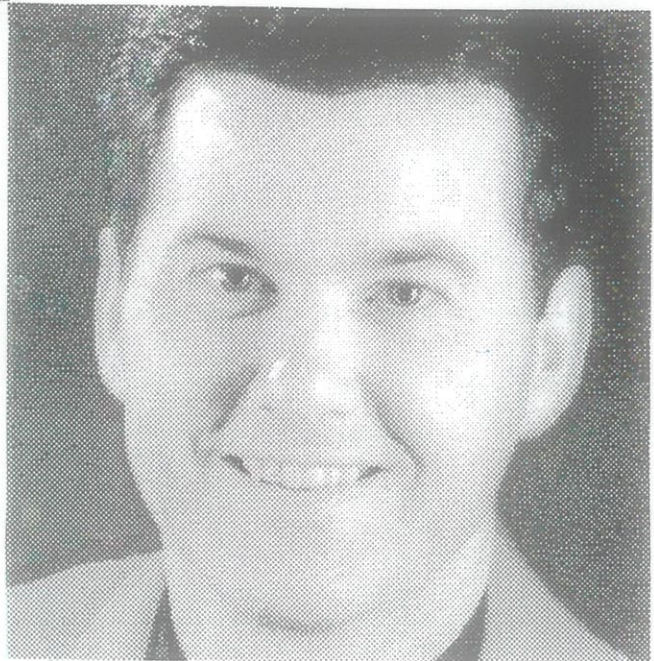


AUTUMN 1999

AUSTRALIAN PUPPETEER



FACES OF AUSTRALIAN PUPPETRY

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

NOTE ON PUPPETS

Pinocchio, favorite of children, was a puppet that came to life. He could walk and talk by himself. He could live and act without another's hand to guide him But Pinocchio was magical. And even he found life only through the love of the man who created him.

What would a puppet show be without the creator of the puppets, and the puppeteer who maneuvers them, making them talk, sing and dance? The puppets come to life only in the hands of the puppeteer.

Rene Simmen.

From:

The World Of Puppets, 1975.

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Front cover

Top Row: Graeme Mathieson, Mildred Clarke.

Bottom: Eleanor Downes, David Hamilton.

Jan Cuming



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AS A 'SIGNIFICANT REGIONAL FESTIVAL!'
WELL DONE ONE VAN!

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UNION INTERNATIONALE DE LA MARIONNETTE

FOUNDED IN 1929 MEMBER OF ITI (UNESCO)

EDITOR'S PAGE

From Anita Sinclair.

Autumn in **Australia**, and on such a vast continent it behaves quite differently for each state. In **Melbourne** it plays havoc by toying with all the other seasons. The clothes are going on and off according to the startling changes of temperature; Melburnians learn to dress in lots of thin layers.

At the risk of waxing too poetic, I want to tell you that my time as Editor has reached its 'Autumn'.

When I took on this job I told myself that I would do two years – eight editions. I found out later that the **Editor's** position carried with it Executive responsibilities and that it was usually a four-year commitment. I waited to see what the demands of the job would add up to.

What has evolved in my understanding is a picture of the considerable demands of my other work; my writing and performing, and my teaching and consulting.

In 1999 *Australian Puppeteer* has all my attention for the duration of its *Autumn* changes and for its *Winter* reflections and reforming. Someone else is needed to see it through to its *Spring*, and all its seasons to follow.

Can we find someone who gets excited about other peoples' projects, who wants to display these for the entertainment, enlightenment and scrutiny of, first, Australians, and second, the puppeteers around the world? Someone who loves words, writing and reading; talking to people, receiving mail, returning phone calls, and can spare the time to put all that together between twenty or thirty pages?

Please think this over carefully, you have two issues – six months – in which to consider these qualities and decide whether you recognise yourself or another person in this profile.

You can probably tell that I have been able to get quite excited about the editing and publishing of *Australian Puppeteer*; that the evolution of it has been a source of great satisfaction. A very important aspect of the position of **Editor** is the week by week support that is provided by the readers and the contributors. There is no shortage of interesting material. This flows from our members without any need for pressure and often without even a subtle suggestion.

The four members of your Executive will be following carefully the system of application and selection for the position of **Editor** of *Australian Puppeteer*.

On page 4, the Secretary's Page, you will find a list of the tasks I have found to be part of the job. Another **Editor** may invent their own.

Good Luck. Let the Games begin!

Anita Sinclair.



LETTERS

Freek Neiryck, Ghent, Belgium.

We were happy to receive a pile of numbers of your estimated magazine '*Australian Puppeteer*'. In our own magazine '*Figeuro*' we started up a new serial of articles concerning puppetry magazines from abroad. Your '*Australian Puppeteer*' will be presented in one of our following numbers.

Please find hereby a copy of our newest edition and I decided to send you from now on every new edition. May I ask you to do the same in order to exchange information and also in function of our archives.... As a member of the **UNIMA Publication Commission**, I know that **UNIMA International** is actually preparing a new edition of the *Blue Book*; it has as work title '*UNIMA 2000*' and it wants to inform also about international puppetry magazines....

.... Hoping we will install further contacts between our institutions, I send you my warmest greetings.

('Australian Puppeteer' will be sent to Freek Neiryck as a regular exchange of services. It is a pleasure to make and keep such contacts, Ed).

Philip Millar, Victoria.

.... By the way, I must say I am actually a big fan of Government Arts Funding. Hardly surprising, as I was Artistic Director of one of the state's two funded puppet companies I spent nine and a half years at **Polyglot** and we stayed afloat through both government and some corporate support

Mildred Clarke, Western Australia.

.... Do you think it's time for **UNIMA** to consider a specific function for visitors who will be in **Sydney** for the **Olympic Games**? Do readers have any suggestions?

LETTERS



Janet Macallister, New South Wales.

Despite all the efforts which were made to help me to make contact with puppeteers in **Iran**, as you can see from the enclosed I was not very successful. I enclose a copy of the piece I prepared.... If you can make any use of anything from it please do so. Even if it's just to prove I was there and really did try! (See page 12, Ed)... I did have a much more successful meeting in **Istanbul** with some puppeteers there and would be very happy to put together some details if you are interested, but I imagine you have lots of up to date **Turkish** puppet information.

We do hope they (*the Turkish puppeteers, Ed*) might be coming to Australia in **July** this year and performing in both **Melbourne** and **Sydney**. Will keep you posted.

(No, we don't have 'lots of info' on Turkish puppets outside of the major books on puppetry, and if we did, your personal observations might serve us better in the magazine, so please submit your observations, they mean something to us, Ed)

Margot Siemer, Western Australia.

.... I'm enjoying the new '*Australian Puppeteer*' – it's great to know what's going on in the other half of the country! I will try to get a 'Gathering' of the West Australian members.

(Maybe they can help by contacting you. Good luck, Ed).

Dennis Murphy, New South Wales.

I am really glad to see that the problem of **FUNDING** is finally getting an airing. It's been festering too long. ... I have talked to puppeteers who would never even consider applying for a grant but they were still reluctant to write a complaining letter to The Australia Council. 'Just in case, in future ...'

