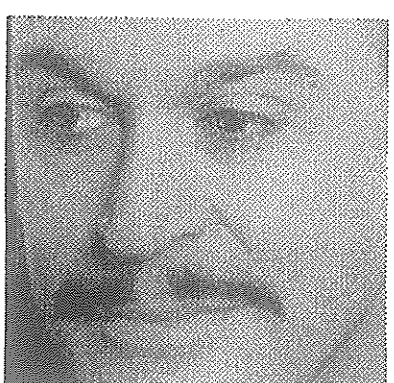
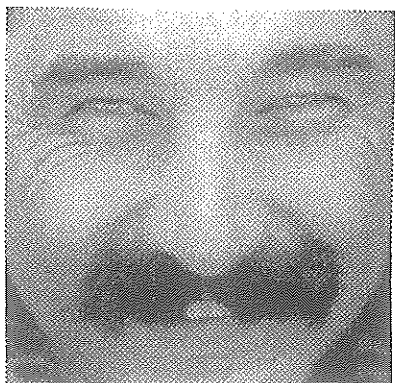
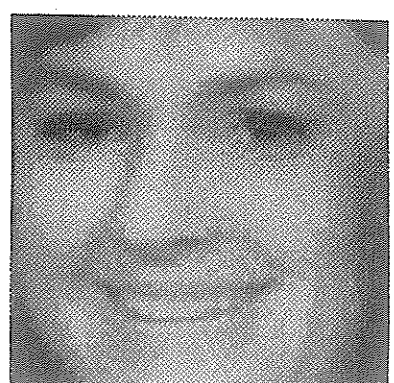
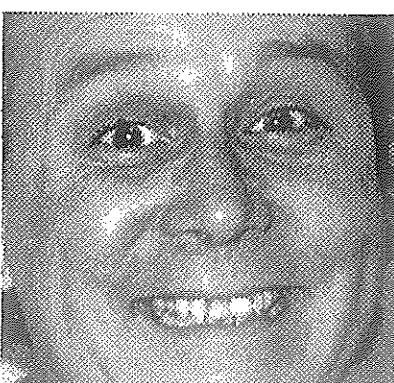


WINTER 1998

AUSTRALIAN PUPPETEER



FACES OF AUSTRALIAN PUPPETRY

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

NOTE ON PUPPETS

Puppets have been known from early times. No country or date can be given for their birth. They appeared in ancient Chinese religious ceremonies, in Indian magical rites, and have been discovered in early Egyptian tombs. They play their part in the cultural history of the world.

The Puppet Master is a god. He puts his own personality into his whittled blocks of wood: like puppeteer like puppet is a common fact of observation: he controls their destinies with a friendly grip on the strings: he is joyous at their success and grief-stricken at their disobedience: and his own personality is enriched by what he puts into theirs.

Jan Bussell.

From:

*The Puppet Theatre,
Faber and Faber, London 1948.*

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Vice President, Margareta Niculescu, France

Secretary General, Jacques Felix, France

and Dadi Pudumjee, India

Key to cover photographs page 29

AUSTRALIAN PUPPETEER ON LINE

<http://www.prodos.com/AustralianPuppeteer.html>

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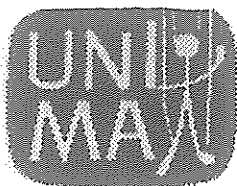
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UNION INTERNATIONALE DE LA MARIONNETTE

FOUNDED IN 1929 MEMBER OF ITI (UNESCO)

EDITOR'S PAGE



Hi! everyone, from the new editorial office. *Australian Puppeteer* is now operating out of Richmond, Victoria, having moved from The *Workhouse Theatre* in Collingwood. All those of you who have taken on too much will understand why **Prodos** and I have trimmed our sails and taken another tack. The *Workhouse* is in new and capable hands with its new Artistic Director, **Kristie Walker**.

Please be sure to note all the new phone numbers, check these on the inside front cover this issue, within the box of **Australian UNIMA Executive** information. The post box address has remained the same, as have my email and fax and all of **Prodos'** addresses.

The new office is more convenient, more private – it's a hide-away at the bottom of a long garden – **Richard Hart** says that the jasmine and geranium bower entry looks like the door of a rabbit warren; this might say more about his imagination than it does about the office. Come and see for yourself!

Great news! We have a new (*I want to say 'victim'*) **Treasurer** to replace **Richard Hart**, now the **Secretary** of Australian UNIMA. The **Treasurer's** position carries more duty than glory and brings with it the unenviable task of extracting members' money. Who is willing to take this on? Why **Prodos**, of course! Adding to a few other projects. Thank-you very much to **Richard Hart** for carrying this responsibility for us in the past. Thank-you **Prodos** for accepting it for the future. **Prodos** will be in charge of the data base, that is, the list of all members and contact details. He loves communicating, loves the email, the fax and the phone, so please contact him for any information of this category (*phone numbers etc.*) that you might need.

Australian Puppeteer continues to grow with your help. Some of our members are contributing regularly and thereby helping to set a certain 'tone' of the magazine. We have established some regular features and will introduce a couple more in this issue. Witness also the beginning of our magazine marketing drive. I hope that our *Winter* edition gives you great pleasure!

Anita Sinclair

TO MARKET, TO MARKET....

You will already have found enclosed within this **Winter** edition of **AUSTRALIAN PUPPETEER** evidence of our new publicity project.

The folded A3 leaflet that you see is one part of a proposed mail-out, intended to encourage new subscribers to the magazine.

The flier has been sent to you, not just to tell you what the Executive is up to, but to encourage **YOU** to promote **YOUR** magazine. After all, if we reach more people, you get the advantage of the communication and so do they! **YOU** may advertise yourself and our (*puppetry*) cause. You can be seen by your audience past, present and future to be participating in something of substance; and after all you are, so why not be seen?

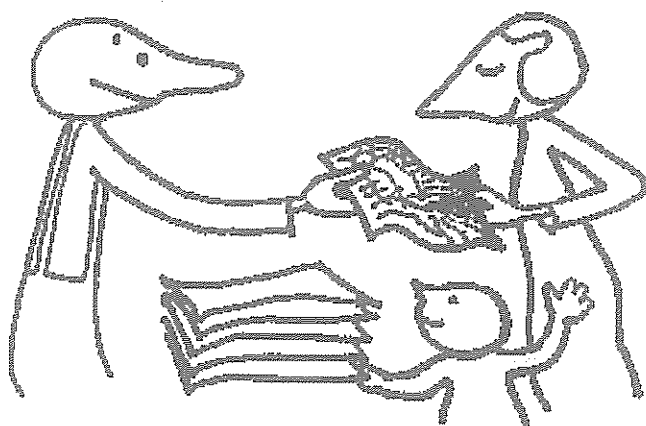
This sheet gives the recipient a quick look at our cover and Contents Page and could be pinned up as a notice. It gives the briefest contact information. It will normally be joined in a mail-out by a cover letter and a print of the latest magazine cover.

The aim is to target specific categories of subscriber who might wish to know about us, and to mail to them in a methodical order, from time to time.

WHAT SHOULD YOU DO WITH THIS FLIER?

Pin it up somewhere useful.

Give it to someone.
PHOTOCOPY it and circulate
it, by mail or hand,
anything.....but don't let it go to waste!



PRESIDENT'S PAGE

With long-johns on, I'm sitting at the computer in our workshop thankful for the new roof which has ensured I don't get rained upon from the inside. I've spent the last months heavily involved in administration looking for funding for the next **ONE VAN** Puppet Festival. As winter continues I am looking forward to getting off the computer and into building a new work.

To matters internal, **Prodos** was the only nominee for the executive position of **Treasurer**. This means that he is automatically elected to the job. His enthusiasm and abilities are a most welcome addition. On behalf of the membership I would like to welcome **Prodos** onto the **Executive** and to heartily thank **Richard Hart**, now **Secretary**, for his commitment to the smooth operation of **UNIMA** while he was **Treasurer**.

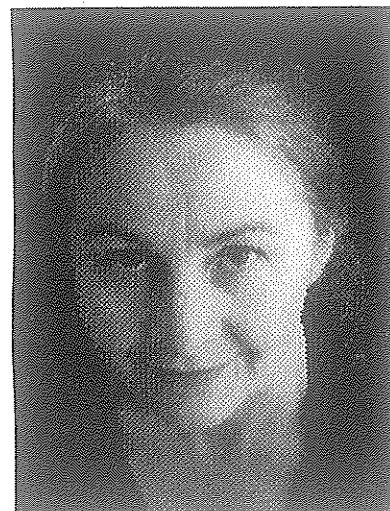
UNIMA Australia is becoming increasingly more vibrant and active thanks to the energy of the Executive (*which includes our editor Anita Sinclair*) and to the members who are contributing to the magazine and networking with each other. On average I get one call a week from people interested in puppetry from many different perspectives. Some wish to learn either manipulation or construction, some want to know where they can purchase puppets and others want to know where they can see puppet theatre. Where applicable I draw on my list of **UNIMA** contacts to direct these inquiries to the right person. Often these calls have been directed to me from another **UNIMA** member. Of course, I send out applications to join **UNIMA**. At only \$20 a year it must be one of the most valuable subscriptions around!

By the time this goes to press we will have had a gathering in **Sydney** for **UNIMA** members and non-members to formally thank **Dennis Murphy** for all the time and energy he contributed while **Secretary**. This is also an opportunity for people to meet and to encourage new members.

Please continue, through the magazine, to let the whole membership know who you are. Organise an informal meeting of interested people in your area. You may be able to help someone with a puppetry problem or you may need assistance. We have had an informal **Puppeteers' Support Group** in **Sydney** for some years and the exchange of information and skills has been invaluable.

Sue Wallace

WINTER 1998



UPDATE ON ONE VAN

TOWARDS THE ONE VAN FESTIVAL, 1999
January 22, 23, 24 1999, Blackheath NSW
Blackheath is a two hour train ride west of Sydney

Presented by Sydney Puppet Theatre &
Blackheath Area Neighbourhood Centre

I am busy securing funding for the next "One Van" Puppet Festival. A puppet festival in the same place 2 years running, is this creating Australian puppetry history? As far as I know it is a first. This is becoming an annual event which, all going well, will be self supporting in a few years time. The idea is to allow it mature slowly, growing a little each year. We want to listen to the artists and the audience to make sure it continues to be an approachable, affordable and friendly cultural experience.

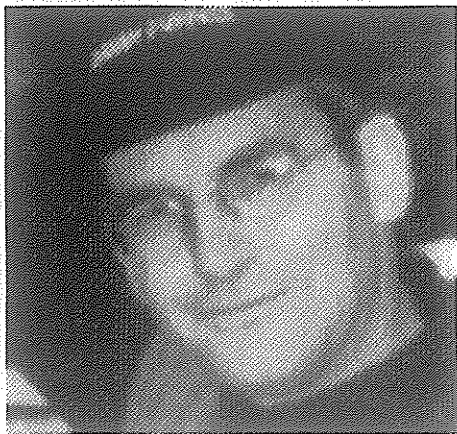
If you want to be part of it, please contact me soon with videos of your shows or explanations about what sort of workshop you run. I understand the flatness that video can bring to live work so don't be afraid of 'death by video'. The target audience for the majority of the festival is the family with ages from babes-in-arms to grandparents, but there will be room for workspatched at specific audience groups; so if you have a portable piece of puppet theatre you think suitable let me know about it.

The arrangement for performers is a small fee plus accommodation and food for the weekend... and the chance to have a really good time with like minded souls.

Send information to Sue Wallace:
P.O. Box 520, Petersham NSW 2049 Tel: 9550 6457
Email: spuppet@ozemail.com.au

AUSTRALIAN PUPPETEER 3

SECRETARY'S PAGE



Hello Members,

It is with great pleasure that I welcome our brand new Treasurer, **Prodos**. Being co-worker with **Anita Sinclair** in a broad range of theatre, media and UNIMA activities, he is no stranger to the demands of his new role. I have known **Prodos** for well over a year via his involvement with the *Workhouse Theatre* in Collingwood. I am confident that our organisation will benefit enormously from his enthusiasm, dedication, skills and facilities. Congratulations **Prodos**.

My role as Treasurer has come to an end. It was one I enjoyed due to the of contact I had with all the members. I was always reminded of how valuable this organisation is to puppeteers and those with an interest in puppetry. This is a very friendly organisation.

Australian puppeteers are maintaining their presence overseas. **Dennis Murphy** is to perform in **Porto Sant' Elpidio, Italy** this July along with some prestigious puppet companies. **Skylark** have recently toured **China** and I have been invited back to **Korea** for a festival in November this year. No doubt there are others who are about to, already are or just have been OS on puppet adventures. Please let us know about them.

Last month, **Joe Sutherland**, **Anita Sinclair**, **Prodos** and myself had a dinner meeting to discuss the *Web* and what we can do with it. We looked at two main functions: a supplement to the magazine's role and an information resource about **UNIMA Australia**. We are in the process of 'filling it out' and making it an attractive place to visit. For the UNIMA section, we thought that listing books and courses available would be useful to the community and could lead to expanding our membership further. If any member can help us in this task please contact me

Richard Hart, Secretary

SCHOLARSHIP FUND UPDATE

We have had an excellent response to the scholarship fund so far. I've received a number of questionnaire replies and here is a run down of suggestions so far:

Scholarship should be as:	"FOR"	AMOUNT
An Annual grant	1	\$500
A 6 monthly grant	2	\$250
A loan	1	Equal to annual SF* interest
A Grant and loan	1	unspecified
A loan - annually	1	\$200
A loan - 6 monthly	1	\$250 - \$500
A loan - bi-annually	1	30% of annual SF* interest

(* SF = Scholarship Fund)

In summary, six suggested a grant, one suggested a loan and four suggested a grant *and* a loan.

