

AUTUMN 1998

# AUSTRALIAN PUPPETEER



**THE MAGAZINE OF UNIMA\* AUSTRALIA**  
\*UNION INTERNATIONALE DE LA MARIONNETTE

## NOTE ON PUPPETS

Set into motion by the simplest of means – hands, rods, strings – the animated object becomes a puppet not when the operator assumes complete control of it, but at the infinitely more subtle moment when the object seems to develop a life force of its own. This life force, this resistance, this fabulous other that puppeteers create and discover within their objects lends credibility to the magical and fantastical transformation of objects into creatures. This is not surprising because puppetry is magic and we all know it.

*Michael R. Malkin..*

*From:*

*Puppets Art and Entertainment, 1980.*

### AUSTRALIAN UNIMA EXECUTIVE

**President,** Sue Wallace: 75 Palace Street, Petersham, NSW 2049. Phone: 02 9550 6457

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**IMPORTANT:** From April 12<sup>th</sup>, please use (03) 94 161616 until Anita's new phone no. is available.

### INTERNATIONAL UNIMA EXECUTIVE

**President,** Sirppa Sivori-Asp, Finland

**Vice President,** Margareta Niculescu, France

**Secretary General,** Jacques Felix, France

and Dadi Pudumjee, India

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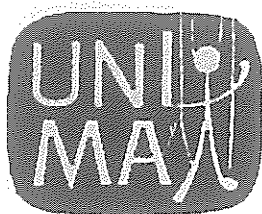
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**UNION INTERNATIONALE DE LA MARIONNETTE**

FOUNDED IN 1929 MEMBER OF ITI (UNESCO)

## EDITOR'S PAGE



Welcome to the Autumn edition of *Australian Puppeteer* and the first ever Festival Special under the new magazine name. **Richard Hart** has returned positively glowing from the ONE VAN FESTIVAL in New South Wales, loaded up with photographs and reports.

ONE VAN, our first Australian festival of puppetry in many years, is set to become a yearly event. Congratulations to **Sue Wallace**, to the organisers, the performers and the supporters who created, promoted and attended this terrific new forum in which we may now share. Compliments to the people of **Blackheath, New South Wales** for their imagination and energy in backing the project to the full, and providing the audiences for the players.

You will see in this issue some departures from the previous format of *Australian Puppeteer* magazine. These allow for the ONE VAN FESTIVAL news. Look also for another major feature regarding the UNIMA Australia Scholarship Fund.

Another important event this season is the retirement after four generous and energetic years of our Secretary, **Dennis Murphy** and the introduction of the new Secretary, **Richard Hart**. Many thanks to Dennis for his warm and co-operative dealings with us, not the least being his offer of two performances in March, with all proceeds going to *Australian Puppeteer*.

I must thank you all again for your support for the magazine. Those who volunteer copy without prompting make life not only easier but more exciting for the editor. You think of things that haven't crossed my mind. Those who send pictorial material and drawings make a great contribution to the brightness of the magazine. Thanks again and keep it coming!

I omitted to thank PRODOS for his tireless work on formatting the last issue. This won't do at all, since without him and his skill, the magazine would not look as it does. I take responsibility for the editing and design; PRODOS makes it all possible.

I hope readers both in Australia and overseas will enjoy this festival special. Perhaps you will let us know in time for the next edition.

Anita Sinclair

## LETTERS

**Peter Grasshopper, New South Wales.**

.....congrats on what you're doing with the magazine – looks great. A few issues ago an OZ Puppetry Web page was discussed. I've tried to find it without success. If a Web page happened could you let me know the address? (*See below, Ed*)

**Mary and Joe Sutherland, Victoria.**

.....this is a reminder that UNIMA Australia now has a Virtual UNIMA Centre (Home Page) on the World Wide Web. There is space for every member to have their contact details, bio and a picture displayed on our Home Page at no cost to the individual; at this stage Joe is doing the setting-up voluntarily. Text and pictures can be emailed to Joe at [msuther@ozemail.com.au](mailto:msuther@ozemail.com.au) or post to: 1/31 Broadway, Elwood, Victoria 3184. The Web Page address is [www.ozemail.com.au/~unima](http://www.ozemail.com.au/~unima).

If you have experienced difficulty in finding our Home Page in the past, I suggest you try again now. Although it has been in place for some time, new links have recently been created to make it easier to find. Please encourage others to send their material in, even those without direct access could still benefit from the publicity. We look forward to hearing from you!

*(Joe and Mary are providing a great opportunity here. Even if you are unfamiliar with the workings, language and uses of the Web, it can still serve you. Check it out soon. Thanks Joe and Mary, Ed.)*

**Janet Dalglish, Victoria.**

.....one small piece of gossip about me which I'd like published in this issue is that I've changed my email address. It is now: [janetd@c031.aone.net.au](mailto:janetd@c031.aone.net.au)  
Good luck with the next edition!

*(Sorry I didn't get it in the Summer edition for you, but here it is now, Ed)*

**John Lewis, New South Wales.**

.....Thank you for your great work .....  
Without 'nit-picking', there is an error in your piece on **Kay Littler** (*Spring 1997*) on page 18. The second last paragraph refers to (*should refer to*) **Kay Lewis**, my father's aunt who was involved in puppetry 1938-1950. **Kay Littler** started puppetry in the late 60's.

She (*Kay Littler*) had been doing 'moving window displays' before then and came to see **Edith Murray** at Clonelly Puppet Theatre to learn about puppets. She was always a wonderful person and both Jackie and I were sad to hear of her passing. (*above italics mine, Ed*)

*(Nit-picking is good, John; we need to be accurate, so thank you for taking the trouble, Ed)*



## LETTERS

**Daniel, Queensland.**

.....talking of dates...it's no good telling me about a fantastic sounding opportunity that's going to take some planning to get to, only three weeks before the event. This is the promoter's fault and needs to be addressed.

*(Promoters! Please bear in mind the time frames of the magazine production and plan ahead accordingly, we have some disappointed people out there, Ed.)*

**Greg, Kirsty, Phil, Terrapin, Tasmania.**

.....Just a note from the Terrapin team touring Sri Lanka and Malaysia. We're waiting as the hall fills in Kandy for our second show in Sri Lanka. We are doing 'Little Red', a very fractured mix of fairy tales, using objects, marionettes, glove puppets and actors. Reaction has been good to our first performance to twelve-to-seventeen year old convent school children. Tonight should be more mixed, with next week's performance in Colombo to a general audience; we'll let you know how it goes,

**Lucinda Watson, Tasmania.**

.....Had the delightful opportunity to meet up with Dennis Murphy and Sue Wallace whilst in Sydney. It was great to chat with them about the industry and to be given further contacts. UNIMA people, make yourselves known; for some-one like myself who is new to puppetry, it was just fantastic to be able to talk to experienced performers - you never know where a contact may lead!

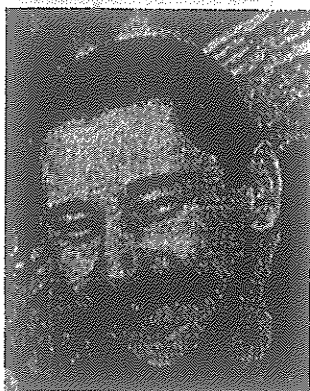
This is my last year of my degree (Bachelor of Performing Arts). I will be finished in October and looking for work/traineeships in puppet companies in Australia and overseas. Has anyone information that would help me on my pilgrimage?

Please contact me on: (03) 6334 0138.

**Jiri George Vacek, Queensland.**

.....Congratulations and good luck in your new challenge as editor of the magazine. I have a lot of interesting material about puppetry from my old country, the Czech Republic, where UNIMA was founded in 1929. I would be happy to send it to you if you think you can use it in the magazine.

*(Much of the history of puppetry in Australia comes from countries such as yours Jiri, your contribution will be most welcome, Ed.)*



## PRESIDENT'S PAGE

My biggest puppetry project since the last issue has been producing the **ONE VAN PUPPET FESTIVAL**, which was a lot of work, but so satisfying to see a dream come true. Staying together in large holiday cottages gave us, the artists, the opportunity of sharing that wonderful feeling of accomplishing a project together.



I have had communication from UNIMA Headquarters that the next meeting of the **Executive Committee of UNIMA International** will be held on **October 24th, 1998 in Bucharest, Rumania** and council meetings will follow on **October 25th and 26th**. Each country is allowed a certain number of councilors depending on the size of their membership. At the last meeting I attended in **Budapest, Australia** was allowed three councilors which gave us three votes to all proposals.

The proposed agenda for **Bucharest** will include reports of the Commissions, a report on the *World Encyclopedia of Puppetry Art* and an in-depth look at preparations for the **XVIIIth Congress** in the year **2000 in Magdeburg, Germany**.

I have also been sent a progress report on the *World Encyclopedia of Puppetry Arts* which is a UNIMA project. **Professor Henryk Jurkowski** is Editor-in-Chief.

If we bemoan our own slackness when asked to be responsive in **UNIMA Australia** matters, let's give a thought to this project and the trial it has been to get people to contribute. Only 15% of the material they hoped to have collected by the end of 1998 has arrived and there have been many problems finding a publisher, but **Jukowski's** enthusiasm for the project is such that he writes "Readers of the report might be astonished that at its end I will not show a state of depression of my mind but rather an optimist point of view". He continues "during . . . the two years we have created a network of the people interested in the **WEPA** project who have already given a lot of time and energy for its accomplishment."

*UNIMA Headquarters-the International General Secretary-now has an Email address: [sgi@unima.org](mailto:sgi@unima.org)*  
**Sue Wallace**

# ONE VAN FESTIVAL

# ARTISTIC REPORT



By Sue Wallace, *Festival Artistic Director.*

On January 24<sup>th</sup> and 25<sup>th</sup>, 1998, the Sydney Puppet Theatre and the Blackheath Area Neighbourhood Centre presented the ONE VAN PUPPET FESTIVAL in Blackheath, Blue Mountains, New South Wales.

The success of this inaugural puppet festival surpassed all expectations.

Artistically, financially and emotionally, all the feedback was positive. The Festival was *audience* focused rather than *puppeteer* focused and the community responded in their droves. There was capacity and near capacity attendance for all performances and workshops.

The Festival was created with a small grant (\$5,000 from the New South Wales Ministry of the Arts) and by a Festival Team that worked very hard and also very efficiently together. Much of the work was unpaid. This was the first puppet Festival in New South Wales in more than twenty years. The unwritten motto that guided the event was "From little things, big things at least have the chance to grow"; and grow it will. The artists and the community are already planning for next year.

The Festival was designed for the family audience with three puppetry workshops and seven different performances. One performance 'A Walk Through The Seasons' premiered at the festival.

## CRITERIA FOR CHOOSING THE PERFORMANCES:

1. Primarily each show had to be of an exceptional standard and be suitable for the family audience.
2. The whole show had to fit into **one van**.
3. The shows had to suit the physical environment and be self contained with lighting and sound.  
*Blackheath has very good community halls but it does not have a theatre.*

As it happened, each show (bar one) was born entirely of the creative talents of the performer(s) – concept, design, writing, construction, performance and in some cases music composition.

The premiere performance, 'A Walk Through The Seasons', was a progressive performance where the audience (maximum of thirty people at a time) was taken on a guided tour to four houses in Blackheath.

Each performer was directed to create ten to fifteen minutes of work, each around a season. This gave young puppeteers the opportunity to work in a professional environment with the guidance and artistic direction of Sue Wallace and Steve Coupe at the Sydney Puppet Theatre workshop. This was a truly delightful event. The audience happily braved the rain and greeted each new solo work with curiosity and genuinely warm applause.

This Festival was, in part, modeled on a number of national and international festivals that I have attended either as performer or spectator. For the past seven years, the Sydney based **Puppeteers' Support Group** have had their annual *Summer School* in Blackheath.

The idea for a festival in this beautiful village grew out of the *Summer School*. It presented itself as the perfect environment. Incidentally, the people of Blackheath are affectionately referred to as *Blackheathens!*

Where possible, paid goods and services were sourced from the area, including poster design, printing and administration. This was to encourage the feeling that this was a festival for and by Blackheath and not an imported event.