As usual, I ask that if you can't print all of my article, please leave it out entirely.

(Thanks Dennis for your regular contribution of material for our magazine. I am happy to respect your request for the untouched version of your writings, and invite others with similar requests to simply let me know of their wishes. I myself have made such stipulations when submitting to other publications, Ed).

PRESIDENT'S PAGE

From Sue Wallace.

When **Peter Scriven** died in **October 1998**, I became involved in a flurry of phone calls, talking to other puppeteers and to artist friends of Peter's who were very upset about the circumstances of his death.

Peter Scriven died alone in a boarding house in **Brisbane, Queensland**.

The policeman who was called to deal with his death found that Peter had on his person less than \$2.00 and an **MBE**. Obviously, this man was at one time an important person. And so he was and is to the history and development of puppetry in this country.

I had never met **Peter Scriven** but as President of **UNIMA Australia**, I felt that it was important to become involved in the matter of Peter's memorial. It was revealed that Peter's brother, living in the USA, was prepared to pay for the funeral arrangements but that there would be no plaque, no permanent remembrance to his life and work.

After speaking with the representative who dealt with the funeral arrangements at the memorial gardens, he agreed to reserve half of Peter's ashes and entrust them to me on behalf of **UNIMA Australia** and the puppetry community. The other half has been scattered in the ocean at the brother's request.

I now have the ashes and I have been talking with **Richard Bradshaw** about establishing an appropriate memorial. We feel it should be in **Sydney** because this is where Peter worked. We are planning a memorial celebration and I will keep the membership informed about where and when, so as many people as possible can be involved.

TRAVELS

As I write this, **Steve Coupe** and I are preparing to go to the **USA** to sing with the *Café of the Gate of Salvation*. This is an a capella choir which we have been singing with for about twelve years. It is our hobby and the visit to the **USA** is a fun/study tour. Needless to say I have written to **UNIMA** contacts in **New York** and **New Orleans**. I will report on any meetings in the next issue.

Until then, play well,
Sue Wallace.

SECRETARY'S PAGE

From Richard Hart.

Hello members and subscribers. Welcome to all who are new to us since the last issue.

Over the last few weeks I have been on tour with 'Dreamer' in **Eastern Victoria** and **New South Wales** and am currently writing this in a caravan almost in the middle of **Kempsey**. I have acted on some of **Dennis Murphy's** advice in the last issue and, after a bit of shopping around, found the *Central Caravan Park* with a functioning, clean van for \$20.00 a night for the week-end. The great thing is I can set up the word processor and cook my own meals, almost like home.

It has taken me a while to adjust to this lifestyle in terms of fulfilling other obligations. It has been virtually impossible to find time to do anything much during the week.

After a day of two to three shows in two different towns, and then travelling to the next, finding a place to stay, eat and relax, that's it!

Despite this it's a great life and the fantastic response to the show makes it even better.

Thanks to **Dennis** and **Jan Murphy** for accommodating me for a week in **Sydney**, and **Sue Wallace** with **Steve Coupe** for a delightful and hearty dinner. This is an area where **UNIMA** membership can really work. Travelling puppeteers meeting, exchanging ideas, experiences and hospitality with other puppeteers. If any member is travelling to **Melbourne** on tour or to do a workshop, etc, feel free to contact me ahead of time. I may be able to accommodate you for a few days.

Congratulations to **Jenny Andersen** and **Kym Tonkin** of 'One Toe' for the birth of their twin daughters in late **February**. For the benefit of more recent members, Jenny was the previous **Editor** of this magazine.

I'll be back in **Melbourne** for the July school holidays and plan to have another 'Dinner/Work-In-Progress' gathering:

5PM, SUNDAY, 4TH JULY
THE WORKHOUSE

145 Victoria Parade, Collingwood, Victoria.

RSVP: Richard on (03) 9489 8337

Workhouse on (03) 9417 1211

Everyone please bring a plate.

The plan is that by the time everyone who will be there has arrived, met talked and sorted themselves out, they will be ready for the short performance, 'Show-and-Tell', 'Work-in-Progress' by around **6.30PM**.

Then, after discussions we will all be ready for a dinner early enough to allow time for those who travel far to

get home at a reasonable time. Anyone with a piece to perform would have to arrive earlier.

THIS COULD BE A VERY VALUABLE OPPORTUNITY.

To develop as a puppeteer in Australia, every opportunity should at least be explored! To be a good puppeteer like anything else requires an open and enquiring mind, not a blinkered, dismissive or arrogant one.

Happy puppeteering and may the art prosper.

Richard Hart.

NOTES FROM THE EDITOR

SPECIFIC TASKS RELATED TO EDITING AUSTRALIAN PUPPETEER. A rough list as an indication of my **self imposed tasks** for the interest of applicants for the position of Editor:

Identify an image or vision which fits the goals of the association and my ambitions for the magazine.

Obtain and review 'other' methods of magazine production. Stay in touch with related publications.

Choose a niche. Marry this with my aims. Keep a current view of others' works in magazine publishing, but with no obligation to duplicate.

Gather the written submissions volunteered by members.

On occasions, request articles and pictures.

Sort these and place on my editing board (Clips on nails in an anticipated lay-out, spread by spread).

Gather pictorial material for scanning in one place, preliminary selection.

Set up Template in Word Processor with numbered pages. Type in all material, first unedited, then edit.

Consult at times with author of item.

Design cover.

Gather small 'news' items from various sources. A lot comes in from executive.

Gather advertisers. Some come by themselves.

Complete 'finished art' stage for printer; some paste-up work. This requires great accuracy.

Co-operate with Treasurer on budget for magazine.

IN ADDITION, CARRY OUT THE TASKS OF ANY MEMBER OF THE EXECUTIVE: eg. SOCIAL CONTACTS, POLICY MATTERS, DECISIONS RELATED TO OUR RELATIONSHIP WITH THE WORLD ORGANISATION.

Note: There is compensation for your office and telephone costs, but no payment for labour. Having a partner to help is good.

This is a quick, brief summary of tasks. An interview, phone or otherwise, would give you a more considered account.

Anita Sinclair.

ONE VAN

PUPPET FESTIVAL

IMPRESSIONS FROM THE DIRECTOR



People like puppets. The festival hadn't even started and one of the volunteers from Blackheath approached me with "You know Sue, what we should do next years is ..." This wasn't a measure of criticism. It was enthusiasm. The place was jumping with excitement.

Norman Hetherington opened the festival by making one of his famous squiggles from a drawing of the festival logo.

His skill, fabulous timing and very witty presentation impressed even the most 'openings' hardened politicians. It was such a privilege to have Norman there. Hardly a moment went by during the whole festival when he wasn't graciously talking to one of his many admirers.

Not to let a fundraising opportunity go by, **Rowena McGregor** (Festival co-ordinator) had the squiggle framed and auctioned it at the adult cabaret the next night.

The cabaret was an experiment that went exceedingly right. More than 130 adult faces were beaming with pan-like delight as they experienced six very different puppetry vignettes. One man told **Jonquil Temple** that he brought twenty people with him and next year he'll bring forty! He hadn't felt so joyfully young in spirit for a very long time.

