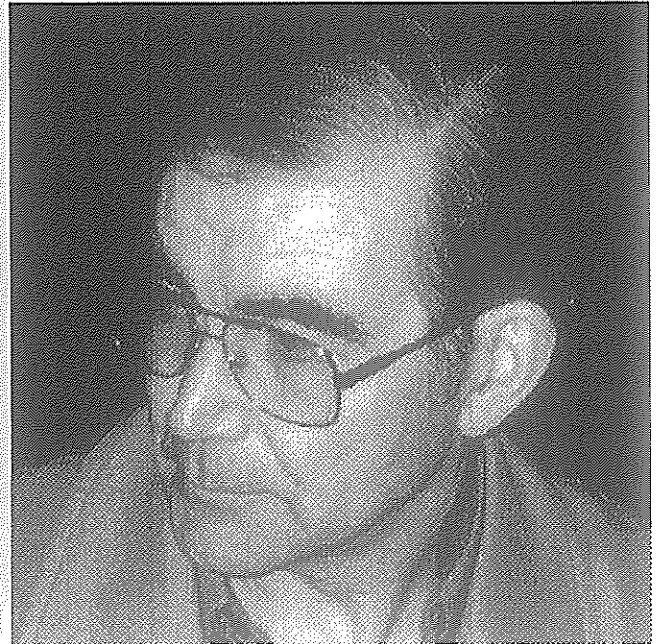
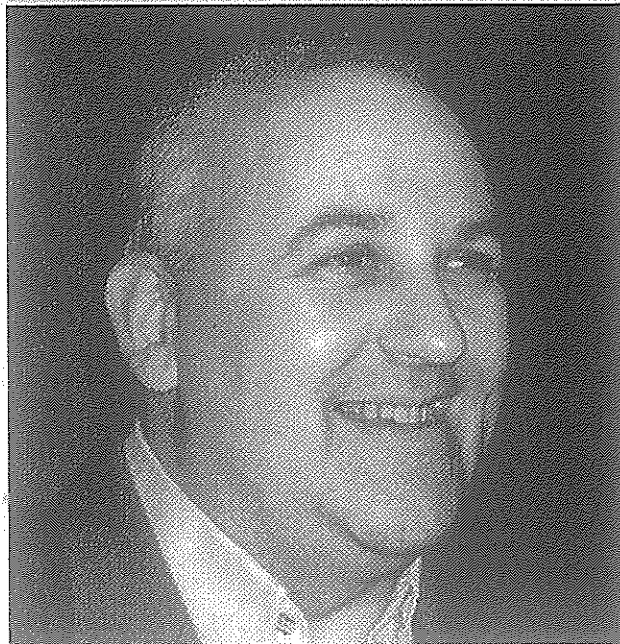
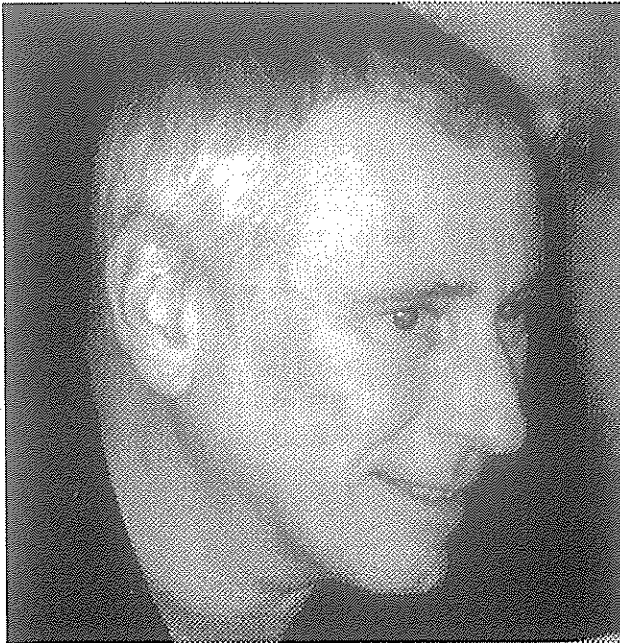


SPRING 1998

AUSTRALIAN PUPPETEER



FACES OF AUSTRALIAN PUPPETRY

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

NOTE ON PUPPETS

Puppetry....has proved to be a tool by which History has been recorded, Legends told.... moral standards voiced.

The educator with any kind of imagination, interest and understanding of the theatre is able to draw and combine into one complete whole many of the arts... One can begin to see the potential of the puppet as an educator.

Greg Temple and Terri Lea Marsh

From:

*Introduction To Puppetry,
Christie's Beach High School,
Adelaide, 1975*

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Front cover

Top left: Rod Primrose, right: Axel Axelrad.

Bottom left: Graham Clarke, right: David Brown.

CONTENTS



EDITOR'S PAGE

A Message from Anita Sinclair	2
-------------------------------------	---

PRESIDENT'S PAGE

Sue Wallace Speaks	3
--------------------------	---

SECRETARY'S PAGE

Richard Hart Reports	4
----------------------------	---

TREASURER'S PAGE

Prodos Talks Money	5
--------------------------	---

REPORTS

The Marketing Launch, Photographic Record	6, 7, 34, 35
An Italian Summer Of Puppetry, Dennis Murphy	8
Asia/Pacific News, Jen Pfeiffer	28
Aberdeen International Children's Festival, Dave Houston	30
Skyworks, Peter J Wilson	31
Foley Bergère, Joanne Foley	31

REVIEWS

Timebender, Polyglot; Reviewer: Jenny Andersen	12
Timebender: An Ideas Review, Prodos	13
The BFG, Terrapin; Reviewer: Eleanor Downes	22

BOOK REVIEWS

Cabaret Mechanical Movement by Aidan Onn & Gary Alexander, Reviewer: Ray DaSilva	13
The Puppet Theatre In Antiquity by Michael Byrom, Reviewer: Anita Sinclair	13

HISTORY

The Beginnings of UNIMA Australia, Richard Bradshaw	10
Theatre Cum Pimperlis, Jiri George Vacek	21

WORKSHOP SPREAD

Centrefold Project Sheet: Hand Puppets, Ian Cuming	18
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PUPPETRY RELATED ARTS

The Voice, Part Two: Graham Clarke speaks with Prodos	24
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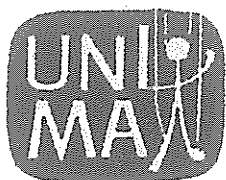
SCHOLARSHIP FUND NEWS, Richard Hart	33
---	----

LETTERS	2, 3, 4
---------------	---------

LOCAL AND OVERSEAS NEWS	26
-------------------------------	----

NOTICEBOARD	32
-------------------	----

SPONSORS' MESSAGES	36
--------------------------	----



UNION INTERNATIONALE DE LA MARIONNETTE

FOUNDED IN 1929 MEMBER OF ITI (UNESCO)

EDITOR'S PAGE



Thank goodness for some Spring weather! Readers overseas probably fancy that 'Sunny Australia' never experiences dull days. This Winter in Melbourne has given the lie to that bit of nonsense. The cold has driven us indoors and fired us up to work feverishly, if only to keep warm. Melbourne puppeteers have been full pelt on a number of new projects, some of which you can read in this edition. We have some good reports from the other states, no doubt Tasmania has been cold too, but clearly they are still on the job: Terrapin has sent us a review of their production, *The BFG* (see page 22).

Dennis Murphy escaped from New South Wales for a while and took himself off to 'Sunny Italy'; his report is on page 8 with some useful reflections about variations in audience behaviour – from one country to another and from one language to another.

Between last (*Winter*) issue of *Australian Puppeteer* and this (*Spring*) issue, a few of us have been involved in creating and trying out the new *Marketing Package* for our magazine.

August 16th saw a gathering of puppeteers, trainers and associated artists in Melbourne to view the package itself and to hear the plans for getting it out to schools and other destinations in the community. We have a service that is useful to not only ourselves, but to others. New subscribers are popping up all over the place, if the word goes out, there'll be more. Take a look at the proud owners of a sample Mail-out Pack on pages 6, 7, 34 and 35. Most of us tramped off for a Vietnamese dinner after the launch, so we were able to catch up with gossip.

It was important to us that Sue Wallace, our President, made the trip down from Sydney to join us, especially since it made a meeting of the Executive possible. Thanks Sue! This isn't Europe; our closest major cities are a good ten hours' train ride away and that sort of travel means quite a sacrifice of valuable work time.

Thank you to all who made our gathering work so well. Till next time, have a great Spring!

Anita Sinclair

LETTERS

Ray DaSilva, Great Britain.

....Thank you for the latest *Australian Puppeteer*. It really is good to be able to keep up with all your news. We send (you) the BrUNIMA (*British UNIMA*) Bulletin...I see you used a picture from our March issue. Thank you also for including Richard (Bradshaw)'s review (of Hansjurgen Fetting's book) and for inserting the leaflets. It all helps, and perhaps in the long term we manage to help the standards of puppetry get better.

(You're in again, Ray, with the new catalogue. We thank you! We have information exchange from other overseas sources, all of which is enriching for our magazine, Ed).

Freek Neirynck, Belgium.

....As Editor of the Dutch professional magazine on puppet theatre: *Figueuro*, I am also the organizer of some international events for Europees Figurenteatercentrum, Ghent, Belgium. We thank you very much for publishing the following information:

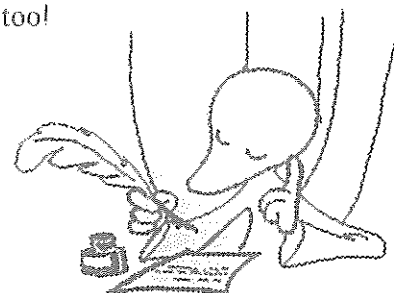
For the next volume of our magazine *Figueuro*, we are thinking of promoting in every number (five per year) an article about another magazine in the same field. With some of you we have exchanges, with others, none. If you are interested in having an article on your magazine, please send us a text, between one or two pages, and a photograph of an interesting cover of your magazine.

Of course we will send you a copy of the *Figueuro* number in which the article of your publication is printed. Thanking you a lot in advance, we send you our warmest greetings.

(This is a good opportunity for direct exchange of news. We have put you on our mailing list and hope you will enjoy receiving our magazines. I will provide those things you ask for, Ed).

Joanne Foley, Western Australia.

....Thanks for all your hard work. It's great to be able to keep in touch with what's happening through receiving the magazine. Good on you (Prodos) taking on the Treasurer's job too!



LETTERS

Dennis Murphy, New South Wales.

...I have returned safe and sound from my Italian tour. My subsequent tour to north/west New South Wales has been cancelled because of all the flooding and I am now luxuriating in a sudden two week holiday.

It was hard to know where to start on an article about the Italian tour as I saw and did so much. (page 8, Ed).

...All the really good gossip about the Italian puppeteers will be related to you privately when I come to Melbourne in February.

(We'll look forward to it. *Australian Puppeteer* is not a 'scandal sheet', so any secrets will be safe! Ed).

Alan Whiting, New Zealand.

...I am sending you AU\$40.00 by snail mail. I would like to subscribe to *Australian Puppeteer* if you do a subscriber rate, otherwise I'll become a member of UNIMA Australia. Please use surplus cash from the \$40.00 to send me recent back numbers.

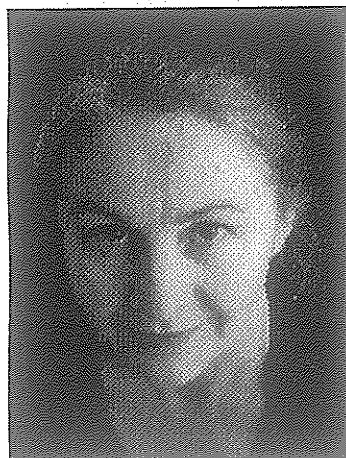
(Consider it done, Alan. Both options you queried are possible; I will treat your money as a subscription only unless otherwise advised. N.Z. subs come to \$7.00 per copy of the magazine because of extra mail expense. This will leave you \$12.00 for back numbers = two @ \$7.00 = \$14.00 -- what the heck, we'll cover the extra two dollars. Membership would have taken another \$5.00 of your money. I'm answering you publicly so that others see how it works. I have kept all the 'finished art' of back numbers so that if we run out of them, I can get more printed, Ed).

(*Australian* new subscribers, see page 36, Ed).



PRESIDENT'S PAGE

'Puppetry? Puppets, really! I thought that was a dying art. I haven't seen a puppet show for years!'



That is often the response I hear from people when I tell them what I do for a living. However, the exclamations are usually accompanied by a smile and a remembered sense of joy.

Promotion of our art form is perhaps the most proactive role that UNIMA Australia can have for its membership and it was one of the many things that we discussed at the first meeting of the current executive on August 16th 1998.

The executive meeting was full of positive energy, with reference to current realities and future possibilities. There is absolutely no substitute for this face to face contact. This was also the day that the *Australian Puppeteer* magazine had an official launch attracting puppeteers, educators and interested professionals. Anita and Prodos put a lot of energy into the launch and on behalf of the members I would like to thank them. Show the magazine to people you think might like to subscribe – a school or library or maybe you know a social worker or therapist who uses puppetry in their work.

To matters international – I recently had a phone call from the Embassy of Uruguay. A permanent exhibition of puppets is being installed in a new puppet centre not far from Montevideo and they are keen to get a puppet from every country. Once such a proposition is put to you a few notions cross your mind. Which puppet could you bear to part with? Which puppets are no longer in repertoire and if not is it because they have passed their use-by date and are looking so worn out that you would never consider them being representative of your work let alone your country's?