My involvement in the coordination of the event was very broad and my agreement with the Neighbourhood Centre was that I would do all the leg work until we could afford to pay an administrator. This involved writing funding applications (one in three was successful and then we only got half of what we asked for), liaising with the artists, programming the festival, desktop publishing and hours on the phone and the computer.

It was a joy to work with Lynette Russell and her team at the Blackheath Area Neighbourhood Centre. Through phone calls and meetings we discussed what things needed doing and these things were always done on time and done well!

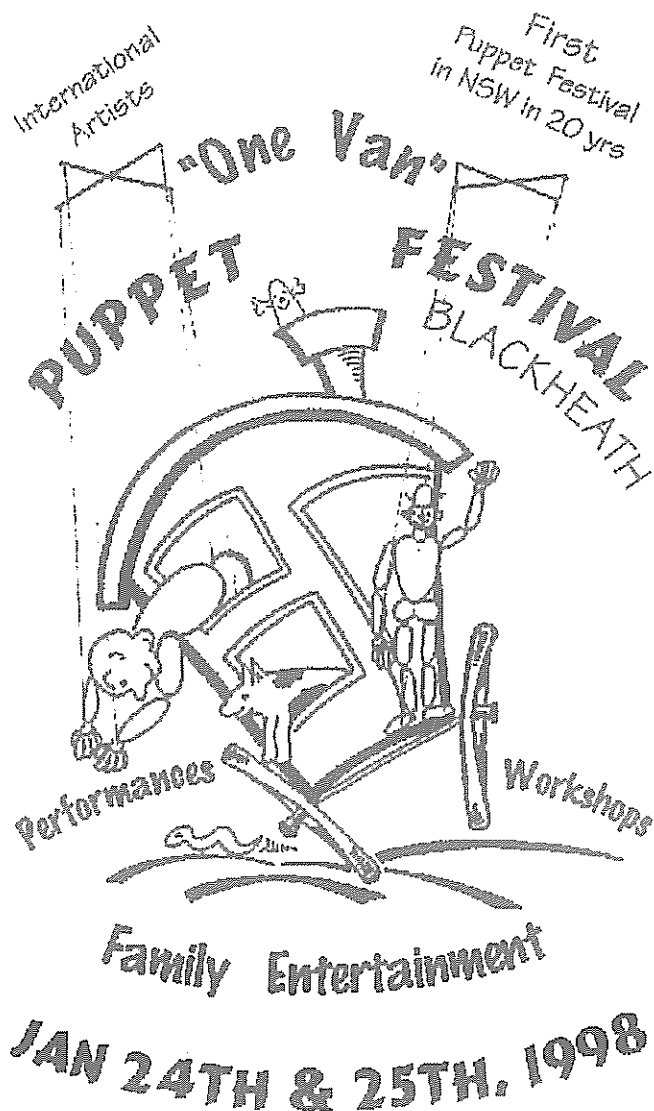
It is important to congratulate the artists who not only performed so well for a small fee but were so cooperative helping each other bump in and out, moving chairs etc. We also had 3 volunteer puppeteers who were not able to perform but came up for the weekend to help. Graeme Haddon, Gavin Sainsbury and Andrew McDougal acted as stage managers, front of house staff and chauffeurs. This help was essential.

## DO YOU WANT TO BE INVOLVED NEXT YEAR?

If you have a performance or workshop that you think is suitable please send me info about it and a video (if relevant). We are interested in attracting performance pieces (long or short) for the adult audiences.

### THE ARTISTS PRESENTING IN 1998

Richard Bradshaw, Steve Coupe, Cristiana Daneo, Larissa Deak, Richard Hart, Greg Howard, Dennis Murphy, Haim Navarro, Jonquil Temple, Sue Wallace, Jillian Waters.



### Blackheath Community Halls

The Festival is called "One Van" to celebrate the wonderful puppetry performers who travel this vast country in their vans bringing quality entertainment to the most remote regions. We are privileged to have the support of these artists most of whom have international touring experience.

The name 'One Van' also reflects the feel of the festival as intimate, approachable theatre.

Thank you to the New South Wales Ministry for the Arts for providing some funding and to Lynette Russell and her team of volunteers at the Blackheath Area Neighbourhood Centre without whom the Festival would not have been possible.

And finally, thank you for your support. We would like to make this an annual event.

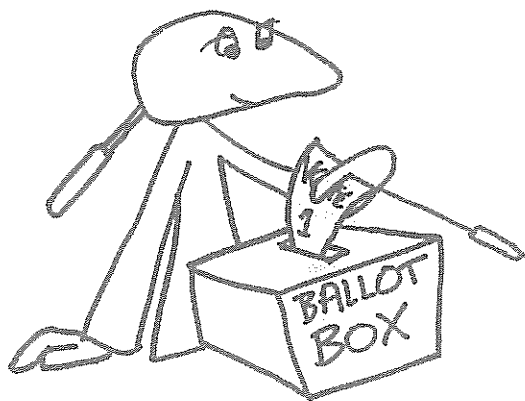


## UNIMA ELECTION

Richard Hart has retired from the position of Treasurer of Australian UNIMA as of March 16<sup>th</sup>, 1998 in order to take up the position of Secretary of Australian UNIMA (see page 6, Ed).

Nominations are now open for the position of UNIMA Australia Treasurer.

This is an Executive position with equal decision making status as the Secretary, President and Editor and also carries similar responsibilities.



### The job includes:

Collection, Book keeping and banking of UNIMA FUNDS.

Issuing reminders, Invoices and Receipts.

Maintaining UNIMA Australia Database.

Maintaining accurate records of members' subscriptions and liaising with the editor of *Australian Puppeteer* to coincide receipt and reminder mail-outs with the magazine postings.

UNIMA Australia needs an enthusiastic Treasurer who is willing to work as a team with the other executives and the *Australian Puppeteer* editor. It can be seen that the tasks of the Treasurer as listed above are such that the possession of up-to-date computer and software would be an advantage.

### PROCEDURE

You can nominate yourself or some-one else.

Send your nomination with the name of a seconder to:

Richard Hart, Secretary.

20 Coleman Street, North Fitzroy, Victoria 3068

Nominations close on May 31<sup>st</sup> 1998.

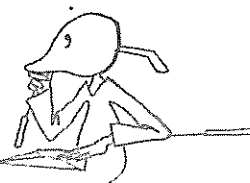
## UNIMA FEES

Quite a few fee receipts have gone out to members in this mailing of the magazine, (thanks folks for paying up) but a number of people are still in arrears. The *Australian Puppeteer* magazine costs money to print (of course!) so it is common sense to reduce the number of 'freebees' that go to defaulting members. In future you will receive one subsequent copy of the magazine if you are not financial, and then, horrors!, nothing until you cough up.

The good news is that the UNIMA Australia fees are low and staying low. While other organisations are raising the fees for services provided, UNIMA is coping with the increased costs by attracting more members, marketing the Mag more widely and encouraging advertisements inside the cover. For the same fee, you are now receiving a substantially larger publication.

Many members are making use of the network that UNIMA provides. Without doubt, the Web Home Page will emerge as another valuable service! Meanwhile, the phones are running hot as people contact people through the association.

All this for \$20.00 a year.



## WHERE ARE YOU?

Keep us up to date on your address, phone number, fax or email address.

Send adjustments to: Richard Hart, at 20 Coleman Street, North Fitzroy Victoria 3068, ph 03 9489 8337

## APOLOGY

I regret that Ray da Silva's name was spelt incorrectly twice in the Summer issue. Please excuse the errors that come from looking so long at words.

## THANKS

On behalf of UNIMA Australia, Members of the Executive wish to thank Axel Axelrad for his donation in March this year. Axel, because of his contribution over so many years, has honorary status in UNIMA.

## UNIMA AUSTRALIA WEB PAGE

[www.ozemail.com.au/~unima](http://www.ozemail.com.au/~unima) see pp 2 & 24 for more.



# SCHOLARSHIP FOR 1998

The Australian Centre of UNIMA is offering two modest scholarships on a trial basis this year:

There are two grants of \$250.

The first is available from **July 1998**.

Closing date for applications is May 31<sup>st</sup> 1998.

The second is available from **January 1999**.

Closing date for applications is November 30<sup>th</sup> 1998.

## WHO IS ELEGIBLE?

Applicants must have been continual financial members of **UNIMA Australia** for a minimum of two years up to the closing date for applications.

In the event of a group, all recipients must be **UNIMA** members with at least one who has been a continuous member for two years.

Members of the Executive are ineligible. The Executive consists of: **President, Secretary, Treasurer and Editor of UNIMA Australia.**

Applicants must demonstrate a commitment to puppetry.

## WHO CHOOSES THE SUCCESSFUL APPLICANT?

The Executive of **UNIMA Australia**.

All members of the Executive will agree on a final choice after a maximum of two months deliberation.

## WHAT IS IT FOR?

The purpose of the grant is to assist the development of puppetry in Australia by benefiting **UNIMA** members. All activities, projects and situations must be puppetry oriented.

It can be used toward travel expenses in order to attend festivals, training, workshops, etc. or bringing a specialist to work with individual members or groups of members, or any other proposals, articulated in writing, that the executive deems worthy.

It can be used for the purchase of goods.

## HOW TO APPLY

1. Check your eligibility. If in doubt, contact the Secretary, **Richard Hart** or the President, **Sue Wallace**. Contact numbers and addresses are on the inside front cover of this magazine.

2. Clearly articulate your proposal in writing, stating how the money is to be used. This includes a budgeting of the proposal.

3. We need to know who you are, what you are and have been doing in puppetry and if you are a group, the nature of your group. (A CV would be helpful.)

4. Successful applicants are expected to account for the spending of the grant, eg. receipts, and to write a report on completion of the activity. This report will be made available to **AUSTRALIAN PUPPETEER** magazine.

5. Full contact details are essential should the executive require more information from the applicant.

No communications relating to specific applications will be entered into after the closing date, except for point 5 above.

**First Scholarship:** Applications close on **May 31<sup>st</sup> 1998**. Notification will be by **July 31<sup>st</sup> 1998**.

**Second Scholarship:** Applications close on **November 30<sup>th</sup> 1998**. Notification will be by **January 31<sup>st</sup> 1999**.

Send written applications to:

**Sue Wallace.**

President, Australian Centre of **UNIMA**

PO Box 520, Petersham, NSW 2049

## A BRIEF BACKGROUND.

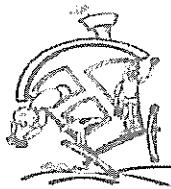
The **UNIMA** scholarship fund is a separate account in the form of a term deposit. Over the years of individual donations by members and growing bank interest, the account has reached \$8,200 in March 1998. Added to this is a savings investment account worth over \$400. To finance this trial year, \$250 has been taken from the latter account with most of the remainder put into the Compound Interest Term Deposit for another term, to mature in time for the second grant. The interest accrued in that period would easily cover the second grant.

The Scholarship Fund was established in the spirit of assisting young and aspiring puppeteers in Australia to develop puppetry skills and to be exposed further to the art of puppetry.

This is the first time the **Scholarship Grant** is being made available to members. Being a trial year, we can all see how it works in practice with the aim of making improvements and responding to feedback from the membership.

With this in mind, a questionnaire is inserted with this article for your convenience. Please send your response to:

**Richard Hart**, Treasurer, **UNIMA Australia**,  
20 Coleman Street, Fitzroy North, VIC 3068.



# ONE VAN PUPPET FESTIVAL BLACKHEATH 1998

January 25<sup>th</sup> and 26<sup>th</sup>, 1998.

Well it finally happened – the wonderful ONE VAN PUPPET FESTIVAL at Blackheath, completely capturing the imagination of all who attended!

For weeks beforehand we had all worked busily – painting banners, organising publicity, selling tickets – all the time wondering will it be a success.

Well it was! For two exciting days Blackheath came alive to the wonderful magic of puppetry with a range of performances and workshops which saw over 1,000 tickets sold and many people turned away.

The festival opened with Haim Navarro's children's puppet making workshop – a very popular event from which we had to turn many people away (a lesson learned for next year's festival – more children's workshops needed.)

Jonquil Temple's *Theatre Workshop* was fascinating. The children (and the adults) were totally enthralled – they loved operating the lighting and music and performing the show themselves (we'll definitely have one of those next year and perhaps also one for adults.)

