puppet Palaver*.

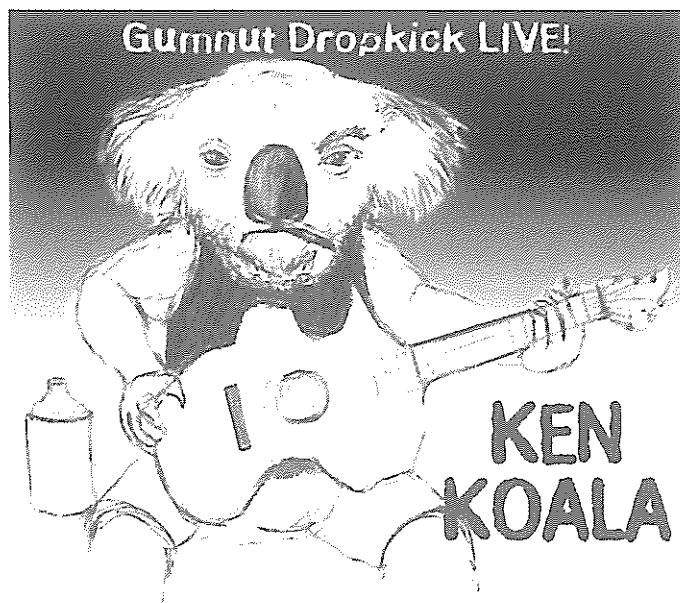
As a performer and songwriter Derek has written for a number of odd puppets over the years, including a singing penis in *Tyrannosaurus Sex*. He found it a little confronting to write for a singing Koala puppet, a creature uncannily similar to his father's Kimbo.

Pure Puppet Palaver featured a few songs from Ken Koala, including "Vegan at the Barbeque". Ken was performed by Philip Millar. The show also featured a number of Melbourne's finest puppeteers presenting a range of styles and characters in a cabaret setting, including Sarah Kriegler with *One Night The Dog*, Richard Higgins *The Snakecificent*, *The Quiggage Family* with Heath McIvor, Leighton Young and Vanessa Ellis, *Bagalicious* with Melissa Campbell and Tracey Foster and Megan Cameron as *Andy Clockwise*.

Pure Puppet Palaver appeared briefly at Pony in the city, three Wednesday nights only. Word of mouth seemed positive and we doubled audience numbers each week. Puppetvision hopes to remount the production as a late night cabaret event again early in 2005.

For further information contact:

Philip Millar 9816 8693 Mobile 0438 744 547



What's On



TASMANIA

Terrapin Puppet Theatre's new school touring production and premiere performance of *The Very Persistent Gappers of Frip* - An adaptation for puppets by Terrapin's new Artistic Director, Anne Forbes, based on the much-loved children's book by George Saunders.

The production, *The Very Persistent Gappers of Frip*, is about a young girl called Capable who lives in a sea-side village called Frip. Only three families live in Frip and they are besieged by Gappers, round, spiky, crazy creatures who roll out of the sea and invade the land. Capable's family is the worst affected but the NIMBY neighbours won't help. Even Capable's father doesn't know what to do to save their livelihood. With the resourcefulness, ingenuity and humour that so many children have, Capable saves the day. How does she do it? Come and find out for yourselves! Children from Kinder to Grade 8 will love this show and adults will be charmed.

Season: 11th October - 3rd December 2004

Touring: State wide including Flinders Island [Nov. 30], King Island [Dec. 1], Cape Barren [Nov. 29] and Bruny Island [Oct. 19]

Public Performance: Mon 1 November, 2004
Performance times 4pm & 6pm, Peacock Theatre, Salamanca Arts Centre. Tel: (03) 6234 6086 or email: terrapin.org.au

VICTORIA

Art for Puppets' Sake - a performance by VCA Post Graduate Diploma puppetry students and Balinese puppeteer, I Made Sidia.

Season: 10 - 14 November, 2004

Evenings: Wed 10 - Sat 13 Nov. at 7.30

Matinees: Wed 10 & Fri 12 Nov. at 11 a.m.

Sat 13 & Sun 14 Nov. 2 p.m.

Grant Street Theatre, Southbank

Tickets \$16 (conc. \$10) Bookings: 9585 9257

New South Wales

Murphy's Puppets at the Art Gallery of NSW
Arlecchino To the Rescue

When the Princess is kidnapped only Arlecchino is brave enough (or silly enough) to attempt a rescue. With the aid of his Feral Godmother, he's off on a

rollicking adventure in the deep, dark woods.

Mon. Oct 4. to Fri. Oct. 8 at 1.30. FREE ADMISSION
Art Gallery Information Line (02) 9225 1790
www.artgallery.nsw.gov.au

7th "One Van" International Festival of Puppetry

January 21, 22 & 23, 2005

The festival program is complete and programs will be available early December. Ailie Cohen from Scotland will be bringing 2 shows to add to the fabulous Australian shows coming from Sydney, Melbourne, Brisbane and north coast NSW. There will be great workshops for adults in manipulation, writing, mask and shadow puppetry and puppet making workshops for kids.

