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# AUSTRALIAN PUPPETEER

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**Winter 2003**



Front Cover Photo  
Madame Bustle and Lilly for Polyglot Puppet Theatre's  
"Stop That House"  
at Como House, Melbourne



# A U S T R A L I A N P U P P E T E E R

The Magazine of UNIMA Australia  
Winter 2003

## Editorial

For those of us in the Southern States, winter has definitely upon us. As we sat in our drafty sheds, beanies and fingerless gloves on, working away the wild weather beat against the tin walls. The blossom is now returning and everyone seems a little less troubled and little more cheery. 'Bout time.

Appologises for the lateness of this Winter edition and that some of the "What's On" may be out of date before you receive this edition. No excuse except life has been insane as usual. Still, better late than never and all that.

I hope you enjoy what you find beyond this page and once again, thank all those who contributed.

Here's hoping where ever you find yourself reading this edition, it is warm and you are smiling.  
Cheers, Sarah

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### Contributors

Lorrie Gardner, Richard Bradshaw, Julia Davis, Philip Millar, Jenny Phifer, Gary Friedman, John McDonald, Polyglot Puppet Theatre, Spare Parts Puppet Theatre, Terrapin Puppet Theatre,

**Please note;** By submitting your letter or article to Australian Puppeteer's Magazine 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.

# President's Report

I want to encourage members to read carefully what is in this issue of Australian Puppeteer because we want feed back from members on a number of issues. I know it takes time to write a letter but if you are on e-mail that is fine for busy puppeteers. I am happy to receive your e-mails on these issues.

Firstly, we need nominations for our three UNIMA Councillors to be elected in September and to represent UNIMA Australia at the Congress in 2004 UNIMA Festival in Croatia. Please read about this in more detail in the article.

UNIMA Australia does not hold a yearly national meeting as some centres do so our voting, if need be, on these candidates will be held by a mail ballot.

Secondally, we would very much like a discussion about a possible new direction for UNIMA politically as suggested by Miguel Arreche in the letter published in this issue. I suspect that there will be discussion at the Congress along these lines and our Councillors would like to know the feeling of our membership about these topics so that their vote can represent the true feelings of Australian UNIMA.

Also read about the attempt of the executive to have us declared a charity under the new tax system. It failed and one important reason (one of many) the tax office gave was that our constitution did not have a dissolution clause in it. It seems time for a constitutional review. This probably will not go ahead until next year but I want the membership to also think about this subject. Our constitution is very simple. I will have a copy put into this issue so we can get feed back on this subject as well.

We have been invited by Miguel Arreche - UNIMA International General Secretary - to put in a bid to host the UNIMA Festival in 2008 at which the Congress meets. He felt it was time for an International Festival to be held in the Asia Pacific region. The expense of such a Festival would be very very high. We would really need the support of all UNIMA members as well. Peter Wilson is in discussion with the Victorian Arts Centre to see if they could sponsor such a festival. A bid would have to be costed and put to the Congress at the 2004 Festival in Croatia.

Also ideas are being discussed for two Australian puppetry festivals at the Arts Centre Melbourne to lead

up to the International one in 2008 - maybe in 2004 and 2006? This is very early times yet but I thought members should now about all these ideas.

Lorrie Gardner

## Letters

Hello, I am a UNIMA Australia member and I am writing to find out whether anybody has any photos or programmes on tape/on file about the Canadian marionettist or puppeteer, Ronnie Burkett.

He featured at the Melbourne Arts Festival last year and I am currently studying at NIDA in Sydney and doing a thesis on his work.

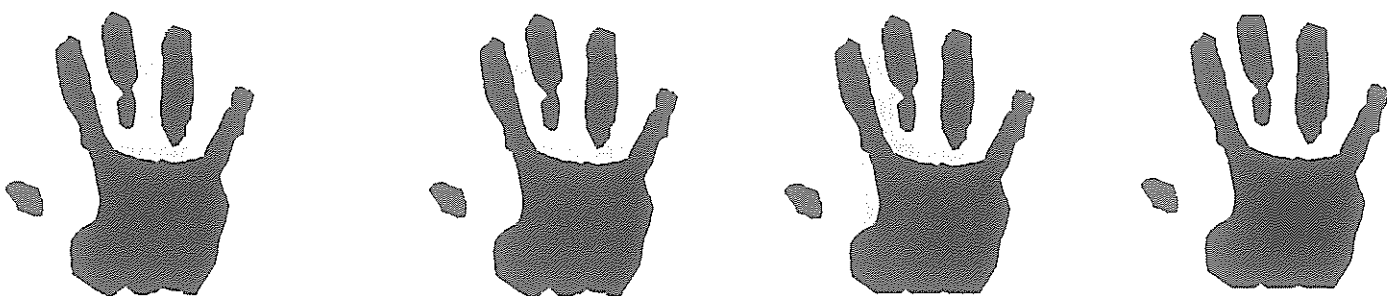
Two documentaries have been made about him, "Ronnie Burkett - Hands On" which was a Canadian Broadcasting Corp documentary made in 1993, and Ronnie Burkett - A Line of Balance" also made in 1993. If you have either of these, I would love to purchase a copy and would gladly pay any postage charge.

Your help would be so greatly appreciated!

Kind regards,  
Rebecca Hall  
email;



# The Handspan Visual Theatre International Travel and Study Grant



Applications for the Handspan Theatre International Study  
Grant 2004 are now open

Applications must be received by  
30th September 2003

Grants are for \$2000 for international travel or study.

There are no age restrictions for the grant.  
Applicants must be current UNIMA members.

For further information, please contact;

Heather Monk

14 Stanley St.

Richmond, 3121

Victoria

(03) 9429 4747

[hmonk@optusnet.com.au](mailto:hmonk@optusnet.com.au)

# Strings and things

*"Strings and things" is a dedicated to the goings on and smaller gigs undertaken by independent artists around the country. No matter how small or large your project is, let the magazine know - we think it's important for your work to be documented. Contact details on pg. 39*

## Philip Millar's Puppet

Vision have secured funding to undertake a creative development of *Escape and Redemption* - a puppetry and performance piece based on the life of Gerardo ... a survivor of torture from the military dictatorship in Argentina

In September, Lachlan Haig commenced a creative development with Courthouse Youth Arts Centre in Geelong, Victoria. The two-year project incorporates puppetry to explore issues affecting young people from regional communities. A showing will occur in October. For further details, see; [www.courthouse.org.au/](http://www.courthouse.org.au/)

Sarah Kriegler has received funding from VicArts Professional Development fund to attend the 13th annual Festival de Marionettes in Charleville-Mar... 2003

Megan Cameron and David Pidd have recently returned from touring central and outback Australia, running puppetry workshops for remote indigenous communities.

**Richard Bradshaw has recently returned from a very successful tour of Spain. Straight off the back of Spain, he headed south to Victoria, touring to regional and metropolitan schools.**

Designer Vanessa Beck and puppeteer Liz Talbot are currently working with the Women's Circus to create a large-scale circus performing cow.

Megan, only just returned, has left again to continue working with the children of Arnhem Land

# Strings and things

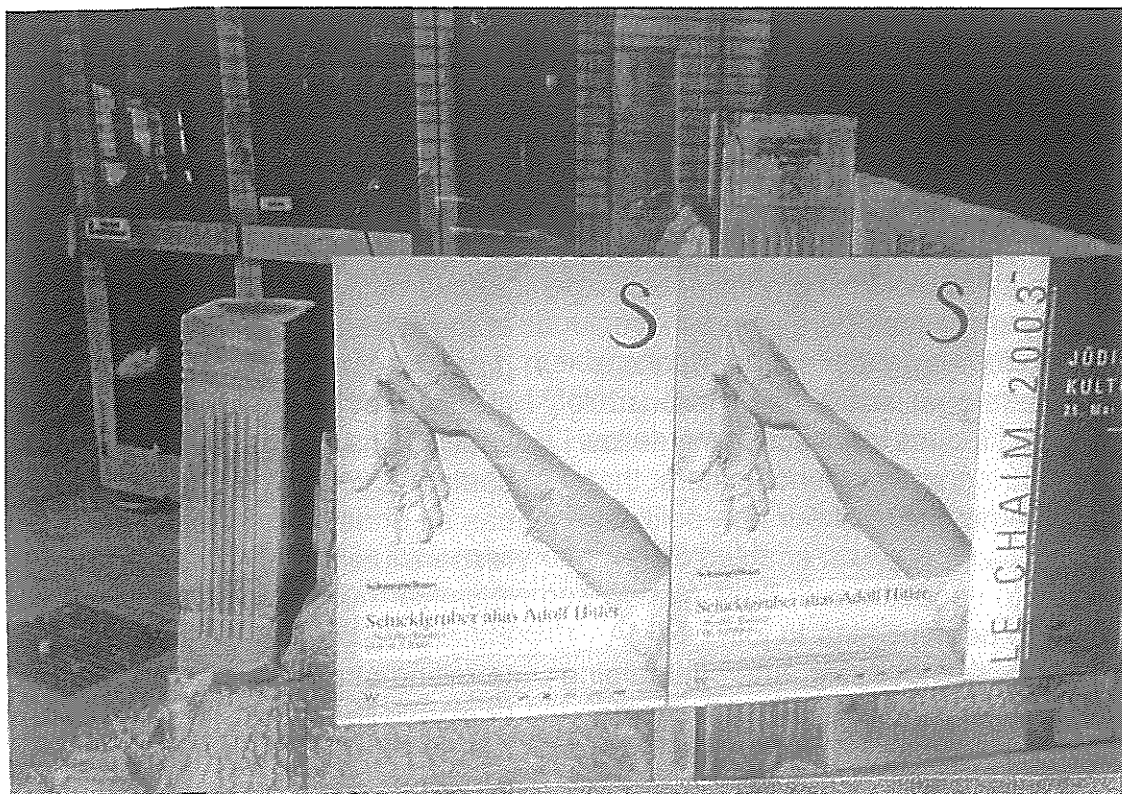
## Neville Tranter as spotted by Richard Bradshaw