The aim of the festival is to eventually make it international while continually showcasing and supporting Australian talent. The international flavour came a little earlier than expected. **Shona Reppe** from **Scotland** just happened to be in **Sydney** at festival time. I nearly didn't invite her – what a mistake that would have been. Her ability to charm her audience was well matched by her puppetry skill. One of Shona's major influences in puppetry was **Anita Sinclair** via her book, *'The Puppetry Handbook'*, which **Ray Da Silva** (UK, Ed) had recommended to her. She was astonished to find her mentor was at the festival and Anita was so impressed at how well this young performer had put words into action.

I must thank each of the highly talented artists who contributed to the festival this year. Their willingness to share rooms (even beds), help each other, cook for one another and to give critical appraisals of work when asked, was inspiring. The spirit of the festival was collaboration not competition.

The staff and volunteers at Blackheath worked so hard to make the festival a success.

We puppeteers are very lucky to have such community support and they are willing to do it all again next year. It's never too early to let me know if you would like to be part of it. I've already had e-mails from puppeteers in **South America** and **Europe** wanting to join us in 2000.

We sold 1,500 tickets this year, 500 more than in 1998. We even have some money in the bank to get things rolling for the next one.

Thanks must go to our major and minor sponsors especially the **New South Wales Ministry for the Arts** who gave a grant of \$8,000 and all that money was spent paying, housing and feeding artists. Isn't that fantastic.

Sue Wallace.

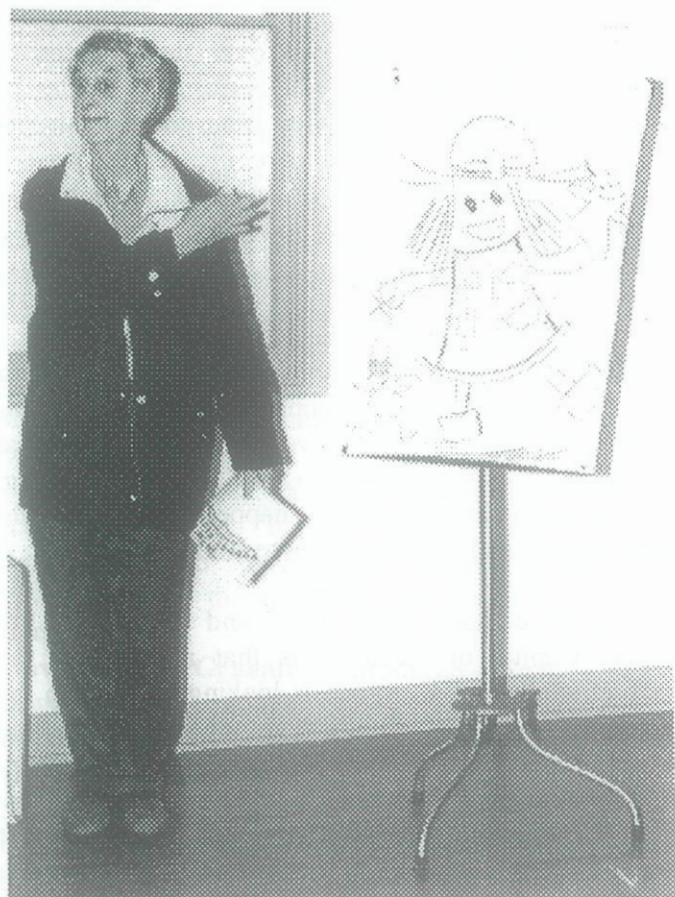


Photo: Norman Hetherington and his One Van sketch..



CHAOS, DETERMINATION AND TRIUMPH IN BLACKHEATH

By **Rowena McGregor**, Festival Co-ordinator, Blackheath Area Neighbourhood Centre.

Move over Canberra, the new 'Puppet Capital' of Australia has arrived. **Blackheath** is now laying claim to this prestigious title in the light of the huge success of the second annual **ONE VAN Puppet Festival**.

Being a part of the great wheel that is the **ONE VAN Puppet Festival** is a unique experience. For those of us at the **Blackheath Area Neighbourhood Centre** who are involved in bringing together the less creative administrative side of the festival, the rewards are fantastic.

For the four weeks of January, the Centre becomes a totally chaotic place with everyone in the office talking at once, phones ringing without stop, people in and out buying tickets, the fax machine running hot with an ever constant dialogue between Sue (Wallace) and those of us up here in the hills.

The list goes on and on but for all the chaos, the smiles remained (well mostly).

Making a festival like the **ONE VAN** happen is never without its dramas. The battle to find four friendly home owners willing to give over their homes to unknown puppeteers, who will perform to hordes of people meandering through their front doors, is always a challenge. (*These homes were the venues for a performance in four parts of 'A Walk Through the Elements', presented as self contained units by four separate puppeteers, Ed*).

Facing the threat on the Friday afternoon of having no hall for **Haim's** (*Haim Navarro, Ed*) Saturday morning workshop also caused some concern. For all the dramas though, the amazing team of volunteers that worked at this end to make it all happen, just kept on plodding, with a determination to make it happen right that would make any boss of any large theatre smile.

The fantastic thing about living and working in the Puppet Capital of Australia is that as soon as the festival is all over, everyone is looking forward to the next one, they just couldn't get enough. Even the business community has this year shown its support by participating with gusto in a shop **Front Window Puppet Display Competition**, and they want more next year.

People are wanting to book already for the *Puppet Cabaret*, it was such a hit! As for *'The Walk Through*

The Elements', well, I think it is already time to start smooching up to those wonderful home owners again.

Blackheath has taken the ONE VAN Festival to heart.

Move over Canberra, it's our show now and we're keeping it!

Rowena McGregor.

Footnote: There is also good news to impart to readers in that the festival is now officially a Finalist in the **New South Wales Tourism Regional Awards for Excellence** in the category that recognises '**Significant Regional Festivals and Events**'. Awards night is on Sunday 18th of April 1999, keep your fingers crossed! I will let you know how we get on.

BLACKHEATH EXTENDED FAMILY REUNION

A letter from **Joanne Foley**



The size of this country inevitably means that there is not regular physical contact with 'relatives' living interstate.

We keep in touch by phone or mail and catch up occasionally at Christmas (or in mid-winter if someone lives up North). Ironically, we sometimes catch up and see more of each other while visiting or living overseas.

This year's **ONE VAN PUPPET FESTIVAL** in **Blackheath, NSW**, in which I was fortunate to have participated, was akin to just such a **Family Reunion**.

It was a wonderful occasion to meet and catch up with relatives. Some that one hadn't seen for a while and others, like a well known great-aunt whom you'd never met before; and of course the new arrivals (babies, spouses, friends of . . . , although there didn't seem to be any blow-ins here).

Blackheath in the Blue Mountains is a great town for the Festival.

It's very picturesque.

Venues, accommodation, food, drink, amenities and nature are all accessible by foot.