If you have a puppet you would like to contribute, please contact Mercedes at the Embassy of Uruguay on 02 6282 4800. Then let me know so I can cross that job off the list!

Sue Wallace

UNIMA DINNER

Members are invited to attend a UNIMA Dinner to be held in Melbourne on Saturday 28th November. This is to be a combination dinner and 'Works in Progress' presentation, with members who would enjoy receiving feedback about new work may show, say, ten minutes of a piece to a supportive audience of friends. It is hoped that this might be able to be a regular happening, so, BRING A PLATE, SHOW AND TELL your latest and enjoy a social gathering of puppeteers.

Contact Richard Hart if you will attend. If you have a short extract to show, book with Richard please as there will be a maximum of three presentations on the night. Contact Richard on (03) 9489 8337.

New South Wales members will already know about the Puppeteers' Support Group that meets from time to time. Most recently they met to show appreciation for Dennis Murphy's contribution to UNIMA Australia as Secretary (retired).

We look forward to having something of a support group in Melbourne. Perhaps it begins with the 28th November dinner. See you then!

IMPORTANT CHANGES FROM PUPPETRY INFO NEW ZEALAND

Here at PINZ we have decided that we will no longer be a UNIMA Centre from March 1999. PINZ now stands for 'PUPPETRY INFO NEW ZEALAND' and it will remain as an internet based network of NZ puppeteers. For current members interested in still belonging to UNIMA we are recommending to subscribe to UNIMA Australia.

Our reasons include:

A web site is much easier and faster to maintain than a magazine. It also provides faster communication.

UNIMA doesn't seem to give any advantages to our members, apart from contacting information, which we are going to keep active by means of the new PINZ.

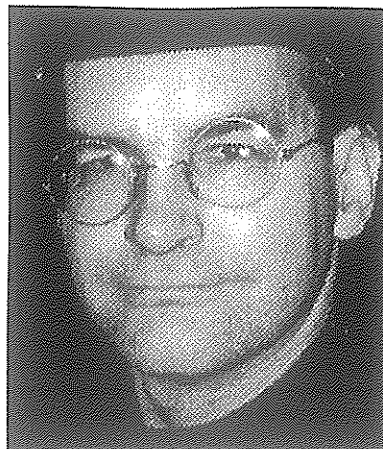
Under UNIMA rules, we are meant to make a proper registered organisation...We have very little time and resources to allocate for a registered society.

Joining UNIMA Australia is more advantageous...a link with puppeteers across the Tasman has always been a PINZ priority.

Ramon Rivero, Secretary of PINZ, to become known as: Postmaster, Puppetry Info New Zealand

Email: sr7@pinz.org.nz Website: www.pinz.org.nz

SECRETARY'S PAGE



I would like to welcome all the new members and there seem to be quite a few, a good sign. These last few months have gone so quickly and so much has been happening.

Last month we had our first full meeting of the new Executive.

Sue Wallace staunchly made the long train journey from Sydney to spend a few days with the executive, visit friends and UNIMA members and help to officially launch *Australian Puppeteer* on its free market adventures. I think this was a major moment for us all and congratulations to Anita and Prodos for bringing our magazine to this phase of development.

The executive meeting was very productive. Many issues were covered which included: the establishment of a separate banking account for the magazine, the 'jackpotting' of the *Scholarship Fund* to \$500.00 (because no-one received the first amount) and the nature of our association's relationship with UNIMA headquarters in France (you will receive more information about this separately).

Please remember that I have information on overseas festivals which is too much to put in the magazine. I will be only too happy to help you if I can. Things are moving, though slowly, for the UNIMA Web page. John Davis offered some assistance and ideas on creating a book list. If members listed the books on puppetry in their local libraries and sent them in to me it would add a bonus for people of knowing where to find them. Thanks to Ray DaSilva (of the U.K, Ed) for sending all members his catalogue.

Until next issue, happy puppeteering,

Richard Hart

TREASURER'S TROVE

PRODOS TALKS MONEY

'Business is
a big supporter
of the Arts!'



Over The Years Business spent:

\$31,000,000	in 1986
\$47,000,000	in 1989
\$57,000,000	in 1993
\$65,000,000	in 1996

The following statistics are all based on 1996 information which is the most up-to-date available

Who supports the arts?

10% of all companies	employing 20 - 50 people
14% of all companies	employing 50 - 100 people
18% of all companies	employing 100 - 250 people
38% of all companies	employing 250 plus people

The bigger the company the more likely they are to support the arts. On the other hand the number of smaller companies is much greater. So do the smaller companies taken together add up to more money? No.

The portion of the total according to company size

Small companies i.e. With 20 - 50 employees	Provide one tenth of all corporate arts funding
Medium companies i.e. With 50 - 250 employees	Provide one quarter of all corporate arts funding
Large companies i.e. With 250 + employees	Provide two thirds of all corporate arts funding!

How much does each company spend in a year?

Small companies i.e. With 20 - 50 employees	Spend an average of \$14,000 each
Medium companies i.e. With 50 - 250 employees	Spend an average of \$33,000 each
Large companies i.e. With 250 + employees	Spend an average of \$102,000 each

I was surprised to discover which Industry Sector is most supportive and which the least . . .

By Industry Sectors

The Finance, Insurance, and Real Estate Sector	Provides 40% of all corporate art \$\$
The Agriculture and Mining Sector	Provides 23% of all corporate art \$\$
The Accountancy, Law and Professionals Sector	Provides 15% of all corporate art \$\$
The Retail and Wholesale Sector	Provides 13% of all corporate art \$\$
The Manufacturing Sector (to my surprise)	Provides only 4% of all corporate art \$\$
Transport, Communications and everyone else	Provide the 19% remaining \$\$

Out of the \$65,000,000 that business spent here is . . .
The value of each type of support

Corporate Sponsorship accounted for	\$38,400,000 which = 59% of the total
Advertising Support accounted for	\$9,100,000 which = 14% of the total
Cash Grants accounted for	\$7,900,000 which = 12% of the total
Providing products and materials accounted for	\$4,800,000 which = 7% of the total
Providing service support accounted for	\$3,500,000 which = 5% of the total
'Other' forms of support accounted for	\$1,200,000 which = 2% of the total

How much of the corporate dollar goes into puppetry? I could find no data on this. However you may find the following figures useful. Keep in mind that puppetry cuts across many of these art forms and in addition to the arts, companies support various cultural and educational projects which are not covered here but may apply to some puppetry projects.

Allocation of corporate funds according to Art form

Festivals and multicultural art events	\$17.1 M
Opera and music theatre	\$10.3 M
Museums and art galleries	\$ 8.8 M
Music	\$ 8.1 M
Theatre	\$ 6.9 M
Visual arts & crafts design	\$ 4.3 M
Purchase of art works	\$ 4.2 M
Community arts	\$ 2.9 M
Dance	\$ 2.1 M
Other performing arts	\$ 1.3 M
Literature and writing	\$ 1.1 M
'Other'	\$ 2.0 M

So consider courting a Corporate for your next project!
Sources: Australia Council, Australian Bureau of Statistics, Arts Info, Dept of Communications and the Arts

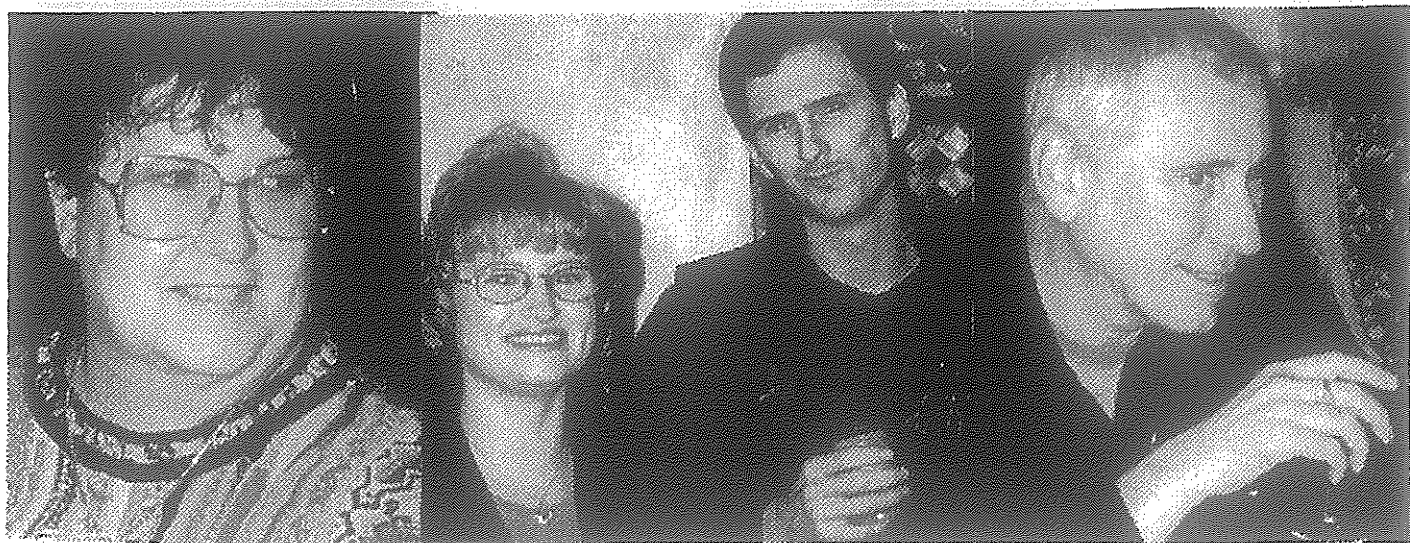


On August 16th this year our members helped us launch the new *Australian Puppeteer* Marketing Package.
 Top L - R: Rod Primrose, Michelle Montgomery, Leigh Corrigan.
 Centre L - R: Jo Raphael with Axel Axelrad, Dave Houston, Sue Wallace (making a point).
 Below L - R: Jen Pfeiffer, David Brown with John Grant and Peter Dunn.





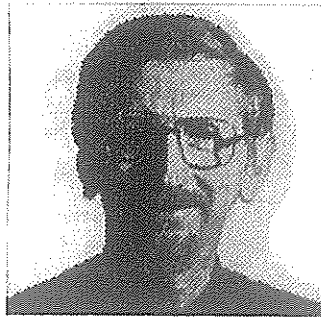
On these pages and on pages 34 and 35 you can see some of the enthusiastic supporters attending the Launch
 Top L - R: Philip Millar, Jo Raphael, John Grant with Prodos.
 Centre L - R: Lorrie Gardner, John Grant, Richard Hart.
 Below L - R: Sandra Brown, Michelle Montgomery with Craig Gillespie, Rod Primrose.



THE BEGINNINGS OF UNIMA AUSTRALIA

HISTORY OF AUSTRALIAN PUPPETRY

By Richard Bradshaw



A Convention of Australian Puppeteers was held in Adelaide in March, 1968 and I believe it was the first time such a national gathering had been attempted. It took place over an extended weekend in a hall in the suburb of Hilton and there were performances as well as talks. The Convention coincided with a visit to the Adelaide Festival of the Salzburg Marionettes, and the director, Professor Hermann Aicher, and his wife and daughter came as guest one afternoon.

Although Edith Murray (1897-1988) of Springwood, New South Wales was certainly the prime-mover, the convention would not have happened without the efforts of two Adelaide-based puppeteers, the husband-and-wife team of Heather and John Grant. One of the aims of the Convention was to try to unite Australian puppeteers and to link them to puppeteers elsewhere in the world.

In 1963, Edith and Heather (then Heather Giffin) had attended the UNIMA festival in Colwyn Bay, North Wales (home of Eric Bramall and Chris Somerville's *Harlequin Puppet Theatre*). They went as members of the British section of UNIMA.

It was Edith's first trip out of Australia and she was quite inspired by this international meeting of puppeteers. By the time I'd arrived in London in 1964 she had arranged for us to perform with my shadow puppets at a UNIMA festival of amateur puppetry in Karlovy Vary, Czechoslovakia in May. A month later we both sailed from London to Leningrad to attend another UNIMA event, this time a *pan-USSR* puppetry festival held to coincide with a meeting of the UNIMA Praesidium. (We sailed on the '*Baltika*' which was the ship on which Reagan met Gorbachev of Iceland many years later). Suddenly we were meeting Obraztsov, Spenight, Baird, Batchelder, Bussell, Malik etc., names I'd only known from books. And we were seeing wonderful shows by companies with a dozen or more puppeteers.

I too was now an enthusiastic member of UNIMA, albeit of the British section.

Edith Murray returned to Australia in 1965 and began to explore the possibility of setting up a local branch of UNIMA. Her efforts led to the Convention in 1968 which was attended by puppeteers from New South Wales, South Australia, Victoria and Western Australia. An interim committee was chosen to draw up a constitution for an Australian Puppetry Guild conforming to the general principles of UNIMA with the eventual aim of establishing an Australian Centre of UNIMA. Under UNIMA rules, the APG could not also be the UNIMA Centre. (In the same way, the USA section of UNIMA had to be separate from the Puppeteers of America).

There were four of us on that interim committee: Edith, Norman Hetherington, Nancy Johnston (of Perth) and me, and later that year we met at Edith's home in Springwood. The idea was to have state sections of the APG with one of those sections acting as a 'federal section', charged with producing an annual report. It was also foreseen that a UNIMA Centre would not be able to have regular meetings so that most of the business would need to be carried out by mail.