On my tour of Spain in May of this year I had a show to do at the Alhambra Theatre in Granada. I saw that Neville Tranter, the Toowoomba-born puppeteer now based in Holland, was scheduled to play there a few days later. This was his "Moliere" show, and a large poster in the foyer to advertise it had a photo of Neville stark naked, holding a grey wig to cover his embarrassment. We had to move on before he arrived in Granada, so I left a note for him at the theatre.

On our way back from Spain to Australia by Austrian Airlines we paused in Vienna. Taped to the wall of the disused pizza shop at the corner of our hotel were posters for forthcoming performances by Neville in Vienna this June of his show about Hitler. [see photo]

When we got back to Sydney at the beginning of June there was a reply from Neville to my note. It came from Brazil where he was performing his "Frankenstein" show between "Moliere" in Spain in May and "Hitler" in Austria in June!

He seems quite busy!



# Politics, puppetry and the war

Prelude by Jenny Pfeiffer. Letters by Alberto Cebrerio and Miguel Arreche

The communications that follow came to us from Miguel Arreche, General Secretary of UNIMA International, 'post' the UNIMA Executive meeting in New Delhi in March 2003, and a spate of resignations. It is presented in the magazine in the interests of keeping our membership fully informed, and our processes transparent. Copies of the UNIMA statutes can be found at the International website <http://www.unima.org> The letter brings the 'political issue' forward.

The 'political issue' gets an occasional airing, but I feel the need to place this new emergence in the context: of a fluid and shifting set of world circumstances, and UNIMA, itself, as being in a period of transition. This suggests that the 'issues' need continual re-evaluation. It is timely that the 'political issue' resurfaces now.

As Ian Tregonning pointed out, "Puppetry in Australia is a wide church", and we are fortunate that it is. The 'political issue' is one that has long divided our Australian membership. Generally as guiding principles, the Preamble of the UNIMA Statutes lays out what, as UNIMA members, we bring to UNIMA, and our own work. UNIMA was convened as a non-political organisation, and therefore, there are members who believe that it is beyond our rightful scope to take a stance on matters political. Their reasons are numerous, and it does not necessarily follow that we/they are gormless fence-sitters: that preserving the neutrality of our non-political status is important, such as enabled Bart Roccoberton to negotiate with the Chinese government to permit China to join UNIMA after many years of lobbying, and overcoming suspicion. Or that if there is an issue we do speak out on, it will carry more weight. Less is More. I am reminded of the almost legendary tale of the puppeteers imprisoned in Chile, on whose behalf UNIMA International intervened, placing Chilean authorities under the spotlight of international attention, and under pressure,

(have been through my back copies of the Newsletter and can't find it, but think it was late eighties). Mid-nineties, I recall our attempt to lodge a protest by UNIMA Australia against French nuclear testing in the Pacific on the basis of environmental and human rights, and through which we canvassed our membership to receive a polarised response.

Many believe that we should confine ourselves to things Puppetry. And there are many who believe that by degrees, every act and action, every human interaction is a matter of politics, that we cannot divorce ourselves from this inescapable fact, and the extreme of that position is that perhaps only a gormless fence-sitter would try. Not having a fondness for extreme positions, personally, I search for the middle path (perhaps some might say, as any gormless fence-sitter would). The lines between political and non-political are not always clear; they evaporate, vanish, perhaps do not exist, or re-emerge elsewhere.

As I read through the events outlined in the communications, I had to ask myself: What the hell went on? Ultimately, it is a matter for all members to make their own minds up about. But I have questions regarding the due process of events outlined as follows: Why didn't the Chair of the Statutes Committee point out the error in procedure as it occurred ie that a tied vote is resolved by the President's vote? I would be very loath to charge that national allegiances contaminated the UNIMA Executive meeting. We can all understand that UNIMA cannot be responsible for, or speak out on, every world injustice, but why didn't Vincent Anthony clearly state this position, instead of employing 'the terming strategy', of a counter proposal designed to undermine the motion requesting UNIMA to make an official stance on the war in Iraq. And if that is not politics, my friends, I would ask you, What is?

I had the good fortune to meet Miguel Arreche in Chennai, 2002. I hope that Miguel can be

persuaded to stay on as UNIMA General Secretary. I commend him for his courage, and unequivocally say that we need people like Miguel. What I know of him is this: that he would do what he says he will do, that he listens, and that his responses are considered and calm. There comes a time when we forced to climb down from the fence. I say, this moment in world history demands it of us.

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*Following is an extract of the letter of resignation from Alberto Cebrerio dated April 6th 2003*

Before the Iraq's war started, I did make a proposal, that were based on the principles of PEACE and HUMAN RIGHTS, that are stated in the preamble of our international bylaws:

The Executive Committee of UNIMA at their meeting in New Delhi between March 17th and 21st 2003, faced with the present warlike situation, condemns the war or any other act of violence or terror to resolve differences between nations and human beings of our planet, and defends peace and life as the highest qualities of humanity.

Mr. Vincent ANTHONY held that the UNIMA did not have to be pronounced in this type of problems and proposed the following motion:

It is resolved that UNIMA denounce any policy of any government that denies medical assistance to any

person afflicted with HIV or AIDS and it is resolved that UNIMA condemns any actions of any government that promotes hunger of its people

This motion that was prepared to be withdrawn if I withdrawn mine. Since I denied, it was proposed that poll must be done to state if the UNIMA had to be pronounced on the topic of the war.

*Note: The first vote was tied. The next day a second vote was taken and Alberto's motion was lost.*

*Alberto Cebrerio continued;*

I believe this radical and dizzy direction draft in the vote of some members, that it does not speak very well regarding the firmness of their moral convictions.

Up with these facts, I can not be accomplice of an Executive Committee that being gathered in the same moment of the beginning of a war, decides that should not be pronounced, making deaf ears on a war that violates the most elemental Human Laws. As any war.

My diplomacy can not achieve to these extremes of cynicism and opportunism

On the other hand, my loyalty and my commitment with the principles of UNIMA and with the companions that they have elected me, does not allow me to continue standing by to whom agree in

a nonchalance and silence agreement in a situation that touches to all humanity, they have created a severe precedent of insensibility, for the future history of our UNIMA.

Furthermore, my dignity can not accept to continue in this Executive committee, where would remain me as an important man doing Tourism. My idealism is the same as those of UNIMA. My dignity is that of a puppeteer that as many other struggle by the aesthetic progress but also ETHICAL of our art.

Because all these facts, I present my resignation.

Nevertheless and until could be formalities could be arranged, my work at the CULTURAL EXCHANGE COMMISSION, which I am responsible, must not be interrupted., in order to affect members that have requested or thought to request scholarships, I remain at the disposal of Mrs. President Mrs. and of Mr. secretary-general, for what they believe will be convenient respect to labor that I have come developing.

With best regards and my usual friendship,

I remain.  
Alberto Cebrerio

*The following letter is from Miguel in response to the resignation of Ablerto Cebrerio*

MEMBERS OF THE EXECUTIVE  
COMMITTEE  
INTERNATIONAL COUNCILLORS  
NATIONAL CENTRES

Dear friends,

A few days ago, I sent the members of the Executive Committee an official letter as Secretary General on the situation arising from the events at the Executive Committee meeting in Delhi, a copy of which you will find enclosed.

The problem, which in my opinion is fairly serious, has not only affected me as Secretary General, but also on a personal level. As of the same day on which the Executive Committee session in Delhi ended, I have been debating between the personal, ethical and moral need to reject the decision made by the Executive Committee and the commitment made with the Congress in Magdeburg at which 97% of the Councillors placed their trust in me.