Sue Wallace's adult puppetry manipulation workshop was also quickly sold out. The participants totally involved themselves in learning to be puppeteers, the workshop could easily have gone for much longer than its two and a half hours duration.

What things did we from the Neighbourhood Centre especially notice – it was great to work with a group of such professional people – your performances were wonderful, you all pitched in and helped with all those little jobs, collecting tickets, setting up the hall, dismantling and packing away and we all had such a good time.

Next time we need more workshops, with workshops and shows running at the same time (something we could not afford to do this year.)

It was a lot of hard work but it was fun – and we have already started planning for next year's festival which will be bigger AND better!

Kay Benger and Lynette Russell  
Blackheath Area Neighbourhood Centre



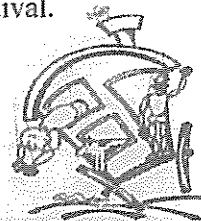
Photo 1 by Lucy Turner; 2 & 3 by Richard Hart



## HAIM NAVARO WORKSHOP ONE VAN FESTIVAL

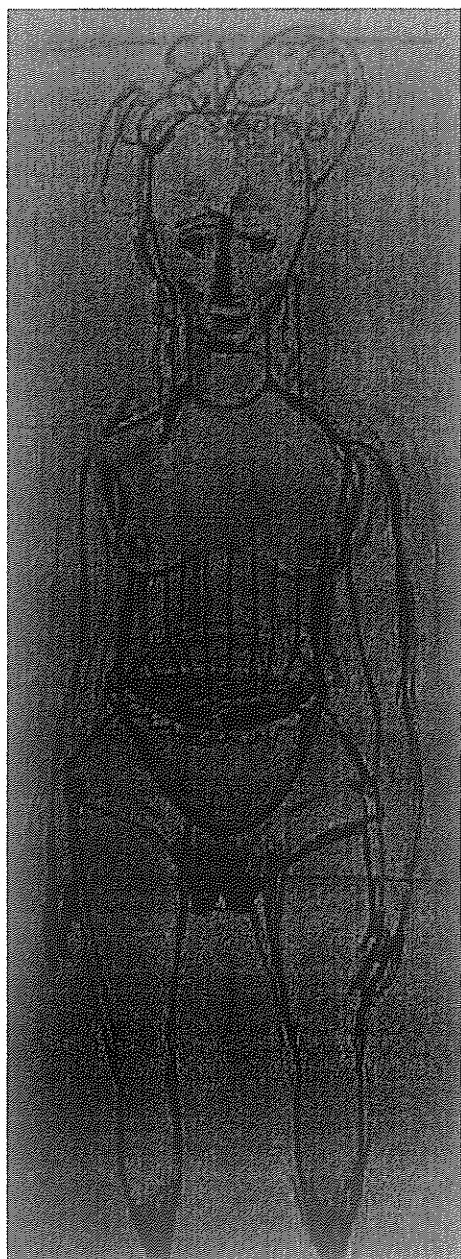
Left: Haim Navarro  
Other: Workshop participants

Thanks to **Richard Hart** and **Lucy Turner** for providing the photographs of the ONE VAN Festival.



*Photographs: Richard Hart*





### WHO'S WHO?

**Lucy Turner** is an Australian artist who has been studying art and working as a graphic artist in England. This marionette-to-be (pictured above) is her first venture into applying her fine arts talents to puppet building. It is carved entirely out of linden wood.

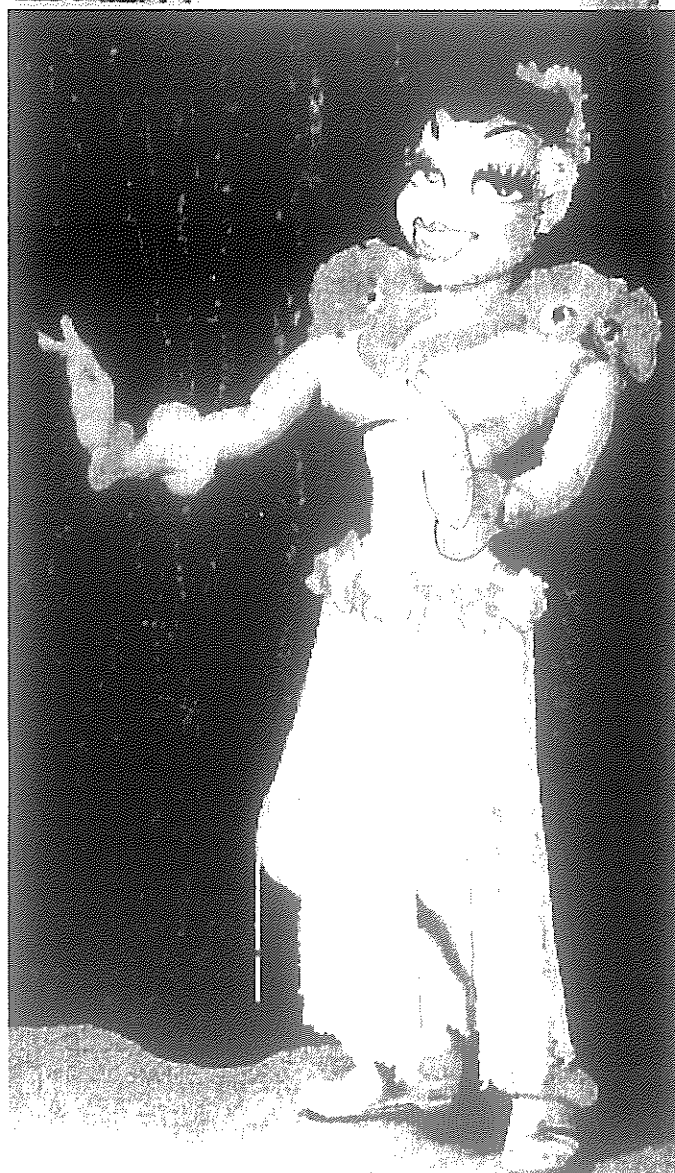
Lucy lives in a house in London with puppeteers The Middletons and is building this marionette in exchange for studio space.

Lucy intends to return to Australia permanently next year.

**Sue Wallace**

**Pictured below:**

*Madame Burpingham Busbottom* and a waiter followed by *Cleo*. Read **Richard Bradshaw's** History of Walton and O'Rourke on page 14.



# ONE VAN FESTIVAL

Reprinted with the kind permission of the *Blue Mountains Gazette*.

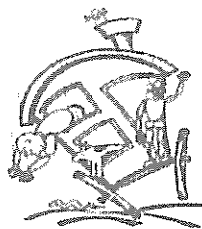
The large numbers who attended the recent Blackheath **ONE VAN** Puppet Festival were treated to one of those rare events that will be talked about for many years to come and will certainly guarantee the future success of this welcome introduction to the Blue Mountains Cultural Calendar.

The Puppet Festival brought a kind of magic to the Upper Mountains that other events will now be challenged to emulate. The festival showed the joy to be found in the creation of a strong link between performer and audience. When **Steve Coupe**, *'The Magician's Assistant'* said to **Sue Wallace** 'I don't want to be a Magician's Assistant any more', a small voice from the front of the audience said 'I will'. We saw an example of the exciting effect that people of extraordinary talent and imagination can have on one individual and, more importantly, on a community in a very short time. Many of the adults wanted to be a Magician's Assistant too and I feared there would be a great competition for the position.

No-one who attended the puppet festival will forget **Richard Bradshaw** and **Greg Howard**, whom I am certain are soon to receive public adulation comparable to that bestowed on pop-stars. Another highlight was **Haim Navarro's** Marionette Workshop, where our puppeteers of the future walked away with working puppets of their own. There were many other wonderful performances and I am only talking about Saturday. The organisers should be congratulated for their vision and commitment. On behalf of those who attended thanks to **Sabine Erika**, **Lynette Russell**, **Rowena McGregor**, **Kay Benger**, **Bay Barlow**, **Jenny Wain**, **Robert Jones** and **Joel Russell**. And thanks to **Blackheath Area Neighbourhood Centre**.

**Warren Ross**

Arts Council President, Blue Mountains.



Warren Ross runs a major community festival in Katoomba (which is near Blackheath, NSW).

*Photographs of Sue Wallace & Steve Coupe of Sydney Puppet Theatre by Richard Hart*





## ADELAIDE FESTIVAL

Well, there is no doubt Adelaide is the place to be, come Festival time. I actually came for the **Australian Performing Arts Market** to try to get some interest for my one man show *"BANJO"* but the **Fringe** has taken over my life at the moment. YEP school tours are booked out and audience responses are fantastic. I have received interest from overseas and many options in OZ with a Northern Territory tour appearing imminent.

But *"Legs on the Wall"* is what I really want to talk about. Appearing at the bum-challenging concrete amphitheatre at the Festival centre, they performed their work *"CLEARANCE"*.

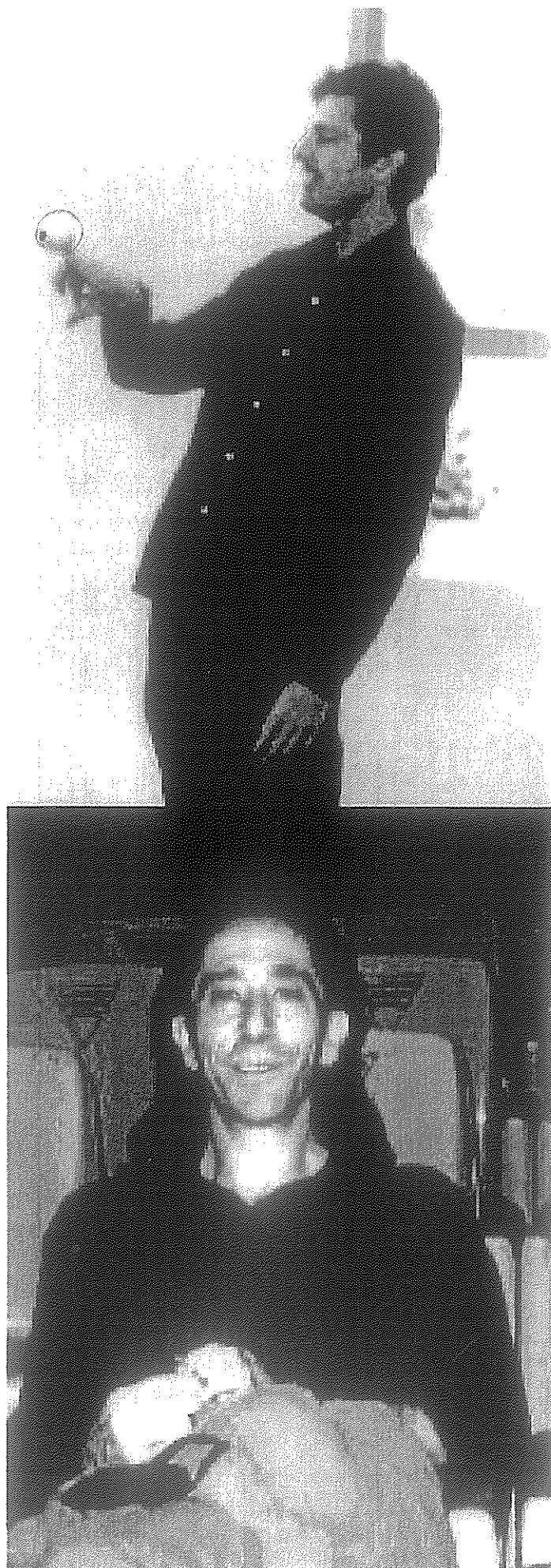
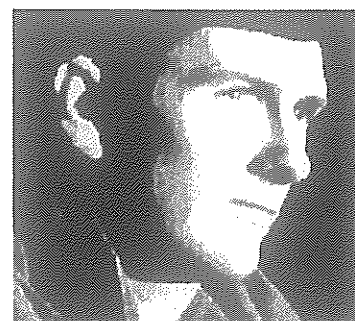
This work is beautifully crafted and brilliantly performed under the most extremely difficult conditions.... A lady enters towing a trolley of large boxes:- white goods at a clearance sale. Without giving away any of the plot it is hard to offer much about this show. I find myself wanting to tell you all about it. Through wriggling, jumping, bumping and rolling, the boxes (four of them) move into the playing arena, all in beautiful time and rhythm; then through different styles of music we are challenged by the evolution of the white goods. Media is questioned in the context of its role in our society.