I performed my 20 minute show 'Chair' as part of the Cabaret evening programme, and facilitated a 'raw' materials, improvisation/manipulation workshop. The Cabaret evening was a great night out, and although I was unable to fully attend any of the other workshops, by all accounts the four workshops offered were well attended and appreciated. I can only speak for myself in saying that, as a facilitator, my workshop was also professionally very satisfying.

As I was working I was only able to attend three and a half out of the nine performances programmed over the two days, apart from seeing others in the Cabaret evening.

Those I saw included traditional and modern Puppet Theatre and were all very interesting to see. It was, however, the personal contact which remained for me the Festival's outstanding feature.

Feedback, discussion and exchange of ideas was invaluable. I made significant professional contacts regarding work, and many new friends.

Thanks very much to Sue Wallace, with Steve Coupe in the wings, and the Blackheath Area Neighbourhood Centre team for organizing the Festival. You were so professionally efficient and humanly kind!

It was a memorable Family Reunion.

It's a family to be proud of! I hope that we can all catch up again next year and that members who couldn't make it this time can make it then.

Cousin Joanne.



Photo: Jonquil Temple demonstrates at One Van.

MARIONETTES AUSTRALIA AT EASTLANDS

I treated myself to a break from editing on Wednesday 14th April by driving out to *Eastlands Shopping Centre* in Ringwood, Victoria. I was interested in seeing the work of **David Hamilton** and **Graeme Mathieson** with their *Marionettes Australia* show.

The stage was set up ready: a screen/curtain of black velvet concealed backstage, a low rostrum ran the width of the stage in front (this was made from their heavy packing cases covered with black velvet, I saw later). The set, therefore, was a blank background for all the action.

Not surprisingly, the action was bold and bright against this. A quick succession of characters, songs and dances, sometimes solo, sometimes duo.

The demands of shopping centre work include the necessity of catching the attention quickly and holding it as long as possible. The audience insists on entertainment rather than enlightenment. The pedestrian traffic is often moving steadily past.

Marionettes Australia solves this by obvious but often not applied strategies. Variety is the keynote; I know many performers think that they provide this – perhaps by changing the characters dramatically, or the music. But really, with marionettes only, can any audience stay riveted for forty to sixty minutes? More is required.

David Hamilton has a wonderful singing voice. This is used to surprise and delight the audience at carefully paced points. Both David and Graeme are nice looking fellas, their costumes are tuned just right to not upstage the puppets whilst making the puppeteers look smooth. Dance steps are introduced, active audience participation; clean, sharp looking props.

They perform to a backing tape, adding live voice so often over it that one is never burdened by the consciousness of the tape.

It's not easy to 'do' traditional marionettes in a fresh way. The only thing that can make it work is integration: integrity. Put it all together in a show that has pace, colour, humour, pathos, romance and naughtiness, and you have ENTERTAINMENT. The newness is in the surprises, the incongruities, the unexpected.

David and **Graeme** introduced Sock Puppet construction to the kids. They gave two kids a chance of stardom. They had the puppets sing with the audience.

A good time was had by all, including me. By the way, both David and Graeme are very skilled manipulators, but it was the *wholeness* of the show that impressed me the most. (See Photo, page 13).

Anita Sinclair.

DEAVES' MANIKINS

HISTORY OF AUSTRALIAN PUPPETRY

By Richard Bradshaw.

Deaves' Manikins made their first appearance in Australia in the middle of 1909 at **James Brennan's National Amphitheatre** in **Sydney**. They were the leading attraction in a vaudeville program which also included motion pictures. A month later they were at **Brennan's Gaiety Theatre** in **Melbourne**.

Walter Eugene Deaves had arrived in Sydney on a Japanese ship which had sailed from **Yokohama**, calling at other ports on the way. He was about fifty-five at the time and with him was his wife, **Mary**, and their nineteen-year-old son, **Edwin**.

The passenger ship does not record any other Deaves but, according to **Paul McPharlin** in his book, *'The Puppet Theatre in America'*, Walter had set off from **Seattle** on his grand world tour with his wife, two children and two assistants. It is possible that the daughter, **Ada**, then approaching twenty-four, is listed under a married name.

The extent of the Deaves' touring as reported by McPharlin is astounding.

Here is a summary:

1908: Japanese and Chinese ports, **The Philippines**, **Vladivostock**, **French Indo-China**, the **Malay States**, **Siam**, **Java**, **Sumatra**, **Celebes**, **British New Guinea** and **North Borneo**.

1909: **Australia** (including **Tasmania**) and **New Zealand**

1910: **Java**, **Burma**, **India** (as far north as the **Khyber Pass**), **Ceylon**, the **Seychelles** and **Zanzibar**.

1911: The east coast of **Africa** down to **South Africa**, then **Gibraltar**, **Malta**, **Egypt**, **England**, **France**, **Germany**, **Austria**, **Italy**, **Spain**, **Portugal**, back to **England** and across to **South America**.

1912 -1914: **Central America** and the **West Indies**, then across the **USA** and on to **Hawaii**, **Samoa** and **Fiji**.

They were in **Australia** again when war broke out in **1914** and finished their touring in **New Zealand** before returning to the **USA**.

It is not clear from this what they were doing in the first half of 1909 before they came to **Australia**.

Photo, top right: *Walter Deaves*.



Walter Deaves was born in the **USA** in **1854**. At the age of ten he helped his father in occasional marionette shows and at fifteen took his own *Punch and Judy* show into the streets of **San Francisco**.

In **1874** he toured the **West Coast** with **McDonough and Earnshaw's Royal Marionettes**, but left them to strike out on his own before their **1875-6** tour of **Australia and New Zealand**. However this does mean that in **1874** **Walter Deaves**, aged about twenty, was working alongside **Charles Webb**, then aged about thirty-two. (Webb was based in **Australia** for some years and is also remembered for extensive touring with puppets on a complete circuit of the globe two decades before **Deaves'** own tour.)

In the **1890s** **Deaves** was appearing on the **American** vaudeville circuits. The format of the *Royal Marionettes* (which dated back to **Lambert D'Arc**) was not suited to such theatres and **Deaves** modelled his own marionette show-within-a-show on the vaudeville theatre itself.

McPharlin has a sketch, reproduced here, of **Deaves'** fit-up. The stage has a miniature proscenium arch with boxes at each side containing hand-puppet spectators. On one side is a bald gent with side-whiskers wearing a red velvet coat. He has opera glasses in one hand and applauds vigorously by slapping the other hand on the edge of the box. None of this is evident from the sketch, but it has been pieced together from accounts including the reviews in the *Sydney Morning Herald* and the *Age (Melbourne)* which singled this character out for specially favourable comment.

In the opposite box sit two prim ladies. In the orchestra pit is a 'Lady Orchestra' of eight figures with a lively conductor, all worked from below by strings. Those four mysterious 'clumps' on the stage (*see picture, opposite, Ed*) are almost certainly what ads describe as a 'Serio-Comic Ballet of Twelve Figures Dancing at the Same Time', with four trios of dancers on multiple controls.