My first instinct was to resign immediately and without any kind of concession. Some people close to me asked me from the start of this crisis to think hard before making any decision that might affect the UNIMA. Others have been pressing me to react urgently to the crisis.

Finally, I have reached the conclusion that things cannot continue in the same way within the UNIMA as they had before Delhi. I cannot hold my tongue in terms of what has happened and make myself a silent accomplice to a decision that I feel to be against the spirit and principles of the UNIMA, a decision that seems to me to be an act of cowardice, despite its being approved by the majority.

The fact that the vote was invalidated, in

terms of the application of the Statutes, does not change the facts and behaviour seen during the meeting in Delhi. I would have respected the decision, but I cannot share it and maintain a clear conscience. Obviously, I assume my part of the responsibility for the grave error committed in not applying the Statutes in situ.

Some members of the Executive Committee have tried to turn this debate into a political question, stating that the UNIMA should limit itself to meeting the principles set out in the preamble to our Statutes through our Art. In no way do I agree that taking up a stance against the aggression against life, that the war in Iraq represents, as do all wars, terrorist attempts, death penalties, etc., can be seen to be taking a political stance. I believe it to be demagogic and incoherent to hide behind the fact that one may have already condemned the war on a personal level.

I can understand that some people may be afraid of coming out publicly, for their personal safety and interests, but when one accepts a public position, one accepts all the consequences that come with it. We cannot close our eyes and ears to the deaths of some many innocent people that a war leads to. I am very sorry, but there are values that cannot be hidden behind euphemisms and half measures.

As Secretary General of the UNIMA, I ask myself: how can I explain to Ali, the boy that has been shown on all the news bulletins around the world, with his arms amputated, his bandaged stumps and burnt stomach, that the Executive Committee of the UNIMA has decided that, for reasons of "political neutrality", we could not come out against those responsible for his hardship, whoever they are, and all we could do for him was to offer an entertaining puppet show?

I feel ridiculous looking back to Seville and 1995, parading with a puppet in my hand, together with many other colleagues publicly supporting peace in a march that many UNIMA National Centres participated in, which had been mobilised following calls from Unesco.



I think that the UNIMA is going through a period of transition from the old, somewhat petrified model, preoccupied with diplomacy, which on occasions may hide personal interests and with which many of us are not in agreement, towards a model that may not be well defined as yet, but which employs efficiency, transparency, sincerity, justice and solidarity as its principal tools for operation. Obviously, in any kind of transition, there has to be recognition and remembrance of what has gone before, but, likewise, passive, selfish, opportunistic or negative attitudes have to be denounced.

As a result, I want to state my wholehearted support for the brave attitude adopted by our colleague Alberto Cebreiro. I think he has given an example of honesty and common sense and he has made revive some asleep or comfortable consciences. Personally I have asked him to reconsider his resignation as part of his propose has been achieved.

He knows I wanted very much to join his decision and also resign but finally I have decided that to guarantee the continuity of the projects and works in process, some so important as the Encyclopaedia, the communications (The Newsletter, the website, the magazine) or the preparation of the next Congress I will continue carry on my work until then.

I hope that during the next Congress we can debate in depth these and other aspects of our association so as to make progress in terms of achieving our aims for the broadcast, improvement and promotion of the Art of Puppetry, without forgetting about the world that surrounds and the events going on there.

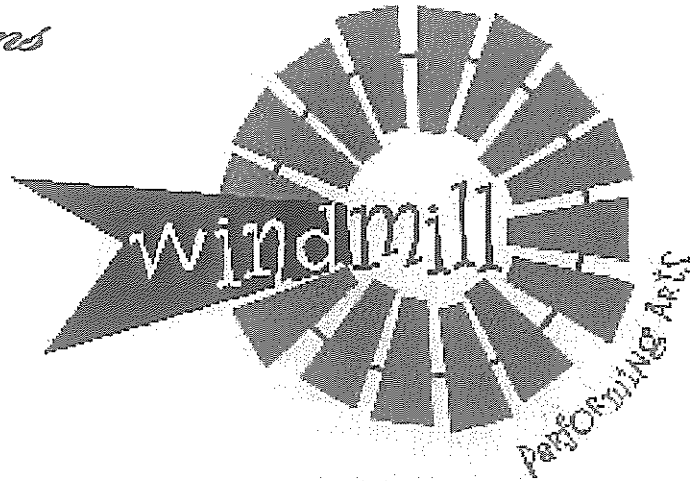
Regards,  
Miguel Arreche

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*We encourage responses to the  
previous arguments from all members  
of UNIMA Australia.*

*Please send your letters to;  
[austpuppeteer@yahoo.com.au](mailto:austpuppeteer@yahoo.com.au)*

*Congratulations*



## WINDMILL WINS HELPMANN AWARDS

After an inaugural year of both artistic and box office successes, Windmill Performing Arts received industry recognition last night with two Helpmann Awards for the internationally acclaimed production TWINKLE TWINKLE LITTLE FISH.

The Helpmann Awards, presented by the Australian Entertainment Industry Association (AEIM) are awarded to individuals and companies in recognition of distinguished artistic achievement.

The nominating council is made up of 47 key arts industry representatives and votes are drawn from the membership of the AEIM.

The awards, for 'Best Presentation for Children' and 'Best Visual or Physical Theatre Production' follows a sell-out season of TWINKLE TWINKLE LITTLE FISH in New York, culminating in a glowing review from the New York Times.

*Rarely has nature seemed so enchanted or theater so magical as they do in "Twinkle Twinkle Little Fish," the latest charmer to set the New Victory Theater aglow with entertainment...*

*With its humorous insect chatter, its starry skies, its beguiling display of creativity, "Twinkle Twinkle Little Fish" illuminates the possibilities of imagination for children and the adults fortunate enough to accompany them to the New Victory.*

*New York Times 11 Feb 2003*

Creative Producer of Windmill Performing Arts, Cate Fowler, said that the Windmill team were thrilled to receive the award.

"This production was determined to twinkle", she said. It was originally commissioned for the 1998 Out of the Box Festival and has now found its home with Windmill.

"The show is magical. Inspired by the wondrous world of Eric Carle's picture books, these awards recognise the work of an outstanding creative team - led by director Simon Phillips and including puppetry director Peter Wilson, composer Ian McDonald, dramaturg Richard Tulloch and designer Richard Jeziorny and an outstanding cast of performers.

"Windmill is about to celebrate its first birthday and this is a great present for the company - that is the Board, staff, artists and all the children and families involved with Windmill.

"We look forward to continuing to engage and excite audiences with many more wonderful works for children and families," Cate concluded.

# SARS epidemic infects puppets

## WINDMILL POSTPONES UPCOMING ASIAN TOUR

Windmill Performing Arts announced the postponement of its forthcoming tour to Asia due to the current incidence of SARS.

The company's hit show for children and families, TWINKLE TWINKLE LITTLE FISH, had been scheduled to visit Hong Kong, Taipei and Singapore in August.

"We have an absolute duty of care to our cast and crew, which was the key factor in our decision," said General Manager David Malacari. "While the situation may improve, it might also get worse. We are no longer able to wait to see what is going to happen."

Mr Malacari, also pointed out that the Company ran the practical risk that, should any member of the touring party pick up even the slightest cold or fever while traveling between cities, it would be almost certain that they would be quarantined on arrival at the next destination. In this event the tour would have been aborted anyway.

"This was another risk we were not prepared to take," he said. "Naturally we are very disappointed. We are planning to reschedule these destinations as part of our 2004 touring program when the production is already traveling to Washington and Tokyo."

So far this year, TWINKLE TWINKLE LITTLE FISH has been a major success at the Sydney Festival and achieved critical acclaim in New York when it almost totally sold-out at the New Victory Theatre in February.

Windmill's next season is for the July school holidays when it will present Kim Carpenter's Theatre of Image production of ROBINSON CRUSOE at the Space Theatre in Adelaide.

# Moving to Oz

A puppeteer in a new world, my story!  
by Gary Freidman

As I sit here in my apartment in Sydney, thinking back on how I arrived on this far-away continent, my mind goes back some time. It all started nearly two years ago.

I was on my way to Kenya for another intense workshop with a puppetry group, CHAPS (Community Health Awareness Puppeteers), which I started in Nairobi about eight years ago. While in Johannesburg, I accompanied a friend to the Australian Embassy in Pretoria to get her visa. While there, we were looking through the migration categories, just for fun and noticed the unusual "Distinguished Talent" visa, which I was dared to apply for. Hang on now - a sportsman I am not. An artist, well, what's a puppeteer? Is there any talent there? In my state of bewilderment, I started putting together a portfolio of my work.

With much writing to and fro, emails to fellow-puppeteers, Richard Bradshaw and Sue Wallace, I soon collected together enough material together. It was only about six months later, when asked to go for a medical check-up, that I realised how serious this thing was becoming and thought to myself, "If this visa really does come through, I'm going to have to visit Australia - maybe it would be a good place to migrate to for a complete change of life!"