This work is nothing short of stunning. The commitment and skill of the performer is placed centre stage as audience members are astounded by the slick timing and clever choreography. Excellent.

It was nice to catch up in Adelaide with **Peter Wilson** (Company Skylark) and **Annette Downs** (Terrapin Puppet Theatre) who were in the middle of chatting about the possibility of the festival in **Canberra, 1999**. I certainly intend to be there – it is so important for this art form for us to get together, even if only to have open discussion. Make your interest and support known to Peter Wilson!

Craig Gillespie

*Top photographs  
One Van Festival  
Participants,  
Photos: Lucy Turner*

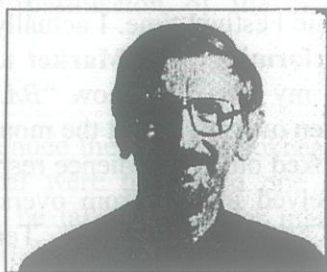




# WALTON AND O'ROURKE

## HISTORY OF AUSTRALIAN PUPPETRY

By Richard Bradshaw.



Although it is now some 45 years since I saw them, **Walton and O'Rourke** from the USA presented one of the finest puppet "cabaret" acts I have seen. They toured with the **Tivoli Circuit** in Australia in 1953-4, as part of what started out as "*The Joy Nichols Show*".

(**Joy Nichols** was an outstanding Australian performer who had made her name in England as one of the three stars of a BBC radio comedy series "*Take It From Here*", written by **Frank Muir** and **Denis Norden**. The other two stars were **Jimmy Edwards** and fellow Australian **Dick Bentley**. When **Joy Nichols** left the series in England she was replaced by **June Whitfield** who plays *Edina's* mother in "*Absolutely Fabulous*". Not long after her **Tivoli** show opened in Sydney, **Joy Nichols** had a nervous breakdown and had to leave.)

By the time **Walton and O'Rourke** came to Australia they were already quite famous. In 1952 they had been responsible for the four glove puppets that appeared in the MGM film "*Lili*", which starred **Leslie Caron** and **Mel Ferrer**. The story was based on **Paul Gallico's** book "*Love of Seven Dolls*", but in the film there were only four puppets. The animated features . . . eyes, eyebrows, mouths . . . would certainly have needed at least one extra hand per puppet backstage.

**Paul Walton** and **Michael O'Rourke** started working together in 1935 when they opened a puppet theatre in **Los Angeles**. Productions included *The Wrongs of Spring!* The theatre closed in 1939 and they started touring their floor-show act to theatres and clubs.

**In World War II they played to US troops in Europe.**

They used marionettes, and the puppets' heads, bodies and limbs were formed of papier mâché, using layers of glued paper.

I saw their show twice. The first time was in 1953 while **Joy Nichols** was still the star, and the second time in 1954 when their act had been extended and given higher billing. They worked their marionettes in

view of the audience, some on a raised platform from behind a simple, waist-high curtain. Other figures, such as the two skating cats that were introduced for the second run, used the full stage of the **Tiv**.

One of their figures was *Cleo* (see p 11), a hula dancer whose pelvis was operated by three strings from a separate control held some distance behind which gave an extraordinary vigour to her gyrations. Another figure was *Lazy Bones*, the black pianist whose heavy eyebrows moved up and down. On his piano was a lamp with a fringe, and as the rhythm built up the piano and the fringe on the lamp began to sway to the beat. (I was able to discern a foot activating the piano through the bottom of the curtain). In due course smoke started pouring from the piano.

The character I remember best of all was *Madame Burpingham Bussbottom* (see p 11.) This puppet was originally destined to be a trapeze artist, but when the lines carved into her palms were read it was apparently clear that her future was to be a bit more sordid. An elderly dowager, with unnaturally red hair and wearing pearls, an evening-dress and a fur stole, she arrived on stage, sat at a table, and surveyed the audience through the lorgnette she held in her right hand. When she spotted a face in the audience that she thought she recognised she gave a delicate wave with the other hand.

The waiter arrived. In the photo I have, the waiter is another marionette, but in the shows I saw the waiter was **Michael O'Rourke** himself. She ordered a drink. It was brought, and she closed her mouth on the straw and started to drink. You could see the level of the liquid going down. Suddenly she stopped and spat a great jet of drink across the floor. "What is this stuff? Formaldehyde? I came here to get pickled, not embalmed!"

The waiter brought a second drink and she downed the lot. Her eyes rolled upwards as her left arm undulated with pleasure. She burped. "Damn those Brussels sprouts!" She became tipsy and slid to the floor. The waiter picked her up by the behind and began to carry her off-stage as she sang:

"I wish all the men were like bulls in the pasture,  
And I was the cow that made them go faster!"

(This had a memorable appeal to a 15 year old member of the audience accustomed to more sedate puppets.)

The first time I saw the show I went with **Edith Murray**, **Arthur Cantrill**, and **Mr and Mrs Jeavons**, all of us members of the **Puppetry Guild of NSW**. After the show we went around to the stage door and





From the *Puppeteers of America Journal*, I've learnt that **Michael O'Rourke** died in 1981, and **Paul Walton** in 1983 after a long illness. Little seems to have been written of their wonderful work, and they deserve to be better remembered.

This February I had a call from the Los Angeles-based puppeteer **Tony Urbano** who was passing through Sydney. (Tony was in charge of the puppet effects in the recent film *"Men In Black"*. I think his official title was "Animatronics Operations Supervisor".) I remembered that he had been a great fan of **Walton and O'Rourke**. (Once in his early days of using puppets in film, he had **Paul Walton** assigned to him as an advisor.) I showed Tony a draft of this article and he was able to give further information.

waited for **Walton and O'Rourke** to emerge. We introduced ourselves and I still remember **Paul Walton** saying: "Oh . . . how nice!"

Their return visit to **Sydney** in 1954 coincided with a visit of the famous English glove-puppeteer **Walter Wilkinson**, author of many books about his travels with puppets (and the subject of a rather inaccurate 1984 Channel Four TV documentary drama.) He had been brought to Australia to tour for the *Australian Children's Theatre* directed by **Joan and Betty Rayner**.

The membership of the **Puppetry Guild of NSW**, which was quite numerous in those pre-TV days, organised a party for **Walter Wilkinson** and his wife at their meeting place in Rochford Street, Erskineville, and **Walton and O'Rourke** turned up later in the evening after the **Tivoli** show. (I doubt that **Walter Wilkinson** would have approved of that show!)

They came with short-stringed marionette bugs for which they "spoke" using things like swazzles. The bugs rolled their eyes and flapped their wings as they made their way along the tables of the Guild members.

Several years ago **Mickey O'Rourke's** daughter and grand-daughter paid Tony a visit. They had come from their home in Las Vegas with some of the old marionettes to ask his advice on what might be done with them. Tony encouraged them to consider using them in performance, reviving the original acts, and he believes they may have followed his suggestion, enlisting the aid of one of his former puppeteers.

FOOTNOTE. As I wrote this I was reminded of an excellent local marionette show that **Walter Wilkinson** saw on his 1954 visit. This was a performance of **Norman Hetherington's** *The Magic Tinderbox* in the puppet theatre at Bradfield Park Creative Leisure Centre, in what is now East Lindfield. In Norman's version the king was miraculously transformed before our eyes using an inspired version of the *Grand Turk* principle:

**His arms turned into owls and flew off; his legs turned into frogs and jumped off; and his body turned into a big purple pig!**

*Photo: Walton and O'Rourke, Diane and Lazy Bones*



# WORKSHOP SPREAD No 2

AUSTRALIAN PUPPETEER, AUTUMN 1998

BY

JANET DALGLIESH

SCRIPTING YOUR

OWN SHOW

Before you create a performance in your school, you need a story – script.

The best way to get the kids to feel that it's *their show* is to involve them in creating that script. Most kids are natural story-tellers, even if they're not confident writers. In fact, creating a story for performance will often free up kids who find writing difficult. They may not be good at writing "compositions", where they have the pressures of spelling, grammar and literacy tests hovering over them. Here they can improvise, using their verbal or visual communication skills to tell stories in a different way.

## FIRST THINGS FIRST

### WHAT STORY TO TELL?

This can be decided by you alone or by democratic process. Some possibilities include:

- Old favourites – fables, fairy tales, nursery rhymes or traditional folk tales – good for LOTE subjects
- Old favourites with a twist – popular with older kids (Cinderella sets up business as a shoe designer and dumps the Prince)
- A real event (bushfire, visit from a famous person, local historical event)
- Original story (takes a bit more effort to write, but can be extraordinarily imaginative)

There are some basic requirements to keep in mind.

You have lots of potential cast members, so how do you find them all something to do? You could try:

- A story with lots of different characters
- Large puppet characters, each needing several operators in collaboration
- A story with crowd scenes, armies or a chorus
- Settings of abstracts which can be represented by performers (kids can use streamers for the sea, long blue fabric for a river, or pieces of red fabric for anger)

You can also have one group perform the dialogue off to one side, while others act it out, as in some Asian puppet forms. This is useful where kids feel inhibited about saying lines, but still want to be in the show as puppeteers. If the voice performers can read from scripts, it also saves the headache of learning lines.

## THE SCRIPTWRITING PROCESS

The script needs one person to have the final say, and if you're directing the show, then that final says belongs to you. On the way to a final script there can be many stages:

- Decide on the story
- Write a short synopsis (ie tell the story in prose, about two pages long)
- Based on that story, workshop ideas for staging with the kids (see helpful hints)
- Write first draft script based on their ideas
- Get feedback from the kids on first draft then keep editing until you're all happy with it
- Once you have your final draft, make sure the script has page numbers (essential for rehearsals!), then photocopy and distribute.

Parrot - "Stop with the jokes."  
Possum - Okay, keep your feathers on.

Karyn  
12 years old



Parrot -	"Oh no you don't!" flies up again, lands on tree.
Possum -	"Ah, now I can sleep in peace, up in this tree. looking up," You can't get away from me that easily.
Parrot -	"Oh, yes I can!" looking down.
Possum -	exit

Karyn,  
12 years old

## HELPFUL HINTS

Like any good story, your script needs a **beginning**, a **middle** (the climax) and an **end** (the denouement). Try and pace it so the climax happens near the end.

The golden rule of turning a prose story into a script for performance is:

### "SHOW, DON'T TELL"

If it can be staged, it should be. It's much more interesting to see the alien monster fall to the ground clutching its throat, than to be told about it. Once the kids grasp this golden rule, you'll be amazed how quickly they come up with exciting and ingenious ideas on how to present the story.

If a staging suggestion sounds impossible, see if they have ideas on how to solve it. If so, great! If not, then you all move on to find another way.

Once you've discussed staging ideas, you have two options. Either you go off and write scripts based on their ideas; or you get them to do the writing.

They can do this as a written exercise, or you can get them to improvise. Set up a handful of kids to play the parts in a story, and give them clear guidance as to their character (you are shy, you are kind, you are angry, this is what has just happened to you, and so on.) Many kids are natural actors, and won't have any trouble making up dialogue for these kinds of scenes, which you can record and later transcribe.

You'll know quite early what the main characters and other needs of the script are, so construction of puppets, sets, costumes and props can begin while the script is still in development.

The script needs to be appropriate to the age group you're working with. Preps need more guidance than upper primary, and work better with shorter pieces.

The story needs to be appropriate, too. Grade 2 will fall over themselves to re-enact their favourite movie,

complete with lots of explicitly gory death scenes. You could transform that energy into the Eureka Stockade, or some other critical historical moment.

The skill you'll most need to use when creating your script is that of a good editor – knowing what to keep and what to leave out, and how to guide those decisions tactfully and fairly.

Mother: I have be thinking  
 Father: The day has come form  
 you three to move out you  
 are getting to big for the this  
 house. espesly you you grate  
 brain.

10 year old  
Brighton Beach School

If it all sounds too hard, there are published scripts specifically written for primary school classes. But think how much more exciting it will be for your class to tell its own story, in its own words!