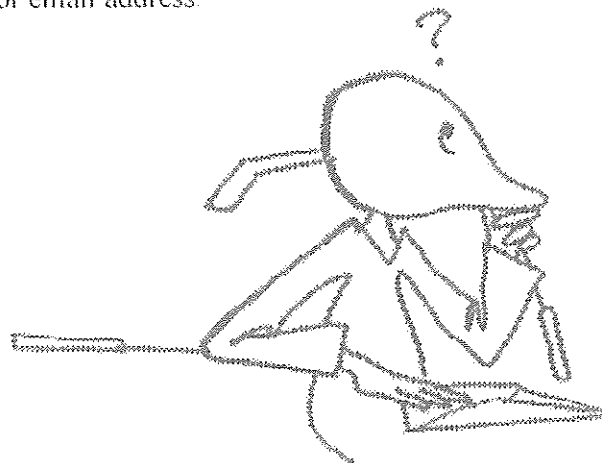


MONEY AND MEMBERSHIPS

Please remember to send membership applications, changes of address and subscriptions to the new Treasurer, **Prodos** at his post box address. Always address cheques/money orders to **UNIMA AUSTRALIA**. Having the magazine, treasurer and database together will streamline a lot of procedures.

WHERE ARE YOU?

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



TREASURER'S TROVE

How would you like to be a diligent, volunteer book-keeper for 150 puppeteers?

On the other hand, how would you like to be The Treasurer and Executive Committee Member of Australia's fastest growing, most innovative, modern Association of enterprising artists - entering the new millenium - poised to lead the international art world!?

Yes! Me too! But the position is taken. Thanks
Call again in 2002 AD

I couldn't help thinking recently about The 'F' Word FUNDING. Government funding of the Arts. That's The Big F. Have you noticed it is going the way of the Dodo bird? Yes! I can hear you muttering, 'The 'F'-ing Dodo bird'

But look at our Magazine. No, not the lively, fascinating articles. No, not the clear refreshing layout. Not the ever-expanding advertisers or the steadily rising subscribers. Look at THE MONEY! Say it with me now "MMMMONEY!"

To my knowledge our Magazine and Association has been entirely member-funded. This is something to be proud of. Not only has Anita turned your hard-earned subscriptions into a world class publication but she has revolutionised the magazine's ethos by bringing in money from advertising. I feel warm all over.

This Magazine epitomizes the self-sufficiency and entrepreneurship of the modern artist. After all how can you fly like an eagle if you're walking with Dodos?

So as Treasurer of this supersonic, high-flying Association I inherit the job of maintaining the books and the database. And scrutinising expenditures.

But since, to quote the classics (*of Australian movie making**) I'm 'an ideas man' (*Prodos? He's an Ideas man*), you won't be surprised if I get interested in ways of raising more of that Mmmmoney. Not 'F'-ing mmmmoney of course. The real stuff. The kind that is earned! Corporate sponsorships, user-pay services, more subscribers!

Put that straight in your pool room!

PRODOS

**The Castle, (Ed)*

WINTER 1998



WEB NEWS

OUR UNIMA WEB ADDRESS

UNIMA Australia now has a Web address:

www.ozemail.com.au/~unima

Send your TEXT and PICTORIAL MATERIAL to:

Joe Sutherland at: msuther@ozemail.com.au

Or mail to: 1/31 Broadway, Elwood, Victoria, 3184.

Joe and Mary Sutherland's phone number is: 03 9525 7595

Help Joe to make an exciting and informative web site. Let him know what you would like to see on it. This is a great opportunity for you to reach more people. As with the rest of the Executive, Joe is giving his time and skill without payment. It costs YOU nothing but your time. Thank you Joe and Mary for offering this service!

AUSTRALIAN PUPPETEER ON LINE !



COME AND VISIT OUR WEBSITE AT

<http://www.prodos.com/AustralianPuppeteer.html>

WORLD UNIMA SITES ON THE NET

Brazil: <http://www.geocities.com/broadway/6402/>

Denmark: <http://zitech.dk/userwebs/unima/unima.htm>

New Zealand: (email only) sr7@pinz.org.nz

Quebec: <http://www.aei.ca/AQM/>

USA: <http://www-leland.stanford.edu/rosesage/puppetry/UNIMA/unima.html> (continuous - no spaces)

The Puppetry Homepage:

<http://www.sagecraft.com/puppetry/>

ArtsLink Web: www.artslink.org.au for world news about arts events and advertisements.

COMPANY SKYLARK

PETER WILSON WRITES TO RICHARD HART

I write with thanks for the support the industry, fellow puppeteers and friends have shown to **Company Skylark** and myself through trying times over the past three months.

For those unaware of the dramas surrounding **Skylark** since February 1998, the company was placed into **Voluntary Liquidation** following serious irregularities with company accounts.

This incredible blow came at a time **Skylark** was enjoying the success of a wonderful 1997, including the acclaim of its international hit, *'Wake Baby'*, and the much talked about *'The Hobbit'* which played to more than 60,000 people nationally.

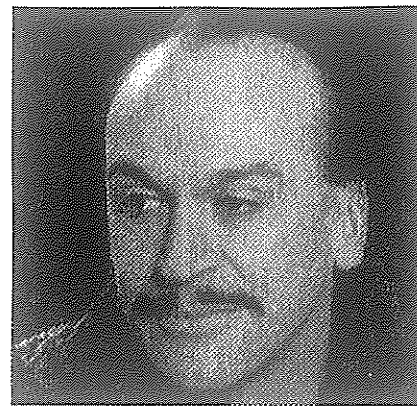
The company, currently under investigation by the AFP, continues to work its way through its difficulties. **Whatever the outcome, it is my intention to maintain a significant puppetry focus coming out of Canberra.**

On a more positive note, **Company Skylark** has just completed a highly successful three week tour of **China**, including four provincial cities in the **Zhejiang** province and a one week season as part of the internationally acclaimed **Shanghai Festival**. **Company Skylark** is the first Australian puppet company to appear at the festival. *'Wake Baby'* played to audiences in excess of 19,000.

'Wake Baby' returns to Australia to undertake a sixteen week **National Playing Australia** tour to all states and territories. With the continued success of *'Wake Baby'*, tours through until 2000 are being negotiated.

Peter Wilson

(Peter Wilson has provided our Secretary, Richard Hart, with the detailed Tour Schedule for 'Wake Baby'. He invites you to check it so that you may 'catch the work as it zigzags its way across the country', Ed).



WAKE BABY IN CHINA

Our company of ten headed off to China in late April, 1998 for a three week tour of the provinces.

The company was met at the **Shanghai** airport and loaded into a small bus for a three hour ride to the city of **Huzhou**, the first of four cities in a whirlwind tour of nine performances in eleven days.

All venues offered their challenges, their peculiarities, and a range of weird and smelly toilets.

We discovered the importance of carrying one's own lighting. The company carries a number of essential lamps and relies on the local lights for the rest.

In traveling such a show as *'Wake Baby'*, one is invariably faced with the need for compromise. The lighting design for the production in **Australia** uses one hundred and twenty lights. The challenges in **China** were many, some of the performances having access to only fifteen lamps. The lighting designer continued to create miracles, leaving our audiences in raptures. *(What is the name of this saint, Peter? Ed).*

The company returned to **Shanghai** to appear for one week as part of the **Shanghai International Festival**, with eight sellout shows and rave reviews!

The opportunity to re-unite with fellow puppeteers met on previous tours is one of the great joys of cultural exchange.

Peter Wilson, Artistic Director, **Company Skylark**.

REAL FANTASY

JULIE McNEILL WRITES TO ANITA SINCLAIR.

I have been continuing to perform *'The Gingerbread Kid'* at birthday parties, child-care centres, libraries and festivals, including one week at a local shopping centre where I ran a puppet-making workshop with the children after the show.

The focus up here is still very much on the left-brain and the idea that schools are encouraging too much self-expression and should concentrate on the 3 Rs. I don't know what they do in teacher training, but there don't seem to be many teachers who feel confident in their own ability to pass on the joy of creative expression through practical work, and lack of space for artistic endeavours is an obstacle. Unlike Victoria, I don't know of any specialist arts teachers in the primary schools let alone a specific room for arts only! *(This is vastly decreased in Victoria since the eighties, Ed)*

There is a big Speech and Drama Eistedford movement here. These competitions are privately run with the main advertised benefit that of increasing self-confidence and learning how to speak confidently in public.

There is always a teacher somewhere who has a passion for the arts and integrates it as part of curriculum, from drama work to painting and sculpture, making puppets, etc.

For most children the biggest arts experience is as an observer when shows selected by the Queensland Arts Council come in once a term.

However 'workshops' are not encouraged in Queensland Arts Council's touring programme, so the only puppet-making the children and teachers get by professional puppeteers is usually a small section at the end of a show where kids are shown how a puppet is made, presumably inspiring them to go off and make their own.

There is little nurture of the development of the art form here, as was shown by Arts Queensland in deciding not to fully fund a comprehensive puppet festival at Noosa.

So it's back to basics!

WORKSHOP

We create a very simple puppet 'kid', which requires the children to draw around a stencil of the gingerbread figure with tabs at the legs sticking out. They cut this out, then proceed to create their characters, decorating with textas, then the tabs are folded and sticky-taped back so that they may put their fingers through and down to make a walking, running movement, just like my gingerbread kid in the show.



I have also adapted Roy's (Roy McNeill, Ed) two-person puppet show of *'The Dream Gobbler'* into a one woman puppet show which is a larger production than *'The Gingerbread Kid'*, and combines hand and rod

puppets. This extends the audience age range up to the twelve year olds and is especially good for vacation care programmes. I run a similar workshop after the show, but with a *Dream Gobbler* puppet, again made from card. The extra activities run for an extra 30 minutes.

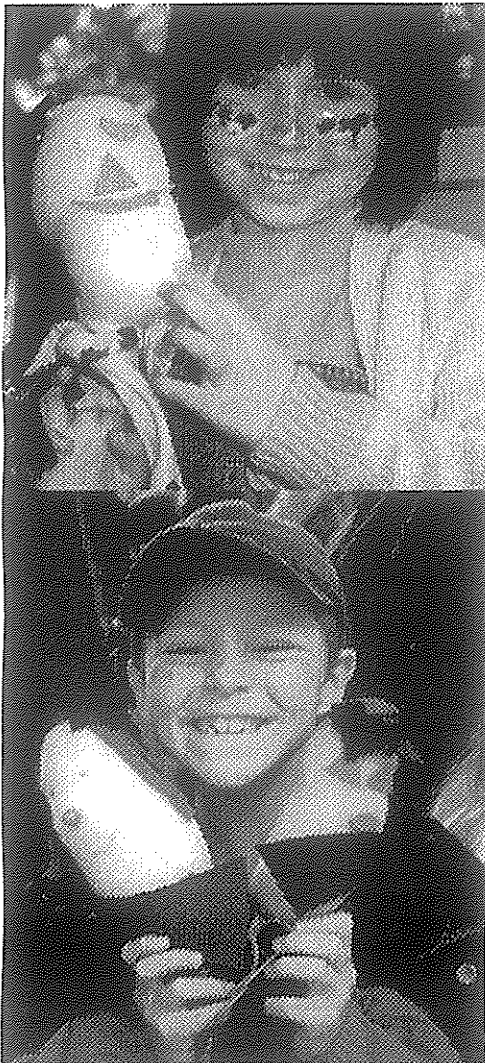
Of course I owe all the unique ideas for the puppet designs and ideas to Master Roy! After thirty years as a puppeteer, and with our girls starting their high school years Roy has had his first 'real' job (as his uncle would say!), working with the disability services, getting regular pay and penalty rates, but he still has time to keep his hand in, performing shows and running puppet-making workshops which are much more sophisticated than I could do...yet! Roy is also passing on his knowledge and skills through private tuition.

Julie McNeill



THE PUPPET PICNIC

TERRAPIN PUPPET THEATRE



On March 14th, 1998, Terrapin Puppet Theatre conducted their fourth *Puppet Picnic*. I was asked to help out by busking with puppets along with other volunteers. The atmosphere was alive with the anticipation of filling Saint David's Park, Hobart, Tasmania with people and puppets.

On the day there were: professional puppeteers teaching puppet making, a repair station at the **Puppet Hospital** with a **Puppet Doctor, Ian Lang with Punch and Judy**, a jumping castle, face painting, mask making workshops, a Shadow Puppetry tent, '*Life Be In It*' games

As the event was outdoors, a feeling of freedom prevailed. I was excited to be involved with an event that gives puppetry a wide exposure to the general public with approximately 2000 people attending.

Lucinda Watson, Tasmanian Correspondent



'The event is a way for Terrapin artists, staff and volunteers to share the magic of puppetry with the whole community....', Annette Downs.



THE TERRAPIN PUPPET PICNIC
PHOTOGRAPHS: CRAIG BLOWFIELD



BARNARD'S MARIONETTES

HISTORY OF AUSTRALIAN PUPPETRY

By Richard Bradshaw

In the *September 1996* issue of *UNIMA Magazine* I wrote about **Charles Webb**, the English puppeteer who came to Australia first in 1875 with **McDonough and Earnshaw's Royal Marionettes** from America and left them to form his own company here. In 1867 **Charles Webb** was working marionettes in England with his grandfather, **Charles Middleton**, when **Richard Barnard** joined the company. Barnard's grandfather, **James Middleton**, was **Charles Middleton's** brother, so **Barnard and Webb** were second cousins. Webb was then about twenty-two and Barnard thirteen. In the following year Webb married a **Miss Wiggins** who had joined the company.