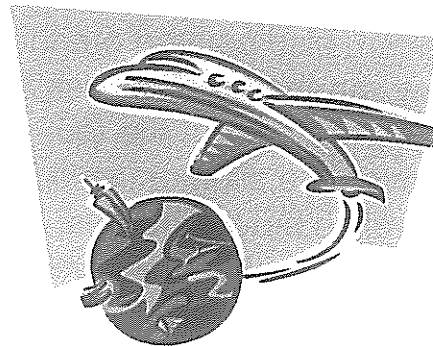
Only a few months later I was visiting Sydney and Melbourne and I soon discovered that the country was a friendly place to live. So the huge task of packing up began. Cleaning out one's old life is a cathartic process. But the thought of actually beginning life all over again and having to recreate oneself is also quite daunting.

Soon after arriving in Australia, I had the wonderful opportunity to participate in the 'Puppet Summit' in October 2002 in Melbourne, which was a terrific opportunity for me to meet puppeteers and practitioners.

It has now been over seven months since I arrived at the Sydney airport, to the welcoming committee of sniffer dogs.

Having recently based myself at the Seymour Theatre Centre in Sydney, I am in the process of initiating a new project, "Puppets for Cultural Diversity" which will soon launch in Australia and hopefully spread globally, such as our past projects have done, which were all based in South Africa - 'Puppets Against Aids'; 'Puppets in Prison' and 'Puppets for Democracy'.

If anyone would like to be involved in this pilot project, or can suggest contacts for source funding, kindly email me: [gary@africanpuppet.com](mailto:gary@africanpuppet.com) or see my website at: [www.africanpuppet.com](http://www.africanpuppet.com)



# Call for Councillors and Executives

Next year from 6 - 12 June 2004, UNIMA will hold it's four yearly Festival and meeting of UNIMA Congress in Rijeka, Croatia. it may already be too late when you receive this but deadline for submitting a performance is 30 June 2003. The festival theme will be water - streams, lakes, oceans however not all shows need to be around this theme.

Because of the size of UNIMA Australia we have three councillors that are to be elected for a four year term. We need nominations for these. Although a proxy can be taken to the Congress we do feel that at least one of the elected councillors attend the Festival in Croatia to represent Australia and if possible, all three. Please have the acceptance of the person you nominate and if possible a name of a member to second the nomination. Our councillors have a vote in the Congress and again in the Council held two years later in a country yet to be decided.

We have received two nominations as we go to press - Peter Wilson and Sue Wallace. We must make the deadline for nominations 9 August 2003. If more than three nominations are received we must hold a quick postal election.

## UNIMA Executive Elections

Five members of the current executive of UNIMA must stand down since they have served for three terms. Nominations for new members of the executive are being called for. We can nominate up to three people since we have three councillors. These nominations must be into the nomination committee by 15 Sept. 2003. Six months before the Congress we will receive a list of candidates that the Elections Committee

has prepared from nominations from the National Centres and out of which the 18 member executive will be elected.

The executive of UNIMA is a very important body. We are asked that if we do put forward a name we should consider the person's competence, international experience, language knowledge, and practical availability.

An executive member must be available each year for executive meetings in a different countries. Travel would be at the members own expense. A Curriculum Vitae must be sent and also a signed acceptance by the candidate.

The deadline for putting forward a candidate to the overseas body is 15 Sept. 2003 so we must make our own deadline to submit a name to us earlier -9 Aug. 2003. It is not necessary for Australia to put any name forward for this role but please do think about the possibility. If any one is at all interested in such a role please talk to me about it.

My e-mail is  
Ing@labyrinth.net.au  
ph; 03 870-8998

Lorrie Gardner  
President  
UNIMA Australia

# Puppet History

by Richard Bradshaw

## THE GRIFFITHS MARIONETTES AND THE GOODWIN MARIONETTES THE NEW ZEALAND CONNECTION

The first marionette show I ever saw was in 1949 in the auditorium of the Sydney radio station 2KY, which was downstairs in the Dymock's block in George Street. It was a polished show presented by Rae (Raeburn) Griffiths and Freda Crosher who had recently arrived from New Zealand. I particularly remember the top-hatted presenter of their Jollywood Revue because I was astounded when his body extended in order for him to get a better view of the next act. The variety acts included a Carmen Miranda puppet, three can-can dancers on a multiple control and a dissecting skeleton (of course). They were followed by a play, "The Reluctant Giant".

I also remember the moment at the end of the show when an opening appeared above the stage to reveal Rae and Freda working their puppets and waving good-bye to us. Since my grandmother and I were the only people in the audience we felt this was a special honour. [I was inspired enough to try making a marionette following instructions in "The Puppet

Theatre" by Jan Bussell (published 1946), which I had borrowed from the Public Library. I never finished it.]

I was eleven at the time, and it wasn't until 1952 when I joined up with Edith Murray's Clovelly Puppet Theatre that I became an active puppeteer. In the spring school holidays of 1953 the Griffiths were performing in a big Sydney department store, Anthony Hordern's. The show was "Bop's Jungle Adventures", and I was allowed to watch from backstage. The music came from 78 r.p.m. records, but the voices were done live,

using head-sets to support the fairly heavy microphones. I was intrigued to observe how Ray and Freda managed to avoid becoming entangled by the cables when they did cross-overs.

The story was set in Africa, and Bop was a boy dressed in a safari suit and pith helmet. He had particularly prominent eyes which could look from side to side. A few years ago when I was performing in New Zealand I saw municipal trucks labelled B.O.P., for Bay of Plenty, and wondered if this had been inspiration for the name. Thanks to notes I



Arnold Goodwin.



made about the time, I can give you the story-line. The show lasted about 15 minutes.

A mischievous gibbon steals Olga the Ostrich's egg to give to the witch-doctor to sell on the "black market", and in despair Olga hides her head in the sand. Cassie the Kangaroo [in Africa?] offers to help by seeking out Bop who calls for the Jungle Fairy. In response, Winjie the Lion arrives but he and Bop retreat when they hear the "savages" coming. Three black warriors (on a multiple control) precede the witch-doctor who, in the manner of a dissecting skeleton, can fall apart and come together again. The gibbon deposits the egg on an upstage cooking-pot. Winjie enters in the throes of a sneezing fit which blasts the witch-doctor away. Then, although he fears the egg may be hard-boiled, he and Bop try to cool it down by blowing on it. The Jungle Fairy arrives to help and Bop and Winjie make a convenient exit with the excuse that they are no longer needed. The Fairy waves her wand three times and departs. Olga takes her head out of the hole in time to see the egg hop off the pot and a baby ostrich emerge. They dance, and at the end Olga sticks her head in the sand and the baby does likewise. The Fairy returns to end of the show.

Although my notes don't record it, I remember the music for the ostriches' dance, "Hold That Tiger!".

A year later the Griffiths

presented a puppet fashion parade in the same store, with puppets wearing miniature versions of well-known brands of clothing, such as King-Gee overalls. Anatole, the fashion expert, was helped by a very lively, supple camera which used its tripod for walking. For some reason I remember a bulldog which did little more than come in and bark (in Freda's voice): "Buy British!"

Later that year they presented "Bop's Christmas Wish" in which Cassie the Kangaroo and the Christmas Fairy (the Jungle Fairy moonlighting) an animated jeep, a dissecting skeleton, and mother and baby elephant appeared along with Santa Claus. (I think that jeep may have been in the jungle story, too.)

In addition to performances in stores and at shows, the Griffiths toured a marionette version of "The Tempest" for one of the Arts Councils.

When the Griffiths arrived in Australia in 1949 they had been told that television was on its way and formed Television Puppet Productions to make films for Australian and American audiences. I have found an ad. in a 1951 edition of a Bathurst newspaper announcing: 'First Australian Appearance/American Television Marionettes Present "JOLLYWOOD REVUE" '. But when television hadn't arrived by 1954 they set off for Europe to try their chances there. They gave away some of their things to Clovelly Puppet Theatre, including a split level booth for glove and rod puppets which replaced our earlier glove-puppet booth.

Among the puppets they gave to Clovelly was a marionette figure for a seated trumpeter and I was impressed to see how simple and effective the construction was, with a



length of rubber tubing from the chair to support the head-and-shoulder piece and giving the implied body very fluid movement.

Rae made the puppets and Freda the costumes. The marionettes were often surprisingly light and sometimes the heads, bodies and limbs were shells made of a few layers of glued pieces of cartridge paper. I can only just remember a space-age story they did, but I do remember that Rae had used fibre-glass in their construction, an innovation in the mid-1950s!

I don't know how they fared in Europe...I suspect they were disappointed...but they returned to Australia and at one time worked on Channel 9's "Super Flying Fun Show". They toured briefly for Joan and Betty Rayner's Australian Children's Theatre, in a show the sisters had written and directed for them. From both sides I gathered this was not the happiest collaboration. They also gave shows in the Warringah Mall shopping centre.