**Janet Dalglish** is a writer, director and puppeteer. She is available to consult and work with schools on writing workshops or performance pieces. Contact her on:  
**0417 310 266.**



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THE WORKSHOP SPREAD IS A REGULAR FEATURE AIMED AT TEACHERS, GROUP LEADERS AND PERFORMANCE TROUPES WHO WISH TO RUN BUILDING, MANIPULATION AND PERFORMING ACTIVITIES.



## REVIEW



### A WALK THROUGH THE SEASONS

Reviewer: Richard Hart.

*A Walk Through The Seasons* premiered at THE ONE VAN FESTIVAL in January this year. It was a unique theatrical experience in a number of ways, but none more striking than its overall concept.

Each season was presented as a short puppet piece, one in each of the living rooms of four houses in the town of **Blackheath**. Each season had its own house, and the audience traveled from one house to the next as a guided group. This concept arose from a similar walking tour in **Damiet van Dalsums'** *Micro Festival*, at **Dordrecht** in Holland.

**Blackheath** was a perfect setting. A picturesque, hilly, old, small town on the top of the Blue Mountains in

New South Wales. It was a special treat to set off with a small group, map in hand plus a guide to make sure no-one got lost, walk and chat for ten to fifteen minutes in healthy mountain air and arrive at these lovely, old style country houses. Magic! Occasional rain even added to the experience.

Our first season was *Autumn*, set up as a small frame on the kitchen bench, but this was only obvious on inspection after the performance. This, as with all the other stage set ups, was intimate, beautifully designed, apt and blended perfectly into each house environment.

*Autumn* was a visual theatre performance by **Larissa Deak**, who demonstrated impressive skills in this area. The definitive falling and wind-blown leaves were depicted symbolically throughout, sometimes by blowing confetti-like material from her hands. I remember it as a minimally spoken, highly visual poem which captured the atmosphere of autumn through choice of colour and action. A delicate marionette made from copper wire and real water dripping from a channel on top of the frame added more original surprises.

Warmed up and enthusiastic for the next, our group of twenty or more walked a block to another house which was virtually hidden in garden. We had arrived at *Spring*, slightly out of sequence with the natural order, but it didn't matter at all. *Spring* consisted of a small, very stylish set symbolic of a tree, built on what looked to be a birdcage or hat stand. There were stylised creatures positioned on the set which acted out a mild birth and survival drama. **Cristiana Daneo's** performance was humorous, vocal and engaging throughout. Sometimes the puppets malfunctioned, but this was forgiven by the overall feel of the piece and its ambitiousness.



*Summer* occurred next on the other side of town. We entered the living room via a reception space where the performer, **Jillian Waters**, lounged casually strumming a guitar and singing 'Summertime' from *Porgy and Bess*.



The performance space was a small table blocking a hallway entrance. It was interesting to see how differently the space was organised due to the house plan. On the table was a foam head of an elderly man wearing a big country style hat. His body was a weathered timber frame supporting an arm.

It was a stunning visual metaphor and the voice characterisation clinched it. He was the mainstay, a man who had been living so long in the hot outback that he had become part of the environment. This was a very humorous piece with very clever interaction between the old man and passersby. Already very good, I thought that with the addition of stronger lighting and the characters' voices being spoken by the performer instead of being pre-recorded, this could be an absolute stunner. The main character has so much potential for humorous interactions with the audience.

Lastly we arrive at the house of *Winter*. This was the largest set comprising a very beautiful and unusual shadow screen which dominated the space. The performance by **Steve Coupe** combined his original, recorded music with his pre-recorded voice, shadows, and his beautiful clear perspex marionette, 'Crystal'.

Like *Autumn*, this too was in the form of a poem. Although a fitting end to the wonderful experience of all the pieces together, personally I thought it dwelt too much with all the other seasons before getting to the point. Maybe if I had seen this one first my response could have been different.

The *Winter* component was the strongest part for me. The vision of 'Crystal' as this ice spirit wrapped in an elegant cloak, which is then removed, was so beautiful!

I admire the experimentation in *Winter* with the shadow screen. I'm not sure if it totally worked technically with the placing and removal of the shadows, but I'm sure the ingenuity that created it in the first place will solve these problems down the track.

Congratulations to all involved with this delightful and unique experience. It should be performed more often in more nice places. It is especially heartening to see three, young, relative newcomers to the art of puppetry, bringing such talent, creativity and training with them. It was also great to have something so different in the festival as well.

**Richard Hart**

*All photographs by Richard Hart*

*Top Left: Christiana Daneo*

*Top Right: Larissa Deak*

*Right: 'Crystal' by Steve Coupe*



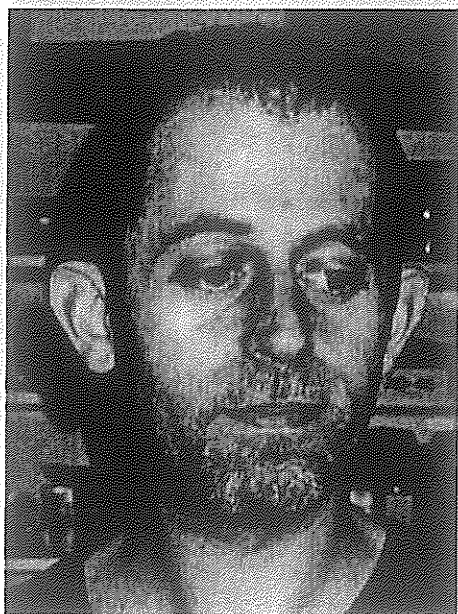
Directed by **Sue Wallace**  
Individual seasons created and performed by:  
*Summer: Jullian Waters*  
*Autumn: Larissa Deak*  
*Winter: Steve Coupe*  
*Spring: Cristiana Daneo*



Reviewer, **RICHARD HART**, has over the years, devised and performed more than fifteen original puppet productions. He has made and performed puppets for television, worked with major Theatre In Education companies and with community groups. His current show, 'Dreamer' is received with acclaim by adult and child audiences alike.



# PUPPETRY RELATED ARTS ORIGINAL MUSIC SCORES



## PRODOS SPEAKS WITH JOHN GRANT

COMPOSER, PRODUCER, MUSIC TECHNOLOGIST

**PRODOS:** *You created the forty minute sound track to Richard Hart's puppet show, 'Dreamer'. You did more than just the composing however.*

**JOHN GRANT:** Yes, there were, broadly, four different parts to my job: 1: Composing the music, 2: Arranging it - in other words sorting out the instrumentation and organising the different parts to suit the action, 3: Performing it all, and 4: Recording it all, being the recording engineer. It was a bit of a one man project in that sense.

**P:** *How did the whole process get started?*

**JG:** I had to talk with Richard Hart about overall concepts. There was a matter of getting a feel for the ideas that he had in mind, the emotions and the ideas that are to be portrayed.

**P:** *Did you discuss particular actions or particular characters?*

**JG:** Certainly. The *Dreamer* character was already well developed, at least a couple of other characters were in embryonic form and Richard had started tentatively building the set. What was also very important at this point was to see a rough story board that Richard had produced, to get some idea of the direction the story and the music could go. I came up with musical ideas and presented them to him; we gradually worked through the show like that, with about two months of

fairly concentrated work from both of us. Richard building the SHOW and me building the MUSIC.

**P:** *What is it about a project like this that makes it personally interesting for you?*

**JG:** It's a combination of things. Some rapport and feeling for what the customer is doing is always good. Also it's fun to do something different. I thought *Dreamer* was a fascinating project, innovative and worthy of some support. It presented quite a few challenges - not that a challenge is always necessary - here was this work of around forty minutes with no dialogue at all. In other words the music would be its sole audio component. How to keep things interesting? How to add to the visual interest?

**P:** *Could you comment on the creative process. There are three areas I'm interested in hearing about from you: Inspiration versus outright skill and deliberation versus messing about and playing around until you find something.*

**JG:** All three are important and should be equally balanced. I don't agree that skill and craft is sufficient. Otherwise the work can end up sounding sterile even if it's 'technically' well done. Inspiration is obviously very important however it comes. And messing around, seeing what comes out - there's nothing wrong with that.

**P:** *I suppose these three processes are interrelated anyway. For example you might look at a certain chord structure based on your skill and knowledge but then you might play around with a variation. Alternatively you might have an inspired idea but it needs a bit more polishing up to work. So then the craft comes into it.*

**JG:** Yes, absolutely. I try and do all those things. I also get inspired by hearing other people's music of course. I enjoy listening to almost anything.

**P:** *What about movie score composers such as: Danny Olfman (Beetlejuice, The Simpson), John Williams (Star Wars), James Horner (Titanic)? because they are doing some of the best composing of this century.*

**JG:** I can't say I have an absolute idol that I follow, but I am keenly interested in movie score composers in general, yes.

**P:** *Can you give us a bit of a run down on the sort of equipment that the modern day composer uses.*



**JG:** Well it includes synthesizers, computers, samplers, sequencers.

**P:** *Let's look at sequencers.*

**JG:** A sequencer is like a word processor for music. It's a recording device. It simply records the notes you play on a keyboard. Not the sounds you make like a tape recorder but the playing itself. Therefore, when you play it back you can assign the notes to a different sound if you like. You don't have to play it back with the sound you used when you recorded it.

**P:** *Sequencers allow you to lay over the original recording, another line and another line, so you can build up a composition that way.*

**JG:** Yes, most of my work is done in that way. Another item used in contemporary music is the Sampler. This is a digital recorder, a computerised recording device which typically takes short snippets of instruments or any sound so that they can be played on a keyboard.

**P:** *Do many musicians and artists fall into the trap of thinking that the technology will do the work for them? Or do they appreciate that their own creativity is the vital ingredient?*

**JG:** I think that musicians who are really involved with the technology are aware that it won't do all the work for them. For instance, everyone knows that a word processor is more efficient and more versatile than a typewriter or writing by hand. But nobody thinks that a word processor actually writes the novel or the story for you. I think the same thing applies to music technology.

**P:** *Time for some experiments! I want to present you with a couple of scenarios and ask you to reveal the kind of thinking you'd use if you were setting out to compose for these.*

*The first scenario is:*

**Prince Charming** kisses **Sleeping Beauty**. Say you had to write a short piece of music just to represent that. How would you just approach it, what would you think about?

**JG:** I'd want to think about what led up to that scene. Perhaps even what was to come immediately after. In other words, to take into account the whole sense of what was going on. Was it a totally innocent encounter? Or is there an element of menace there? I'd have to consider more than just that particular scene.

So I would try and look for the feelings going through the whole work. That's probably the most important first thing.

**P:** *Here's the next scenario:*

**You're alone in your house and you think you hear a strange noise**

**JG:** A few things come to mind. A few semi-cliché types of ideas

**P:** *Ah, so straight away something pops up in your mind. You already have an instant way to possibly represent the scene. And you say that you've reached for a sort of cliché?*

**JG:** That's my first reaction. A rather clichéd sort of high pitched string tremolo or a discordant interval. Now, as I think about it further some other alternatives are popping into my mind.

**P:** *So your 'cliché' gives you something to latch onto that in a sense captures the emotion of the scenario. Then it seems you begin to consider how else you could express that mood or feeling.*

**JG:** Yes. I mentioned strings but woodwinds are often good as a suspenseful instrument: oboes and bassoons. But I also wouldn't hesitate to use synthesized sounds if they were appropriate for the whole score.

**P:** *Scenario three now:*

**You're in your home and twelve CIA Commandos burst into your house with infrared viewers and guns pointed at you. You know the standard Hollywood action thriller scenario. "Stop! Freeze! Put your hands on your head! Don't move! Over there!" In this example you've got a lot of sound happening from the scenario itself - all the shouting and crashing and stomping - you'd have to contend with that.**

**JG:** Yes, and blend into it. So the music would also be similarly jagged. Full of lots of fast, short notes rather than slow, long ones

**P:** *In the Sleeping Beauty example the music probably provided most of the sound. But in this one most of the sound may be the smashing, crashing and shouting and you've got to work around that. Would you treat the sound coming from the drama as part of the composition?*

**JG:** Yes. I would hope to include it as part of the 'soundscape' if you like.

*(continued page 22)*

**P:** *Scenario Four:*  
**A Saturn 5 rocket launch.**

**JG:** Once again you might have a lot of sound effects to try to blend in with. I'd go for something majestic, something almost regal sounding, a fanfare, but perhaps a little slower moving than some fanfares.