In February, 1969 the New South Wales section of the APG was inaugurated, replacing the already existing Puppetry Guild of NSW. This was also to be the first 'Federal Section' (twenty-seven members). The Western Australian Section (eleven members) was formed in March and the Victorian Section (ten members) in June. There were three members of the APG in each of Queensland and South Australia, but initially no State Sections. The last continuing State Section, that of New South Wales, finally closed down earlier this year (1998).

Late in 1969, the General Secretary of UNIMA, Dr Jan Malik, gave permission to Edith Murray to establish an Australian Centre of UNIMA. Edith was the ideal person for the job, having met Jan Malik (a Czech, 1904-79) and Jan Bussell (from England, 1909-85). Jan Bussell had become the world President of UNIMA in 1968. Initially there were thirteen individual members (spread over 5 states) and one 'collective member', the NSW Section of the APG, and the Centre became operative in 1970. Norman Hetherington was elected President, Edith Murray Secretary and Nancy Johnston Treasurer.

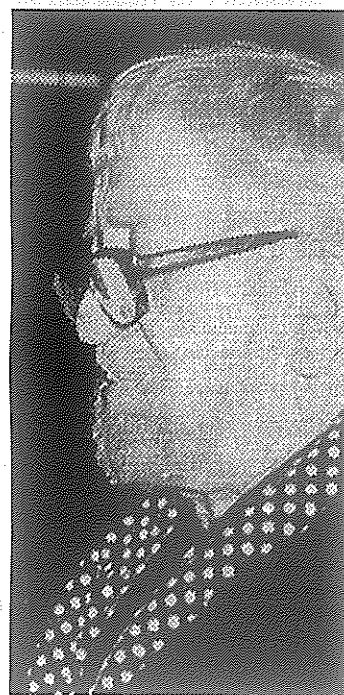
Not every local puppeteer was convinced of the value of being a member of UNIMA. Indeed, Jan Bussell went so far as to say there was really nothing in it for individuals. 'It is something for you to give to, not to receive from'. But he also wrote to Edith saying that: '... of course ... the contact with artists from other countries and the exchange of ideas and the understanding of problems from new angles, is in itself invaluable'.

By happy coincidence, while he was still President of UNIMA, a position he held from 1968-76, Jan Bussell came to Australia for the first half of 1972 as an advisor to the Marionette Theatre of Australia for which which he also directed *"The Water Babies"*. He was already familiar with Australia, having toured here three times in the 1950s, and the Western Australian town of Busselton was named after his pioneer great-uncle. Jan was able to visit each capital city and speak to the local puppeteers, boosting UNIMA membership. He also tried without success to arrange for the Executive Committee of UNIMA to meet in Australia! (The Bunraku Puppet Company from Japan was at the Adelaide Festival that year, and when they later performed in the Science Theatre at the University of New South Wales Jan was honoured to introduce them to the audience).

At the UNIMA Congress in Washington DC in 1980, the first Congress to be held outside Europe, Edith Murray was made a Member of Honour of UNIMA.



NOTE. In the last issue I mentioned that some of the Barnard Puppets, part of the Lanchester Collection, were on display at Polka Theatre in Wimbledon. I have since learnt that the collection was bought by Richard Gill when he left Polka and auctioned off.



Above: Dr Jan Malik, former Secretary-General of UNIMA, at the UNIMA 50th Anniversary celebrations in Liege in 1979, shortly before his death.

Top: Jan Bussell photographed outside his home in Egham, Surrey in 1972 soon after his return from Australia.

Left: Edith Murray with Taiji Kawajiri (then President of UNIMA-Japan) outside the PUK Puppet Theatre in Tokyo in 1976.

TIMEBENDER

A REVIEW

Reviewer:
Jenny Andersen



The pre-show music and jazzy set of **Polyglot's** latest show, '*Timebender*', sets a funky, lively mood which is continued throughout the show. With excellent production values, strong performance and a light, clever script, '*Timebender*' is an asset to **Polyglot's** repertoire.

The show begins with the hero, *Elmo*, setting up '*Lizard Enterprises*', a company selling holes. **Marley Huxley's** performance of *Elmo* has just the right mix of Cool and self-mocking irony. He charms the audience with snappy dancing (including backflips) and a smart mouth, but just as he's about to become insufferably hip, he comes a cropper.

Elmo's corporate plans are momentarily stalled when two teachers from his old school accidentally (on purpose?) send him back in time with their out of control particle blower. The teachers are comic creations made from face masks attached to tiny bodies which hang in front of the puppeteers' chests. The puppeteers' arms fit through the puppets' sleeves so the characters have 'real' hands. There weren't always adequate surfaces for the little feet to rest on, but **Bruce Patterson** and **Sarah Kriegler** still found some lovely physical gags with the puppets.

Elmo's time travel takes him back to a market garden in the gold rush, World War II, and the Aboriginal Dreamtime. The first two episodes highlight his lack of historical knowledge. He is constantly wanting to 'fix' things with modern gadgets and exposes on Ray Martin. In these episodes, **Bruce Patterson's** *Uncle Wah* and **Sarah Kriegler's** *Dorothy* were beautifully drawn. (*Dorothy* is a particularly lovely puppet, with an expressive but simple face). Patterson, especially, uses stillness and clearly characterised, economical movement to great effect. Both puppeteers had clear, well-defined voices for each character. A small point is that it was anachronistic for *Uncle Wah's* Australian

born grandson to have a Chinese accent, although this may have been a directorial decision to link the two characters.

The *Dreamtime* sequence has an excellent basis in linking the Lizard Totem of *Elmo's* ancient looking pet lizard, *Henry* (a truly life-like and beautiful puppet). The magic of this scene was spoilt, though, by a one-sided dialogue between the *Totem* and *Elmo*. The *Totem* did not actually speak aloud, so *Elmo's* answers had to convey double amounts of information along the lines of 'So you say I have to look after the land'. This is not realistic speech and it would have been better to trust that the beauty of the sequence would speak clearly to the audience on its own terms (as it did). Feeling for the land and respect for Aboriginal culture is perhaps better experienced than being spelt out so directly in this context.

This also applies to the conversation about time, energy and matter. Presented as quickly as they were, the information was extraneous to the action and difficult to follow. In actual fact, the action of the script dealt very well with the idea of the past leaving its traces on the present. The way the set transformed into new scenes and the generations of characters who shared names and passions brought out interesting ideas about progress, history and memory.

The puppet/set design and construction team (see credit list below) have made **Polyglot's** most attractive and interactive set since '*Little Moments*'. It looks like a bit of a back strainer to tour, but I understand **Polyglot** is trying to keep the shows in theatres. It is also good to see a company commissioning original music and **Lorraine Milne's** soundtrack is imaginative and varied.

Apart from *Elmo's* pets, *Henry the Lizard* and *Grid the dog* (another delightful performance by **Bruce Patterson**), this play need not necessarily have been done with puppets, but the puppetry created a nice dream-like atmosphere. The stylization of some of the human figures, especially the teachers, allowed us to see them through *Elmo's* eyes and gave room for more eccentric characterisations.

'*Timebender*' had a large and talented production team which has resulted in a very unified, enjoyable show for upper primary children (3 – 6 year olds were able to see **Denise Rundle's** excellent '*Letters to an Egg*' running in another room, which avoided the usual school holiday problem of part of each family seeing a play aimed at another age-group). **Polyglot** deserves much success with '*Timebender*'.

Australian Puppeteer has printed two very different feedback articles about one show: *Timebender* from Polyglot in Melbourne; one is a conventional review, the other a study of the philosophical concepts conveyed. My thanks to both writers for their hard work. Anita Sinclair, Editor.



TIMEBENDER TEAM

Writer: **Gilly McInnes**, Director: **Christine Anketell**, Designer: **Trina Parker**, Puppet Designer: **Philip Millar**, Composer: **Lorraine Milne**, Lighting Designer: **Philip Lethlean**, Collaborating Artist & Koori Liaison: **Joanne Dwyer**, Production Manager/Lighting Operator: **Tania Griswood**, Science Consultant: **Anthony Bartel**, Puppet Makers: **Rob Matson**, **Peta Close**, Props Maker: **Richard Hart**, Costume Maker: **Imogen Keen**, Set Builder: **Colin Orchard**, Set Electrics: **Rob Last**, Performers: **Marley Huxley**, **Bruce Patterson**, **Sarah Kriegler**.

TIMEBENDER

AN IDEAS REVIEW

Reviewer:
Prodos



A performance of Timebender was viewed in front of a child audience at Reservoir Primary School in Victoria.

What follows is my examination of some of the implicit and explicit ideas at the heart of *Timebender* and is no reflection on the fine work of the show's three dedicated, skilled performers.

SCIENCE AND TECHNOLOGY

Elmo's two homeless former teachers have invented a time-travel device called the Particle Blower.

Here's what they tell us about physics:

'Everyone knows there are no things like solid objects'

'Really it's all just pure energy'

'Everything is made up of the same energy'

(my italics). All three of these notions are wrong.

There certainly ARE solid objects - as your senses demonstrate every moment of your waking life. Solidness is not an illusion. Objects are not an illusion. Physics has not and cannot refute the existence of solidity or of objects. They are directly perceivable. In fact Physics RELIES on the existence of entities. Relativity and Quantum theory have not established that the Universe is some grand indeterminate flux of indistinguishable, strange 'pure' energy.

It is not true that everything is made up of the SAME energy. Even if physics could establish that all matter was made up of the same TYPE of energy - which it has not - this would not mean that all the bits were interchangeable or identical.

But now here comes the big pay-off from all this pseudo-Zen philosophy masquerading as modern physics. Here is what it all adds up to. Not some glorious, inspiring revelation, not some wonderful appreciation of the Laws of Nature or the power of human knowledge. No, here it is:

'Do you realise a dinosaur's fart could still be around?' And: *'Stars and farts are just as amazing as each other'.*

What sort of a message is this to give to children?
What sort of a cheap laugh?

What is the playwright's motive in putting this across?
In my view, it is to bring the wonders of science and the Universe down to the level of an 'emission of wind from the anus' (Concise Oxford English Dictionary).

Timebender portrays Science and Scientists as bungling and out of control and the physical world as indeterminate and base. But the mystic dogma of the *Psychic Lizard* who we meet later is an edifice of riveting, unquestionable, self-evident truths.

AUSTRALIAN HISTORY

The PB transports the character *Elmo* to 1942. When he is informed about the Japanese air attack on Darwin he says, 'Cool! Tch-tch-tch-tch (machine gun sounds and actions)'. When he's informed about soldiers missing in action he enthuses about Hollywood action star Chuck Norris.

This is disgraceful and insulting and an inappropriate topic of humour.

What kind of outrage would have been raised if the story were to have *Elmo* informed about the killing of Aborigines by some early European settlers and then have turned this into the equivalent of the old 'tch-tch-tch-tch'?

BUSINESS

How does *Timebender* portray business and entrepreneurs? Ambition and making money?

With ignorance and contempt.

Many people in Australia start up a business. The statistics indicate that most fail. They enter business with the idea of making money by offering a service or product of value to the public. They see the value of their product and believe that when the buying public sees it they'll want to buy it in sufficient numbers to make the business prosper. There is no trickery or deception.

Elmo on the other hand SETS OUT to cheat the public.

Why? The story tries to show him as naïve and gungho and intent on making his 'first million'. But the idea that enthusiasm, ambition and naivete lead to dishonesty is wrong. Enthusiasm and naivete are far more likely to lead to someone trying to do their best. And as for millionaires, in real life they are as honest as the next person.

Elmo is a crook - a con artist - and not a very clever one either. He sets out to sell people holes. He plans to sell them at \$39.95 (plus delivery) and the customer must provide the space for the hole to go in.

Elmo's other business idea is to be the character *Dorothy's* agent. *Dorothy* is a crippled polio victim

from 1942. For a 30% commission he'll get her on the *Ray Martin Show* as long as her daddy doesn't come home from fighting WWII. So we see the money-making motive associated with being being cruel, inconsiderate, malevolent.

In fact, as the head of an incredibly enterprising team of reporters, *Ray Martin*, if he was around in 1942, may have been just as excited about a story of a father and daughter being re-united or in trying to locate the father amidst the fighting, and making a story out of that.

LANGUAGE, LEARNING AND THINKING

This show has no literary value.

Elmo's language is a continuous stream of 'Americanisms' that Americans never use such as: 'Man' and 'Cool' (very frequent); 'Chill out!'; 'Oh man!'; 'Oh man, this is weird!'; 'Oh man, this is unreal!'; 'Spooky man!'; and so on, ad nauseum. Then there are the endearing Ockerisms such as: 'G'day mate, I'm home'; 'Crikey, here we go again', 'I wouldn't want me mates to see me y' know (supporting a different footy team)', etc.

This incompatible and excruciating mixture/mix-up is VERY 'uncool'. Man.

One of the recurring, supposedly funny scenarios throughout *Timebender* was *Elmo* regularly reaching for a modern day technological solution whilst in an era that preceded the invention of such a solution. This included *Aeroguard*, *Macas* (*McDonald's*), *Walkmans*, *Microwaves*, etc.