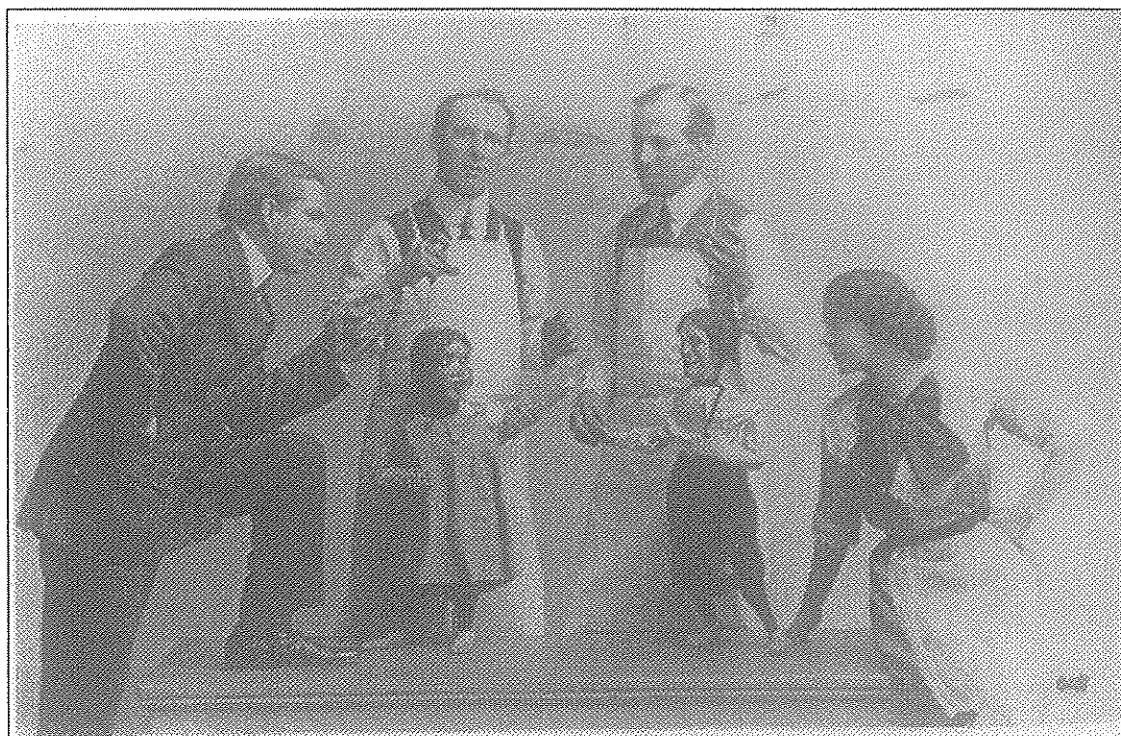
After a disagreement with **Charles Middleton**, **Barnard** and the **Webbs** were sacked. They worked together for a season with another marionette troupe, then Barnard and the **Webbs** parted company. The **Webbs** eventually ended up working with **Bullock's Royal Marionettes in America**, and in 1874 Barnard received a letter from Webb saying that he and some others were leaving **Bullock's** company with the American managers (**McDonough and Earnshaw**) who were setting up a rival company. Webb invited Barnard to join them, promising to send the fare, but although Barnard wrote back for details he heard no more.

Barnard meanwhile joined **Bullock's No. 2 Company**, when it was playing at **Crystal Palace**

(London) and a fortnight later, when the company was at **Croydon**, news arrived of the 'mutiny' in the **No. 1** company in America. The English company was offered double their salaries to take this second version of the show to America and all but one agreed. Soon after their arrival in **New York**, **Webb** caught up with **Barnard** and tried unsuccessfully to get him to join the rebels. After the American season, **Barnard** returned to England with **Bullock's** company and continued working with it until 1877. In 1876 he married the widow, **Mrs Clark**. She and her late husband had worked for **Bullock's No. 1 Company** in America, but had not joined the breakaways. **Mrs Clark's** grandfather and **Webb's** grandfather were brothers!

For a while **Barnard** and his wife worked in Europe with **Thomas Holden's** company. (Holden and his wife had broken away from **Bullock** in the USA with the **Webbs** but left the American company before it came to Australia).

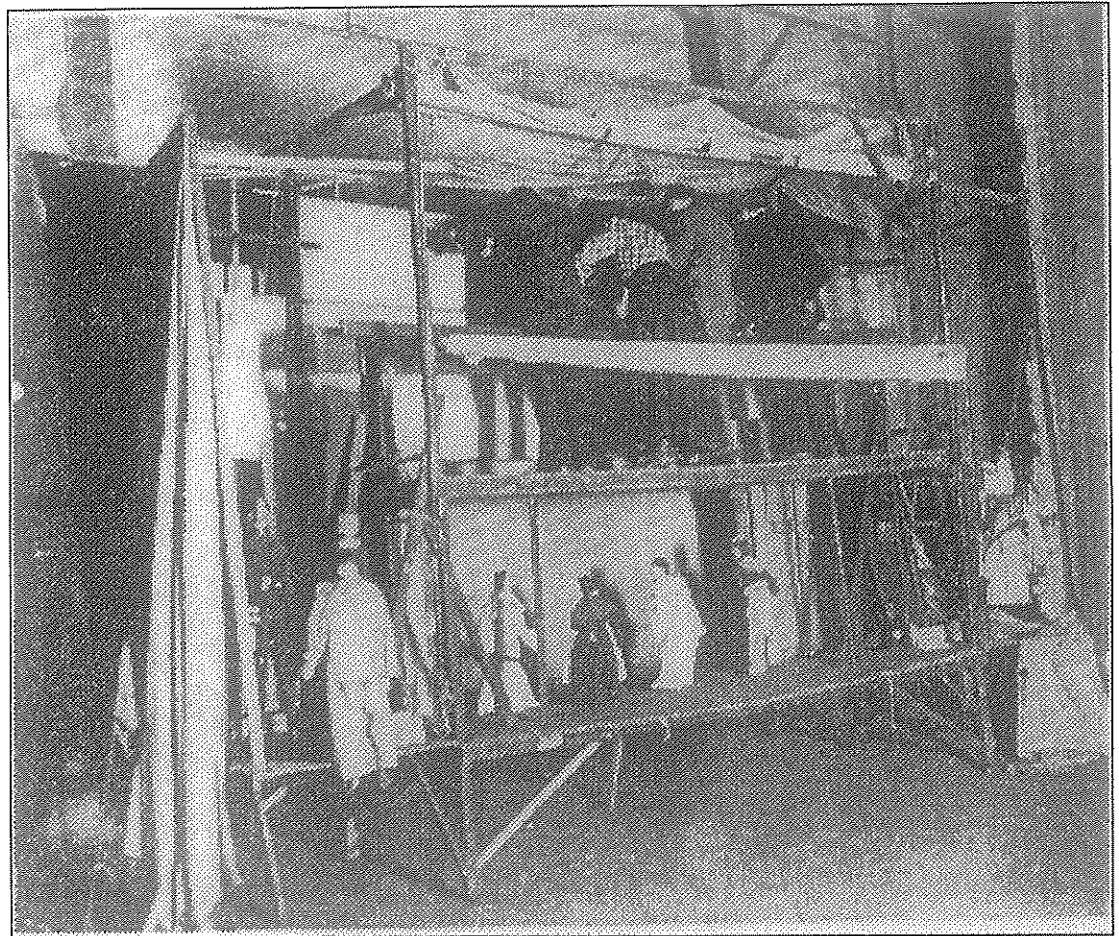
In 1880 **Barnard** established his own company and played in England and throughout the Continent: France, Austria, Bohemia, Belgium, Germany, Spain, Russia, Holland . . . often in appalling conditions. He retired in 1898, and in 1913 he wrote his memoirs which were eventually published in 1981 by **The Society for Theatre Research** in London under the title: *The Life and Travels of Richard Barnard - Marionette Proprietor*, a fascinating account of an eventful life edited by **George Speaight**. The manuscript had been in the hands of **Ken Barnard**, a grandson of Richard, who continues to be an active member of the **British Puppet and Model Theatre Guild**.



Photographs from:
*'The Life and Travels of
Richard Barnard,
Marionette Proprietor'*

Barnard's three sons and a daughter who came to Australia twice: 1905 and 1908

Back-stage view of
Barnard's Theatre
1901.



Barnard never came to Australia, but four of his children did, twice. These were **Fred, Richard, Julian** and **Lenorah**. They came at the end of 1905 and again in late 1908 and on both tours worked for **Harry Rickard's** Tivoli circuit as the star attraction in a vaudeville program, beginning their tours at the **Opera House** in Melbourne. Halfway through the season they would provide a change of program.

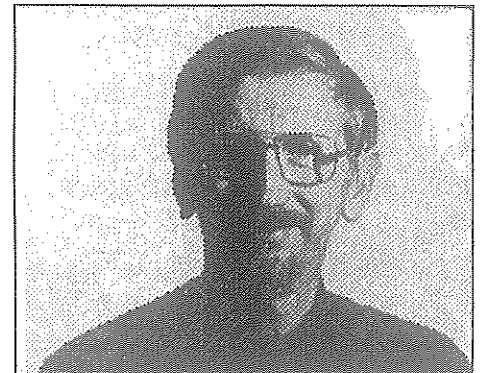
On both tours their programs included '*Barnard Picaninny Manikins*' in '*The Coon's Revelry*' (not exactly acceptable fare for today's audiences!) **Charles Waller** saw them in Melbourne and writes that 'most of the fun was caused by two impish little coloured boys. One wore only a white shirt and the other nothing but a pair of ragged trousers'. During one duet between a woman and a man with a wooden leg, the boys kept creeping up and tickling the back of the man's good leg. The act ended with the boys vainly trying to harness a horse to a broken down car.

Their opening 1908 program '*Dolls Alive*' included an Underwater scene and also 'Living Marionettes': this was once the term used for puppets which have as their head the real head of the puppeteer, with a little body hanging from his/her neck. The arms and legs are manipulated from behind. (In recent months I have seen examples of this kind of puppet used by **Murray**

Raine, Steve Coupe and **Greg Howard**, all to good effect. They are now often called '**humanettes**').

The **Barnard's** show finally ceased in 1925, and most of the puppets were bought by **Waldo Lanchester** at an auction in 1936. Some of these marionettes have been on display at the museum of **Polka Theatre** in **Wimbeldon**, UK, along with other puppets from the **Lanchester Collection** which the theatre acquired.

FOOTNOTE: When I visited the **Polka Theatre** in 1979 and saw their museum I was stunned to see that, in addition to some **Barnard** figures, they also had marionettes from the production of '*The Wind in the Willows*' which I had seen at **Nancy and Robert Alkins' Pilgrim Puppet theatre** in **Hawthorn** (Melbourne) only a couple of years earlier!



A PROPOSAL FOR DISCUSSION

By Prodos

I wish to propose that *Australian Puppeteer* magazine (*APm*) sets up and runs a:

Young Australian Puppeteer Award (YAPA)

As the title suggests, this would be directed at youths rather than adults. At potential puppeteers, rather than current practitioners. Specifically, at high school level students.

The YAPAs would recognise and foster:

Ability, Artistry and Enterprise in Puppetry. The broad aim of this idea is to encourage the development of a new generation of puppeteers and to improve awareness and the appreciation of puppetry across Australia.

HOW IT WOULD WORK

To be eligible you would need to be a high school student and you *or* your family *or* your school would need to be a paid-up subscriber to *APm*. Membership in the organisation (UNIMA Australia) is not required and may in fact not even be appropriate.

The YAPAs would be awarded annually.

Entries would be scored according to several criteria which I won't go into here.

I recommend that a **Project Director** be appointed to sort out all the principles and practicalities involved. I can offer a number of suggestions regarding this for later discussion. I envisage that the prize money would be raised **entirely** by *APm* who would also co-ordinate the YAPAs.

YOUNG PEOPLE

Puppetry encourages and develops self-sufficiency, independence, entrepreneurship, communication skills, body awareness, understanding of mechanisms, understanding of character and personality and much more that is good for our youth!

Young people are quite understandably attracted to such dazzling technological recreation as computer games, TV, the internet. This is good and should continue. However this should not be at the expense of developing the use of their imagination and creativity. Indeed the greater the technological tools and opportunities available the more important it is to have more **hands-on, creative interests and skills** - otherwise passivity can set in. To use Roger Naisbitt's terminology: **the more hi-tech we have the more hi-touch we need.**

Everyone from *Myer* to *McDonalds* knows that if you can 'hook' the kids then you hook the whole family. This is a legitimate strategy and it works. It is true that when you involve young people you also involve their parents and teachers.

Because puppetry draws on all the other arts, the development and encouragement of puppetry will help to inspire not only future puppeteers but also the: painters, sculptors, scriptwriters, stage performers, musicians, directors, and so on of tomorrow.

BENEFITS TO THE MAGAZINE

This kind of 'young achievers' award is very publicity-compatible. It is just the sort of thing the media loves: Young people being creative in the visual arts.

Young people and puppets make good photo opportunities. *YAPA* will come across well in local, state and national papers; TV; mass market, specialty and arty magazines; radio.

Promoting *YAPA* will promote *APm*. And as *APm's* subscriptions increase so do its prospects for attracting more advertisers of all types: puppetry-based, puppetry-related and non-puppetry. Of course more money means further improvements in the quality of the magazine. *YAPA* can also attract corporate sponsorship.