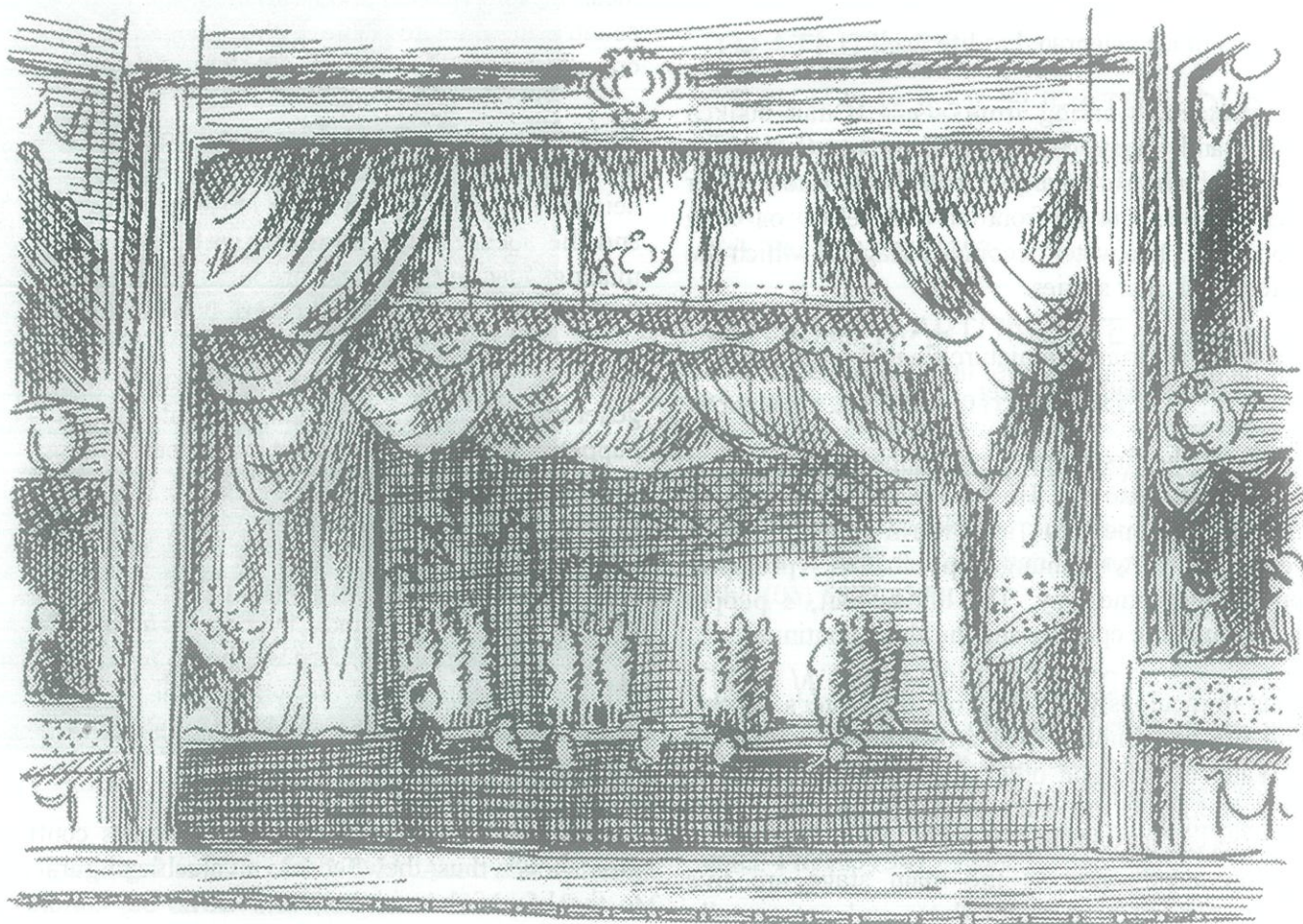
The **Australian program** also included 'cake-walkers', and the male partner was able to raise his silver hat at the end of the dance. There were 'feats on a horizontal bar, a toe-dancer, no end of clowning ...' and the show ended with transformation scenes.

When the **Deaves** set off on their world tour they also

took a trunk of French motion-picture films and a projector and it seems likely that these provided the films that were shown on the same vaudeville program as the puppets.

Walter Deaves died in 1919 and the puppets went into storage in **San Francisco** for a decade or so before they were acquired by **Perry Dilley** who was also able to piece together the **Deaves'** itinerary from playbills and contracts. **John Lewis** tells me that **Alan Cook**, a puppet historian whose collection now runs to some 3,000 figures, now has the **Deaves** puppets, and it is thanks to Alan (via John) that we have the photo of **Walter Deaves** reproduced here. I hope to write more about the **Deaves** for a later article.

Richard Bradshaw.



Line Drawing: The Deaves' Stage.

REVIEW

THE THANG LONG WATER PUPPET TROUPE SYDNEY FESTIVAL, 1999

By Winston Appleyard.

In **Vietnam**, at the end of the rice harvest the villagers celebrate the bounty of harvest and the promise of life that it brings.

The *Rice Harvest Festival* and the staging of puppet performances mark this life. The festivals include prayers, releasing of captured aquatic creatures back into the water, washing statues of *Buddha*, and cleaning pagodas; aquatic competitions and water puppetry.

That's the unique difference about the puppet shows - they are staged on water.

Water is as much celebrated as life itself.

The puppeteers, working from inside a half sunken pagoda, stand submerged up to their waists. Hidden from view behind bamboo blinds, they hold their wooden puppets out in front of themselves on long bamboo poles. The water becomes a stage on which the puppeteers tell their stories.

With a flurry of drums, miniature flags flip up from the jetty from underneath the water.

'*Chen Teu*', the first puppet seen appears in a hail of crackers and smoke. He is clown, master of ceremonies, commentator and warm-up man. After delivering the welcoming speech he promptly disappears the same way. The blinds part, a puppet swims through the opening and the show continues.

Dragons miraculously appear from the water's depths, spitting fire and smoke. Rice grows before your very eyes. Water buffalo and other animals graze serenely, before scattering in the wake of staged boat races. All of this is served up with liberal doses of humor.

Sitting on a raft next to the main stage are five musicians playing percussion, flutes and occasionally string instruments.

They provide the voices of the puppets as well.

Musically it is highly percussive, accompanying the puppet gestures while maintaining the rhythm of the performance.

Through eighteen short scenes, the daily life of the villagers is depicted intertwined with folk legends. Unlike the tragedy and high drama of the **Japanese** '*Bunraku*' Puppet Theatre or the Moslem stories staged by the **Indonesian** rod and shadow puppeteers, the stories here are simple and uncomplicated.

The eight puppeteers, clearly very skilled, ply their art with great flourish, manipulating the puppets with style and grace. Under the direction of the troupe's artistic director **Dr Le Van Ngo**, the pace is never allowed to wane.

It is interesting to note that all of the puppeteers are graduates of the **Hanoi School of Arts**, where they train for five years to perfect their art. During the course of their training they even learn how to exploit the ripples of the water itself and create special effects e.g. fireworks that appear to burn underwater. Does this mean that puppeteers should be living in a Communist country in order to achieve the recognition that they crave?