**P:** *What if your customer wanted two very different musical representations for the Saturn 5 launch?*

**JG:** Something totally different but appropriate might use synthesizers rather than acoustic sounds. After all the idea of space is often associated with synthetic textures and synthesized sounds. So I could put together a "Rocket Launch Accompaniment" using synthesizers

**P:** *One more:*  
**Music for a busy, bustling city street.**

**JG:** Also a bit of a soundscape thing here with car horns and noises.

**P:** *Would car horns be in the composition?*

**JG:** Not really, but I'd try to write something so that if car horns appeared over the top at random it wouldn't sound too bad. So I've got something very rhythmic in mind.

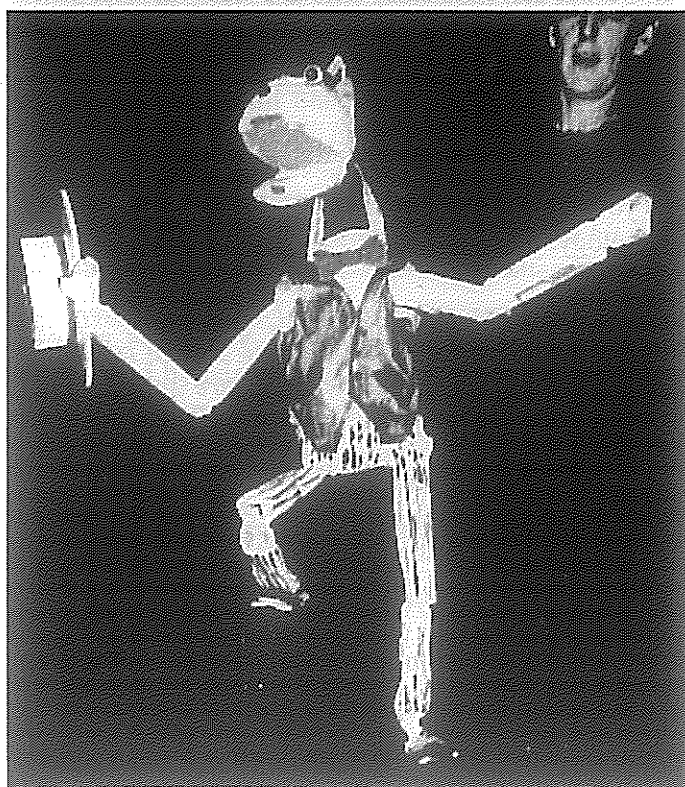
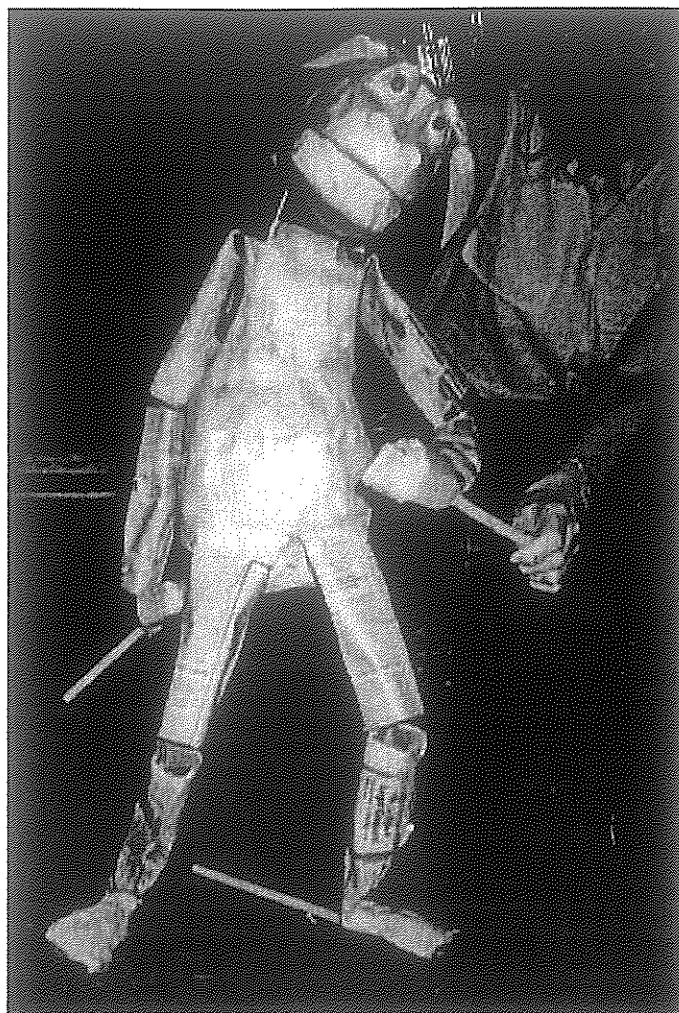
**P:** *Could you comment on your understanding of tempo for these five scenarios.*

**JG:** The house-breaking and the city one might be a similar tempo. It could be quite frenetic. Although the house-breaking one probably has more jagged edges to it. The rocket launch and the Prince Charming one could also be a similar tempo, but they'd have quite different feels; one would be very smooth sounding and the other one would be a bit more strident. So tempo is one thing and the actual sound and feel of the music is something else.

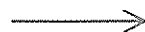
**P:** *What's the greatest thing in favour of using original composition in theatre or puppetry?*

**JG:** That you get something that is designed to specifically complement the work and add to it. In most cases you'd custom-design the set, and the costumes you're going to use and the lighting and the characters of your work. The music should be considered the same way.

**PRODOS**



*Photographs of "Newspaper Puppets" from Michael Lindsey Simpson Workshop by Lucinda Watson*





# MICHAEL LINDSEY SIMPSON WORKSHOP REPORT

By Lucinda Watson

Whilst on University holidays I saved my pennies to do an intensive one week *'Puppetry and Visual Theatre'* workshop with Theatre practitioner Michael Lindsey Simpson as part of NIDA's open program for summer 1998. To me, as someone eager to enter puppetry, being taught the basics was just brilliant!

## Puppetry Technique, fixed point.

With fixed point, we were asked to make each movement definite and solid, 'Keep your eyes on the puppet's head and use your peripheral vision', Lindsey Simpson directed us, 'Each of your movements as a puppeteer affects the puppet'.

## Entries and exits, manipulation of space and rhythm with psychological intent.

We explored the concept of how space effects both audience and performance. We looked at the speed and rhythm of an entrance and how this can effect an audience.

## Theatre of raw material.

I found this very exciting. We experimented with garbage bags and newspaper to music. It was easier for me to associate with the simple puppets created, as I had been involved with the transformation, I was able to adjust to the reality of it. We were asked to explore possibilities: Sound, weight, strength, size, movement; let the material take it's own form.

## Theatre of objects.

We experimented with simple objects found in the studio (box, screwdriver, feather duster etc).

MLS: *'Let the object show you what it can do, don't force your personality onto the object.'*

## Puppet manipulation.

MLS: *'You have more time than you think, don't rush or be sloppy with any movements!'*

**Hand Puppets** - We were taught to use the thumb in a downward motion to make the puppet talk, keeping the other four fingers steady on top.

**Rod Puppets** - We looked closely at how the human body moves and the importance of balance (for every action there is a reaction).

**Shadow puppets** - We looked at .... the possibilities of using a screen and overhead projector. We experimented with different fabrics for effects (for example netting).

## Building a puppet prototype.

We did this with newspaper and masking tape. It was lovely to observe the puppets evolving out of the handling of paper. I really enjoyed exploring the puppets' idiosyncrasies and characteristics.

## Mobile puppetry techniques.

MLS: *'Take your time, simple movements with a puppet can be very powerful. Always remain behind the puppet, be careful how you place your feet. With change-overs of a puppet from one puppeteer to another, give a few seconds for the new puppeteer to adjust to the feel of the puppet before letting go.'*

## Building a performance, the first scene.

MLS: *'Offer your thoughts and ideas, no matter how abstract. Remain open and aware of new ideas and possibilities. Work as a team'*. Our group created a performance from *'Cabaret'* with Sally Bowls.

## The first scene performed.

We were shown that the object is to make it look easy when it is really bloody hard! I found I had to stay alert and operate on several levels at once; focus on the puppet, be aware of other puppeteers, lighting, music, choreography, puppet's posture and articulation, take in the audience - ignore the burning pain in my arms!

## Overview.

I had an excellent week. Working with Michael and the four other women in the course really challenged my perception of puppetry.

In particular I enjoyed the exercises that focused on technique. Some other members of the group were more interested in fabrication of the puppets as they had to leave the course with knowledge to take back to their work. I, however, felt that technique and discussion was more important in order to gain an appreciation of what puppetry as an art can involve. Michael Lindsay Simpson is an excellent tutor with great visions for theatre.

Lucinda Watson



## UNIMA WEB INFORMATION

UNIMA Australia now has a Home Page on the World Wide Web: [www.ozemail.com.au/~unima](http://www.ozemail.com.au/~unima)  
Your text and pictures should be emailed to Joe Sutherland at: [msuther@ozemail.com.au](mailto:msuther@ozemail.com.au) or posted to: 1/31 Broadway, Elwood, 3184. Joe and Mary Sutherland's phone: 03 9525 7595. Joe is eager to enter your services on the Web.

## THE WORKHOUSE CHANGES

UNIMA members who attended the 'Dennis Murphy' weekend will already be informed about the change of Artistic Director for the *Workhouse Theatre*. Anita Sinclair is stepping down and handing over to Kristie Walker, a Theatre Studies graduate from Melbourne who understands the goals of this small venue, and is committed to upholding the original dreams that led to its creation. Kristie has a great interest in mounting puppet theatre in the space and will be receptive to your approaches. Remember that the theatre is (deliberately) small, seating forty-five persons.

PRODOS will also be retiring from the *Workhouse*, to free himself for his performance work.

Kristie will continue with all our support and best wishes for her success.

Anita Sinclair and PRODOS

## TASMANIAN CONNECTION

For the Winter edition of *Australian Puppeteer*, I will be submitting a report on Terrapin's *Puppet Picnic* and chasing up some Tassie puppeteers for possible articles for the magazine.

Congratulations to all those involved in the ONE VAN festival!

Lucinda Watson  
Tasmanian Correspondent

## CONTACT

Jennie Pfeiffer is the Australian UNIMA Representative for the Asia/Pacific Area.



## NEW MEMBERS

David Brown, Abracadabra Magic, Victoria.  
Andrea Osman, Victoria.  
Fran Lomas, New South Wales.  
Paul Serret, New South Wales.  
Christiana Daneo, New South Wales

# LOCAL AND

## HARLEQUIN MAKES MONEY

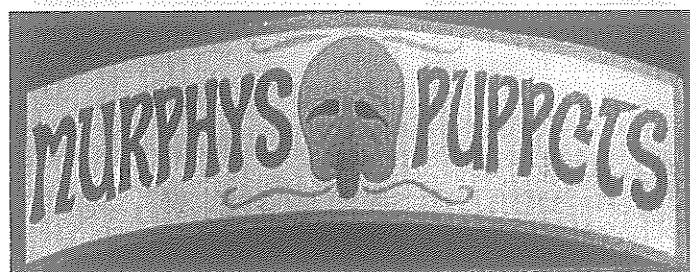
As advertised in the Summer edition of *Australian Puppeteer*, Dennis Murphy was in Melbourne in March, touring his *Commedia Dell'Arte* puppet performances starring *Harlequin* and associates. Dennis volunteered two shows, *Harlequin: Sister Act* and *Harlequin: Frog Prince*, with an offer of proceeds to benefit *Australian Puppeteer*. These were presented on the weekend of 14<sup>th</sup> and 15<sup>th</sup> March.

As a result of another proposal of Dennis Murphy's, there was a 'gathering of the clan' on Saturday night, 14<sup>th</sup> March, to attend a dinner at a Vietnamese restaurant (Danh Danh) on Victoria Street. This was a great success, with a table of twenty new and old members circulating, gossiping and generally catching up. Members drove down from Ballarat, Tyabb, Beveridge, Moe, and other lesser distances, some having to tear home to get out of their performance gear (in David Brown's case, to take his live white rabbit home) and zipp back to Victoria Street, with indulgent family accompanying them. Apologies were phoned in from some members due to performance commitments. Sorry guys, you missed a good 'do'. But thanks for ringing and letting us know. We hope to see you next time.