BENEFITS TO PROFESSIONAL PUPPETEERS

The YAPAs will have the effect of getting young people (and everyone else!) directly involved in puppetry. Therefore they will be more attracted to puppetry . . . which means they are more likely to attend and want puppet shows . . . which makes it more likely that schools and others will hire puppeteers.

Generally speaking, as interest in puppetry increases in the community so will the prospects for paid work for puppeteers. Also *YAPA* can create a market for training workshops and festival events.

FINALLY

In the interests of brevity I have left out **many** of the issues and questions which I have in fact researched and considered in detail - including problems and their solutions, variations, further opportunities, logistics, legalities, prize money, etc.

I look forward to discussing all these with the interested, thoughtful reader.

Your fellow puppeteer,
Prodos

Email: prodos@prodos.com Phone: 03 94 16 16 16

UNIMA WHO'S WHO

SIRPPA SIVORI-ASP

PRESIDENT OF UNIMA INTERNATIONAL

Sirppa Ivori-Asp was re-elected **President** by the **XV11 Congress** and re-elected also to the **Executive Committee** from 1996 to 2000.

The career of **Sirppa Sivori-Asp** began in the Theatre more than fifty years ago in the eventful nineteen thirties. She appeared on stage for the very first time in the role of a little rabbit at the **Municipal Theatre of Vyborg**, the town in which she was born. She was four years old.

It is at this point of time that war broke out and she started her journey into the realm of fairy tales and reality by looking for the doll she had lost during the evacuation.

Her love of the puppet theatre started in **Salsburg** in **Austria** in the 1950s when she attended a performance given by the **Puppet Theatre of Salsburg** (Salsburger Marionettentheater). She returned to Finland and attempted to set up a professional puppet theatre, but unfortunately nobody in this country really understood that the Art of Puppetry is something serious aimed both at children and adults alike.

Sirppa Sivori-Asp had to wait until 1971 when she met two other puppet enthusiasts like herself to set up the *Green Apple Puppet Theatre* in **Helsinki**. In September 1996 this theatre celebrated its 25th anniversary making it the oldest Puppet Theatre in Finland. **Sirppa Sivori-Asp** celebrated at the same time the 50th anniversary of her career as an actress. She was rewarded with the *Gold Medal* of the **Finnish Theatre** for her exceptional career in the fields of dramatic art, opera and the arts of puppetry in **Finland**.

Sirppa Sivori-Asp became a member of **UNIMA** International in 1972. In 1992, during the worldwide **Congress** in **Ljubljana, Slovenia**, she was elected **President of UNIMA**, and was re-elected to this position in 1996 at the **Budapest Congress** in **Hungary**.

Sirppa continues to work as a puppeteer with her solo performance entitled *'The Far Away Land'* which speaks of a little girl who is looking for a treasured doll.



SOME USEFUL OVERSEAS CONTACTS

Ray Da Silva Puppet Books

63 Kennedy Road, Bicester, Oxfordshire OX6 8BE
UK. Tel: 01869 245793.

The Puppet Centre

BAC, Lavender Hill, London SW11 5TN, UK.
Tel: 0171 228 5335

Puppeteers of America's

The Puppetry Store

1525 - 24th S.E., Auburn, WA 98002-7837 USA.

PLAYWRITING FOR THE PUPPET THEATRE

By **Jean M. Mattson**.

POA 563 235 pages, paperbound. \$US 24.95.

This is listed in **The Puppetry Store's** (POA) advertisement in *'Playboard'* August 1997. Once in a while I get asked where a puppeteer might find a script. I have not seen the book named above, but have listed it here to remind readers that the puppetry stores around the world are trying to provide you with a service. Scripts in the above book by Jean M. Mattson include: *'Rumplestiltskin'*, *'The Princess And The Pea'*, *'The Bad Tempered Wife'*, *'The Swineherd'*, *'The Fisherman And His Wife'* and many others which, they say, have been well tested by performance.

For advice in **Melbourne**, you might inquire at **Hocus Pocus** (Advertisement back page), if **Bill Molnar** hasn't got such books, you might be able to influence him to get some!

If you have found a good resource for Puppetry books in your city, please let our readers know.

Anita Sinclair, Editor.

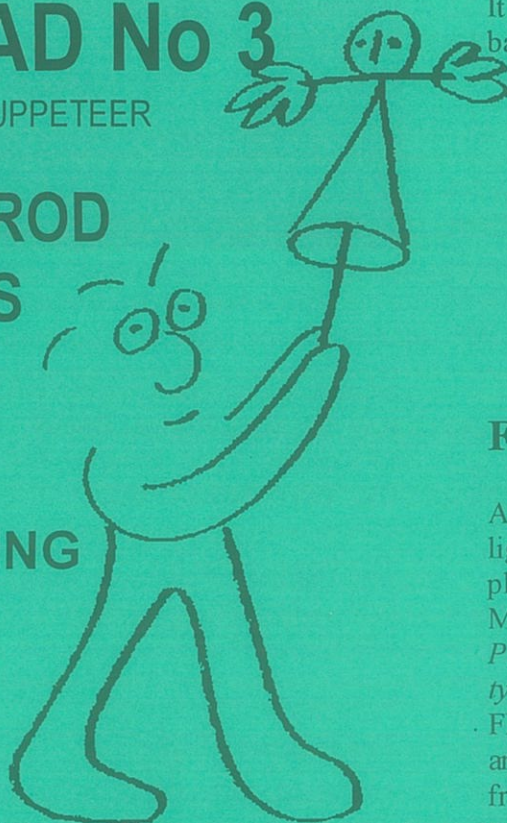
WORKSHOP

SPREAD No 3

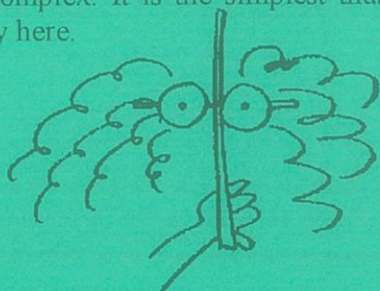
AUSTRALIAN PUPPETEER
WINTER 1998

SIMPLE ROD PUPPETS

BY
IAN CUMING



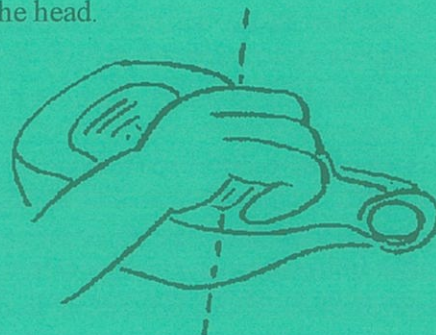
The **ROD PUPPET** is worked by rods to its moving parts. This is one step further removed from having the hand inside the figure itself, as seen in the glove or hand puppet. The **ROD PUPPET** is therefore at a distance from the operator. How far depends on the length of the rods used to operate it. There is no single design of **ROD PUPPET**. There are many. Some are simple. Some complex. It is the simplest that will be described briefly here.



The first thing to do before you start actually making your puppet is to play with something that you think might make a good **HEAD** or **BODY**. Just pick something up and move it as though it is already a puppet. Look for something that might add to the effect such as hair, eyes or costume, and keep playing. This is the 'hot-tip-secret-of-success' approach'. **PLAY FIRST!** Let the floppy bits *be* floppy. Let the rough bits *be* rough. Let the materials you have chosen spontaneously become the puppet by simply taping them together quickly.

NOTICE ...

.....exactly where you are holding the puppet to achieve the movement. This will be the point for your rod to be attached. There may only need to be one rod. It may be at the nape of the neck, or right into or up the back of the head.



FIND YOUR ROD.... if you haven't already.

A piece of stick will do, or a piece of wire. Something light-weight and strong. **Tape or tie** the rod to the place on the puppet where your fingers were holding it. Make the connection **strong** later using *paper mache*, *PVA glue (the white stuff)* and *fabric* or by *sewing or tying* securely with **string** or **wire**. Let the join be either **FIRM** so that there is no movement between the rod and the head or **FLEXIBLE** so that the figure will hang from the end of the stick or swing whilst allowing you to direct the puppet as you did with your hand.

HERE ARE A COUPLE OF EXAMPLES OF QUICK AND EFFECTIVE ROD PUPPETS:



HEAD ON A STICK

The head can be made of anything that is light-weight and can be made strong.

Newspaper scrumpled is one way. Simply scrumple the paper and tape it to a stick.

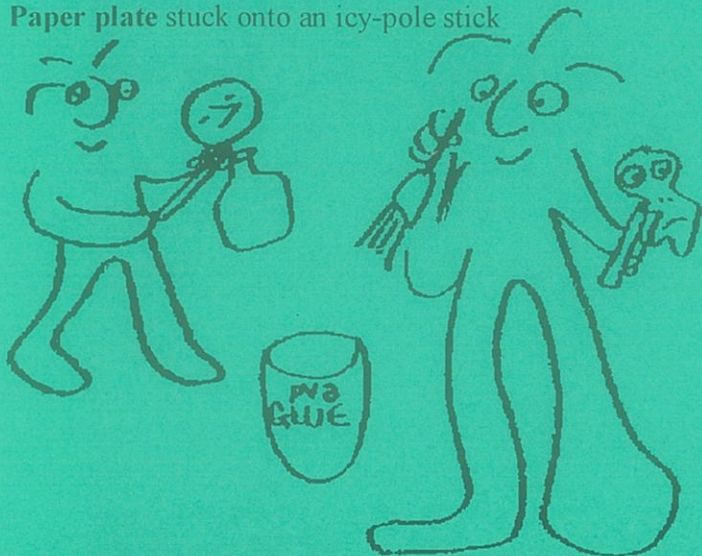
Cardboard boxes are easy to make a hole through. Sticky tape to your rod.

Plastic bottles are good if you put the rod in the neck and fix at the neck with tape.

Polystyrene balls are easy to fix with PVA glue onto sharpened dowel. Supervision required.

Foam rubber tied with string to a stick. Gives interesting shapes and fleshy surface.

Paper plate stuck onto an icy-pole stick



The making of the shape as described above is adequate for the first play session. Improvise play before using any glue or paint. In order to strengthen the puppet you may then use *paper mache* or *PVA glue* and *fabric* over the top of the sticky tape joins and over the shape itself.

1. BODY HANGING FREE

Fabric in scraps torn by hand or cut to shapes tied around the stick just under the head

Cardboard boxes with the stick up the middle and tied to the neck with string.

Plastic bottles with the bottom cut out. This requires a sharp tool and steady hands.



2. HANDS AND FEET

Cardboard shapes cut out and sticky-taped to the arm, costume or body.

Plastic shapes cut out of ice-cream container lids and stuck onto sticks from the garden.

WINTER 1998

4. EYES, NOSE AND EARS

Buttons and beads can be stuck with tape, sewn, glued or pinned into position.

Leaves or feathers are easily stuck on with a loop of tape sticky-side out.

Paint or texta is perfectly adequate given that the puppet is otherwise finished and suitably strong.

Of course the above suggestions may be combined in various ways and they are by no means the only methods available.

Latitude must always be allowed for puppet makers to create non-human characters such as animals, machines and aliens. They all have their place. Ensure they find appropriate independence and a life of their own.

The next step is easy.....

Just play with your puppet!

Find the face and give the puppet direction by fixing its gaze on something.

Have the little figure glance about itself, resting its attention with interest on the objects on the table and in the room.

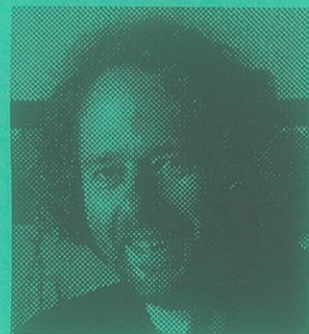
Give your own attention to this play totally. This means looking at the puppet as you hold it in your hand and following its gaze.

Perhaps the figure will stand or walk or fly. Perhaps it will talk or sing.

Don't be too surprised if it does.

Stay with it!

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 TROUPS WHO WISH TO RUN BUILDING, MANIPULATION AND PERFORMING ACTIVITIES.



THEATRUM CUM PIMPERLIS

A HISTORY OF MARIONETTES IN EUROPE

By Jiri George Vacek

Many years have elapsed since the first puppet appeared on the stage, the first real puppet operated and moved, not a toy or a figurine.

The exact date of the first puppet show and the place where it was performed will remain unknown. Nor can we determine the exact country of origin of the puppet. In the course of history a variety of types of puppet appeared.

Puppets were used in pagan rituals; for example, in the welcoming ceremony of the Spring equinox and in rituals connected with 'carrying out', **MORANA** (Evil), where a figurine representing winter and death was ceremonially destroyed, either by burning it outside the village limits, or by throwing it into flowing water. Puppet elements also appeared in various carnival events.

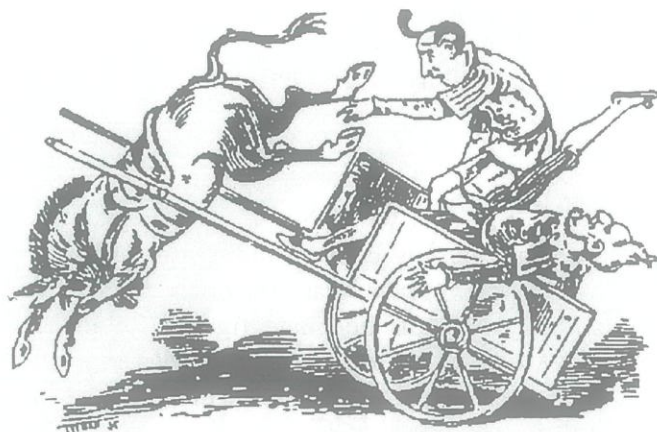
Puppets have played an important role, not only in the cultural development of specific groups, but in the whole history of mankind.