This was not credible. If *Elmo* has seen enough TV to be reeling off the aforementioned silly cliches and to know of the different devices he's reaching for, I would have thought that, like any modern day child exposed to the usual dose of documentaries, movies, books, videos, comics, magazines and schoolyard discussions, he would have a reasonable understanding that these things didn't exist in past eras and cultures. Any little kid knows the difference between the past (few or no gadgets) and the present.

When *Elmo* first encounters his two ex-teachers he tells them to go back to school, that he's worked hard to GET AWAY from school and that teachers are not concerned with the real world.

Why does the story take this line? And why, whilst the play is being performed IN a school?

The two teachers are the inventors of an unprecedented invention: *The Particle Blower*.

If *Elmo* didn't like school, surely he must have at least found these two exceptional genius-inventor-teachers fascinating. I would have.

But *Elmo* and the story dismisses them.

The notion of working hard to get AWAY from school is odd. I'm at a loss to work out what that means. It can't mean that he's run away from school - that would have been dealt with in the story. It can't mean that he was any good at school - he shows few signs of intelligence or understanding. If he doesn't go to school because he's above compulsory school age then that isn't hard work to get away - that's just being old enough to leave. And anyway he doesn't come across as someone who is at all a hard worker. Con artists and crooks are a notoriously lazy bunch. So what does it mean? Just another cheap put-down? Why give kids the message of 'I hate school' or 'teachers are fools'. Kids don't, generally hate school or their teachers. And nor should they.

REALITY

Reality was surely the greatest casualty of *Timebender*.

After *The Goldfields* of 1897 and WW2 Australia in 1942, *Elmo* is particle blown into the heart of Ancient Australia: 40,000 years ago. *Dreamtime*. This is a land of floating objects and psychic lizards. But whereas *Australia circa 1897 and 1942* draw from history, *Dreamtime* draws from Mythology.

Timebender deliberately blurs this vital distinction.

This is a great disservice to both history and mythology. And an even greater disservice to the young minds watching this show.

In this Ancient land the *psychic lizard* grabs *Elmo* by the scruff of his brain and beams Great Truths into him. *Elmo* 'listens' and then responds with marvelous gems of understanding like: 'Your gang's been here 40,000 years' . . . 'I understand I've gotta show respect - that's cool' . . . 'That's a lot of land to look after' . . . 'The spirit was here before the human race' (when didgeredoos played themselves, judging from the backing track) . . . 'Now it has become my job to care for this land like the lizard mob.'

The limitations of article space prevent me from covering the full range of flaws in these statements. But here are a few points. Why is the *Lizard* going to the trouble of 'explaining' to *Elmo* - who presumably is representing the human race - oh, what an Ambassador - that he's 'gotta show respect'? This has the tone of the local Mafia establishing their territoriality.

Does the *Lizard* think we're not looking after the land and so is warning us we had better start doing so? Or is this the official passing on of the caretaker's key? If the *Lizard Spirits* are so clever why are they passing the

care of their prize to a nong like *Elmo*? Maybe they see something in him that I've missed.

And why must we 'show respect'? Because the *Lizard Mob/Gang* were here before us? No other reason is given. So does respect therefore derive from seniority rather than from virtue?

But since the *Lizards* were presumably doing such a terrific job looking after the land, why are they now leaving and handing the job over? The suggestion is that they've had their turn, now humans can have a turn. I believe that underlying this is the notion that eventually humans will move on too. That the human race is a temporary thing. But the land is eternal. And no doubt we're all as amazing as stars . . .

And what form must this "respect" take? It seems *Elmo* and us humans are supposed to 'look after' the land. What does that mean? At the end of the play *Elmo* decides to go legit and become a Landscape Gardener. Is this what is meant? But landscape gardening means houses, factories, supermarkets, hospitals, schools, warehouses, offices, sports stadiums, power plants, etc. Will the *Lizard* mob be satisfied with this? What will they do if they're not happy about it? Why must humans live according to the standards of Lizards?

Is any of this really meant to make any sense or is it just a bunch of environmentalist posturing? If there is an important environmental message to be passed on can't it be expressed clearly and succinctly through the use of words and reason?

Is *Elmo* allowed to question the *Lizard Mob* dogma?

How can he agree with it if he hasn't thought about it? How can he think about it if it's getting forced into him psychically'? Rationality, reason, logical explanations don't happen at any point throughout *Timebender*

I believe that it is the playwright's goal to undermine a fundamental human right. The one that makes individual rights and civilization possible: the concept of private property rights. If we accept the *Lizard's* premise, then there can be no private ownership. We are on this land by permission - not by right. And the most we can ever be is its temporary caretakers. The spirit of the land has rights but humans don't.

Sorry, I'm not buying any holes today.

Prodos.

BOOK LISTS

We are fortunate to receive helpful communications from overseas. **Ray DaSilva**, from the UK has been particularly generous in mailing enough copies of his complete catalogue for all our members.

An added compliment may be seen inside: he acknowledges creating this particular edition just for *Australian Puppeteer* subscribers. Ray draws our attention to a note in the front to help people reduce the costs of getting books from England. In the last issue I pointed out that book suppliers around the world are trying to provide a service for you. I rest my case.

YEAR OF AUSTRALIAN PUPPETEER

With this **Spring** issue, *Australian Puppeteer* as such, that is, with the new name and format and the no-longer-new Editor, has been with us for a complete year.

I must thank you most heartily for your enthusiasm and support. How corny to say that without you it couldn't be as successful; but just take a look at how many people over the year have sent in text and illustration! You're wonderful, do it again.

In the last issue I listed all the contributors to that date. I'll do it again some time so that members can appreciate who's getting the work in.

Meanwhile, thank you for reading us and don't hesitate to get yourself in print, we are interested in what you're doing – even a paragraph on the 'NOTICEBOARD' page would be good. Give us your knowhow for the 'HINTS' page. **Give us your face for the cover!**

Anita Sinclair.

(My apologies for the absence of 'Hints' this issue, send me YOURS for the next, Ed).

STAYING IN TOUCH

I love receiving news of peoples' movements, but can't fit it all in the magazine. If there is a special (newsy) aspect of your work that is informative and helpful for others, I'll get that in somehow. Where it reads like an itinerary I'll only put bits in of special interest, but this selection is due to lack of space, not lack of interest.

Give us your reflections, your learning, your knowledge AND your pictures. We will be most grateful!

Anita Sinclair.

BOOK REVIEWS

CABARET MECHANICAL MOVEMENT

By **Aidan Lawrence Onn** and **Gary Alexander**

A jolly book about eccentrics and cranks which demystifies the difficult art of making automata.

Other automata books may have photographs of the mechanisms, but you are invariably left to work out things for yourself, often with little to go on. This book goes on at length about levers, shafts, cams, springs, linkages and so on, which, if you try to digest in one go could cause your own head to spin. There are over 150 diagrams in its 124 A5 pages including examples of the automata of the **The Cabaret Mechanical Theatre, Covent Garden** who produced the book, which explains the title.

It is presented in a very clear and light-hearted witty manner, and there is a bibliography for further reading. However, understanding how things work is one thing, making them yourself is another. In addition to basic tools, you will require the ability to work with precision and infinite patience. The book concludes 'making things move is a frustrating business'; but readers of *Animations* know all about that!

Ray DaSilva.

THE PUPPET THEATRE IN ANTIQUITY

By **Michael Byrom**,

This is a serious if not solemn booklet reflecting the author's search for evidence of the 'existence of puppet shows, either as a domestic or public entertainment, in Ancient Greece or Rome'. The book's fascination lies in its photographs, drawings and examples, as it traces puppetry through from 'animated idols' of richly painted wood of **Ancient Rome**, to the 'self moving machines' of **Bernardini Baldi** in the sixteenth century A.D.

This book will interest those who themselves like to search out the 'missing links' of puppetry as they emerged from out of the caves and began to evolve into the moving, life filled beings we know today. Serious, curious, good to browse through.

Anita Sinclair.

See enclosed catalogue from **Ray DaSilva** for details of ordering either of the above books.

Cost of 'Antiquity' inc. surface mail: \$11.65

Air mail: \$13.00

Cost of 'Mechanics' inc surface mail \$30.55

Air mail: \$34.65



Ross Browning of PUPPETEASE touring schools around Australia

WORKSHOP

SPREAD No 4

AUSTRALIAN PUPPETEER
SPRING 1998

HAND PUPPETS



BY
IAN CUMING

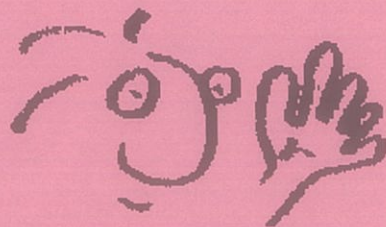
This spread is about the very most basic hand puppet.

It is aimed at guiding you in the initial steps and is intentionally super simple. The more elaborate hand puppetry may evolve from the principles outlined here given that you start at the right place. And *'Where might that be?'* I hear you ask.



It is, of course, with the hand itself. Have a look at your own hands. Without actually doing anything in particular. Just casually observe the resting hand. Notice the shapes and textures. See where the joins are and the folds of the skin.

Turn one hand slowly and scan it in detail with your eyes. The hand is truly an amazing part of the body. It has many mechanisms already defined by bone, muscle and sinew that offer us an ideal beginning for making any puppet.



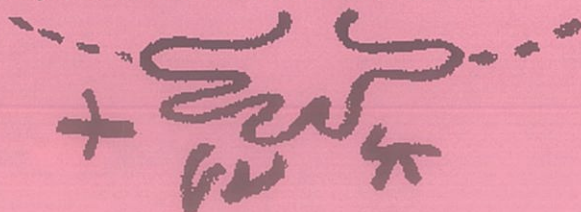
Consider now a more active and imaginative shape for you hand and have a play.

It might form a mouth and start talking.

It might become a spider and crawl across the table in front of you or up under your chin.

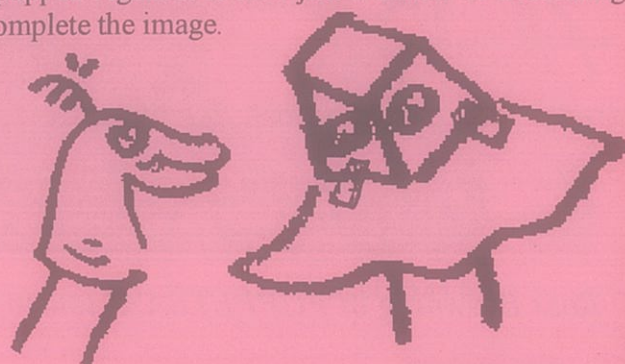
It might soar like an eagle riding the currents of slowly rising warm air whilst looking far below to follow the almost imperceptible movements of a mouse under a bush.

Try these and shake your hand free at the end before you try something new. Explore another possibility with you own bare hand and imagine more.



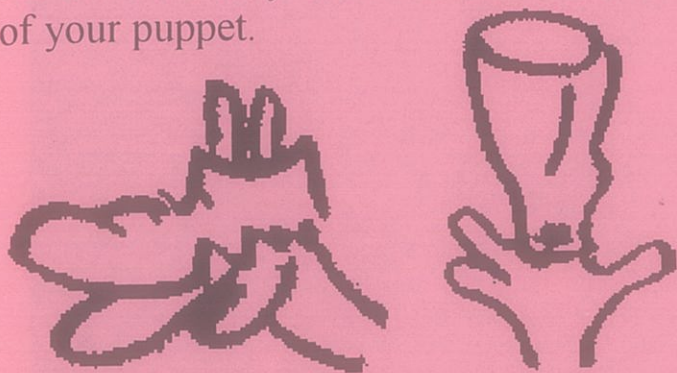
The use of materials follows this play as now you might find a few bits and pieces with which to cover you hand.

Socks are a quick and easy one. Fix the mouth with needle and thread and then decorate simply in order to define character. A cardboard box is another shape maker that might take part or all of your hand inside. Sticky-tape a piece of fabric to the box to cover the remainder of your hand and form the body or clothes of the puppet. Again it is then just a matter of decorating to complete the image.



Other things that you can put your hand into such as a cardboard tube or plastic bottle may be the first and defining shape of your hand puppet.

An old shoe may even become the head of your puppet.



There are no particular rules here but it is important that the object you choose is

light weight and clean.

It is also important that it is *available* for being used as a puppet. Someone's red velvet hat might appear to be the best thing to be the shell of your tortoise puppet for the Hare and the Tortoise story but it is worth asking first before you even start playing with it.

Here we are again at the end of a spread and I'm afraid I have said very little that may be of use to you. So here is the main clue.

When you make a hand puppet, start by playing with your hand.

Continue by finding a shape or shapes that go onto your hand and continue playing whilst noticing how your hand fits and what it can do and how you might adjust for comfort and function.

At this stage you will surely have the beginnings of a character and possibly a situation.

Let all of this slowly evolve whilst maintaining your focus on your own hand and the rest will take care of itself.

Decorate with temporary fixing of bits and pieces of this-and-that with your hand inside the actual puppet.

You are essentially playing dress-ups with your hand. Do this and you cannot go wrong.



Finally you will find it necessary to remove the new puppet in order to sew or glue or tie using both hands and perhaps to clad with papier mache and paint.

Do this and play again to ensure that your fixing hasn't diminished the mobility and appearance of the puppet.

There will be changes to the feel of it as you go. Just make sure your hand is happy in the middle of it all.

Develop action by playing and practice specific actions for performance. Find the voice and speak the first few words. Let it grow. Refine the thing itself.