Historically puppetry in **Vietnam** stretches back into the early stages of that country's history. It reached its height during the **Ly Dynasty** (11th to 13th centuries) and the succeeding **Cham Dynasty**. Often the art of making, manipulating and producing the puppet plays involved entire families, all contributing in some way.

Their skills were handed down from generation to generation, until, eventually whole troupes of puppeteers were traveling the country performing. Its popularity was so great, that it was frequently performed for the royal court.

In 1969 the **Thang Long Water Puppet theatre of Hanoi** was established by the *Hanoi Peoples Committee*, its primary purpose, being to entertain the children of **Hanoi**. But this was a time of war in the country, **Hanoi** coming under air attack by B52 bombers.

Amidst all this bombing, the water puppets continued their shows; thus, they became a valuable cultural asset to the life of the citizens, as well as the children of **Hanoi**.

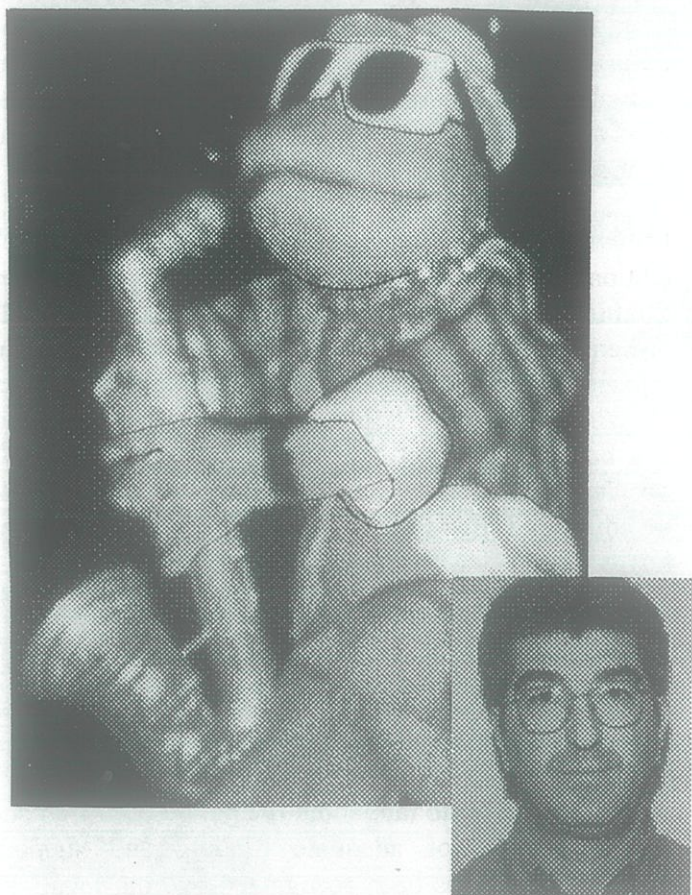
The Thang Long Water Puppet Troupe is now considered by the Vietnamese government to be its premier cultural performance company.

Since 1987, the troupe has performed extensively, internationally, as Vietnam's cultural ambassador. Currently they are touring eight puppeteers, five musicians and two technicians.

The company's work communicates across all age groups, affecting the watcher with its simple unpretentious charm, and gentle humanity. One does not need to be Vietnamese to understand and enjoy its message of life and fun.

As **Cheu Teu**, the puppet clown, says at the start of the show

" Let me tell you about the rice field.
The villages enclosed in emerald green
bamboos,
the sound of a flute floating above the back
of the buffalo.
Those who still miss the homeland.
Come back "



Tarik Igdigul is one of **UNIMA Australia's** newest members. He offers the Traditional Turkish form of **Shadow Puppetry**, *Karagöz*, for school and general public performances; as you can see from the photograph above, he does not stay with Shadow shows exclusively. Judging from the feedback sheets he has sent to me, his work is very greatly appreciated by his audiences and the children he works with.

NOTICEBOARD

THANKS

To **Axel Axelrad** for a \$20.00 donation to **UNIMA Australia**. Axel is a life member in recognition of his contribution to Australian puppetry, so he is not expected to pay, but he still sends money to the organisation.

APOLOGIES

In the *Spring 1998* issue I wrote that **Shona Reppe** was to be seen at 'One Van'. Indeed she was, but I had anticipated the organiser's plans, she was not formally booked. However, she took herself to Blackheath and delighted all who saw her beautiful work. Sorry to **Sue Wallace** and the other organisers for not getting the details right. Another bad habit of mine is that of abbreviating **Sydney Puppet Theatre** (to 'Sydney Puppets'); sorry to any others I have miss-named! Anita.

TRAINING

REAL FANTASY THEATRE, QLD.

Expert Training in all styles of Puppetry.

Roy McNeill has been performing and teaching for thirty years. (See report on page 23 by *Ros Childers, Ed*). Ph: (07) 54266393.

CLASSIC MARIONETTES, QLD.

Jiri Vacek offers high levels of marionette art training. (See page 24). Mob: 0418 182 383.

PURELY PUPPETRY, VICTORIA

Ian Cuming regularly provides workshops in all aspects of Puppet production. (See page 16).

Ph: (03) 5977 4392.

THE WORKHOUSE, VIC.

Anita Sinclair is offering performance units in Puppetry and Mask as separate discipline areas. These will be conducted at *The Workhouse Theatre* in Collingwood, Victoria and will be performance based units. Ph: (03) 9417 1211.

LARGE COMPANIES

Do approach the large and small puppet Theatre Groups in your state for advice on their courses and those of others.

FROM CANBERRA

By Peter Pann Wilson

ONE YEAR

The northerly winds have drifted back and forth over **Canberra** these past few weeks, giving the town a warmish Summer of little note. A year can seem such a long time, or it slips through your fingers like overcooked pasta.

Almost a year ago, *Company Skylark*, riding on the success of some wonderful years, in particular a 1997 of considerable note, nose-dived into oblivion.

It was a year to forget or to remember, whichever path one chooses to take.

For those puppetry enthusiasts who saw many of the *Skylark's* work over the years, like the work or not, will be pleased to know that the liquidators have decided to attempt to sell the company's shows as whole works and not break them up into 1000 lots for budding waggles from the suburbs, interested in a bargain. Perhaps by the time this issue reaches your box, the works may have found a home At last.

NATIONAL PERFORMANCE CONFERENCE

It was a delight to come across eight or maybe more puppeteers in Sydney in January (*this year, Ed*) at the National Performance Conference – the third. The gang finally assembled at the closing party for a drink or seven and introductions. How fab to see new and enthusiastic folk for the (*art*) form appearing from all parts of the country.

And it was tremendous to see that puppeteers were finally recognized as performers.

I recall joining Equity twenty years ago and finding it a tough assignment to get puppetry even recognized Times have changed. Or have they?

KIDS' TV

It seems like everyone is making kids programs for TV. **Sydney** and **Melbourne** are pumping out, it seems, considerable product; so we decided to get on the Bandwagon.