Charles Magnin, historian of the Puppet Theatre (1793-1862), keeper of manuscripts at the Royal Library in Paris and Lecturer at Paris University, mentions **Plato** and **Aristotle** among others in his *History of Puppets in Europe*. **Horatius**, **Marcus Aurelius**, later, **Shakespeare**, **Cervantes**, **Ben Jonson**, **Moliere**, **Fielding**, **Voltaire**, **Goethe**, **Byron** and many other scientists, philosophers and men of letters openly admitted their affection for the 'miniature actors'.

The same holds for Czech cultural history.

The 'father' of the Czech theatre, **J.K.Tyl**, showed great propensity for the small wooden actors, for the 'THEATRUM CUM PIMPERLIS'.

The first records of marionettes in the Czech lands come to us from the second half of the sixteenth century, during which time the country was visited by **English**, **German** and **Italian** troupes. The first mention of *Commediants* (we hope marionettists) in **Moravia**, part of the Czech Republic, appears in a book by **Christian d'Elvert**: *The History of Theatre in Moravia and Austrian Silesia*. In a letter written in 1617 to **Archduke Carl**, Cardinal of Dietrichstein recommends permitting a troupe of *English Commediants* to perform in the **Archbishopric of Olomouc**.



PENNY THEATRE

In 1770, a producer in **Brno**, the second largest city in the Czech Republic, was given a permit to open a 'Penny Theatre'. He built a board shed at the city Vegetable Market and hired it to visiting puppeteers.

...the audiences accepted with gratitude even low quality performances from non too accomplished troupes...

A caravan drawn by one or two horses would arrive in the village with a great hullabaloo. Sometimes posters appeared in the village days before; these were printed with the aid of 'patterns', the ink made from black boot polish.

The spectators of the 'penny comedy' met usually in a pub. Everyone waited in suspense in front of the painted curtain, lit by the suggestive glow of a line of kerosene lamps, to see what would unfold of the story of a Knight, a Robber or a Thief!

The bell rang, the curtain lifted, the show began!

Jiri George Vacek.

In 1984 Jiri George Vacek was granted political asylum in Australia. He works now in Queensland, performing musical puppet shows that reflect both his past experience and his present happiness in working creatively in his adopted country

Illustration above: from 'Thomas Holden et ses Fantoques', by Louis de Moranges, 1879.

Our source: British UNIMA Magazine March 1998.

Photograph on page 18: Jiri George Vacek with nightclub singer marionette as seen in Melbourne. See page 24.

ROD PUPPETS AND TABLE-TOP PUPPETS

A HANDBOOK OF DESIGN AND TECHNIQUE by **Hansjürgen Fetting**

Book Review by **Richard Bradshaw**

English version by **Rene Baker**

Twenty years ago my copy of the earlier **Fetting** book, *Glove and Rod Puppets*, was constantly referred to by the late **Ross Hill** as he made figures for us at the *Marionette Theatre of Australia*. The MTA didn't have its own copy because it was one of those prized books that quickly sold out.

Ray DaSilva has now published an English version of a new, updated and expanded German book by **Fetting**. It is a big, handsome, hardcover book of just over three hundred and fifty pages, richly illustrated in black and white, mainly with **Fetting's** own drawings. Much of the photographed material has been so treated that there is an intriguing gradation from pure line drawings, through stippled drawings on black background, to black and white photos. (There is no colour).

This is not just a handbook. We learn a lot about **Fetting** and of the people who have influenced him. Most of the book is **Fetting's** own writing about the development of his personal approach to puppetry, his thoughts on design as well as construction. However, this is enriched by selected writings (eg **Enno Podehl**, **Hans Purschke**, **Barbara Scheel**) and also by the inclusion of techniques used by other performers. There are, for example, a few pages devoted to the late **Gustav Dubelowski-Gellhorn** of Austria who visited Australia with his wonderful miniature '*Faust*' in 1987.

There are techniques and mechanisms for **rod puppets** that have the puppeteer's hand inside the body cavity as well as figures on longer rods where the puppeteer's hands are below the playboard level. These include that satisfying east-European mechanism for operating the neck that the **Coad Canada Puppets** introduced to puppeteers here in 1975, and techniques that use three '*duchess wire*' cables, or brake cables. There is also a whole new section on table-puppets which includes free-standing (and bending!) figures as well as '*braking*' mechanisms which allow puppets to maintain attitudes, as for stop-motion figures.

Since the earlier book **Fetting** has 'discovered' PVC tubing and sheeting and the use of snap fasteners with these. He shows how to use PVC to fashion such things as ball joints and universal joints. Many of the

mechanisms described in the book are quite complex, but you are likely to be delighted by the elegant simplicity of what the author describes as 'the breakthrough . . . my most important discovery'.

Fetting is an art teacher who has run a studio theatre in Stuttgart. Like **Harry Tozer**, the marionettist of Barcelona in **Ray DaSilva's** earlier book, he is not a full-time puppeteer. However, also like **Tozer**, he is totally committed to his puppetry and eager to share his ideas with other puppeteers. **Rene Baker's** English translation is excellent. You get the feeling that **Fetting** is communicating directly with you in English.

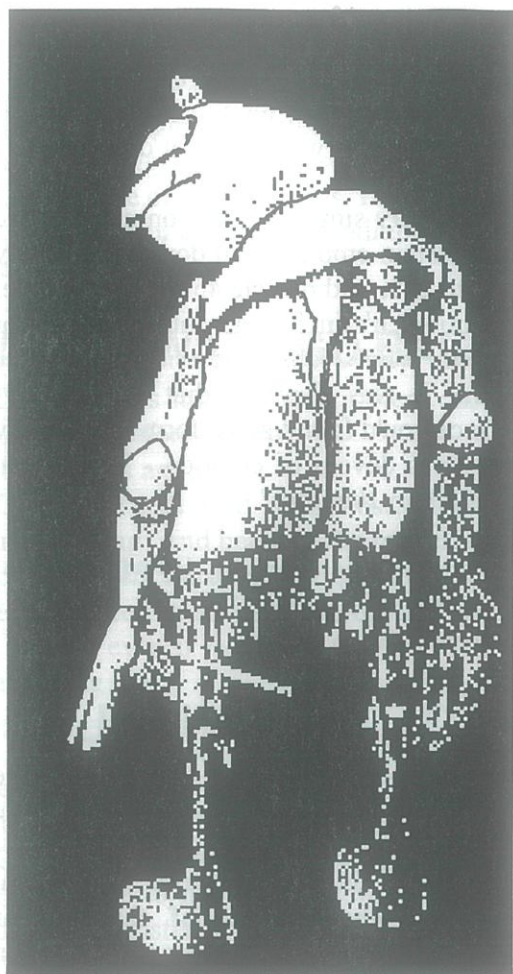
There is a chapter in the book on working with pre-formed shapes such as *cardboard eggs* (which you can apparently get in Germany in different sizes), plastic bottles, and even fruit and vegetables. This seems to me to be of less use to professional puppeteers, but I suppose it could help to give ideas for workshops.

Ray DaSilva invites buyers of the book to write off for free issues of *The Fetting File* which aims to share information on sources of materials and readers' own techniques and mechanisms. I have received the first issue (eight pages) which includes the hunt for a replacement for *Celastic*™, UK sources of various sizes of PVC tubes and rods, a head-nodding mechanism developed by Ray, etc.

The book is available from:

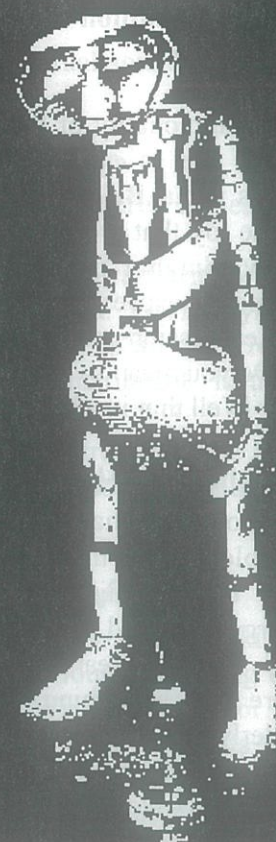
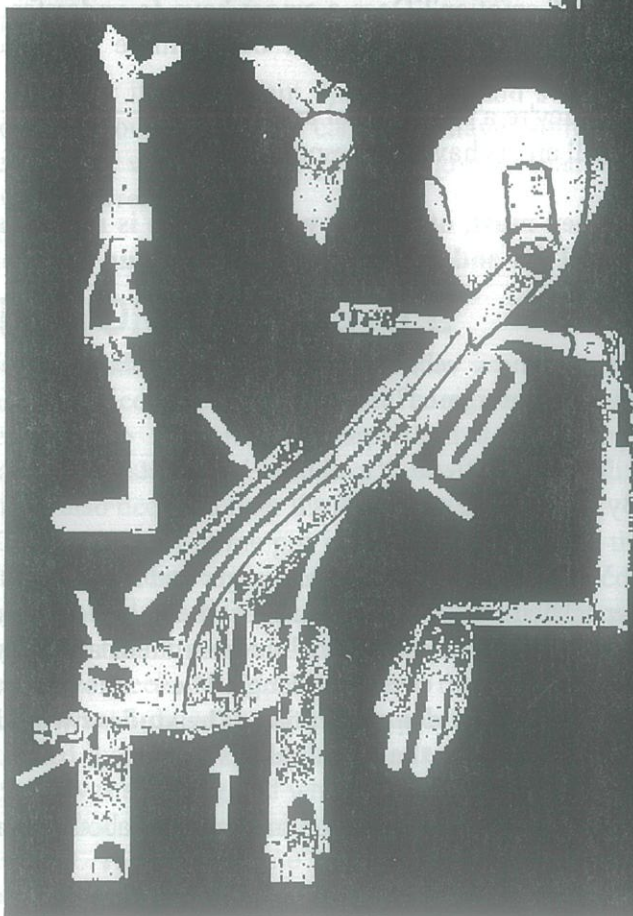
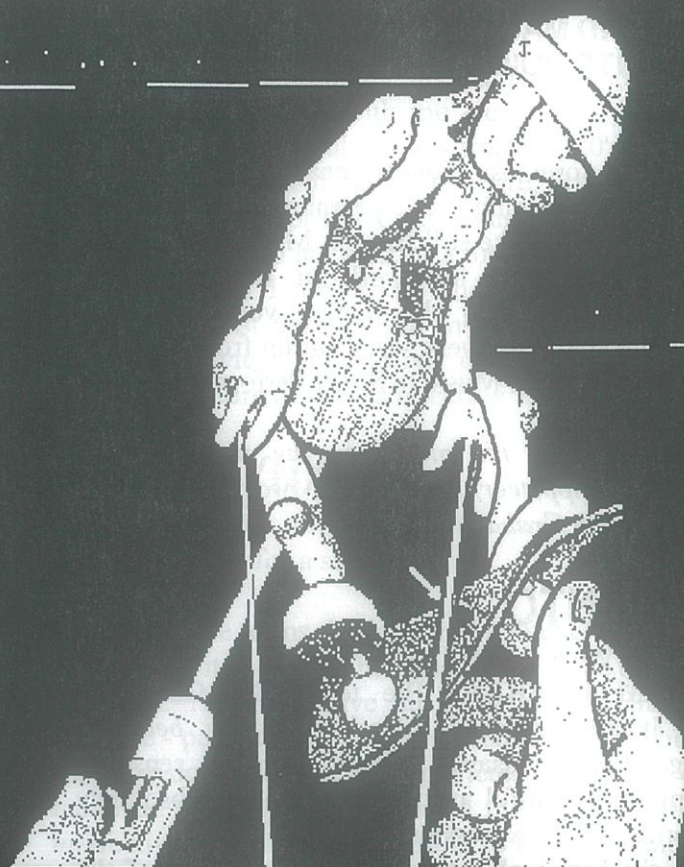
Ray DaSilva, 63 Kennedy Road, BICESTER, Oxfordshire, OX6 8BE, UK

The cost is £27.60 (about \$67.70). Postage to Australia works out at £4.93 (surface) or £12.95 (airmail), which brings the price up to about \$79.80 if the book comes by surface mail, and \$99.50 if it comes by airmail. You are able to pay by an Australian cheque if you make the cheque payable to **M. Palmer**.



Hansjürgen Fettig

ROD PUPPETS & TABLE-TOP PUPPETS



PUPPETRY RELATED ARTS

PRODOS SPEAKS WITH

GRAHAM CLARKE

THE GRAND MASTER OF

BEL CANTO VOICE AND SINGING

The world's foremost pioneer, coach and researcher into Voice and Singing is an Australian - and loving it! In fact Graham Clarke still lives in Melbourne. Over a period of 30 years his work in developing the principles and uses of the human voice has been shaping the sound of every vocal forum from Opera to Musicals - from Pop Music to Street Performing.

This article (and the article in the next issue of Australian Puppeteer) draws on two interviews I conducted with Graham Clarke.

BEL CANTO

PRODOS: What is 'Bel Canto'?

GRAHAM CLARKE: The term 'Bel Canto' is Italian. It literally means 'Good singing' or 'beautiful singing'. Not necessarily 'beautiful' in the sense of soothing but beautiful in the sense of being absolutely appropriate to the expression of the work.

To me singing is about capturing a moment of the human condition and, if you like, recording it, developing it.