Let it find a life of its own.

Find a container such as a bag or a box in which it may remain forever safe.

Ian Cuming has specialised in puppetry for twenty years. He is a skilled performer, builder and teacher, working extensively in community arts and education.

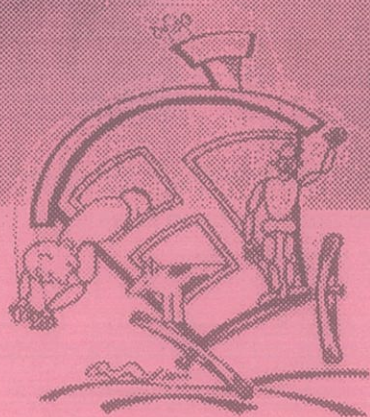
Contact him on:

03 5977 4392



AUSTRALIAN PUPPETEER has obtained permission from Ian Cuming for you to photocopy these two pages for teaching purposes only.

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



*Shona Reppe will be in Blackheath New South Wales to appear at the One Van Festival in January 1999
See page 30 for the Aberdeen Children's Festival Report by Dave Houston.*

THEATRUM CUM PIMPERLIS

A HISTORY OF MARIONETTES IN EUROPE

By Jiri George Vacek



WOODEN COMEDY: THE ACTORS

Wooden puppets have long been the most precious property of the puppeteer and of his family. Long ago the puppets themselves would be handed down to the sons of a family or acquired through marriage.

Each wooden actor, especially designed for a certain role, was allowed also to understudy other characters.

The original carvers of early marionettes have largely remained anonymous. Various artists kept each other informed about the (*traditional*) characteristic features of a face and the decorative carving of hair (later to be replaced by wigs).

The wooden bodies were carved in a simple way. It was possible to loosen the legs at the joints, to make them easily storable for transport.

The graceful portraits and sculptures by these anonymous artists can still be seen in many village churches in **Bohemia** and **Moravia** (*Part of the Czech Republic*).

Some puppets had movable parts to their faces, they were able to open their mouths, and some, like '*Hloupy Honza*' (Merry Andrew) or '*Uncle Skrhola*' (a nattering elderly villager) were able to roll their eyes in surprise.

The design of the wooden actors had to provide for three things: they had to walk, to sit down and to move their heads.

The puppets were dressed in clothes of bright colours. Each of the puppets represented typical, sometimes rather exaggerated characters of the figure portrayed.

Wood carved marionettes are known to have been used throughout **Czech** provinces **Bohemia**, **Moravia** and also in the territory now forming **Slovakia**.

The marionettes were controlled from the top through a wire firmly attached to the head. The hands and feet were operated with the help of linen thread or fishing line. This type of Marionette had a quite limited maneuverability.

The success of the performance with the marionettes depended on several factors: the voice of the operator; the work of the wood carvers; on the lighting and naturally on the dress, usually made by the wife of the marionettist.

The operator was able to control a marionette with each hand and by attaching the bars to a cross beam it was also possible to perform 'crowd scenes'.

The marionettes used to be 60 cm tall at one time. Later marionettes were much taller: 105-110 cm.

Beside marionettes, the marionettist needed a stage, some scenery and props. The stage was lit from the front at the base with kerosene or carbide lamps. The stage was sometimes improvised, with a couple of boards put over barrels.

Some marionettists had their own transportable stage with a monumental painted curtain, covered with romantic scenes from early Czech history.

A famous Czech family of this time was the Berousek Puppet family.

The marionettes, set decoration and props were transported in caravans, along with the large family of the puppeteer!

No permission from the Arts Council was required. Weren't they lucky.....

Jiri George Vacek.

Jiri Vacek is Artistic Director of 'Classic Marionette Theatre', until recently presenting his 'Little Friends' (Traditional Marionettes) in Queensland, on the Gold Coast. Jiri graduated from the State Conservatorium and Performing Arts Academy in former Czechoslovakia in 1975.

He is now working in Melbourne, Victoria.

REVIEW

The BFG

PRESENTED BY TERRAPIN THEATRE
ADAPTED FROM 'THE BFG' BY ROALD DAHL

Reviewer: Eleanor Downes.



The BFG tells the tale of *Sophie*, a little girl snatched from her bed in the middle of the night by the *BFG* (*Big Friendly Giant*) in order to save her from the rather nastier giants who roam the world at night eating little children. Together *Sophie* and the *BFG* hatch a plan to rid the world of the likes of the *Bloodbottler* and his horrible child eating mates.

The first thing that became evident to me amongst the large audience at the matinee performance I attended was my minority status in not being familiar at all with the story of the *BFG*.

If ever **Terrapin** wanted to hit on a sure favourite amongst young and old, this was it! But having said that, I think the real danger for them in adapting a favourite story into another medium would be in missing the essence and not quite capturing the imagination in the way the original story did, and in this way perhaps losing the audience.

It was evident from this audience's point of view, right from the start that **Terrapin** had not lost their audience. Their appreciation (particularly that of the children) was reflected in their commentary along with the narrative, their attention to and concentration on the story unfolding before them.

It is because of this that I feel somewhat of a party pooper in criticizing **Terrapin's** *BFG* and why I decided to go directly to the target audience and talk to my seven year old friend to see if she could help me with this review. I asked **Georgia Burke** to contribute and here is her opinion:

'I liked the *Bloodbottler* because of how he looked especially his floppy face. I liked the *BFG* because of his voice and his face. I liked it when the *BFG* and *Sophie* did the *Wizzpop*. I liked the head of the army. I liked the *Queen* because of her voice'.

However, I should raise my own thoughts on *The BFG*.

First and foremost, this production relied far too much on words to tell its story. Is this an unfair criticism when dealing with the language of **Roald Dahl**, whose unique vocabulary is part of the delight of this story - *whizzpops*, *rotsome snozzcumbers*, *norphans* and *man-gobbling cannybullies* to name but a few?

The imagination demonstrated by **Dahl** with his colourful language was not matched in the translation to a visual medium on this occasion.

The reliance on dialogue was particularly evident in the initial scenes of *Sophie* and the giant (masked, body suited actor on stilts) statically talking to each other. A great deal of this was descriptive of the giant's world and introductory to the world of the play - was it possible to have *shown* us this instead? As puppetry and visual theatre it offered two talking heads, the puppetry used to convey the difference in size - giant and human - but little else.



Given that the characters in the play had just saved the day I felt that the audience wanted to cheer them on and *then* remember that they were watching a play. A little bit of thought about when to break the spell of the play would have extended the magic just that little bit longer for the young audience.

Terrapin's *BFG* was greatly appreciated by its **Hobart** audiences. A comment from mums was: 'Thanks **Terrapin** for the cheap program with its great activities for the kids'.

Well done!

The BFG was presented by **Terrapin Puppet Theatre** at **Hobart's** Theatre Royal in **June** of this year. The popular children's novel was adapted into a script from the **Roald Dahl** story by **Brianne Cuthbert** and **Andreas Litras**. It was directed by **Terrapin's** Artistic Director **Annette Downs**, designed by **Greg Meth** and **Hanna Parssinen**, with original score by **Don Hopkins** and lighting design by **Damian Fuller**.

Performers were **Terrapin** regulars **Kirsty Grierson**, **Philip Mitchell** and **Melinda Mills** who were joined by **Andreas Litras** as the *BFG*.

The play worked to create a world of its own using **shadow puppetry**, **black theatre**, **masks** and actors in body costumes. The *BFG* himself had the most wonderful enormous feet in their own enormous sandals, which I felt looked most comfortable, for the giant that is. The design and construction presented was a credit to the design team, but it could have gone further. For example, **Shadow puppetry** was used to convey the travelling of the giants to and from their world, as well as to create a sense of threat to *Sophie* and the children of our world as the child-eating giants got menacingly near. I found this use of slides difficult, the images seemed to me to be random shapes as opposed to menacing giants. However in talking to other audience members it seems my problem was probably due to a lack of knowing what was going on, for no-one I spoke to seemed to have a problem with it.

But should a translation from novel to theatre have to rely on its audience's familiarity with the original story to get its message across?

The performers were all strong and up to **Terrapin's** usual high standard. I particularly enjoyed **Kirsty Grierson's** *Sophie* whose vocal had both warmth and childlike qualities but never took you away from the puppet *Sophie*, the visual on the stage.

I thought it was a shame that at the end of the play the cast did not come and do a curtain call first in character or with the puppets, before breaking the spell and coming on stage in their blacks and as themselves.

SPRING 1998



Eleanor Downes.

Eleanor Downes is currently employed by Glenorchy City Council in northern Hobart, managing the Moonah Arts Centre and Council's Arts & Cultural Programme. She has a long history in theatre management and community arts with a stint at Terrapin Puppet Theatre where she developed a more than a passing interest in puppetry and visual theatre.

PUPPETRY RELATED ARTS

PRODOS SPEAKS WITH

GRAHAM CLARKE

THE GRAND MASTER OF

BEL CANTO VOICE AND SINGING: Part 2

Part 1 appears in Australian Puppeteer: Winter 1998

CHARACTER VOICES

Prodos: What about character voices? Now we're talking more about speaking than singing. Sounding young or sounding old. Sounding like a Wicked Witch or a Handsome Prince. Could you give us a few hints on that one Graham?

Graham: If we go back to the notion of The Well (with the larynx as a bucket), what is so marvelous about the human body is that it's a living organism and so we can have a Well that's only just started to be dug, or a Well that has a wealth of experience and is extremely deep.

P: Is a Wicked Witch a crooked well?

G: *(laughs)* Marvelous! Yes. To me the aim in my work is to help students see what their psychological view of themselves is and how that's expressed audibly, and then to illustrate to them the potential of their body as an instrument FREE of that psychological view.

P: Why free? I thought they needed that psychological view.

G: No. They need to have the potential of their body as an instrument at the beck and call of their needs as an artist. So that they're able to create a psychological perspective of a character.

Otherwise they may be holding their chest in a particular position because they've been told something about themselves; now every character they try to create would have that trait. But with such an imposition removed from their view of themselves they would have the potential to show a Prince or the Humble Servant of the Prince.

P: So rather than just putting a psychological 'costume' on we've got to remove what we currently have and build from first principles. Often we try to ADD the character to our own voice. We should be removing our essentials and then building a character from scratch...

G: Joan and Betty (Raynor) who established children's theatre in this country said that their aim was to show the THINKING of a character. As they moved into adult entertainment of troops during the war they didn't have much make-up or costume and props to affect change and so they relied exclusively on this approach.

(Graham refers me to a book by Mabel Thorpe Clarke)

G: One of the things that is often helpful for people to realise in the construction of character voice - an issue you need to consider VERY MUCH is rhythm.

P: Ah rhythm!

G: And we tend not to do that. Rhythm in the sense of we walk in a particular rhythm, we gesture in a particular rhythm and therefore we speak, we pause in a particular rhythm. And it's often a very fine approach to look at a character simply from the point of view of their rhythms.

P: That's a very useful insight!

G: I'll give you a 'for instance'. There was a company that I was working with and the show was not working. So I spent ten minutes with each of the principal characters and we worked on what would be an appropriate DANCE for their character. Then when they came together they actually did their own dance and spoke in their own rhythm at that dance. Suddenly we had the appropriate interaction of all of those characters. What they were trying to do originally was come together in some 'ensemble-istic' way - to create unity.

P: You mean amongst the various actors? **(G: Yes)** Rather than emphasise the distinctiveness of the characters. **(G: That's it)**

DIFFERENCES

P: Why do we all have different sounding voices? Why do I sound so different from you? What is it about us?

G: We carry a view of ourselves with us and so we're constantly responding from that viewpoint.

The marvelous thing about the Bel Canto tradition is that it allows for the effective 'sounding' of each instrument. As a pianist, I can tell you the difference between a Yamaha or a Kawai, a Beckstein or a Steinway. In the same way your particular structure is different from mine.

P: My body structure you mean? My actual physical body not just what I believe about myself.

G: Both. But in particular your physical body. And so there is going to be a different highlighting of tonal possibilities from mine.

P: Is this the same as if I get a spoon and tap a big glass or a little glass they'll emanate a different tone or a different pitch? Is it about the basic physical vibration of the material?

G: Yes

P: So we all have different sounding voices because of our views of ourselves - so that's the consciousness side. And then also because of our actual body matter and structure.

P: It's interesting to me that Bel Canto integrates the mind and the body. It seems that, as humans, we can easily put a rift between our minds and our bodies - our thinking and the way we use our bodies.

G: I couldn't agree more. Often what happens in the initial classes (with a student) is a reconnection - and that's sometimes frightening for people because it's so profound! For some it changes their lives.

SINGING

P: In a sense singing is 'UNNATURAL' don't you think?

G: Yes, I would agree

P: You do ? I expected an argument! In a sense it is man-made because without a deliberate, conscious effort singing does not automatically, instantly happen. Do you agree with that as well?

G: Yes, I do. **To me what is fascinating about singing is that we are using the body consciously as an instrument and that requires a very SPECIFIC use of the body.**

P: I think the sixties have a lot to answer for in the sense that they introduced a certain slackness of the body and a misuse of the microphone and technology.

G: I think it's been growing since the mid-forties. And I'm speaking classically as well as in the popular field. People don't want to believe that all the devices of recording technology have been used for the so-called classical artist.

SEXUALITY AND SINGING

P: What is the relation between singing and sexuality?