Dennis Murphy's performances were received with much delight by the mixed family audiences on both Saturday and Sunday. There is no doubting this puppeteer's experience and skill. The wit, the timing, the handling, and the immediacy of his responses to the audience reflect a machinery well honed. Dennis is funny off-stage and delightfully silly on-stage.

Dennis' weekend generated a clear \$200.00 after mailout costs. Wonderful!

Thank you Dennis for your generosity!  
Anita Sinclair, for *Australian Puppeteer*.



# OVERSEAS

## UNIMA WORLD FESTIVAL 2000

The next *World Festival and Congress* are to be held in the city of Magdaburg, Germany in the year 2000. The Editor's office holds publicity pamphlets for those interested.

## DENNIS MURPHY'S NOTES

The Jim Henson people have been busy. *'Muppets Tonight'* was cancelled after one season...latest offering *'Bear in the Big Blue House'* for a pre-schooler audience.

*Sesame Street* is co-producing the definitive Chinese version. In pursuit of their usual means of adaptation....addressing the needs of Chinese children.... They decided the children needed a blue pig named *'Snoring Pig'* and a red monster girl called *'Little Plum'*.

Also to be found on American TV, and presumably eventually here, is a pre-school show based on a daycare centre attended by puppets, *'Wimzie's Place'*, *'Jim Henson's Greek Myths'*, and *'Big Garage'*, featuring latex puppet-taxis. A popular TV show from the fifties and sixties, *'Captain Kangaroo'*, with some puppet characters is being revived. Also *'Kukla, Fran and Ollie'*. It just celebrated its 50<sup>th</sup> birthday.

The Disney Corporation have produced a stage version of *'Lion King'*; director/Designer is Julie Taymor, ex Bread and Puppet Theatre, Canada.



## AMNESTY PRISONERS

Puppeteers who use satire should spare a thought for U Pa Pa Lay and U Lu Zaw, who are in prison because they sang comic songs about Myanmar's generals, satirised the military repression and told jokes about government co-operatives. They have been adopted as Prisoners of Conscience by AMNESTY INTERNATIONAL. Please contact your local AI branch if you would like to do something about it.

## GRAPHICS COMPETITION

A reminder for those interested in the Festival Graphics Competition out of Ghent, Belgium. Organizer: Freek Neirynck; theme: *'Puppet Theatre Productions for Children'*. More detail may be found in the Summer issue, or contact the Editor's office.



## WORLD PUPPETRY FESTIVAL IIDA, JAPAN AUGUST 2-9, 1998

The 20<sup>th</sup> Commemoration of the Puppetry Carnival in IIDA. Apply to any of the following addresses for further information:

The Puppetry Carnival Iida Organizing Committee

Takaha-cho 5-5-1 Iida Nagano 395-0051 JAPAN

Fax: +81 265 23 3533

Home Page: [www.valley.ne.jp/~ibunka/puppet](http://www.valley.ne.jp/~ibunka/puppet)

Email: [ibunka@valley.ne.jp](mailto:ibunka@valley.ne.jp)

The above addresses appear on a marketing postcard given to me by Richard Hart. However I notice that PINZ (New Zealand) have a totally different Web address for Iida. I will print this also -in case!

[www.shinshu.iida.nagano.jp/carnival/index.htm](http://www.shinshu.iida.nagano.jp/carnival/index.htm)

## FESTIVALS AROUND THE WORLD

The Editors office has a pamphlet from the UNIMA World Centre in Charleville, France; it contains too many international festivals for me to fit in the magazine. The Summer/Autumn period in Europe is particularly busy. Contact Anita on (03) 9417 1211 for faxed copies or mailout. See inside cover for my email.

## PINZ

Ramon Rivero has taken over as Secretary of PINZ UNIMA, New Zealand. Rose Beauchamp retiring. Best wishes to Ramon.

PINZ tells us that the Web site with the most up-to-date links to all UNIMA is that of Rose Sage, in the US. She also has a *'What's New'* section - the latest gossip.

Find her at: [www.sagecraft.com/puppetry/](http://www.sagecraft.com/puppetry/)

(Lucinda Watson had given us the above as *'The Puppetry Home Page'* last issue, along with other UNIMA sites on the net (page 20, Summer Aus Pup, Ed)

# SEARCHING FOR PUTTIKA

(The Sanskrit *Puttalika* or *Puttika* meaning 'little sons')



Janet Macallister writes about Indian puppet performances in the 1990s.

These days in Rajasthan it is not so easy to find the traditional puppet troupe. Once these performers were part of everyday life for the nomadic people of that desert state; their puppets were used to tell tales of great bravery and valour.

Today there are but a few of those tellers of tales; some still travel from village to village, and are looked for at fairs and festivals. Though their roles have changed, one can still glimpse the important place they had once held in the isolated life of the Rajasthan gypsies.

I was fortunate to find some of these performers.

In Rajasthan, the *Kathputli* puppets traditionally consist of head, torso and arms. Most are created without legs. Long skirts for both males and females hide this fact.

The puppets are usually strung with three to six strings which are tied to the fingers of the puppeteer. The manipulator (usually only one) works from above, over a bar, onto a small stage. The manipulator is also responsible for the distinctive whistle sound which can be heard prior to the performance and is used also as a major part of the dialogue. This is called a *Boli*. It consists of a thin rubber strap stretched between two thin bamboo strips tied firmly at both ends. When held between teeth and lips, the rubber tape acts as a reed and provides a shrill note. When dialogue is produced through it, speech acquires a different sound. It can also be used to produce atmosphere during the performance: the more daring the act, the shriller the whistle!

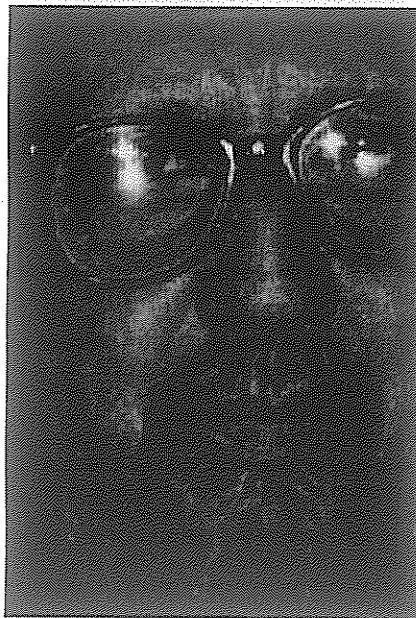
Dialogue has never been the most important part of the *Kathputli* puppetry; gesture and movement have evolved as the main method of communication.

Music is provided on a squeeze box played by the only other member of the troupe, in front and to the side of the stage.

Unfortunately, the type of puppetry performed these days, while following the traditional style, seems to be limited to the more 'trick' or humorous acts – heads coming off, changes of identity and other comic turns. The old heroic deeds and historic events, so much a part of tradition, are now left out.

## DAVI PAL

In Ahmedabad I met Davi Pal, a professional puppeteer, who is known throughout India for his special performances and his puppet making. With his wife Leela, he creates performances around the social issues of the day.



He has a large collection of modern Glove puppets and also a very beautiful collection of leather Shadow puppets. These represent the traditional South Indian Shadow puppets in the style of the original '*Ravana Chaya*' used to perform the stories of Krishna.

This is a touring company. I understand that at full strength the troupe consists of seven puppeteers, all of whom can work as manipulators, puppet makers, singers, dancers and teachers.





## GET THE HINT

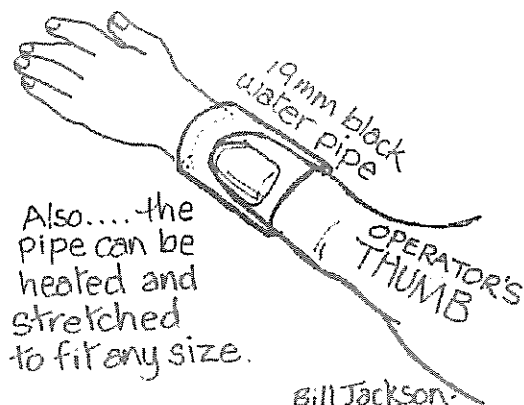


### Daniel of Daniel Sight and Sound, Queensland.

A thought on control hinges for shadow puppets. I've been Aralditing™ a thin piece of nylon tubing to the puppet rather than (using) the strip of cardboard. I find I have less slop (sideways movement), less snagging and a hinge that can be secured to the narrowest of limbs. The tube costs 90c a metre.

### Bill Jackson, Willy Wonks, New South Wales.

A way to use plastic water pipe in building glove puppets:



### Nancy H Sander, Ohio, USA.

*Reprinted with permission.*

Rods for hands. This tip I got from the late Alina Nahum, of Cleveland, Ohio. She said that the best rods for her hand controls were umbrella spokes.

After you take the "skin" off the umbrella and release the spokes by untwisting the wire, you have a very flexible, but strong, rod that has a little hole in the end. You can sew that rod right onto the palm of the hand. And how do you get them black?

There is a dip you can buy at the hardware store, which is made to rubberize the grip of your tools. You can get this in black. It won't flake off, and it will help with the "clink" on the playboard.

### Richard Hart, Dream Puppets, Victoria.

For some months now I've been playing around and building puppets and props from two relatively new materials; PE30 foam plastic and 3M Super 77 spray adhesive.

PE30 is a super lightweight, semi rigid foam that costs around \$50.00 for a sheet 2metres x 1metre, not cheap, but it can be made to go a long way. You may have seen this foam in the form of small different coloured cut out toys that weigh nothing and are fairly soft to the touch. It is very similar to the roll-up type of camping mattress.

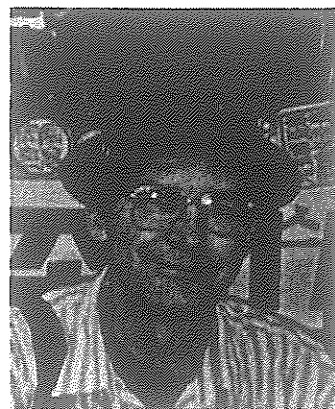
This foam bonds brilliantly to itself and lots of other materials, including all types of cloth, synthetic or natural, with the use of contact glue or the spray adhesive mentioned above. Super 77 is one of the best spray adhesives I've used. It is widely available and quite inexpensive if you go to Officeworks or K-Mart, where it will cost about \$15.00 for a medium-to-large can. Avoid Art supply shops, some will charge around \$22.00 for the very same item!

Strongest bonding is achieved by gluing both surfaces, waiting a few minutes, then pushing them together. Spray adhesive is brilliant for gluing cloth to PE 30 or plywood, metal, etc.

Super 77 has a choice of nozzles; wide and narrow spray. I always use the narrow, there is less waste, more accuracy and less fumes. This adhesive is much less obnoxious to use than others, especially the syrupy or gel types in cans.

To protect or colour the PE 30, spray glue material to it or paint it, however, if you don't use special flexible paint, it will crumble off the surface fairly rapidly. In the absence of these special flexible paints, I've found that by spraying the surface with Super 77, moderately, like an undercoat, then leaving it for 10 minutes or so, I can use ordinary, inexpensive artists acrylic paints over the still mildly sticky surface. One coat and it's done.

I have been performing with a few props done this way for over two months, and the paint literally sticks like glue. I've tried painting other flexible surfaces the same way with success. I hope this helps someone out of a sticky problem.



## REVIEW



### CROCODILE TEARS

Produced by Ian Cuming, of *Purely Puppetry* Performance and Workshop Program.

### THE SHOW

Ian Cuming has once again demonstrated his prowess at creating a compact, portable, colourful and entertaining booth style show, with more than a little of the 'street' carried indoors for the benefit of young school audiences. The frame-and-fabric booth is bright with stripes to set the mood for this traditional *Punch and Judy* show. The puppets are gloves, with the typically intense, almost mad, expression expected of them; the cast of characters includes the inevitable *Punch Baby*, *Punch* himself, and a very hungry *Crocodile*.