The commonality of human experience is a truth. And to me this is one of the underlying and marvelous things about **Bel Canto** voice production: you can go to the joy that we all know or the sadness that we all know. Singing is about taking what may be just a moment's expression in the human life and extending that expression over a linear distance of time.

P: Do you mean over a song?

GC: Well that is what it becomes. Yes.

SINGING IS THE EMOTIONS MADE AUDIBLE.

P: You say that: 'Singing is the emotions made audible'. To me that statement holds the key to a whole new understanding of energy - in this case vocal energy. How did you arrive at this formulation?

GC: After a great deal of research I came to see that there was something wrong with the basic premise underlying the current approach to singing. We think of voice as being built on the flow of air. Somehow - magically - we are supposed to place the voice ON this air stream as it comes out.

In fact I remember listening to a lecturer say, 'And my secret is, once the voice goes out to about your arms' length, you then suck it back into your mouth and up to your head'. Yes, well, hmm, it didn't work!

From that point the very simple realisation came to me that if you feel a certain emotion you don't consciously set up muscle 27 to 25% and muscle 45 to 50% in order to voice that emotion. It's in fact an automatic part of our human system. What I observed with most voice training was that it was denying that **mind-body-emotion** link. Once you'd found some form of a quality of voice - which was devoid of emotion - THEN you were told, 'Think happy thoughts'.

P: The term I use for this approach is 'Mal Canto' which means 'Bad or Ugly Singing'

GC: The other term is 'Can Belto'

BEL CANTO versus 'CAN BELTO'

P: In other words to 'belt' it out as it were - to use the body as a great bellows, blowing through this little opening

GC: Yes, or to think of the body in terms of a piston. **Many people make the mistake of thinking of singing or voice production in terms of playing a wind instrument.**

P: So is the art and science of singing the art and science of emotion? Does a singer have to understand emotion in themselves and in others more than the average person?

GC: If they're a professional artist, yes

P: Do all artists have that responsibility?

GC: **They must, otherwise what they do is merely a technical act and adds nothing at all to our cultural life.**

P: Do we know very much about how traditional **Bel Canto** singers trained?

GC: It's very difficult, it's all been by secret.

P: By secret? Are you serious?

GC: Yes, very much so. First a singer had a wonderful career. Then towards the end of their career they invited students to come and live with them and they conducted classes every morning. **Their knowledge was passed on by demonstration. The student would try and reproduce that particular sound.**

All we've got in the way of information about their methods is anecdotal writings.

AUSSIE RULES

P: I feel that it had to take an Australian to re-invent **Bel Canto** singing - someone from a fresh culture - free of the baggage of the past.

GC: Yes, free of the traditions. I came to realise that by not being part of the current tradition I was able to step back from it.

WRONG WAY - GO BACK

GC: I think it's interesting to reflect on, let's say, two generations before our own.

P: Fifty years ago?

GC: Yes. You'll find that most of our nannas and grandpas sang. And because the models of singing they had back then were excellent models, following their lead amounted to an effective form of singing practice for them - even if they didn't know what or how they were doing it.

P: Has it been necessary for singing to decline? Has it been necessary for us to lose this **Bel Canto** spirit or is it just a bad path that we embarked upon?

GC: I believe it's a bad path we embarked on. I've had singers come to me from record companies - at their producer's insistence. They've played me a couple of demo tracks that sound fine and we've started to work. Then I discover that in fact the singer has no native ability. That what exists on the tape is the result of almost genius on the part of the recording engineers!

P: However if we can put the integrity and substance back into our 'products' can't we have something greater than we had in the past and greater than what we have currently?

GC: Yes!

THE VOICE TELLS ALL

P: I notice that in the old movies, the way the actors use their voice is so 'sparkling' and 'energised'. So when they start to sing it's no surprise that they sound beautiful. Has our general use of voice - even speaking voice - also declined over the last 50 years?

GC: Massively. Let me put it this way. There was this potential student who was sent to me by a record company and he didn't want voice lessons. That was very clear from his whole attitude. I only had a limited number of weeks to help him before the record launch and so what I did was ask him to play me some of his recorded material. I then proceeded to describe to him how he was standing and what he was doing physically during that recording and what his thoughts were during it. He accused me of being in collusion with somebody but I explained that I didn't know any of the

staff on the day. He realised that in fact his instrument DID communicate a great deal.

P: It betrayed him!

GC: (*laughs*) It illuminated him!

THE BUCKET

P: As a busker and singer myself I often get people wanting to sing along with me - especially because I sing all those wonderful old hits from the 20's, 30's and 40's. The two types of people I get are, first, those with a 'trained' voice - not **Bel Canto** trained - and the other type are those who are a bit or a lot drunk and who are totally untrained. I don't know who is worse.

GC: You've just described to me two models that are both, in my view, impositions on the posture of the larynx. Therefore neither is effective.

THE LARYNX

P: Could you say a little about the larynx and what it should be doing for a singer?

GC: In simple terms the larynx is a bucket hanging on a string and it should be hanging down at the bottom of the Well. Now we have all sorts of problems. For example - people have a Well so constricted the bucket can't get down or it is so constricted the bucket can't move or the rope is so knotted the bucket is in an ineffective position or the rope is so tightly bound that the bucket is up against one wall to one side as it were of the well.

P: In this metaphor where is the actual sound or voice happening?

GC: The bucket

P: The bucket is projecting out the sound?

GC: If you want to go a step further - there's a speaker in the bucket. And it's that vibration.

P: So here again we come to this contrast with what you refer to as the 'Can Belto' approach. You're saying that in **Bel Canto** you view the voice as an electrical happening rather than as a wind instrument. Is this correct?

GC: Yes. Or put another way, singers trained in the **Bel Canto** tradition use the body like a *cello* rather than as a *bagpipe*.

NEXT ISSUE: CHARACTER VOICES

P: 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 Clarke speaks at length on this subject in our next issue.

TIMEBENDERS

Polyglot drew in an audience that was 'bristling' with puppeteers on Saturday 27th June for the launch of their new show, 'Timebenders'. This was a great opportunity to catch up with old cronies – some young as well – and experience puppetry in lush surroundings. Naomi Tippet was there enjoying the fruits of other people's work, after all the years she has put into *Polyglot*. Thank you *Polyglot* for bringing us together again.

(Australian Puppeteer would appreciate the offer of a reviewer for 'Time Benders, Ed).

WILLIE WONKS

Bill Jackson is justly proud of his new radio advertisement that he played to me (*Anita*) over the phone. Interesting to see if it will be an effective marketing strategy.

HAPPY RETURNS 1999

Richard Hart returns next year to Korea for the Festival by invitation; this time he is to take Ian White as Technical Assistant and an interpreter with him. His daughter Zoey, while not a puppeteer (*not yet anyway*) has been selected to represent the Australian Ballet School in England early in 1999. The dynamic Harts in action.



NEW MEMBERS

Jennifer R. Baily, New South Wales.
Peter Seaborn, Victoria.
Larissa Deak, New South Wales.
Emma Apoyan, New South Wales.
Sandra Pascuzzi, Victoria.
Imogen Keen, Victoria.
Tim Graham, South Australia.
Katerine Spencer, Queensland.
Patch Theatre Company, South Australia.
Ros Childers, Queensland.
Cate Medcraft, New South Wales.

Welcome to UNIMA folks; let us know through the magazine what you are working on lately, or your particular interest in puppetry!

LOCAL AND

FLYING STRINGS: JIRI VACEK

At the end of June, immediately prior to this edition, Jiri George Vacek and his wife Helen flew down to Melbourne for six days. Jiri lives and works in Queensland, specialising in classic marionette art. So that he might demonstrate his performance for the Victorian puppetry enthusiasts, he dismembered some of his favourite 'babies', packed them in cases, and brought them and his hopes and dreams to Melbourne.

Jiri is giving serious thought to moving to Melbourne. After seeing a demonstration of his work, I'm inclined to think he would do well almost anywhere, but perhaps he would find more (artistic) company down here - he expresses a wish to have more puppeteers to talk with than he has found on the Gold Coast.

ONE NIGHT STAND

Jiri was fortunate that Kristie Walker of The Workhouse was able, at one week's notice, to offer a performance night. VERY quickly we threw together a variety-style show with Jiri Vacek and his marionettes, Thom The World Poet visiting from Austin, Texas and Prodos The Street Singer. We called it 'One Night Stand' and did a 'ring-around' to Workhouse regulars and as many puppeteers as we could. Jiri's show is called 'Classic Marionette Theatre' – plain and to the point. His audience greatly appreciated his skill and charm. We would welcome his appearance in Melbourne again and would benefit from his qualification and willingness to teach this fine skill.

Thom The World Poet was his usual brilliant and charismatic self and Prodos generated fabulous energy at the beginning and the end of the evening with both song and puppetry. Thank you to all.

Jiri is happy to be called George and tells us that his surname is pronounced 'Vatsek'.

Anita Sinclair.

See photograph page 18.

CONTACT

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

Lucinda Watson is our Tasmanian Correspondent. *(We would be glad to have a correspondent for each state of Australia, think about offering, Ed).*

OVERSEAS

FESTIVALS

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

Details of this were published in the Autumn *Australian Puppeteer*, and are available from the Editor's office.

Otherwise, inquire through the IIDA FESTIVAL Home Page: www.valley.ne.jp/~ibunka/puppet

Or email: ibunka@valley.ne.jp

NETHERLANDS

IMAGES INTERNATIONAL THEATRE FESTIVAL, ARNHEM, OCTOBER 23-31, 1998. Contact +31 26 370 3001.

PAKISTAN

INTERNATIONAL PUPPET FESTIVAL, LAHORE. OCTOBER 17-27. Contact + 92 42 583 9122.

SPAIN

INTERNATIONAL PUPPET FESTIVAL, LIEIDA, JULY -AUGUST, 1998. Contact: 34 73 270249.

FESTIVAL NEWS IN GENERAL

Many thanks to Rose Beauchamp of PINZ, New Zealand UNIMA News, for forwarding their complete festival listings. Contact Richard Hart if you wish to view this.

INTERNATIONAL CATALOGUE OF PUPPET PUBLICATIONS

This is currently at the Editor's office. Please contact the Ed. or Richard Hart if you need access to it.

ENCYCLOPAEDIA OF PUPPETRY ARTS

Professor Henryk Jurkowski is having a frustrating time gathering information for this project. He writes, *'The difficulties in contact with the national centres of UNIMA did not change. Many centres do not respond to letters or faxes... It is hard to believe that sometimes we wait for a reply for three months.... It is really a surprise that in spite of all these obstacles we progress in our work.'*

Morale is good and they have gathered about fifteen percent of the whole material. *'This opens'*, he says, *'the possibility to finish our work still in this millenium'.*

UNIMA INTERNATIONAL COUNCIL 1998

BUCHAREST, RUMANIA, OCTOBER 25 & 26.

Executive meeting, October 24.

We are informed by M. Jacques Felix, Secretary General of L'Union Internationale de la Marionnette - UNIMA - will have on the agenda:

World Encyclopaedia of Puppetry Arts.

XVIII Congress of UNIMA, Magdaburg, 2000.

Modifications of The Rules of Procedure.

(Sorry, I don't know what that last means either, Ed).

INSTITUTE IN CHARLEVILLE

Charleville -Mezieres continues to keep us informed by mail of the courses they offer in training of puppeteers: Seminars, Courses, Workshops, Residencies.

Contact: INSTITUTE INTERNATIONALE DE LA MARIONNETTE, 7 Place Winston Churchill-08000 Charleville-Mezieres.

Tel: 03 24 33 72 50. Fax: 03 24 33 72 69.

Email: inst.marionnette@ardennes.com

Web: www.ardennes.com/asso/iim

C'est dommage... this site is almost all in French...

EQUADOR

Alfonso Crusellas Perez sends us greetings from Equador. His performance troupe, 'Entre Luces' are story tellers who use puppets. They have participated in many festivals of theatre in Latin America and are expressing a desire to visit Australia. Alfonso has offered his address to anyone interested in contacting him: PO BOX 6079 Equador-Guayaquil.

Mildred Clarke passed on their letter.

LONDON SCHOOL OF PUPPETRY

LSP is a school run in the UK by professional puppeteers. In their words, *'... critics have argued that puppetry is an instinctive and therefore unteachable skill), the LSP has proved this is not the case...'*

They list three different types of course:

The Professional Puppeteers' Diploma for professionals. Puppetry for Education and Therapy. Short Courses to extend current skills.

Contact: Telephone/Fax: 01756 753495.

CHINESE OPERA ON THE NET

GUI HUA XUAN is an Internet Shop. They are advertising a 'Summer Special': Book- *'Puppet Theatres in Hong Kong and their Origins'*.

Contact: www.guihua.com

STEPS

SCIENCE & TECHNOLOGY EDUCATION
IN PRIMARY SCHOOLS

USING PUPPETS TO LEARN ABOUT SCIENCE AND TECHNOLOGY

Puppets provide a fantastic and exciting way for students to learn about many different science and technology concepts. Consider how puppets move. What systems are involved? What about the materials from which they are made? All materials have specific properties that make them suitable for their desired use. A shadow puppet is made from suitable materials that either block light or allow some percentage of light to pass through in order to make different effects.

These are among some of the concepts developed in the STEPS program, titled '*Puppets, putting on a show*'. The television program is transmitted by the Department's satellite learning Network, SOFNet.

Puppets, putting on a show is a program developed for Year 1 – 2 students.

There are four programs in the series with titles including: Program 1: *Investigating puppets*. Program 2: *Lighting systems*. Program 3: *Designing sound effects*. Program 4: *On with the show*.