G: In that sexuality is our highest creative urge or principal - the singing is seated in that.

P: To say that the singing is actually SEATED in our sexuality this suggests that if you sing you are sexy, if you listen to good singing you feel sexy. Is it as close as that?

G: **It can be. But what I'm doing in my thinking is separating sexual intimacy from human sexuality.**

P: So the actual act of having sex separate from sexuality - the source of sex.

G: It is distinct in the sense that our sexuality is really our basic creative urge and that can be expressed in myriad artistic forms.

P: And does the actual act of sex assist a singer?

G: Definitely

In the sense that the sexual experience can free you from a view of yourself that you hold, because it takes you to such a high plane of human experience - out of that moment can come a sense of inner knowledge that can then be expressed through singing or an art form.

Graham Clarke emphasizes a point working with Desmond and Prodos (photo: Anita Sinclair). —>

DEVELOPING AS A SINGER

P: What is a useful to keep in mind in developing as a singer?

G: I think the most important thing to understand is that your body is YOUR instrument. And if your EMOTIONS ARE MADE AUDIBLE you use your body - the entire body to do that - not just your mouth. So be free with the expression of those emotions; wave your hands in the air, throw a couple of plates against the wall, but let it be free.

THE AUDIENCE

P: In terms of the relationship between the performer and an audience. I have a big question for you; maybe the answer is simple. What do audiences want? Why are they willing to pay regularly and often handsomely for entertainment? What does a performer have to do or achieve in order to make someone delighted to reach for his or her wallet and pay them? That's what I want to know: What must a performer do to be worth a million bucks?

G: **I would hope that the performer is capable of transforming the audience's life.**

P: Just for a moment or forever?

G: That depends how the audience member deals with it, but hopefully for a long time.

P: It's as simple as that is it?

G: Yes

BOOK

P: In your own mild-mannered way Graham, you're systematically revolutionising the use of voice. You use private voice coaching and you talk to media people like myself. I believe you're also writing a book?

G: Yes, it's in the form of a Doctoral thesis and it's now in its the last stages which is quite exciting.

P: Will be available to the general public?

G: Yes it will



ROUND WESTERN AUSTRALIA

Ross Browning reports that he has been touring *Puppetease* in schools in Kalgoorlie, Esperance, Perth, Collie, Geraldton, Karratha, Headland and Broome in W.A. Then back to Sydney for the holiday programs. Five days at Bateau Bay, nine days with 'Funky Fins' at Manly Ocean World. Ross has pioneered a new strategy for the magazine: he took with him to W.A. sixty sets of our new *Australian Puppeteer Marketing Package* with a specially personalized cover letter, that is, the standard cover letter but with HIS name and photograph as our representative. He handed these to the school representative with the necessary subscription forms. The school sees a 'face' they can relate to, Ross gets another little plug and *Australian Puppeteer* gets its marketing packaged placed where it can do some good. Everybody wins. Ross also reports a change to his mobile phone number, now: 0414 645 665

MELBOURNE BOUND

Jiri George Vacek has arrived in Melbourne (previously from Queensland). He will soon start to promote his performances as a classic marionettist. Jiri has found a home base in Richmond and is looking forward to meeting local puppeteers. His phone number is (03) 428 8186. Jiri, we welcome you!

WILLIE WONKS

Bill Jackson reports working with students in schools and dealing with the history of puppetry, demonstrating a variety of puppets including traditional *Punch and Judy*, and techniques of Black Light puppetry, Shadow Puppetry and more.

SYDNEY PUPPETS

Steve Coupe and Sue Wallace departed for Japan on September 26th, doing about five performances in Tokyo, then one in Hong Kong on October 6th. Sue says that the *Puppet Cottage* (in Sydney) will reopen for the September school holidays - every day - Dennis Murphy has the opening weekend and *Sydney Puppets* will be back for the last weekend. They don't know if this will be a permanent thing or not, Sue says. Hopefully, she adds, it will be open every weekend again. Sue and Steve are back in Sydney and will no doubt be busy with their own company AND the ONE VAN Festival 1999.

ONE VAN FESTIVAL

Start planning for the *One Van Festival* in Blackheath, New South Wales in January of the new year. Contact Sue Wallace for information on (02) 9568 2785 (home) or (02) 9550 6457 (studio).

LOCAL AND

CONTACT

Jen Pfeiffer is the *Australian UNIMA* Representative for the Asia/Pacific Area. Contact her on: 03 9376 9725. (Report page 28, Ed)

Lucinda Watson is Tasmanian Correspondent for *Australian Puppeteer*. Contact her on: 03 6334 0138

TRAVELS IN THE MIDDLE EAST

Janet Macallister is about to head off to travels through Turkey and Iran from the end of September to mid November. We wish her a safe and rewarding journey. Janet invariably shares her experiences by writing for *Australian Puppeteer*.

Source: Jen Pfeiffer.

IN TRAINING

Ros Childers, a recently joined member from Queensland, has been training with Roy McNeill of *Real Fantasy Theatre*. She is learning on the job, by writing, building and performing her own show - an adaptation of 'The Three Little Pigs'. She plans to take it to Germany at the end of this year. She has already worked in Germany teaching English. We are instructed to expect a journal/report about the experience of training with Roy and the lovely lunches she gets from Julie McNeill (says Julie!).

17th September: Julie tells me Ros is now in Sydney attending a puppet workshop with Sue Wallace and Steve Coupe. Clearly Ros doesn't muck around when she wants to learn!

HOLIDAY PROGRAMME, POLYGLOT

Richard Hart ran a September holiday performance of 'Dreamer' at the Cromwell Road Theatre for *Polyglot*, with a new added 'intro' and 'finale'. This is the show Richard will take to both Korea in November and Japan in the new year.

October 1st Richard had a lovely surprise when the whole *Terrapin* troupe turned up to see his show. They have been in Melbourne to perform 'The BFG' Richard saw the last performance of 'The BFG' and declared: 'It's a truly wonderful show!'



OVERSEAS

WORLD ENCYCLOPAEDIA OF PUPPETRY ARTS: AN UPDATE

If you are interested in being included in the *World Encyclopaedia*, please send a good photograph (postcard size or smaller) to **Richard Hart** as soon as possible

(Richard is offering to help get material to Henryk Jurkowski. In the last magazine we reported the difficulties that Professor Jurkowski is having gathering information. How about correcting this in respect to YOUR contribution. Contact Richard Hart NOW, Ed).

AWARDS

Britain: in the *Queen's Birthday Honours* **Penny Francis**, Puppetry Tutor at the Central School of Speech and Drama, was awarded an MBE 'for services to puppetry'. She thus joins a 'happy few' who include **John Wright**, MBE 1977; **Harry Tozer**, the (Catalan) Creu de Sant Jordi 1997; **Gretl Aicher**, Chevalier de L'Ordre des Arts not to forget UNIMA Secretary General, **Jacques Felix**, just made a member of the Legion D'Honneur.

Source: **Robert Fowler**, *British UNIMA Magazine*, July 1998.

QUEEN ELIZABETH SCHOLARSHIP

Lucy Turner, an Australian artist who has been working with the **Middletons** who run the *Puppet Theatre Barge of London*, (*Australian Puppeteer*, Autumn, 1998), has won a \$5,800.00 **Queen Elizabeth Scholarship** to study puppet carving with *Movingstage Marionette Theatre*, UK, followed by work experience in puppetry with *Teatro del Caretto* of **Lucca, Italy**.

Note: Lucy's mother, Libby Turner, has recently been doing some excellent Rod puppet work with pupils of Gib Gate Primary School in Mittagong, New South Wales.

Richard Bradshaw

FESTIVALS

Please apply to **Richard Hart** for detailed information about International Festivals. As usual, there are too many to list here.

Remember the *UNIMA World Congress* in **Magdeburg, Germany**, in the year 2000.
Contact: **Richard Hart**: (03) 9489 8337.

BIELSKO-BIALA 1998 FESTIVAL

Report by **Penny Francis**, Great Britain.

UNIMA COMMISSION FOR PUBLICATIONS AND COMMUNICATION

Nine of the members of the *UNIMA Commission for Publications and Communication* held their meetings in **Bialsko-Biala** in the south of **Poland** in May, during the international festival held there every two years.

Most interesting for British UNIMA was the decision that each centre has the right to print its own new membership and information brochure in one or two languages, using the original text agreed by the Commission with **Charleville (Charleville/Mezieres, Centre of Unima International, Ed)**.... Every member of UNIMA is entitled to a copy of the original brochure from the General Secretariate. It is only necessary for our Centre (*Penny refers to Britain here, but can be read 'Australian Centre', Ed*) to send **Jacques Felix (UNIMA Secretary General, Ed)** an account of the number of members in order to receive that number of copies of the original brochure.

A new version of the famous UNIMA '*Blue Book*' is to be prepared for the next Congress: it is a sort of worldwide reference and guide book to the state of UNIMA and of most forms of puppetry at the turn of the century.

Information technology advances in UNIMA. Almost all the Commission members now have email and access to the Internet. The Brochure has been reproduced most attractively and professionally on the **UNIMA Denmark Home Page** (www.ziteck.dk/userwebs/unima/unima.htm), and there will soon be a Home Page for International UNIMA, in English at least.... It would be helpful if readers could send me the names of any sites which feature puppetry: we know of course about the **Rose Sage** site in the U.S.

(UNIMA Centre Australia has been having difficulty obtaining mailings from France. Address inquiries to Sue Wallace or Richard Hart; Ed).

(BrUNIMA magazine of July 1998 has very good coverage of the festival in Poland (above) with excellent reflections on performance highlights. We are rather short on space this issue, so I had best recommend to you to approach Richard Hart for the reading of this material. We do have other members who subscribe to BrUNIMA magazine, Ed).

ASIA/PACIFIC REPORT



From Jen Pfeiffer

An Asia-Pacific Commission has been scheduled for the 17th - 21st October coinciding with the Fourth International Puppet Festival Pakistan in Lahore.

As I write, at the end of August, I plan to attend contingent on the stability of the area. I welcome any suggestions for items to include on the agenda for the meeting. I plan to update the folio I prepared for the Iida meeting in 1995, so if you would like your page updated, or would like to be included, please send me your material. Or even better, you can prepare your own layout for me. The format is one side of an A2 size sheet of lightweight back mounting paper (available at art supplies). This folio will go on display for both a professional and public audience at several forums taking place at the festival. If anybody is feeling generous and would like to donate some money to help cover the cost of materials and/or expenses for this unfunded trip, I will graciously accept your donations. (*See footnote, end of article, Ed*).

One of the ongoing tasks I undertake is to compile a data-base of contacts and addresses throughout the Asia-Pacific region. I am still entering info onto computer file: ordering and annotating do take some time. I thank Dennis Murphy, Laura Ginters of ITI, and Ken Evans and Carmelina de Guglielmo for their active support in this task. However, my information is Japan heavy and I would love to hear from people who have had experiences or contact with groups or puppetry activity, especially in other regions of Asia or the Pacific.

I need you to help keep me current. Nobody's twisting your arm guys, but it would be good if you could send me some info about your self/company/work. When people in the Asian region contact me, then I am able to inform them of what is around.

On short notice, I was able to recommend and facilitate Richard Hart's trip to the puppet 8th Seoul Puppet Festival in Korea in 1997 because I knew of what he was doing, so send me a paragraph about you and your work. Don't be shy, it's in your interests.

My phone number is (03) 9376 9725 and my address is 20 McConnell Street, Kensington, VIC, 3031.

Email: jkpfei@cassius.its.unimelb.edu.au

I welcome Janet Macallister who has expressed an interest in participating in the work of the *Asia-Pacific Commission*. I would like to assemble a team of interested people to tackle matters in the way if ideas, suggestions, problem solving and in other practical ways. So if you have an interest in the puppetry of the Asia-Pacific region: would like to participate in offering any help or support possible for groups who are struggling to survive in difficult times, encourage, lobby and when possible assist in cultural exchange, both in and out of Australia, or even by just being vocal and letting people know that we're here and are doing things, please give me a call.

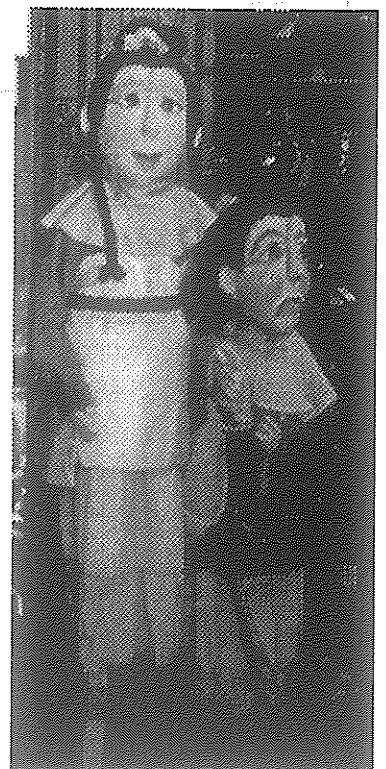
Your interest is welcome in both long term and short term capacities. I have much to prepare and little time to do it. I could really do with some help right now.

Your intrepid (and trembling) Asia-Pacific representative,

Jen Pfeiffer

(I'm not so excited by those stray US missiles.)

*Puppet display,
Iida, Japan*



LATE NEWS: Jen Pfeiffer has informed me that the planned Asia-Pacific Commission will not go ahead. The Festival in Lahore, Pakistan will still be held, Ed.