This, however, is where the resemblance ends. *Punch* is not, in Ian Cuming's show, the ruthless wife beater or the vile baby thrower of olden days! Ian's *Punch* has stepped into the nineties, realised the error of his ways, and now presents the image of the New Man. *Judy*, the New Woman, goes off to work, leaving *Punch* to attend to *Baby* and the nappies – seen hanging on the line before the show starts.

Enter the Crocodile, and the drama begins!

Ian's performance is playful in execution and reflects his experience. I would like to see a development in the voice separation of the characters, but must observe that the adult audience he was performing to when I saw the show were not troubled, and I doubt that any child audience will have a problem with it. Ian, of course, can adapt his voice accordingly.

The script for the show deals predominantly with environmental issues: polluted river, community clean-up work. It rolls along cheerfully, involving the children, addressing them, answering their questions.

Children are exposed to quite a quantity of material, in school and out, about the terrors of the damage done to the environment. This can be depressing for all.

I'm happy to say that *Purely Puppetry* and Ian Cuming, have chosen to look on the sunny side and show the children, through the puppet show, THINGS to DO. How happy to know the solution! Little children can discover the value of positive action through the story Ian tells. More positivity follows the performance in the puppetry workshop session, involving the children, teaching them specific skills of puppetry. In all, a nice bit of nonsense with a message, expertly presented by one of Australia's warmest and most experienced performers.

Anita Sinclair.

### FEEDBACK

*'Crocodile Tears delighted the Junior School children as they were active participants and the story line suited this age group.....The children really became involved with the characters and felt they were part of the show. We have since looked at different types of puppet; the children have enjoyed making puppets and performing their own plays. A great motivation and stimulation for the children'*  
Staff, Sandringham East Primary School, Victoria.

### THE WORKSHOP

*'The new workshop is designed to follow the Crocodile Tears performance, encouraging spontaneous play, resourcefulness and responsibility for the environment. It also introduces the discipline of puppetry in a way that children readily understand', Ian Cuming.*

*'We learned about how animals don't like pollution - not even crocodiles. We all loved shouting out to tell where the Baby was. The Crocodile was wicked'.*  
Student, Somerville Primary School, Victoria.

*'My pre-schoolers greatly enjoyed Ian's show and I was surprised at the creativity generated at the workshop which followed. The follow-up work at kinder went on for days with some great ideas emerging'.*

Debbie, staff, Tootgarook Pre-school, Victoria.

# NOTICE BOARD

Use this page for your specific requests and for news of your activities and travels. Let us know your news in brief. If you send marketing mail-out material, it will be posted here in paragraph form. Do advertise on our inside back cover.

## EXERCISES

Does anyone know of some exercises that are particularly helpful for increasing upper body strength?? I have been doing pushups and using small weights and thought myself somewhere near the term 'slightly fit'..... 2 minutes after holding a puppet head at the workshop my arms began burning and I began questioning that theory.

Please contact Lucinda Watson, on (03) 6334 0138.

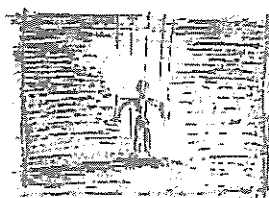
## PATCH

Ken Evans has now taken up the position of Artistic Director at Patch Theatre Company in Adelaide, South Australia.

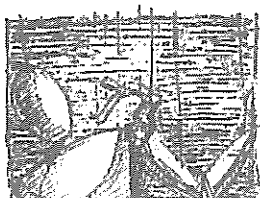
## WILLY WONKS

**Bill Jackson** has received commendation for his work on a TV commercial for **Odyssey House** in New South Wales, quoted as being, '...one of the most powerful and effective ads I have seen in its category....I will ensure it is entered in appropriate competitive awards. PS. The puppeteering was absolutely brilliant', **Rob Wendon**, Marketing Manager. Bill expects it to be shown on television in the near future.

Extract from storyboard below:



1. Open on wide shot of puppet head and hand behind it



2. The puppet head is shown in a close-up of puppet head and hand behind it



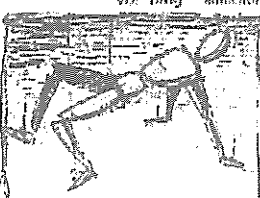
3. Puppet head is shown in a close-up of puppet head and hand behind it



4. Puppet head is shown in a close-up of puppet head and hand behind it



5. Puppet head is shown in a close-up of puppet head and hand behind it



6. Puppet head is shown in a close-up of puppet head and hand behind it



7. Puppet head is shown in a close-up of puppet head and hand behind it



8. Puppet head is shown in a close-up of puppet head and hand behind it

## SNIPPETS

From Daniel's letter ( page 4) further thoughts...

**Craig Preston** is a well known *Punch and Judy* professor, a musician with *Dya Singh, Oh!* And organiser of the **South Australian Folk Festival** in October. Speaking of festivals, I hope to have our new troupe (*Elgars Bicycle*) up and firing for the **Yag'Ubi Festival** at Hervey Bay.

## POLYGLOT

**Polyglot Theatre** in Victoria are launching their new performance piece, *Granny and The Sea Monster*, by **Gilly McInnes**, at their **Cromwell Road theatre** in South Yarra, on **11<sup>th</sup> April**. See ad on page 33.

## PAOLO CONSIGLIO IN APRIL

This acclaimed Florentine artist is once again in **Melbourne, Victoria**, offering a twenty hour workshop in moulding and tooling leather *Commedia dell'Arte* masks. Those interested should contact **Nancy Cato** on (03) 9522 3382 for information.

## TERRAPIN

'...have some very exciting projects in development at the moment. We are looking forward to touring overseas again....our next production, *THE BFG* by **Roald Dahl**, is a grand visual spectacle with magical effects and a variety of puppet styles'. Venue: the majestic **Theatre Royal**.

**Annette Downs**, Terrapin, Tasmania.

## ROSS BROWNING

Ross offers his Web and email addresses for members' and readers' information:

Web: [www.usp.com.au/puppeteers](http://www.usp.com.au/puppeteers)

Email: [puppetease@peg.apc.org](mailto:puppetease@peg.apc.org)



# JUSTUS NEUMANN

By Jenny Andersen

## PROFESSIONAL DEVELOPMENT

In December last year Kym Tonkin and I went to beautiful Bruny Island, off the south coast of Tasmania, to work on our new show, *Savage and Scarlet*, with Justus Neumann.

Justus is an experienced and wonderfully clever 'clown'. I put the term in inverted commas because his performances have spanned circus to many forms of in-house theatrical productions. Indeed, it is his wide-ranging knowledge of the performing arts that prompts me to write about him in a puppetry magazine.

Following an acclaimed career in Austria, Justus emigrated to Australia in 1986, under the clause of 'people possessing special creative talents'. He has devised and performed shows here, to much critical praise. Justus Neumann now offers his talents as a 'trouble shooter' to the performing arts.

*Savage and Scarlet* was in its infancy when Kym and I visited Justus. We had rough ideas for many scenes, but no way of linking them yet. We also needed a way of fleshing out the existing sketches.

Justus passed on to us his very clear and productive improvisation techniques. Once we had grasped his method of taking a first impulse then building on it until a pattern emerged, we were able to incorporate themes relevant to our show, and from there to work up scenes through character and action.

Justus' fertile imagination was always able to draw out surprising connections, resulting in delightful deviations in the script. This is what I most value about his approach – the ability to lead the audience and the performer deeper into the fantasy world of the play.

A lot of work focussed on avoiding habits – social, performance, mental – so that we could surprise ourselves with new ideas and new ways of expressing them.

Jenny Andersen

Justus Neumann may be contacted on:  
(03) 62 931 331

# WHO'S WHO?

GILLY McINNES,

Gilly has been writing, directing and performing for young people's theatre for twenty years, particularly in the area of puppetry and visual theatre. Her most recent success was the acclaimed adaptation of *The Hobbit* for Company Skylark and Anketell Theatrical Productions.



Gilly has worked with many of Australia's major companies over the recent years, and has recently taken the position of *Artistic Director* with Polyglot Puppet Theatre in Melbourne, Victoria.

MARGO SIEMER

Margo is a West Australia based puppeteer, who is known for her highly portable performances to children dealing with issues to do with the environment. Her shows bring to schools, retirement homes, libraries and museums, a world densely populated with native animals.

"So many kids don't realise that these animals exist only in Australia", she says, passing around hand puppets for the children to comfort.

For Margo, who grew up on a sheep station at Leonora, W.A., the urge to see the world sent her packing in 1991 and propelled her into travels to Canada, the United States, Hong Kong and a contract to work in British Military Schools in Germany in 1992. Margo has an expressed wish to contact other puppeteers in Western Australia; it seems likely that she would welcome contact from other states as well. Her Phone and Fax are on: (08) 9384 2045



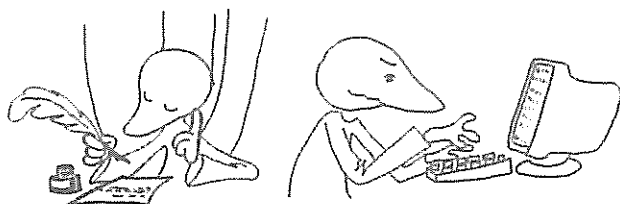
## REVIEWS INVITED

Thank you to all the reviewers and reporters for this issue. EVERY item was volunteered. Can you imagine what a boon this is to an editor. All the 'Hints' came in without prompting from me; CV material keeps flowing, letters to the editor, international news. Our regular features were ALL filled early from offers made, or by writers whose work I know to expect. Thank you very much for this welcome support.

If I have a problem now, it's where to fit it all! Note that the number of pages has risen in these three issues of *Australian Puppeteer* to 32 plus cover.

Your contributions are taken very seriously. I am still trying to include them in the issue for which they arrived, that is, not carrying-over any copy to the next issue if I can possibly avoid it. This keeps our magazine as close to current as a three month publication can be.

*Keep it coming! Don't forget the photographs!*



## DEADLINES

**WINTER** issue deadline: **May 24<sup>th</sup> 1998**

**SPRING** issue deadline: **August 24<sup>th</sup> 1998**

Send your copy in any form that is convenient to you. If you can send a disk, good, it speeds the work. Otherwise, use the email address at the front of the magazine, write or type your words, send a postcard, whatever. We know you're busy, let us know what you're busy AT.

*Note:* Photographs mailed to my post office box need cardboard inserted with them. Mark the outside with the words '**Do Not Bend**'. If you are tempted to think the word 'outside' is redundant, consider the worthy soul who had it lettered clearly *inside* the envelope. The post office folded it. Naturally.

All disks and photographs will be mailed back to you as soon as possible after the relevant magazine comes out. I like to keep your CV material, reviews etc. carefully filed for reference. These may be viewed in the original by any member on request. Reproduction of this material, however, must be negotiated with the author, with the exception of the use by publications with whom *Australian Puppeteer* exchanges copy by prior agreement.

## KEY TO FRONT COVER



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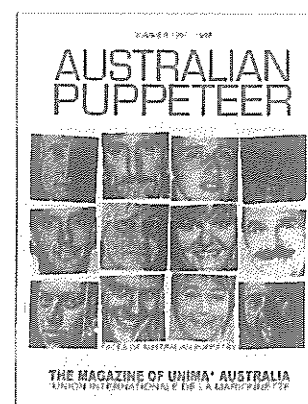
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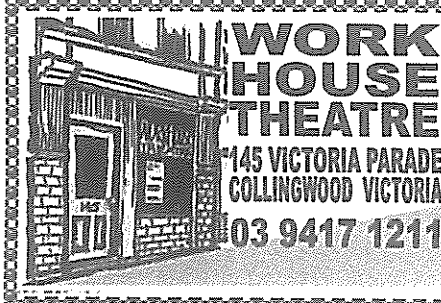


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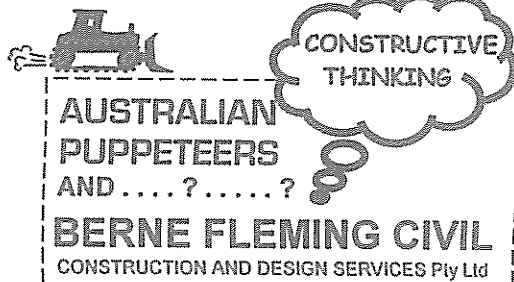


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