Not only were their puppets professionally made and presented, but Rae and Freda had had acting experience in New Zealand. In puppetry and in theatre their mentor was a remarkable man, Arnold Goodwin.

Arnold Goodwin had come to Auckland in about 1914, having studied art in London, Paris and New York. He set up a

studio there in 1918, and also designed sets for theatre productions. In 1932 he started to direct live plays, beginning with "The Cherry Orchard", and in 1935, he became the director of an art school. His interest in marionettes began in 1937 when he built a miniature theatre to help widen his teaching to include theatre design.

Anne Forbes writes: "Goodwin was struck by the dramatic possibilities of these animated figures, and set about the long task of carving the cast of Shakespeare's "Tempest". Goodwin then formed a troupe consisting of Raeburn Griffiths, Freda Crosher, Arthur Thompson and Barbara Thompson (Goodwin's daughter), and the first performance was presented at the W.E.A. Theatre after one year's preparation. Up until the beginning of World War II the Marionette Theatre toured schools in the North Island presenting a varied program which included 'The Tempest'."

Anne goes on to tell how, for two years of the War, the marionettes performed to servicemen and in hospitals. Then Rae and Freda began touring a show on a professional basis to fairs and shows. After the War the Goodwin Marionette Theatre became a Limited Company of seven members, some of whom were on the road, touring throughout New Zealand in a three-and-a-half-ton bus.

Goodwin was on the WEA staff in Auckland when the Community Arts Service was set up in 1946 to take the arts into the country districts and also encourage local activity. In 1947 the first play that CAS toured had been directed by Arnold Goodwin, and two of the actors were Freda Crosher and Raeburn Griffiths. In 1947-8 the marionettes toured for CAS with "The Tempest" and other plays. [In Peter Harcourt's book "A Dramatic Appearance" there is a photo of Freda and Rae in the cast of a CAS production of "Arms and the Man".]

The CAS support ended in 1949 and Rae and Freda came to Australia. Goodwin became increasingly involved in live theatre but later he and his wife, Mary, toured "The Tempest" again.

In 1983, after Goodwin's death, his daughters Barbara Thompson and Joan Chalmers donated his marionettes to Auckland City Council. They were restored by the New Zealand puppeteer, Anne Forbes, who in 1984 formed the New Zealand Puppet Theatre.

In 1985 the Sydney puppeteers John and Jackie Lewis chanced upon an early performance by the NZPT in the Auckland Art Gallery, and reported on it in the puppeteers' magazine "Manipulation". The first half of the program had been "The Goodwin Marionette Circus". John wrote: "They were beautifully carved and

modelled [ ... ] and presented an impressive array of trick marionettes, from conventional ones like a weight-lifting walrus to more exotic ones like a separating, tap-dancing frog! [ ... ] I will never forget the tortoise and his side-splitting finale."

In 1988 I worked with Anne Forbes and her NZPT (now sadly not operating) and the Goodwin puppets were on display in the puppet museum



in their headquarters in Auckland. Anne arranged a visit to Goodwin's daughters, Barbara and Joan, and their husbands. A photo album was brought out and the puppets I had seen in Sydney in 1949 were all there. I said I

would make contact with Rae and Freda when I got back to Australia, but sadly never got around to it. John Lewis visited them in their Clareville home when he was gathering material on Edith Murray, and he believes they moved into a retirement village because of health problems.

The Griffiths were never actively involved in the puppeteers' community in Sydney but at the same time I was never aware of any animosity from them. Sadly there are many who are unaware of their very professional contribution to puppetry here. Their generosity towards one young would-be puppeteer and the impression they made on him are warmly remembered.

An American puppeteer friend, Lettie Schubert, from the San Francisco area, was on a visit to this part of the world late last year and wrote to say she had seen some very fine marionettes on display in the Museum in Auckland. (When Lettie saw Goodwin's work she was no doubt put in mind of the San Francisco puppeteer, Ralph Chess, who had done "Hamlet" with marionettes in 1928.) Lettie was disappointed that she found no information about the puppets in Auckland. How sad that the puppets are on show with nothing to tell us about the remarkable Arnold Goodwin and his puppeteers.

## WARM UP EXERCISE

### *Same heart, same mind, different body*

The puppet and the puppeteer share the same heart, the same mind but must exist in different bodies.

To help reinforce this complexed performance requirement, try imagining the puppet breathes a different type of air to you. For example, the air the puppet breathes is thick like honey while your air is crisp and icy.

A second technique is to imagine the puppet exists in a different, but connected, world to you. For example, the puppet is on the shore and you are in the sea.

These techniques will assist in developing the nessecity connected yet seperated worlds of the puppet and puppeteer.

Supplied by;  
Tito Lorrefico  
Teatro San Martin  
Buenos Aires  
Argentina

# Ask Dr. Puppet,

Dear Dr Puppet

*Please tell us about glues. It is frustrating when the handle on a rod comes loose, or a foot starts to flop around, or .....*

*What glues do you recommend for different situations, and do you have any tips on how to make glue joints reliable?*

*I use kwik grip for some things, but it stains fabric and reduces its flexibility, and doesn't work with some plastics. I use PVA for wood, with very few problems. I have recently discovered hot glue, which is good because of its speed, but I have had a few hot glue joints fail with use. (Sometimes I heat the things to be glued with a hair dryer to give me more time to get the alignment right before the hot glue sets). Liquid nails also seems to work ok for some materials.*

It looks like it's time for Dr Puppet's "Desert Island Glues".

Yes, that's right, if you were stuck (ha-ha) on a desert island and could only have, say, ten glues with you, which ones would you choose. You'd be surprised how often this question comes up.

Here they are, the Dr Puppet Top Ten Glues (in no particular order). Just before

we get to them, a handy hint. Read the instructions on whatever you're using. Truly ruly, it can make a difference. Quite apart from anything else, the health warnings make for interesting reading.

1. Scotch 74 Foam Fast  
Not inexpensive but the most useful can of spray glue in the workshop. It is fast, it is aggressively tacky, it'll stick foam with real strength in seconds, it stays flexible, it's perfect for gluing stretch fabrics onto things. It does most of the things you dream of in a contact cement. Heck, I just love the stuff. Buy yourself a tin and see why. In fact, buy a carton. There is a bit of a trick to getting the spray pattern correct and it pays to have a bit of a practice on some scrap. Shake the can well, try to keep it upright, adjust the nozzle and you can spray a precise band of glue. If it doesn't remind you of

Spiderman you're doing something wrong. When sticking lycra to foam, spray just the foam and apply the lycra to it to avoid bleed through. Again, test before you commit to precious materials.

2. Cyanoacrylate (Super Glue)  
Known by numerous brand names (Zip, Flash, Loctite, Crazy glue), it's all basically the same stuff. My personal favourite is Zap-a Gap, mainly because of the excellent name

but also because it is quick, strong and quite reliable. Super Glue is easier to control and use if you also have some accelerator

(trichlorofluoroethane I think it is) to set it instantly. Even the cheap \$2 shop muck can be made useful with a bit of kicker (one of the brand names for the accelerator). You can use Bicarb Soda as a filler with the superglue to fill larger gaps. Generally, parts must fit together very neatly to be bonded successfully with superglue. It is very handy for small model parts.

For really tricky plastics like polyethylene (you know, that translucent Tupperware type stuff) you can find an expensive special primer and an expensive specialist superglue which will stick. Usually. Some plastics just don't want to be glued and I recommend avoiding even trying.

Keep in mind that a little goes a long way, it is not flexible and it will bond skin instantly. Use with caution and make sure you buy some De-Bonder as well, just in case you stick yourself to something.

3. Hot Glue  
Like the name says, when used correctly, this is very hot and burning yourself is almost inevitable given the work practices of most puppetmakers I've encountered. I have heard of



someone managing to get some stuck to their tongue, using the not terribly clever "cool it down with a bit of spit" technique. Again, caution is the key. Another key with hot glue is don't be coy, spurt a goodly amount on to any joint you want to stay stuck. It has a woeful tendency to peel off and let go if insufficient glue was used. In fact, it's not the most reliable stuff but it is pretty easy to splurt onto a joint until it looks stuck and that's often enough. If you're feeling that way inclined you can even make casts with it. Instant costume jewellery if you buy the glitter glue variations.

As with any other glue joint, the only way to make it truly reliable is to give it mechanical support. That is, also join the bits with wire, nails, screws, zip ties, string, anything that holds the bits together so that if the glue lets go, you won't have a complete collapse. I can't over-

emphasize the importance of this. If a joint is critical, don't rely on just the glue unless you're supremely overconfident.

#### 4. Hide glue

Also known as pearl glue or rabbit skin glue, this stuff makes the best papier mache on the planet. It is traditionally a cabinetmakers and instrument makers glue. It is mixed with approximately equal parts water and heated gently in a double boiler to make a very strong and slightly whiffy glue. It makes very strong papier mache, used either with layered strips or mixed with pulp. Add some linseed oil and whiting and it sets tougher than fibreglass.