Skyworks, the little project-based gang of one-plus-whomever clammers on board, have been working for the past few years with a local production house, *NRS*, to develop a work for kids, produced, created and filmed here in **Canberra** Believe it or not. And the local government **Arts ACT** have thrown a few dollars behind our backs to develop Yet another pilot for hopefully a full-blown series. I'm looking forward to the fun.

ONE VAN

Congratulations once again to **Sue (Wallace)** and **Steve (Coupe)** for creating another successful one truck fest in the mountains. Good stuff guys.

ARCHIVES

And for folks who think it is important to archive History, you will be pleased to know that the *National Library and Film and Sound Archive* here in **Canberra** have taken a concise record of all archival stuff collected over the years for *Skylark*. That was a big task but be assured, if anyone is interested in any of the company's records, they are safe and accessible to all. Keep trucking Waggles. I hope Summer has brought you all a good tan and a few exciting deals for the year ahead.

PUPPETS IN IRAN IN 1998

By Janet Macallister.

Last year I was fortunate to enjoy a brief trip to **Iran**. I hoped to make contact with some puppeteers there but despite all our efforts I regret I was not able to find any during my brief visit to **Tehran**. Just prior to my arrival, an *International Puppet Festival* had been held in **Tehran**, and by the time I got there, all the puppeteers both local and international, had departed.

I found a report in the *Tehran Times*. The **October 8th** edition quotes one of the local puppeteers, **Maryam Shahidi**. She discusses the play her group, '**Group 5**', presented. It was called '*Haminam*' which means '*Here's Your Man*'. She describes the character *Adi Boudi*: 'although he is like a human being with head and body, he has not been born of a mother We decided to create a story by him so we gathered together and performed a play "*Haminam*" at the festival'.

The report goes on: 'The puppet *Adi Boudi* is a simple string puppet. It has no eyes, no ears, no nose, but it can smell, listen and see. It could do all the duties of a human being. It had a simple and kind character, which depended on the skilled hands of the puppeteers, **Shahidi** explained'.

She then went on to talk about the puppetry in Iran and the importance of adequate funding and support, especially as it has been recognized by both local and international experts that Iranian artists 'enjoy inborn creativity in techniques, form and the context; as well as a main component of their skills: a love of the art'.

I regret that this is all I could find out during my brief stay But I can conclude that puppetry in Iran is very much alive, and quite well.



Photo: Marionettes Australia, Geppetto & Pinocchio.

WORKSHOP

SPREAD No 6

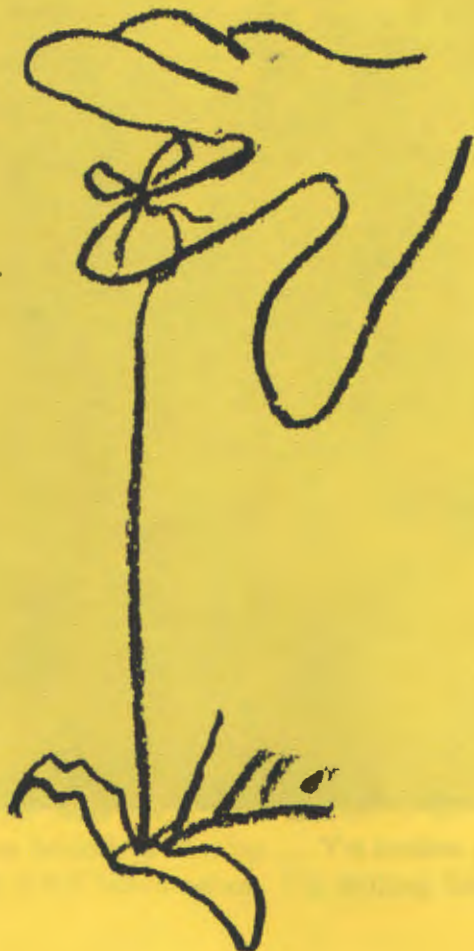
AUSTRALIAN PUPPETEER
AUTUMN 1999

SIMPLE MARIONETTES

BY IAN CUMING

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

Gravity is the principle. Tie a string to a thing. Suspend the thing and play. Endow the object with life. Give it your full attention. Whilst complexity is attractive, it is not always the way to bring life to your puppet.



Try a rag doll. Tie two ends of one piece of string to each shoulder. Tie two ends of another piece of string to the top of the head. You will find this puppet can not only stand, sit and lie down, it can also move its head independently. Have a go at expressing joy by jumping and dancing. Now try sadness as it hangs its head and leans against a chair leg.

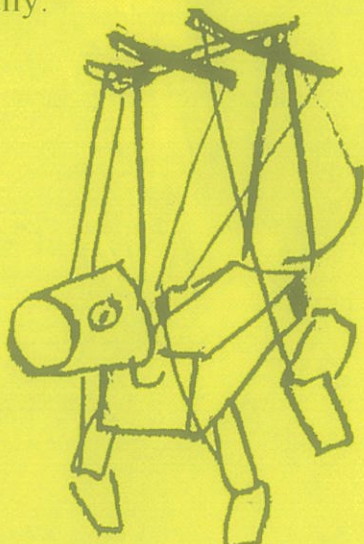
Add leg strings attached to the knees and arm strings attached to the wrists. Also fix one string to the lower back. With these you will be able to do almost anything. Construct a control bar out of two pieces of wood in the form of a cross.

ANIMALS

To begin with you will need to construct the creature of your choice with whatever materials you have at hand or whatever takes your fancy. For the purposes of this short description I will assume we have a quadruped. It has a distinct body and a head and of course four legs.

Firstly take the weight of the body with four strings that you fix to a single horizontal bar that runs the full length of the body. The head requires two strings that attach to either side as with the upright figure and fix to the front end of the horizontal bar. At this stage you will be able to play and achieve certain movements effectively. Try this with some music before you move on.

The legs require one string each attached to the front of the knee. The front two strings are then fixed to a cross bar directly above the legs. The back two strings cross on their way up to the second cross bar positioned just behind the first. You will find this enables you to walk the creature quite realistically.



If you have one particular feature that you would like to create such as the tail wagging or the ears standing up, simply attach a string to the body part and fix it somewhere handy on the bar above.

HANDY HINTS

Back to the number one principle governing the operation of string puppets – gravity. In each case it is necessary to:

Make a puppet figure that has loose joints or completely floppy connections between the various parts.

Attach strings to the puppet and fix them to a single bar or a mechanism that is easy to hold

Take the weight of the puppet first and set the load bearing strings before setting the length of the limbs or other mobile features.

Ensure that there is enough weight in the independent parts of the puppet to respond when you move them

Proceed by trial and error until the puppet comes to life. This can mean reducing the complexity and limiting the scope of movement or it may mean loosening it all up a bit.

CONCLUSION

The test is your own enjoyment and the enjoyment of your audience. Improvisation is the formal process. Mucking about is the informal version of the same thing. You may find a voice and develop a story. You may accompany the movement with melodic music or just rhythm. You may work solo and silent.