Some of the science concepts include: **Levers** using rod puppets, **transparent and opaque** materials used in **shadow puppets**, properties of materials for puppets and stages, **properties of light**, sounds made by various materials

The programs were written by Cheryl Jakab an experienced educational writer with many books published in the area of science and technology.

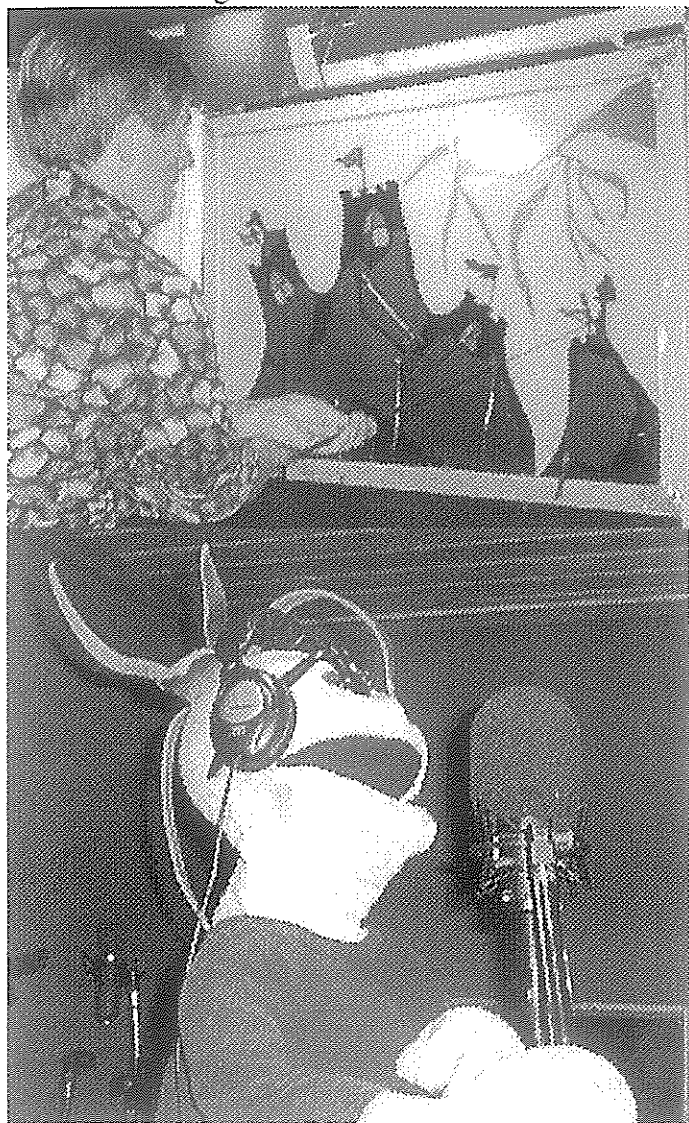
The television program was presented by Jacinta Farrugia and Andrea McLaughlin.

A puppet named Y is a regular feature of the STEPS program. Richard Hammond has a hand in Y and his wit and humour are a feature for both students and teachers.

Throughout the television program students were introduced to professional puppeteers. Students were able to ask questions of Ian Cuming, a puppeteer from **Purely Puppets**. He explained how to make simple puppets come to life using a range of hand movements and voices.



Polyglot puppets also assisted. They supplied the services of **Denise Rundle** from **Puppetscope** who demonstrated her shadow puppet play. **Colleen Crapper** explained how the shadow puppets and theatre were designed.



Throughout the programs students were introduced to a range of puppets including marionettes, string operated puppets, rod puppets, glove puppets, paper plate puppets, finger and shadow puppets.



A large range of puppets were filmed at **Hocus Pocus Puppet Shop** in Camberwell, Victoria, where **Bill Molnar** demonstrated their use. Other puppets were made by artist **Frey Micklewaite**.



Lorri Gardner from **Gardner Puppet Theatre** demonstrated how to use simple common objects to make sound effects. **Richard Hart** from **Dream Puppets** helped with ideas related to sound effects and designing an appropriate stage

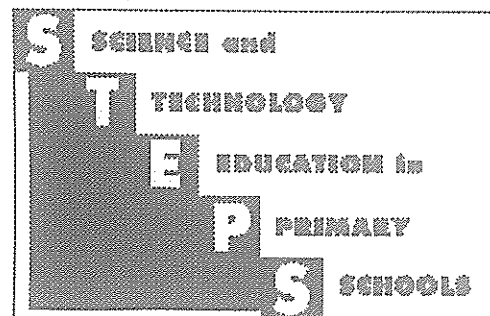


Jacinta Farrugia, Andrea McLauchlin, Martin Richards.

Students also have access to **STEPS'** website at: <http://www.sofweb.vic.edu.au/steps>

Each puppet project has a range of links to other puppet websites including details of other puppeteers that visit schools.

Martin Richards, **STEPS Project Leader**, Department of Education, Victoria.



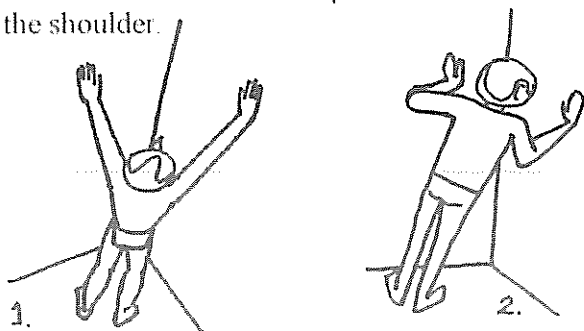
GET THE HINT



EXERCISES FOR LUCINDA

In reply to Lucinda Watson's request for arm strengthening workout ideas (*NOTICEBOARD, last issue, Ed*).

Find a corner in the house where you stand facing the right angle, resting the lower arms upright on each 'wing' of the corner. Keep feet flat on the ground only slightly apart and upper forearm horizontal to the floor. Lean forward into the corner, keeping head erect and feet flat and feel the tension on the Pectoral and the Deltoid muscles across the top of the front and the back of the shoulder.



Repeat this pressing forward and relaxing back ten times at first, increasing to twenty, thirty and so on each week until these muscles are strengthened and do not feel 'tight' when the exercise is done. It is only necessary to repeat weekly from then on. It is a good habit to go to sleep with the hands raised above the head, to keep them on the head intermittently if a traveler in a vehicle or a listener in a conversation.

Mildred Clarke, Western Australia.

MORE LUCINDA EXERCISES

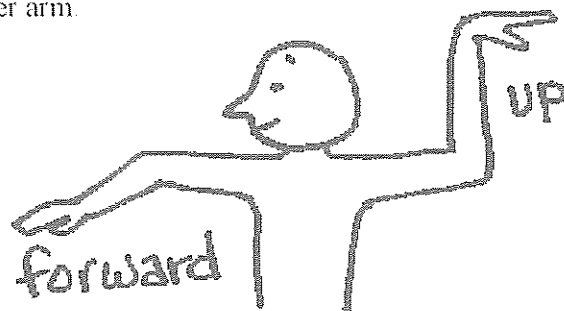
Once upon a time, I had to work with a group of young people who had never lifted a puppet in their lives. In order to not only strengthen their arms, but also to raise their body awareness and co-ordination, I introduced a repetitive exercise routine as follows:

After your usual warm-up, stand in a roomy space, not contacting anyone else, loosen-up your shoulders by rotating them back, forward. Now raise your arms to shoulder height. Look at them. Bet your life they are many things but level; and stiff, tensed. Lower to sides. Loosen shoulders again. This time, float your arms up to shoulder height, as if floating up in water. **DO NOT TENSE** your neck and shoulders; just float there. Look to see that they are level. Do not achieve 'level' by stiffening your hands; your hands are level but 'floating'. Relax, lower your arms in a relaxed, deliberate way, not dropping but putting. Rotate your shoulders. Repeat. Go for accuracy. As a puppeteer you do need to **KNOW** where you are putting your arms. You'll notice that the weight of the arm itself is enough to tire you.



Now advance to the next stage. With the arms at shoulder height (SH), move them to point directly ahead of you. Hold. Lower. Repeat. At SH, bend the hands upward at a right-angle to the wrist. Push the hand straight up into a neat right-angle. Lower the hand into a 'downward' right-angle. Check accuracy. Feel accuracy. Level the hand and move left, then right at the wrist. Move the arm to the front, repeat the hand movements.

Now repeat the whole of the above with your arms both at S.H., but with the forearms at right-angles to the upper arm.



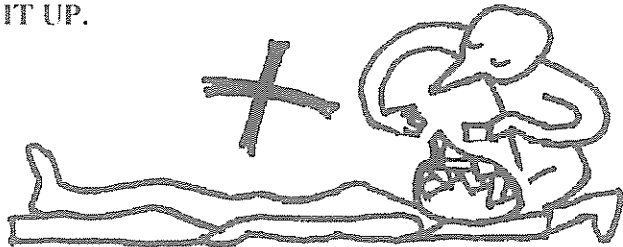
I expect you get the general idea now. Combine arm lifting exercises with co-ordination. **Attain accuracy in directing your movements.** Extend your skill by lowering yourself to a bent knee squat while practicing - you **MUST** keep your head up and your back straight to do this! for the safety of your back.

Anita Sinclair.

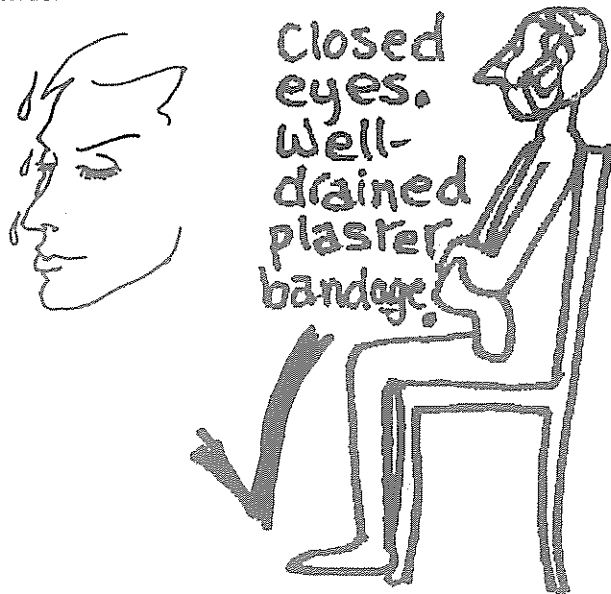
EYE ULCERS

What have they to do with puppetry? Nothing, unless you use mask as well as puppetry in your performances. I have just finished browsing through an arts magazine for youth and am concerned that it shows a photograph of a mask building activity that is commonly conducted, using plaster bandage (Gyprock™) to lift a mask shell directly off the face of a model. Of all the cautions I would put to you from my years of teaching mask (as well as puppetry) I must insist on this

NEVER have the model for a plaster bandage mask **LYING DOWN** during the process. Indeed, this is a 'trust' exercise and can be relaxing, but **PLEASE SIT UP.**

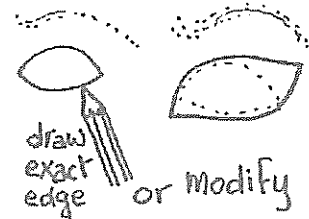


Think of the design of the human face: standing upright in the rain, it is shaped to encourage downward flowing of water, allowing the water to flow safely over the eyelids.



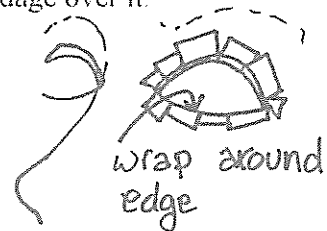
Lie on your back and all the fluids will easily run into the eye and socket. This is a disaster if that fluid is a plaster mix, since it can straight away burn the eye and perhaps cause ulceration. As you can guess, I go a bit berserk when I see this work carried out on a horizontal model. Regrettably I have found out too often that school teachers have done this with their students; they wonder later that some of the children have had to go to the sick room with 'sore eyes'.

It is equally dangerous to leave the model's eyes open and 'dodge' around them during the work. Fluids flow. Close the eyes, cover them with petroleum jelly (Vaselinerm). Even better, use a little strip of art tissue or Gladwrap™ over the lashes as well. This will protect the eyes better than 'dodging' and result in a better mask – since the whole eye socket shape is included.



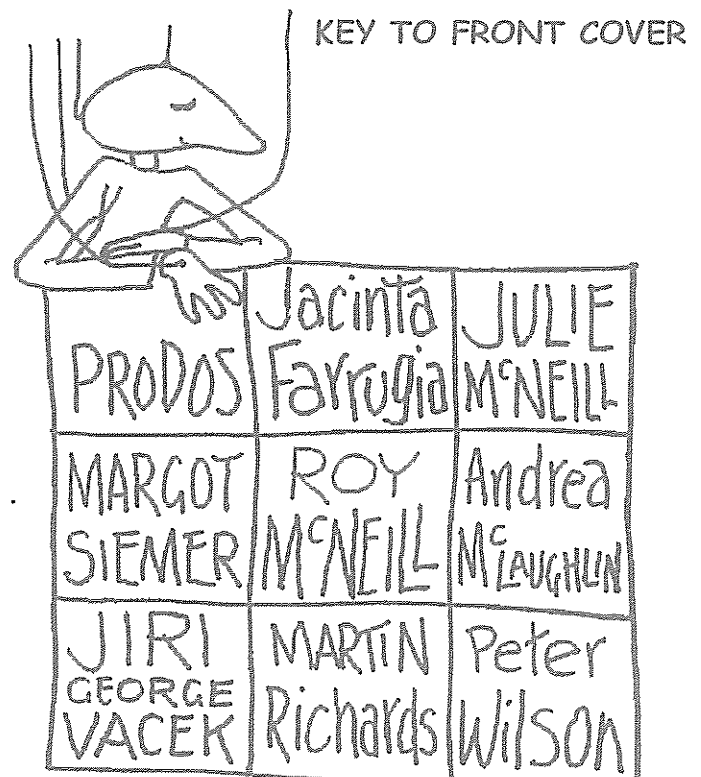
You can now easily pencil in the eye shape and cut it out.