#### 5. Epoxy

Most people think of Araldite, but there are numerous other epoxy glues and many are seriously cheaper. No name stuff in bulk is a huge bargain compared to the piddling little syringes of name brand stuff at exorbitant prices in the

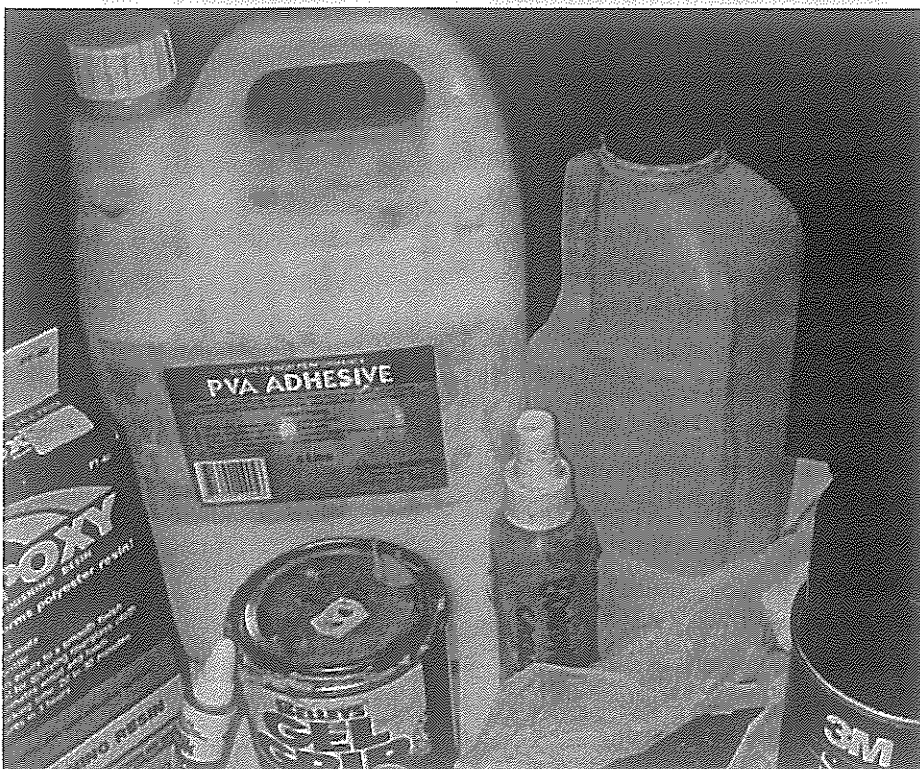
hardware shop. It comes in fast ( just be careful to mix very very well and watch the ambient temperature) or slow set, can be mixed with any inert filler, can be used to laminate fibreglass, thickened into a putty, sticks just about anything to almost anything else and, one other thing, what was it, oh yes, it's frightfully toxic and you must be careful with it.

#### 6. BondMaster

Sort of a health-shop contact cement, this stuff consists of a rubbery base liquid and a water thin catalyst. It's designed for industrial use with specialised spray equipment for large upholstery applications but don't let that scare you. You can apply the base with a sponge and spray the catalyst on with a plant or perfume mister and ZAP! the stuff is instantly tacky, you join the two bits of foam (or foam and fabric) and lo and behold they're stuck good and proper. The drawback is that it's tricky to find and sells in industrial quantities. (ie Minimum twenty litres) Next big job I'll get some and maybe decant it into useful sizes. Watch this space.

#### 7. Gel-Grip

An old favourite, stinky, toxic, stiffens up too much, stains fabrics but it does stick a satisfying range of materials rather well. If you don't want to splash out on the Scotch 74 and can't get hold of Bondmaster, then Gel-Grip is it really. Or, better still, find a cheaper no-name version. Do make sure you apply the stuff in an even thin layer and give it a bit of time before you bring



the two glued surfaces together. Wait till they're no longer tacky. Don't be impatient. Oh, it's called contact cement because it bonds when the two glued surfaces are brought into contact with one another. Don't try to re-position them after you've stuck them, it'll end in tears.

#### 8. PVA

It stands for Poly Vinyl Acetate, it has a zillion brand names ( Aquadhere being one of the more well-known) and it's next to perfect for gluing wood of any description and it's happy with paper, cardboard and quite a few other things. Works best when firmly clamped and given a decent length of time to cure. If you're impatient you'll have to use something nasty and toxic. Thinned down it makes entirely adequate papier mache laminating glue.

#### 9. MultiBond

All round handy craft glue, good for fabric and various haberdashery thingies. A bit stinky and not compatible with styrene foam but otherwise versatile. I think of it as the supermarket glue cos that's where I usually buy it.

#### 10. Knead-it

Sort of arguing against my own list here but I'm including it anyway. Stupidly overpriced epoxy putty but it's extremely handy, it's no mess, it's fast setting, it's strong enough for most things, you can model and carve it, it sticks to metal... so it's OK. Paying for convenience. Kind of like Milliput ( a UK high quality version) without being

insanely expensive.

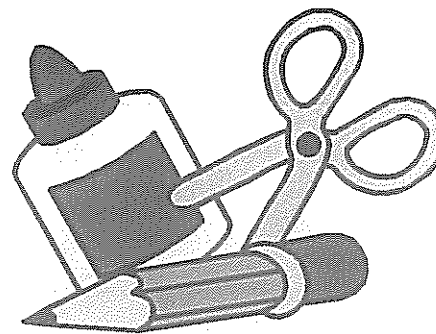
So, there you go. It's very difficult to give hard and fast rules on glue use, particularly because puppets often combine such a wide range of materials in such strange ways and rules just beg to be broken.

Remember that styrene foam doesn't like solvent based glues, but can cope with PVA and epoxy.

If at all unsure of the toxicity of something, wear gloves and a respirator. As a matter of fact, wear them anyway. Remember the bit about mechanically joining things too. Add a bit of wire or a screw or two just to be sure. Better to err on the side of caution than have limbs fall off in an unplanned fashion during a show (ooooooo, I hate it when that happens) Keep those questions rolling in.

Send your puppet making queries to;

Dr. Puppet  
P.O. Box 208  
Elwood, 3183  
Victoria





# UNESCO, the UN and UNIMA

## Asia- Pacific report

by Jenny Pfeiffer

News of the Research Symposium in New Delhi is that it went well, and I am expecting copies, or at least abstracts of the texts presented, sometime in the near future. My paper (on Globalisation) drew particular interest from Indian scholars. Presented by proxy, the final ten pages did not get an airing, as my proxy, Karen Smith, ex-pat Aussie and puppeteer, ran out of time. Being the crux of the argument, it is what I will summarise here. It was devoted to a questioning of the efficacy of UNIMA, and its scope. I called upon UNIMA to take some action, or at the least to keep track of developments regarding a policy shift on the UNESCO drafting tables.

One of the tasks I took on at the last Asia-Pacific Meeting, and one that I admit to being a hobby-horse of mine, was to research our relationship with UNESCO, and to think about how we might better make use of that relationship: research UNESCO programs and how our activities might dovetail; how we can get more support for activities that we might initiate; cross-cultural exchange opportunities, training programs etc. UNESCO is the arm of the United Nations system that deals with Education Science and Culture. UNIMA is a UNESCO NGO (Non-Governmental Organisation), previously existing under the umbrella of the International Theatre Institute until 1992, when we were admitted to UNESCO as an NGO in our own right. Our current status is Operational.

Where UNIMA fits into the array of UNESCO activities is through the Culture arm, where activities in the arts, policy, and development are addressed. UNIMA activities can fit into any program pertaining to the performing arts and, particularly for the Asia Pacific Commission, for issues relating to Intangible Cultural Heritage, as do most of the arts. This refers to any provision

wherein the final product is not a concrete object, such as a painting, statue, or a building, for instance, although any specialist artisan who makes concrete objects and who is able to transmit the knowledge to others, becomes a piece of Intangible Cultural Heritage. In fact, some countries, with UNESCO and governmental support, can even nominate a person to be a Living National Treasure. This would usually occur if the implication were that the artform is in danger of disappearing for many instantiated reasons, and the person were to possess unique qualities that cannot be replicated by others.

In regard to intangible Cultural Heritage, the most recent set of International Conventions adopted by UNESCO was at the General Conference at its twenty fifth session. Paris, 15 November 1989, and is the set of Recommendations on the Safeguarding of Traditional Culture and Folklore. Intangible Cultural Heritage, it is said, is a pet project of UNESCO's current Director General, Koïchiro Matsuura. Recent developments indicate that there will be changes. I will endeavour to have the last few pages of my paper posted on our website, but in brief, my paper on Globalisation intercepts the above in the following way:

Postcolonial Studies discursively addresses issues in the philosophical, theoretical and historical domains that effect, and that have affected, everyday practice. The strategy of my paper has been to locate what this has to offer to puppetry, and most specifically for east-west encounters in the shifting territories of cultural production. The paper brings forward post-colonial issues of equity and access, of ethics and exploitation and, implicitly, cultural agency and independence,

and particularly, of the significance of local articulations to the social fabric of local communities.