RICHARD BRADSHAW WRITES

..... I was in Japan.... (*The tour*) was organised by a former PUK (*Tokyo*) member who has retired from PUK and plans to tour overseas companies in Japan. Margaret joined me for the last week. We seemed to spend many hour in the van, travelling, but it all ended very well, and the final party in a Tokyo house on a wet summer night was memorable.

I saw a couple of nice shows in PUK's theatre, and one in Nagoya, by Mr Tangye who was chairman, I think, for the 1988 UNIMA festival there.

On my first free day after my shows in Tokyo I took the train to Shibuya to explore the shops. At lunch time I wandered into a little Japanese restaurant, and during lunch I saw three men arrive. They were seated some distance away, but I had the impression that they were speaking French. Now I had seen that Philippe Genty's Company was playing in Tokyo, and earlier that day in Shibuya I had found the theatre they were performing in, so I summoned up courage and, in my worst possible French, asked them firstly if they were French, and secondly if they worked with Philippe. Yes and Yes... and I was (fortunately) invited to speak English. That evening I found a complimentary ticket waiting for me at the Box Office and saw '*Dedale*'

In 1996 we had spent a weekend in Brittany with Philippe and Mary while they were planning this show which opened at Avignon last year. Then we were in Paris at the beginning of this year when the show was at the Theatre de la Ville but were unable to get in because it had sold out early in the season. How bizarre to catch up with it in Tokyo, especially in this way!

SAD NEWS

... In my article on early puppetry in Australia I have several times acknowledged the invaluable help of John Phillips of London who had done extensive research into the puppeteers of Victorian Britain, especially the D'Arcs. John was a generous friend, and it is with great sadness that I report his death in July from cancer at sixty-two years of age.

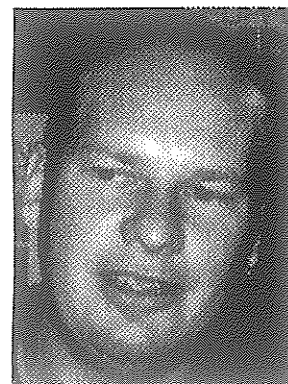
The last time we saw John was at the UNIMA Festival in Budapest in 1996 where he had gone to see the *Old Time Marionettes* performed by the London Puppet Players of Munich (Germany). George Speaight had arranged for these puppets to be passed on to John, and earlier this year he had taken delivery of them, eagerly looking forward to performing with them.

Sadly that joy was denied him

Richard Bradshaw, New South Wales

WHO'S WHO

Dave Houston



Dave has been creating and performing theatre for over twelve years. He is an actor, musician, teacher and Artistic Director of *Full On Theatre Company*, working with Dion Teasdale, Steve Adams, Kieth Hunter and Poul Grange.

A graduate of the School of Drama at Victorian College of the Arts, he has recently returned from the company's third international tour to Scotland. He is part creator of the family play '*That's Another Story*' and co-creator with Mark Pencak of the sequel show, '*Herbert and Zachary's Official Australian Story Book Show*' which premiered in Scotland's Aberdeen Children's Festival (*see over, Ed*).

Besides working with *Full On Theatre*, he has worked with ABC Television, film, FM Live Theatre Company, and five years on 3RRR radio. He toured his solo show '*Going My Way?*' To the 1994 Edinburgh Fringe Festival. 1995 saw a second solo show '*Postcards*' at La Mama Theatre in Melbourne, Victoria. Throughout the last eight years he has led acting workshops in Australia and Scotland. In addition to performing, Dave is a prolific songwriter who plays guitar, saxophone and percussion, and is musical director of *Full On Theatre*.

And YES! Dave uses puppets!

FAREWELL

We are sorry to report the deaths of two much loved veteran performers from the USA:

July 30th 1998

'Buffalo Bob' Smith who brought *Howdy Doody* to children's television in the USA.

August 3rd 1998

Shari Lewis who brought *Lamb Chop*, *Charlie Horse* and *Hush Puppy* into the world.

ABERDEEN INTERNATIONAL CHILDREN'S FESTIVAL, 1998

Compiled from material supplied by **Dave Houston**,
Victoria (pictured below performing as Herbert)

Twenty kilometers or so north of **Aberdeen** in **Scotland**, set in a beautiful wooded park is Haddo House. This is the venue for *Kaleidoscope – Aberdeen International Children's Festival*, a one-week festival in June.

Performer **Dave Houston** has toured to this festival in 1996 and 1998 with *Full On Theatre Company*.

An old, all wooden three hundred seat theatre, and a tent city of eight giant tents make up the venues and performing spaces for a week long festival for children, with a combined family day on the last Sunday.

Full On Theatre, Dave Houston and Mark Pencak, performed *'Herbert and Zachary's Official Australian Story Book Show'*.

The *Aberdeen Chronicle* festival report tells us, 'With all the flair and imagination of travelling performers, these two story tellers, *Herbert and Zachary*, plunged us into the wild, wacky world of magical storytelling.....The children loved all the gruesome bits in this story, and then the gentle tale of the *'Red Balloon'* offered a thoughtful end to a brilliantly hilarious show'.

One of the highlights of the festival was the show *'Landscapes'* by **Mimika Theatre**, which involved that company making an entire tent themselves. Members of the audience were ushered into the tent one at a time, (close encounters all over again) – I was a little bit scared but definitely excited. Once we were inside, the show began, and was a visual puppet piece covering four different landscapes without text. Simply beautiful. The tent and construction of the puppets took two years to build.

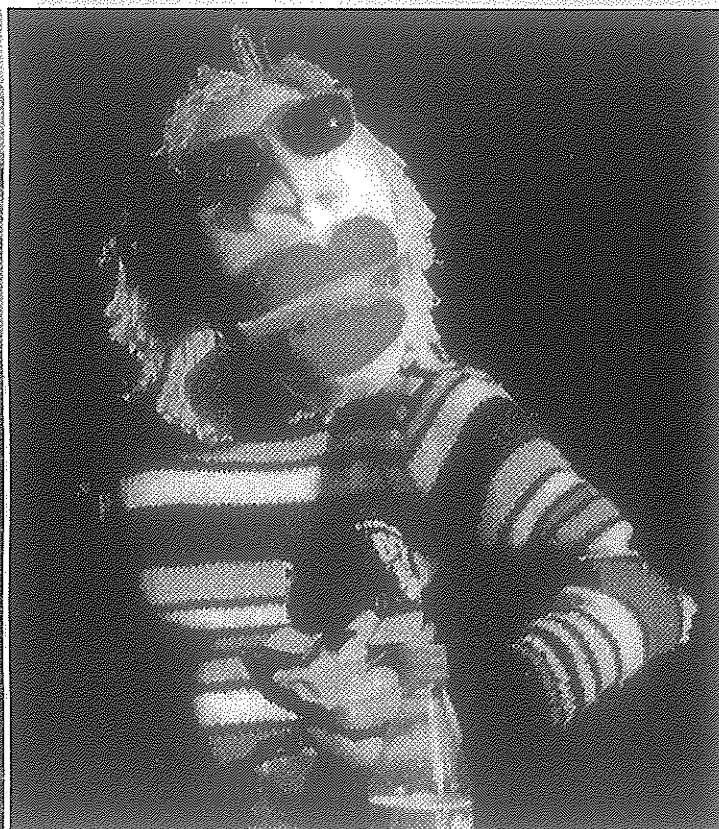
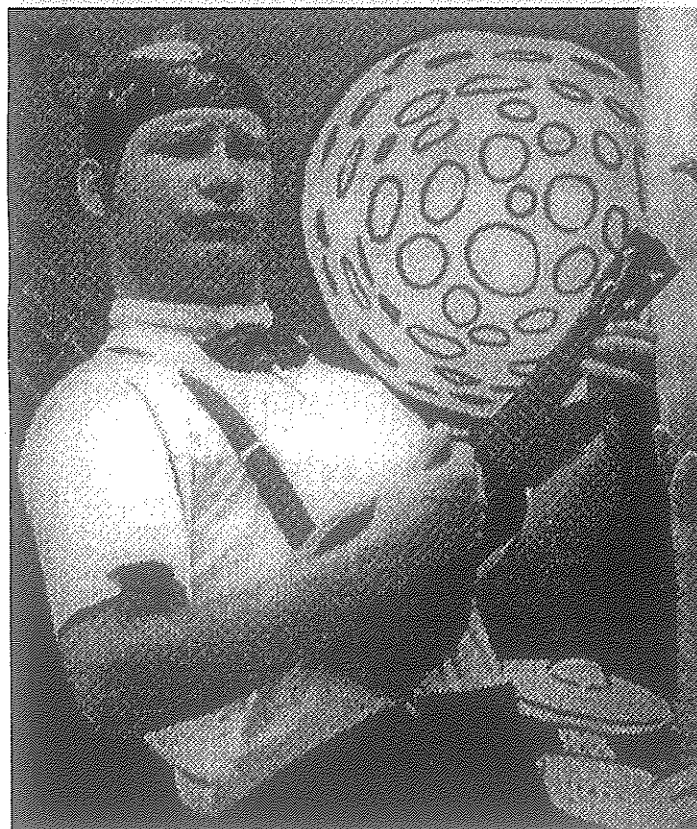
Another highlight was **Shona Reppe's** *'The Tree'*, (pictured below). Shona will be touring **Australia** in December and January, with two shows: *'The Little Red Hen'* and a show for older people intended for performance in Homes for the elderly. Shona has recently been to the States talking to puppet makers and performers in **New York**, on a year of travel, study and performance. Recently she has been touring from **Portland** to **Iowa** performing at the *North East Puppet Festival* and the *West Liberty Children's Festival*.

For further information about future *Aberdeen International Children's Festivals*, contact:

Dave Houston, Full On Theatre, (03) 9534 7411
or email: fulltilt@ozemail.com.au

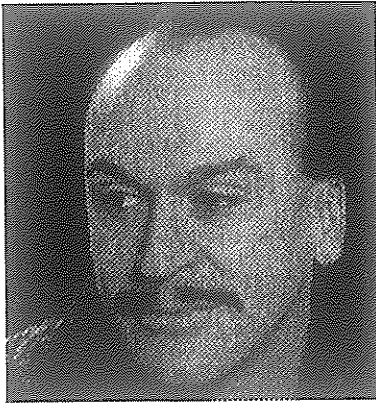
Inquiries or bookings for **Shona Reppe**, contact **Dave Houston**, as above.

(see page 20 for Shona and her Little Red Hen, Ed).



REPORT

Peter J Wilson



Peter has written to us with a brief summary of events of late.

Out of the ashes of the collapse of **Company Skylark** (*Australian Puppeteer*, Winter 1998, page 6) has risen a new project based company called **Skyworks Studio**. The new company has recently returned from **Brisbane's Out Of The Box Festival**, where it premiered its new work *'Twinkle Twinkle Little Fish'*. TTLF was inspired by the works of children's author **Eric Carle**. There has been some strong interest for national/international touring for 1999.

'Wake Baby', one of Skylark's successes, is currently in the midst of a national *Playing Australia* tour. *'Wake Baby'* toured **China** in April/May this year, prior to the current sixteen week tour. The final leg of the national tour is in **Perth** at the *Playhouse Theatre* from the 30th September for one week before it slips off-shore again for a one-month season in the States, starting with a two-week season in **New York** at the *New Victory Theatre* on 42nd and Broadway.

Peter Pann Wilson,
Director: Skyworks Studio.

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REPORT

Joanne Foley



Joanne Foley of *Foley Bergère* reports that she, along with **Philippe Rodriguez-Jorda**, **James Renfry** (technician) and **Penelope Brown** (writer) are preparing in association with **Spare Parts Puppet Theatre** *'The Call'* for **Perth's Artrage Festival**.

Joanne also reports the Australian Premiere performance of *'Le Grand Appel du Vide'*, created at **L'Ecole Superieure Nationale des Arts de la Marionnette**, **France**, in 1990 with herself performing and exclusively for these productions, French performer **Philippe Rodreguez-Jorda** in his original role. **Gasworks, Perth**, during September.

'Wrecked Dreams', an interactive theatre experience will be performed by **Spare Parts Puppet Theatre** in collaboration with the **Freemantle Maritime Museum**. This production will be performed at the **Freemantle Maritime Museum** from **November 6th - 29th**. Contact **Spare Parts**: 08 9335 5044.

Photo of Philippe Rodreguez-Jorda by Frederique Simon



NOTICEBOARD

FROM JOHN HUNTER, UK.

I would like to obtain some information about a puppeteer who worked in Australia in, I believe, Sydney in the 1950s or maybe earlier. Her name was **Freda Mortinson** (nee Crosher) she travelled with her husband whose christian name I do not know. I understand Freda also worked in Auckland, New Zealand (maybe some PINZ readers can help here? Ed). As a special favour I hope that you can assist me, and enclose postage. If there are any other costs... I would of course pay them.