For further eye protection for the actor wearing the mask, seal the edge of the eye hole by laminating paper or plaster bandage over it.



The above doesn't attempt full detailed instruction of the plaster bandage method - merely a cautionary note.

Anita Sinclair



NOTICE BOARD

Use this page for your specific requests, news and comments. Use it as a 'pin-up' board.

SITUATION VACANT

Bill Molnar of **Hocus Pocus Puppets** in Camberwell, Victoria is asking for expressions of interest from young puppeteers. He needs puppeteers to perform in his **Children's Birthday** program. These events occur at the week-end. Hocus Pocus is at:

788 Burke Road, Camberwell, Victoria.

Phone: (03) 9882 9911.

CLOWNING WORKSHOP

An acting workshop in clowning is offered by **Alex Pinder**, to be conducted from **Thursday 16th July 1998** to **Thursday 17 September 1998** at **Zollaloupa Studios**, 69A Anderson Street, Yarraville, Victoria.

Times: 6.30pm to 9.30pm.

Cost: \$150.00. **Phone: (03) 9489 7376.**

CREDIT

An apology - **Credit where credit is due!**

In the last issue, photos from the **ONE VAN Puppet Festival** that were credited to **Lucy Turner** should have been credited to **Joel Russell**. My apologies Joel. Joel contributed his services as **festival photographer** free of charge, such goodwill helped make the festival a success.

Sue Wallace, President



Rose Beauchamp, above, is continuing with her **Shadow Puppetry** workshops in New Zealand. She is currently performing *'The Blue Shoe Show'* for schools. Rose is the retired Secretary of **PINZ**, New Zealand and has been replaced in this role by **Ramon Rivero**.

LETTERS

Mildred Clarke, Western Australia.

....Congratulations on a great magazine. I'm in touch with a couple of American puppet groups and their latest literature to hand includes colourful magazines from other groups, together with the **Iowa City Library**, who appear to fully integrate puppetry arts in their library programmes, including a **Festival of Children's Puppetry**, where from grade three up, young people attend workshops each week for a period of up to ten weeks... this could well be part of other town puppet festivals in Australia... It occurred to me most of our puppeteers might extend their work into libraries, zoos and museums... I noticed that **Spare Parts Puppet Theatre (Freemantle, WA)** have in their calendar for this year, a show at the **Western Australian Heritage Maritime Museum**.

Ian Cuming, **Purely Puppetry**, Victoria.

...I would like to provide writings and drawings of one kind or another for future publications should you have need of them. My files and notebooks are full of scatty notions and potentially useful titbits... is this of interest to *Australian Puppeteer*?

(The world is full, it seems, of inventive puppeteers, but only a few are generous enough to make offers such as this; PLEASE DO send in your 'scatty notions', Ed)

Leslie Trowbridge, New Zealand.

...eight puppets have gone for two weeks display in the North Island (*of New Zealand, Ed*)... **The Leslie Trowbridge Puppet Opera** is still going... I gave twenty-one puppets to **Helena Vas'** new museum/theatre - my *Chinese Opera* production... after ten years I had been able to contact **Helena Vas** and her **Portuguese puppet Opera**, thanks to **Richard Bradshaw**.

ODD SPOT

'People should be aware *'bunraku'* is like a trademark for the **Bunraku Association of Japan** just as much as *'Muppets'* is for **Jim Henson Productions of the USA**. The term *'bunraku-style'* and even *'bunraku'* has had a wide application in the West, with an intention of respect and admiration that has often degenerated into empty imitation. Perhaps the **Bunraku Association** should engage the **Henson lawyers**. This is a question of 'intellectual properties' so much in the news these days.'

From *'False Assumptions'* by **Nancy L. Staub** in *A Propos* from the **American Centre of UNIMA**.

**CONTRIBUTORS TO AUSTRALIAN PUPPETEER,
IN ORDER OF APPEARANCE SINCE FIRST ISSUE.**

(Editor's and Executive Letters Excluded).

SPRING, 1997.

Jenny Andersen, Anita Sinclair, Sue Wallace, Dennis Murphy, Lucinda Watson, Swanzly Ahaligah, Ray Da Silva, Sue Wallace, Richard Hart, Bronwyn Egan, Amanda Lee, Robin Bell, Cheryl Crosbie, Denise Rundle, Jenny Andersen, Hanna Parsinnen, Julie & Roy McNeill, Lorrie Gardner, Anita Sinclair, Richard Bradshaw, Eleanor Downs, Janet Macallister, Peter J Wilson, Polyglot, Margaret Hymus, Anita Sinclair, Australia Council, Lucinda Watson, Dennis Murphy, Anita Sinclair, Thom The World Poet

SUMMER, 1997-8.

David Williams, Dennis Murphy, Lucinda Watson, Sue Wallace, Janet Dalglish, Rose Beauchamp, Sue Wallace, Peter J Wilson, Joanne Foley, Jennie Pfeiffer, Janet Dalglish, Richard Bradshaw, Terrapin, Lorrie Gardner, Dennis Murphy, Maeve Vella, Kit Bergin, Ian Cuming, Kirstie Grierson, Philip Mitchell, Polyglot, Bill Jackson, Workhouse Theatre, Peter J Wilson, Ross Browning, Prodos, Sydney Puppet Theatre, Richard Bradshaw, Ian Cuming, David Williams, Lynda Buxton, Jennie Pfeiffer, Polyglot, Nick Barlow, Emma Pryce, Kym Tonkin, David Williams, Fiona McLeod, David Williams, Jennie Pfeiffer, Prodos, Kit Bergin, Helen Crawford, Maeve Vella, Mary Sutherland, Philip Millar, Richard Bradshaw, Charleville Institute, Freck Neiryneck, Bill Jackson.

AUTUMN, 1998

Peter Grasshopper, Mary & Joe Sutherland, Janet Dalglish, John Lewis, Daniel, Terrapin, Lucinda Watson, Jiri George Vacek, Sue Wallace, Dennis Murphy, Richard Hart, Kay Bengier, Lynette Russell, Richard Hart, Lucy Turner, Richard Bradshaw, Warren Ross, Craig Gillespie, Richard Bradshaw, Janet Dalglish, Richard Hart, Prodos, Lucinda Watson, Anita Sinclair, Dennis Murphy, Ramon Rivero, Janet Macallister, Daniel, Bill Jackson, Nancy H. Sander, Richard Hart, Anita Sinclair, Lucinda Watson, Patch, Bill Jackson, Polyglot, Terrapin, Ross Browning, Jenny Andersen, Gilly McInnes, Margo Siemer.

WINTER, 1998

Peter J. Wilson, Julie McNeill, Mildred Clarke, Sue Wallace, Richard Bradshaw, Lucinda Watson, Prodos, Unima Charleville, Ian Cuming, Jiri George Vacek, Richard Bradshaw, Prodos, Rose Beauchamp, Bill Jackson, Anita Sinclair, Henryk Jurkowski, Charleville Institute, Mildred Clarke, Martin Richards, Mildred Clarke, Anita Sinclair, Bill Molnar, Sue Wallace, British Unima, Leslie Trowbridge, Rose Beauchamp,

(This last may differ in sequence from the final layout of 'Winter', Ed.).

The names listed above represent the contributors of the material and do not include the persons interviewed or reviewed.

PUT YOURSELF FORWARD

Now that you've seen who has provided *Australian Puppeteer* with its copy, its news, its articles and reviews, perhaps you might now consider the virtues of putting yourself forward. As you can see, we have some stalwarts who stay in touch, giving us **gossip, opinions, arguments**. Excellent! But now, what are YOU doing? Who, in fact, ARE you? Where is that **photograph** we've been waiting for. You are not too new nor too small a concern to interest us.

The bulk of our membership is made up of solo and small group endeavors.

We want to meet our new members. We need to recognise the 'face' of Australian Puppetry. Toss something in an envelope with your **photograph** - a face shot with good halftones in it. Keep those 'Hints' coming, they are invaluable to our readers. **Advertise** in the back of the magazine - **Prodos** will help with the Art work.

Ring me, Anita, on: Office (03) 9427 8302

After hours (03) 9428 1213

Many thanks to our contributors. Thank you to **Richard Hart, Dennis Murphy, Sue Wallace** and **Prodos** for chatting and comments; and to **Jenny Andersen** for experimenting with proof reading systems.

Once again, thank you **Prodos** for your help with scanning and formatting and **Richard Hart** for mail-out duties performed.

DEADLINES

SPRING issue deadline: **August 24th, 1998**

SUMMER issue deadline: **November 24th 1998**

Thank you to those able to send copy on disk, but if you can't, **send it any way you can**. Reviewers, give us a resume. Sketches and cartoons are very welcome (*thanks to Ian Cuming for his lively drawings*).

Note: The postal service wreaked less havoc this time, but still keep putting **cardboard** in with your photographs; one bend and they are damaged. I will return your photos and essential resource material to you ASAP. Your CV material, I keep carefully filed. Remember that the Editor's Office keeps a file of unedited, **complete articles** for your viewing if required.

WHERE ARE YOU?

Please notify UNIMA if you have changed - or are about to change - your mailing address or phone/fax/email details.

Send these to: Prodos, The Treasurer on

Phone/Fax: (03) 9428 1234

Or mail to his address in the front of this magazine.

HOW TO SUBSCRIBE

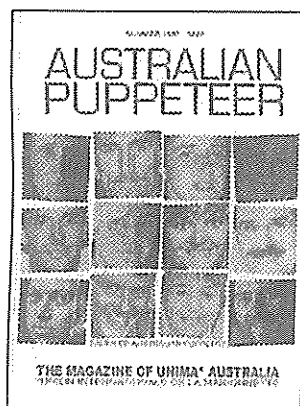
To receive one year's subscription = four issues of *Australian Puppeteer*: write a cheque for \$20.00 made payable to UNIMA AUSTRALIA.

Post this to:

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

Include a note with your:

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Trading name
Postal Address
Contact phone numbers
Email Address



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 forward a cheque 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.

SNAPPIER LOOKING

Improvements to photographic reproductions in this issue are due to the combined efforts of Prodos and our friend Jonathan Cantwell at SNAP in Richmond. Thanks guys.

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(Do not hesitate to send your material by other means at your disposal, Ed).

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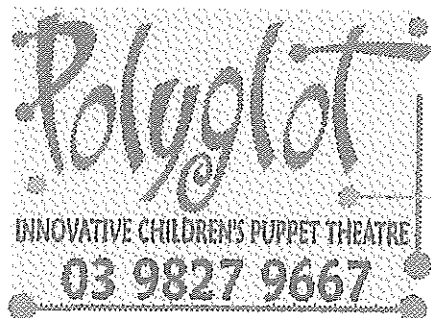
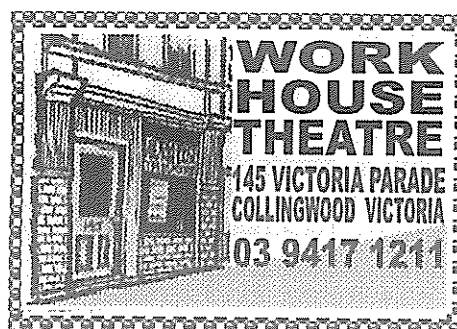
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Action: Phone Anita Sinclair or Prodos for more information or to book your advertisement for the next issue:

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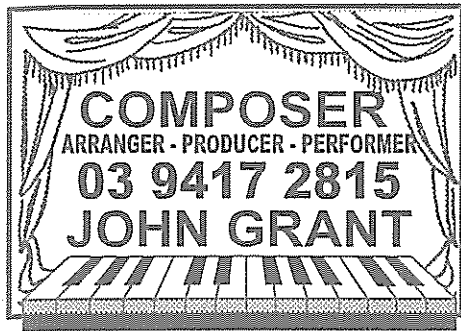
THANK YOU!

... to our local audiences, sponsors and friends for their support during the company's first season of Roald Dahl's *THE BFG*.

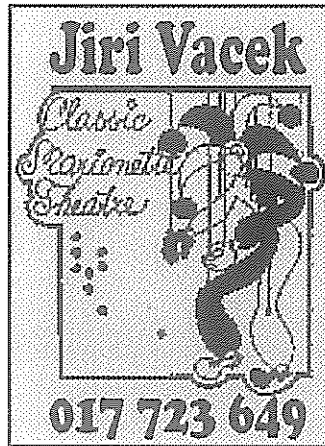
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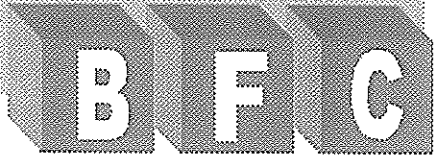


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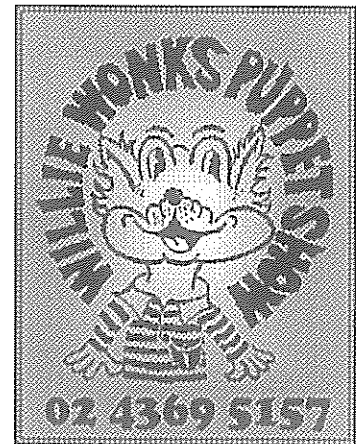
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