These issues are examined with particular reference to structures of policy and governance. The essay refers to the privileging of professional institutionalised structures and language in the arena of policy-making. New policies will influence all spheres of cultural production: film, music, theatre, visual arts, contemporary and traditional and indeed, everyday life. The International Puppetry Organisation, UNIMA, is called upon to participate. My paper urges UNIMA to become familiar with the contemporary issues at stake on behalf of puppeteers, in negotiating a new set of Global Conventions for the Preservation of Cultural Diversity, that is to be brokered by UNESCO. This is significant, particularly for those in the so-called 'developing world' and who are not connected to professional institutionalised networks.

There are several obstacles. Firstly, there is some question as to whether funding both the Conventions for Intangible Cultural Heritage and the Cultural Diversity Instrument can be supported. Secondly, UNESCO's time frame is rather too slow for the WTO, another of the players, which wants the instrument rushed through and set in concrete 'yesterday'. Another potential obstacle is that UNESCO seems to be committed to re-admit the United States as a member and many people, (mostly members of the INCD) feel that it is unclear what the US's reaction to a Cultural Diversity instrument would be, given their rash of Free Trade Agreement negotiations. This project takes on urgency as the policies in question are in the process of being drafted and are to be discussed at the next UNESCO General Conference,

October 2003. UNESCO wants to research and consider until 2005. The WTO wants otherwise.

The International Network for Cultural Diversity (INCD, is a direct result of a proposal put to Matsuura by its high level ministerial affiliate, the International Network on Cultural Policy (INCP). The final version of the INCD's Convention on Cultural Diversity is available online at [www.incd.net/incden.html](http://www.incd.net/incden.html) For a link to the UNESCO preliminary study, [CLICK HERE](#)

Now, I can hear the TiCHS and GASPS already. That's much toooo serious. Ohh! Not the P - word !\*\$%#\*\$@&-Politics. It's not our concern. And/or it's gobbledegook.

Precisely my point, my friends. On the Asia-Pacific Commission I've come to see that many voices will never be heard, through want of being informed about the ramifications of the 'Gobbledegook', and from being excluded from the processes of 'the professional organisations'. Traditional forms seriously risk disappearing forever, traditional puppeteer families starving on the streets, disenfranchised, or forced from puppetry and into other labour. Not melodramatic. A fact of life in many countries, and IT HAPPENS NOW! And even here!

These issues are categorised as Economic/Cultural, or Policy/Governance and it is quite proper that UNIMA should take an interest in them, impossible though it may be to completely divorce them from politics. (See the letters re Exec meeting in New Delhi JP). There is no question that the globalisation of the cultural domain requires international guidelines to protect and ensure the voices and art of the marginal. UNIMA could participate in raising issues through these channels. It requires that information be well circulated so that UNIMA members, everywhere, may know what is at stake, particularly in less developed places. Puppeteers' concerns should be aired before policy is set, and we do need champions to address our issues in the 'global Policy

Arenas' in the language of policy. There is no choice if we want a hearing. This takes time and preparation. (And please, not to get into a diatribe about 'speaking for the 'Other', the standard P/Colonial argument. Now is not the time, and if you want to know why, just email me for a copy of my paper -<jandjpfei@dodo.com.au>

The paradox may be that in order for some forms of puppetry art to continue the artists may have to travel further afield - tour, internationalise, participate in cross-cultural projects. Trade agreements and international conventions will affect my culture, my practices, how I may be able to proceed with cross-cultural collaborations, and how visiting artists may have access to my country. It will affect the bureaucratic and economic processes required to achieve this.

I would like to see UNIMA have a presence at the UNESCO General Conference in October 2003. This discussion and set of Conventions and Policies is crucial for the future of how we conduct our artistic practice.

PS Check out UNESCO's Culturelink Network

<<http://www.unesco.org/culturelink>> NGOs are often invited to participate in UNESCO's cultural policy activities. Let's just make sure that we puppeteers register our interest in getting an invite to the party.

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# REVIEWS

**GENEVIEVE**  
**by Theater Taptoe**  
**Tolosa, Spain**  
**Reviewed by Richard**  
**Bradshaw**

Occasionally, very occasionally, there's a puppet show that you enjoy without reservation and immediately want to see again. This show by Taptoe of Ghent (Gand, Gent) in Belgium is such a show.

We saw it first in the Basque town of Tolosa, Spain in 2000, and again in Spain this year in the Catalan-speaking town of Lleida. The dialogue is in French, but the success of the show does not depend on language. In fact, at one stage they sing a boating song in Flemish (Dutch) encouraging the audience to join in...and we all did, even though there was only accidental resemblance between the sounds we made and the Flemish words.

Both times we saw the show it was performed in an old-fashioned casino. Instead of theatres, the company searches out rooms which could belong in a nineteenth century mansion, one that might have belonged the French-speaking bourgeois family, Cocquet de Boezinghe. Before the show we gathered at the foot of a staircase. Adelin, the valet, came down

to tell us that M. de Boezinghe would soon be ready to receive us. Meanwhile we were requested to put our names (and titles) on invitation cards he handed us. Some time later we were invited to proceed upstairs where Adelin took our cards and announced us (sometimes with embellishment) to his master who was there to greet us with his son, Pierre-Alain and daughter, Marie-Pharilde.

The family and their valet then presented the story of "Geneviève de Brabant" using a toy theatre set up on top of an upright piano, at which the daughter sat with her back towards us as she played music by Eric Satie to

*Occasionally, very occasionally, there is a puppet show that you enjoy without reservation and immediately want to see again.*

accompany the tale. The feet of the flat figures are attached to wood strips which allow them to be pushed in from

either side. Sometimes a figure is gently moved back and forth to indicate the character is talking. Some figures have special actions such as a moving arm, and others can change in some way or turn around. The

scenery has wing pieces as well as painted drops. Those of you who have never seen a good toy theatre production may be surprised by how effective the medium can be, depending on the dramatic abilities of the operator(s).

This story is good nineteenth-century melodrama.

Genevieve's husband, Siegfried, departs to fight in the Crusades entrusting his wife to the care of Golo, who isn't the friend he is thought to be. She nobly resists Golo's attempts to seduce her so he summons soldiers to take her away and kill her, accusing her of infidelity to Siegfried, while he takes over the palace. We see Siegfried crossing the

Mediterranean...that's when we all join in the Flemish boat-song... and watch the battle against the Saracens. Heads fly off, bodies are sliced in two and so on. A gardener who has witnessed Golo's treachery brings Siegfried the news. Back home soldiers lead Genevieve to the forest but yield to her pleas not to kill her. Alone and pregnant...which is of no great surprise to us from what went on in the first scene before Siegfried left!...she gives birth to a son. It suddenly springs from her belly to her bosom. But she is nearly starving and has no milk for the baby. A doe comes to their aid and the baby thrives. It grows into a

boy and then a youth (by means of quick exchanging of figures). A distraught Siegfried returns home. Excluded from his palace encounters Genevieve in the forest but fails to recognise this wretched creature as his supposedly dead wife. The son arrives to send him packing, but the truth emerges, and faithful soldiers help Siegfried overpower Golo, who is condemned to death. But while he is tortured on the wheel the poor, weak Genevieve coughs her last and is raised up to Heaven.

Now that may not be the exact story. I have pieced it together from program notes, my imperfect understanding of the French text, and my fallible memory. But at least it gives you an idea. By itself

***These four superb actors are a joy to watch***

the play works as an excellent piece of toy theatre.

But there is another play going on at the same time involving the performers. The pater familias who leads the performance, a man who has never worked in his life, is more dependent on the support of his low-born Flemish valet than he would prefer to be, even to the extent of once being reminded that he is needed on stage and should get up off his seat. At one point there is a pause in the play while he tells us of his candidature in the upcoming local elections, and

how the socialists are trying to get rid of "us". He thanks us in advance for our support in the vote. The son, who has a wild look in his eye, is apt to get carried away by the action, most notably in the love-scene at the very beginning under the sheets in the four-poster bed. This embarrasses his timid sister at the piano who is forced to

***This Show is a gem. I give it five stars out of five***



avert her gaze. She plays well, and has a fine singing

voice, but giggles shyly when her father presents her for the applause at the end of the show. It is the valet who holds everything together. There would be no show without him. At one point he forgets himself and begins to tell us how he has made the theatre, the scenery and the figures himself, but he is quickly silenced by his master. We sense something of the continuing tension between French and Flemish speakers in Belgium.