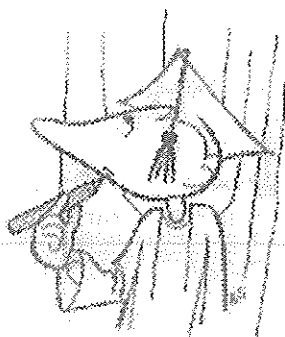
Contact: **John Hunter, Beacon House, 7 Dock Street, London E 1. United Kingdom.**

FROM MARTIN SMUTNY

I live in Prague, Czech Republic. I am looking for an Australian puppeteer, **Robert A Parsosns** (or *Parsons?* Ed) that I used to know. He was a member of *Terrapin Puppet Theatre* about five years ago. He was studying puppetry in Prague for two years. If you can help, please contact my email address: msmutny@cpoj.cz

Our source:

Ross Browning, NSW



TRAINING INFORMATION

As a graduate of the *École Supérieure Nationale des Arts de la Marionnette*, I'd just like to inform people interested in puppet theatre training, between the ages of eighteen and twenty-six, that the closing date for applications for the next three year diploma course is **February 27th, 1999**. For more information contact (*Richard Hart, Ed*) **UNIMA Australia** or myself, **Joanne Foley**, on **08 9336 5102**.

Joanne Foley

APOLOGY

I made a mistake in that last article for *Australian Puppeteer* magazine (*History of Australian Puppetry*, page 10, Winter, 1998). I had **Harry Rickard's** when it should have been **Harry Rickards**. Since I have visited his grave and have friends living in the street named after his house in **Bondi Junction**, my error is unforgivable! Perhaps I can seek consolation in the fact that this wasn't his real name!

Richard Bradshaw

SITUATIONS VACANT

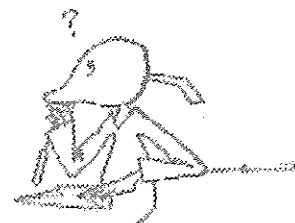
We are producing a puppet show for an exclusive retail chain in Australia with outlets in Sydney, Melbourne, Adelaide and Brisbane. We are currently searching for **puppeteers** in each of those states, your own vehicle (preferably a station wagon) is essential. We are also seeking a **puppet maker** to manufacture multiple sets of puppets, hand/rod style. The production commences in **November 1998** and runs through to Christmas. All interested parties to fax CV details with contact numbers, postal address etc. to:

Bilby Theatrical Productions,

Fax: (02) 9807 6243

Or post to: **Box 3072 Putney, NSW 2112**

(Time has passed since I received this notice and spoke with 'Bilby', I suggest it is worthwhile contacting them still as they seemed short of contacts, however, they didn't give much advance notice to find suitable people, Ed).



WHERE ARE YOU?

Can anyone put me in contact with **Peter Seaborn** please so that I can mail him the magazines he's paid for? Some of you who have sighted the address and phone list of members know of faults in it or changes of address. This list is only as good as it is accurate. Please correct the mistakes by contacting **Prodos** on: **(03) 94 16 16 16** or see Executive box inside cover. **Anita Sinclair**.



MONEY AND MEMBERSHIP

Please remember to send membership applications, magazine subscriptions and changes of address to the Treasurer, **Prodos** at his post box address. Always address cheques and money orders to **UNIMA Australia**.

WEBSITES

UNIMA Centre Australia

www.ozemail.com.au/~unima

Australian Puppeteer

www.prodos.com/AustralianPuppeteer.html



SCHOLARSHIP GRANT FOR 1999

Page 8 of the Autumn 1998 issue of *Australian Puppeteer (the Festival Special)* featured the introduction of the Australian UNIMA Centre's Scholarship Fund. Please note the following changes:

The Grant available in 1999 has been increased to \$500.00, having 'jackpotted' due to the July 1998 Grant not having been allocated.

The next Grant is available from January 1999.
Closing date for applications is November 30th 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 bring 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 NOT be used for the purchase of goods. The previous article on this subject was incorrect on this point.

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.

January 1999 Scholarship:

Applications close on November 30th 1998.

Notification will be by January 31st 1999

Send written applications to:

Sue Wallace,
President, Australian Centre of UNIMA
PO Box 520, Petersham, NSW 2049

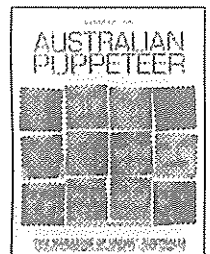
NEW MEMBERS

Fiona Field, New South Wales.
John Hockney, New South Wales.
Rod Primrose, Victoria.
Dave Houston, Victoria.
Kirsty Boyle, Victoria.
Nick Steedman, Victoria.
Gustavo Rivero, Queensland.

NEW SUBSCRIBERS

Australia Council Library, NSW
L M Sims, New South Wales
Philip Watts, Victoria
Jo Raphael, Victoria.
Les Brumhead, Victoria
Alan Whiting, New Zealand.

(We welcome new subscribers from New Zealand.
See IMPORTANT CHANGES on page 4, Ed.)







Audience and supporters at the *Australian Puppeteer* Marketing Launch on August 16th

Opposite page - from left to right

Top:
Christof!! with Spike, Prodos, Lynne Alexandra.

Centre:
Peter Dunn, Sue Wallace, Chrisof!!

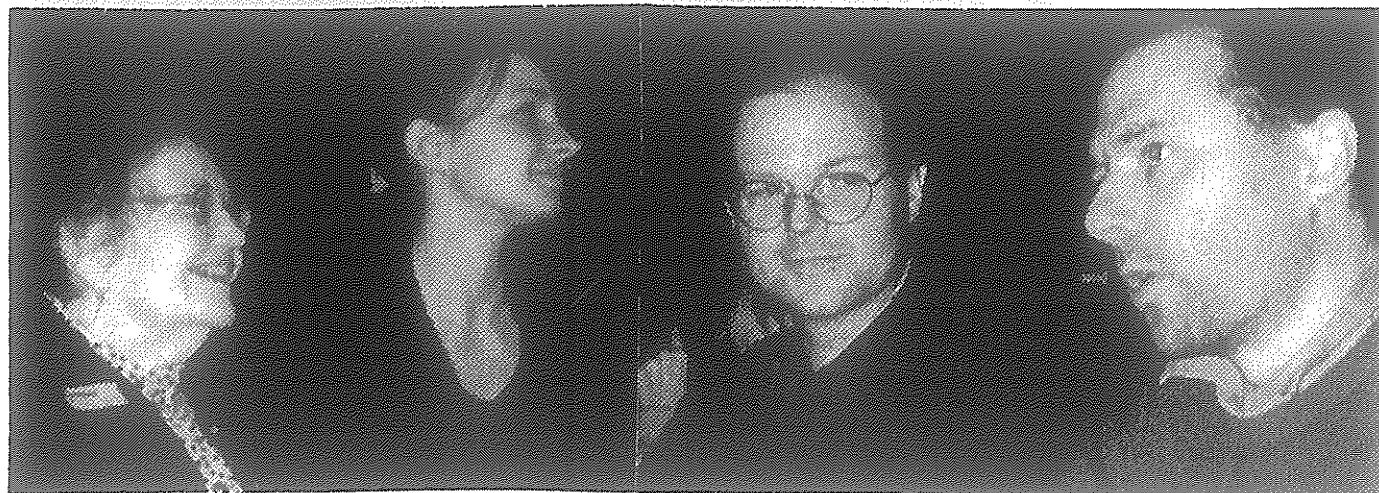
Bottom:
Jo Raphael, David Brown, Katie Bowman.

This page - from left to right

Top:
Katie Bowman with David Brown, Zoey Hart.

Centre:
Jen Pfeiffer, Sue Wallace.

Below:
Lorrie Gardner, Zoey Hart, Philip Millar, Ian Cuming.



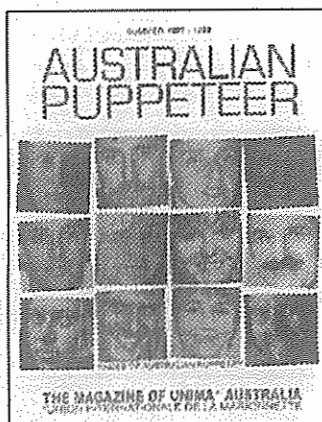
HOW TO SUBSCRIBE

To receive one year's subscription = four issues of *Australian Puppeteer*: write a cheque for \$20.00 made payable to UNIMA AUSTRALIA.

New Zealand Subscribers please send \$28.00, being the cost of four magazines plus postage to N.Z.

Post this to:

The Treasurer,
UNIMA Australia
PO BOX 2165,
Richmond South,
Victoria 3121



Include a note with your: Full name; Trading name; Postal Address; Contact phone numbers; Email Address. Or subscription forms are available from the Editor's office.

ALL PAYMENTS

Whether for subscriptions or advertising, please make your cheque or money order payable to: UNIMA Australia.

BACK COPIES

Members have been seeking back copies of *Australian Puppeteer*. New members may wish to do so in order to complete their set of, say, the *Workshop Spread*, the *Puppetry Related Arts* or the *Histories*, all of which have a logical sequence to them.

If you wish to acquire back copies in whatever quantity, would you please write a cheque payable to UNIMA Australia to the amount of \$5.00 per copy, stating clearly exactly the edition required (eg. 'Spring 1997'), the number of copies required and your address details. Mail this to Anita Sinclair, so that I will be sure to post the magazine to you. I will forward your cheque on to Prodos. New Zealand subscribers, please allow \$3.00 postage for one back copy. Please check current postal rates if ordering more than one copy.

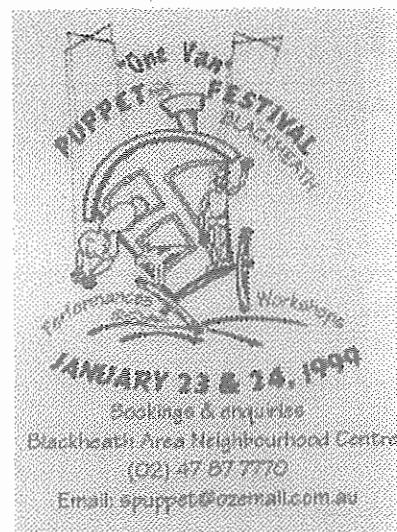
HOW TO ADVERTISE

Whether big or small your Advertisement-By-Donation directly supports the development of this non-profit magazine and the advancement of Australian puppetry. Not to mention promoting your business!

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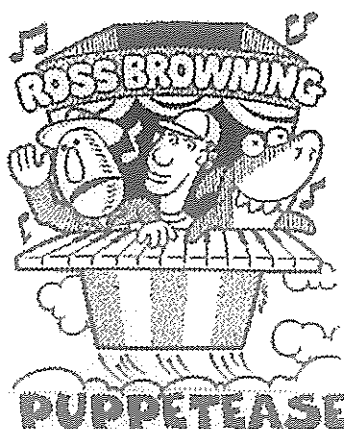
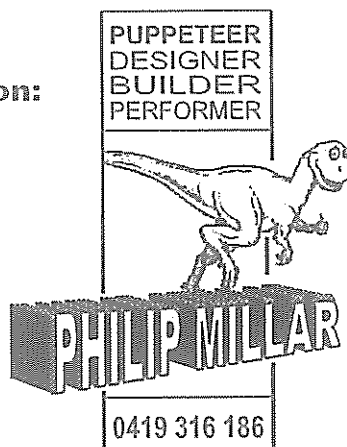
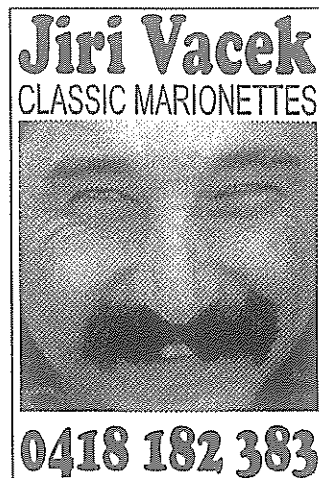
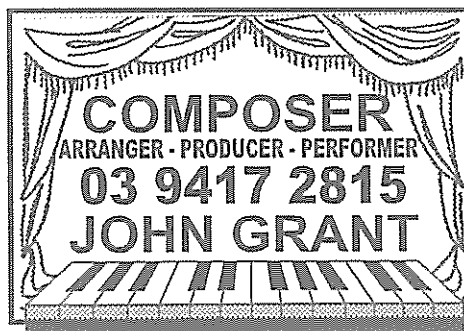


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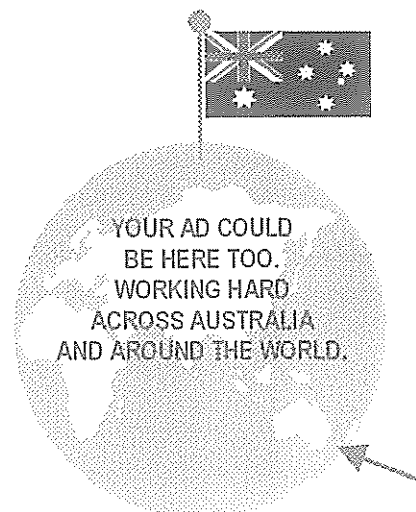
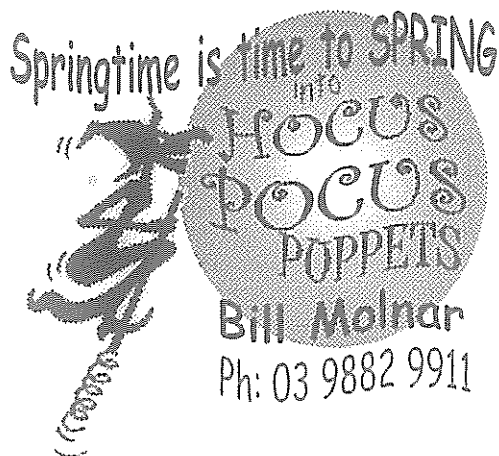


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