For NSW puppeteers the **Puppetry Conference** (January 19 & 20) is shaping up to be a really exciting 2 days. All puppeteers are welcome to come but the emphasis is on puppetry in NSW. This will be held in Blackheath as an umbrella event of "One Van". For info, contact

David Collins - drcollins@ozemail.com.au

Sue Wallace - Tel/Fax: 02 9550 6457 Email:

spuppet@ozemail.com.au

To be on the festival mailing list send your details to the Blackheath Area Neighbourhood Centre, Gardiner Cres, Blackheath NSW 2785
Ph: 02 4787 7770
Fax: 02 4787 7777
Email: info@banc.ngo.org.au



From Ailie Cohen's show, *Jazz Mouse*

U N I M A

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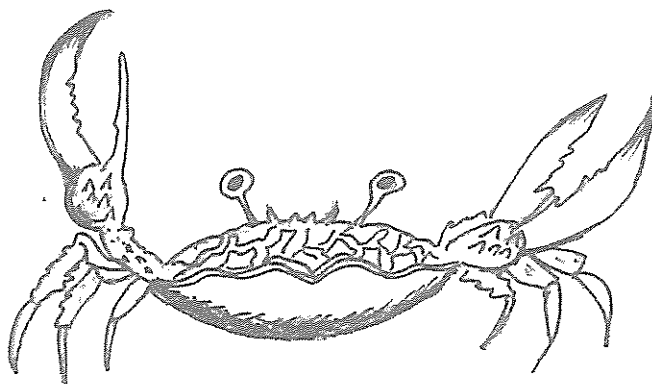
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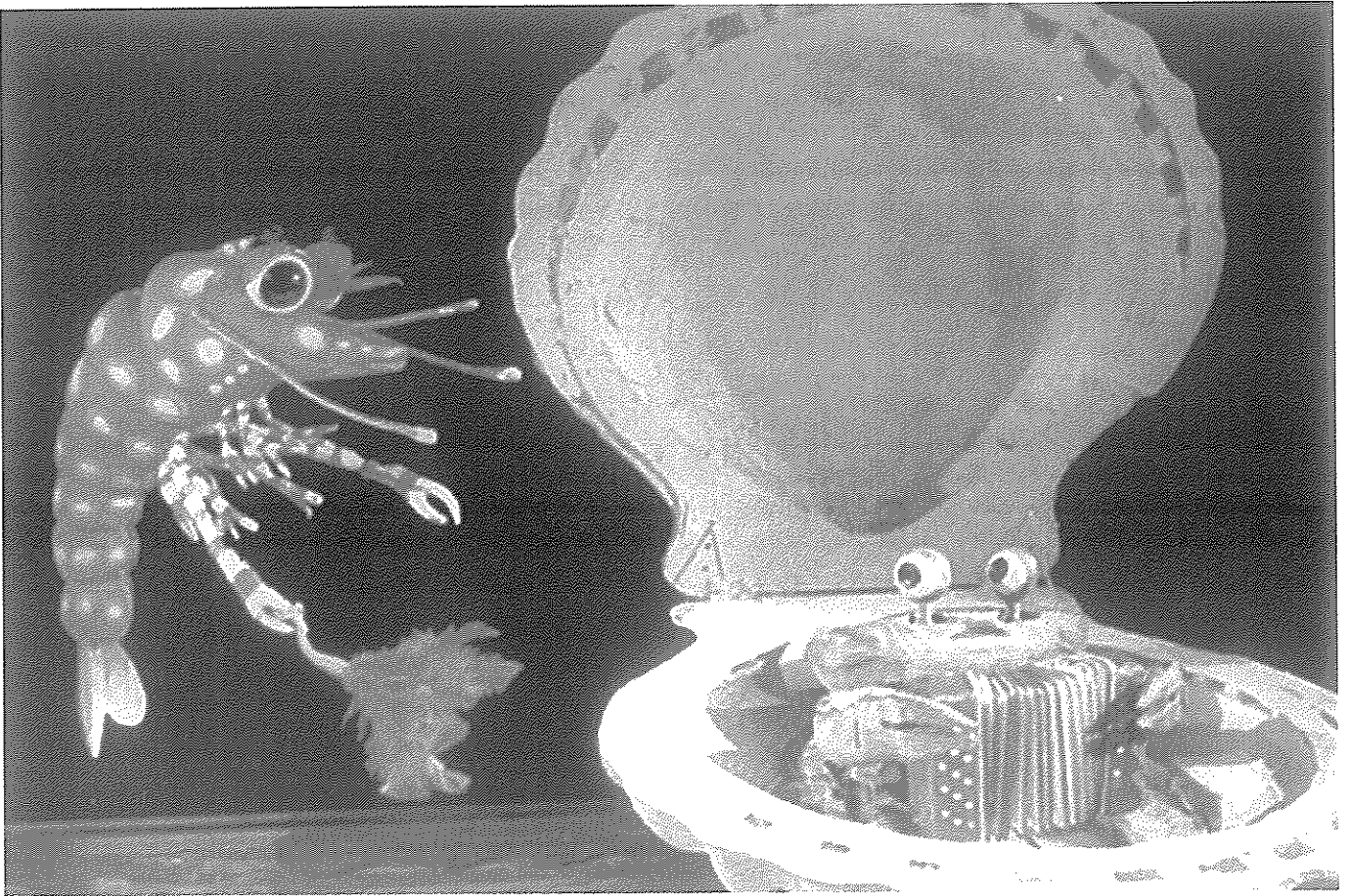
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THE DEADLINE
for the Summer edition is January 20
Thank you for your contributions





Inside back cover photo page:
Opera singing cleaner shrimp and
accordion-playing crab
from Richard Hart's
Dreamer in the Deep, 2004