These four superb actors are a joy to watch. There are wonderful moments such as when the others take exception to the sound provided by the valet for the doe. It is perhaps too like a galloping horse. But what sound does a doe make? They eventually settle on a kind of chomping noise which he is obliged to maintain to the point of exhaustion.

The show was written by that colourful character Freek Neirynck. Taptoe's Artistic Director, Luk De Bruyker is responsible for the design and plays the part of the valet. Dirk De Strooper who plays the son made the often ingenious puppets. Françoise Vanhecke is the daughter who sings and plays the piano and

the portly and dignified father is played by Jan De Bruyne.

The lighting, so well done that one forgets the difficulty a show like this poses, is by Alain Ongenaet. The whole show has been directed by that energetic and talented showman, Massimo Schuster of France. What a line-up!

I did wonder how they managed to cart an upright piano around, up and down stairs, and felt a bit of idiot when they revealed that it is only the case of an upright piano fitted with an electronic keyboard.

This show is a gem. I give it five stars out of five.

Footnote: The Spanish word for Flemish is "flamenco", and that name was given to a kind of performance in Spain which was thought not to belong to the better class of Spaniards!

# What's On

## VICTORIA

### Gaudi and the Turtle (Creative Development)

Written and directed by  
Sarah Kriegler

Performed by Alex Papps,  
Heath McIvor and  
Vanessa Ellis

*Gaudi and the Turtle*  
(creative development) is  
an adult puppetry and  
performance piece based  
on the ideals of Spanish  
Architect, Antonio Gaudi  
and his lifework, the  
construction of La  
Sagrada Familia.

Using his work as a basis,  
the performance explores  
art and madness, the  
creative idea and as well  
as multi-faith creation  
stories by using  
marionettes, shadow  
puppetry and projections.

The creative development  
aims to gather industry  
reaction and support for  
the project in order to  
seek further funding.  
Therefore, all UNIMA  
members are very  
welcome to attend.

#### Bookings essential!

Where;  
Polyglot Puppet Theatre  
27a Cromwell Rd  
South Yarra

When;  
7.30pm  
Saturday August 30th &  
5pm  
Sunday August 31st

Enquires; (03) 9388 8262  
0402 853 119

**All UNIMA members  
welcome**

## Polyglot

After three years with  
Polyglot Lena Cirillo has  
resigned as General  
Manager and has taken  
on another position. We  
are pleased to welcome  
Jenny Gay as the new  
General Manager of  
Polyglot Puppet Theatre.  
Three years ago Jenny  
worked with Polyglot as  
the administrator and  
since then has worked  
with the Queensland  
Theatre Company and the  
Victorian College of the  
Arts Student Union.

The roving performance  
of *Stop That House* on

Saturday 31st May and  
Sunday 1st June was a  
fantastic weekend and it  
was great to see all the  
families' brave  
Melbourne's weather for  
this outdoor performance.  
The weekend roving  
performance was the  
second stage of the  
development of this  
exciting site-specific show  
at Como Historic House  
and Gardens. *Stop That  
House* is a partnership  
between Polyglot, City of  
Stonnington and the  
National Trust property of  
Como Historic House and  
Garden.

Rehearsals started in July  
for our schools touring  
show - *Muckheap*. This  
show toured in Singapore  
last year as part of the  
Esplanade On the Bay  
Opening Ceremony and  
in August/ September this  
year will tour regional and  
metropolitan schools in  
Victoria. *Muckheap* is part  
of Regional Arts Victoria's  
arts-2-go schools touring  
program.



# TASMANIA

## Terrapin

Touch the Air is Terrapin's latest puppet theatre work. It has been a very special project that explored contemporary Aboriginal values and perspective's. It toured to 35 schools around Tasmania in October and November, including performances on Cape Barron and Flinders' Islands.

The project was the product of an extensive consultation and development period. Starting almost 2 years prior to the first performance, a reference group helped the company by advising on artist make up, content and consultative approaches. Jadah Milroy was engaged to write the piece and came to Tasmania on a number of occasions to research, consult and collaborate with the other artists. As she is not Tasmanian Aboriginal, it was decided that she would write a story that reflected her own values but that resonated with Tasmania . She was particularly inspired by Cape Barron Island in her research.

Jadah's brief was to write a piece that explored Aboriginal values and perspectives with a particular interest in spirituality. The narrative she generated follows Tilly, a young girl whose mother recently passed away. Tilly faces the challenge of leaving her island home and moving

to the mainland with her father. The final work is a multi layered piece, shifting between combinations of music, songs, voice over, puppet characters and object work. Around a central set element of a circular net, characters interact with the natural habitat of their island home. Tasmanian wildlife such as the mutton bird, fish, crabs, octopus and the paper nautilus shell feature. Throughout the piece a collection of shells and objects from the sea are built up on the net reflecting, among other things, the mobiles and collections that are so popular with the children on the islands.

A number of trainees worked closely with the project. Megan Robinson was trained as a performer and then continued on to tour with the work. Ruth Langford worked closely with the composer and wrote all of the songs whilst coordinating the voice overs by Aunty Phylis Pitchford and Tamika Burgess. Joselle Brewer and Brooke Robinson worked closely with the project in its early conceptual and creative development stages. In response to this experience, Joselle has written her own puppet theatre script which we hope will eventually be developed with mentors and produced with Tasmanian Aboriginal artists.

# WESTERN AUSTRALIA

## Spareparts

*Two Rocks in Space -  
an inter-stellar yarn*

Our Valmooshkin past is clouded in mystery (two limbed meta-organic life-form) The planet is crumbling and the Kloo Klag Goo is drying up (sap of the Kloo Klag tree)

A glorious leader has risen to power heralding an interpretation of the ancient Tablarangoont (Great Stone of the Ancestors) The masses have begun construction of the all-flapping, all-floating, all-flying flappo-matic omni-hopter (need we say more?!) which will take us to the ancient planet, source of all Kloo Klag Goo, and MOTHER OF ALL VALMOOSHKINS!!!

Pip.(rejected runt, paradoxical pariah, vulgar vagabond) has this nonsense notion of regenerating the Planet...

HA!

Come and see the live puppet project in creative development from students of the Film and Television Institute, Fremantle WA with support from Spare Parts Puppet Theatre.

Written by Doug Alderson  
Directed by Sandy McKendrick and Karen Hethey  
Designed by Carl Fraunschiel

with Animation, Stop-motion  
and Audio-Visual  
by Cecille Williams, Claire  
Bailey and Jacqui Baker

Where;  
Film and Television Institute  
92 Adelaide St  
Fremantle

When;  
Tuesday 12th & 13th August -  
reduced version  
7.30pm

Wednesday 14th August -  
full version  
7.30pm

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### **How to Subscribe to UNIMA Australia and Australian Puppeteer**

#### **One Year's Subscription**

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**Renewals: \$30**

**Couples membership**  
**New: \$45**  
**Renewals: \$40**

Unima membership includes your  
subscription to Australian Puppeteer.

Please make all cheques payable to  
**UNIMA Australia.**

Send all cheques to  
Treasurer, Unima Australia  
PO Box 208  
Elsternwick, VIC 3185  
Our ABN is: 16 949 470 066.  
Note that we are not  
registered for GST.

# Advertisements

### **Market your show!**

**Screen Printed T-shirts,**  
small to large jobs, market  
and promote your show/event

Also available; design lay out,  
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backdrops, almost anything

*Very reasonable rates*

Call Katja On (03) 9380 9578

### ***Free Gallery Space***

Polyglot Puppet Theatre newly painted foyer space is  
now available as a gallery space free of charge to  
visual artists.

Exhibit your paintings, drawings, etc.

For more information contact Lisa on (03) 9827 9667

### **WANTED - SYDNEY BASED PUPPETEERS**

I have this creeping sensation that runs along my spine, it tells  
me that some Puppets are sneaking around in Sydney. At night  
I can hear them whispering, plotting and rubbing the tips of  
their fingers together. I have been watching them with my  
telescope and they are saying things about us, to us, for us.

We at the Puppet Project have started to meet, to plan  
and to rub our foreheads together in an attempt to bring these  
puppets to light. If you are a Sydney based artist, puppeteer,  
producer etc, looking to work with puppets please contact us so  
that we can work together. email [Angie.zangelao@yahoo.com](mailto:Angie.zangelao@yahoo.com)

**Advertise in the  
Australian Puppeteer's  
Magazine  
Reasonable rates,  
Call Sarah or Julia**

# AUSTRALIAN UNIMA EXECUTIVES

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### Please note;

Australian Puppeteer's Magazine has a new email address.  
Contact us via email on [austpuppeteer@yahoo.com.au](mailto:austpuppeteer@yahoo.com.au)

## UNIMA AUSTRALIA WEBSITE

<http://www.ozemail.com.au/~unima>

## DEADLINE

Deadline for  
Spring edition is

October 3rd

send you details before  
the due date.

Thank you for your  
contributions