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

Ian Cuming has recently published a small book, *Sugar Ant: The Making of a Marionette*, ISBN 0-646-36739-0. Publisher: Purely Puppetry, phone: (03) 5977 3924. This is an instructional, step by step method for the creation of a woodcarved Sugar Ant marionette with instructional drawings on every page. The general method learned might easily be adapted to other creatures.

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

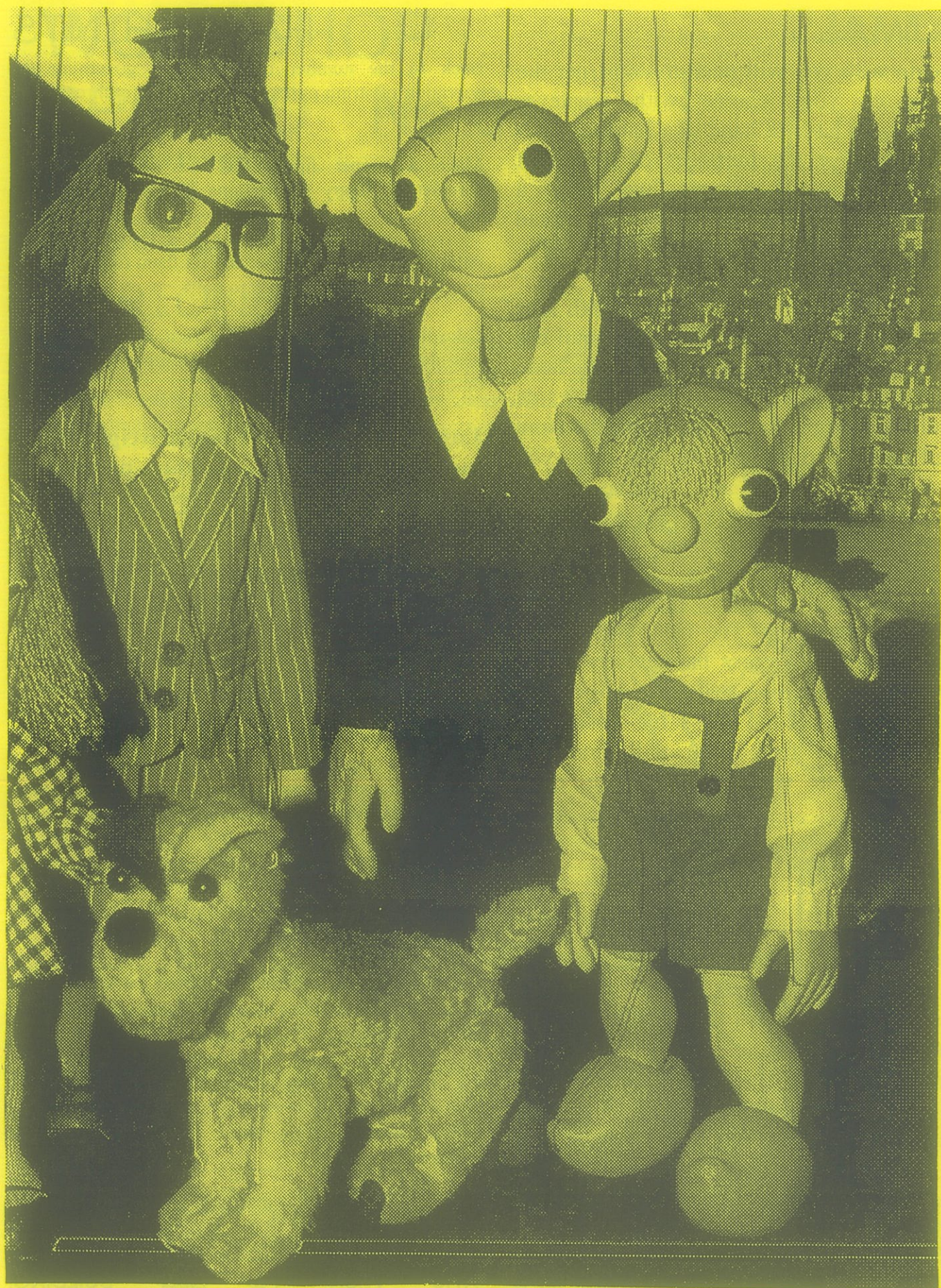


Photo: Taken from the Publicity Poster of Spejbl & Hurvinek showing our heroes on the right.

FAMOUS PUPPET CHARACTERS IN FORMER CZECHOSLOVAKIA

By Jiri Vacek

A LITTLE STORY

The *Spejbl and Hurvinek Theatre* was founded as the first Czech professional puppet stage of a new type by **Professor Josef Skupa** (1892 – 1957) at **Plzen** (south-west of Prague) in **1930**.

Its peculiar protagonists, *Spejbl* and *Hurvinek*, had already performed successfully on the amateur puppet stage at **Plzen** in popular cabaret programs. The Theatre played as a touring stage with its permanent seat at Plzen till **1943**.

In January **1944**, **Professor Skupa** was arrested by the *Gestapo* and the theatre was closed by Nazi authorities.

In **1945** Skupa escaped from the burning prison in **Dresden** (Germany). On **12th October 1945** he opened The *Spejbl and Hurvinek Theatre* as a permanent cooperative stage in **Prague**, where it has existed until now. In **1948** the theatre went under the State Administration.

After **Professor Skupa's** death, the roles of *Spejbl* and *Hurvinek* were taken over by Skupa's pupil **Milos Kirschner** (1927 – 1997).

Kirschner began with the interpretation of both roles during **Skupa's** lifetime and took on the theatre's goal to give a grotesque picture of the world and of its contemporary problems. Thanks to this attempt to connect directly with topical or current concerns, these classic comic types do not become outdated.

Since **1930** the theatre has presented about 250 premieres from original comedies for children as well as adults to programs composed from visual and musical numbers.

BALDHEADED PROTAGONISTS

The main characters of *Spejbl and Hurvinek*, father and son, represent mostly contrasting views of two generations.

Spejbl entered the stage as a cabaret soloist for the first time in **1920**. *Hurvinek* became his stage partner after his coming into existence in **1926**. They perform as the heroes of everyday tales as well as fantastic stories, in composed visual programs as commentators, talking about the basic questions of life as well as about typical family problems.

Their traditional counterpart is a female couple, *Hurvinek's* girlfriend "*Manicka*", performing since **1930** and her foster mother of pedagogical disposition, the slightly cranky "*Mrs Katerina*" (**1971**).

This basic quintet operated within dramatic stories. According to the nature of the plot they could be surrounded by other characters, complemented by the "*Zeryk*" (see picture below) whose agreeing as well as disagreeing barking was heard from the stage for the first time in **1930**.

The roles of *Spejbl* and *Hurvinek* have been from the very beginning traditionally interpreted by one actor who alternates the low voice of father *Spejbl* and *Hurvinek's* comic child's falsetto. This tradition was founded already in the twenties by **Professor Josef Skupa**, it has been continued by **Milos Kirschner** and it is now performed by third interpreter of *Spejbl* and *Hurvinek*, **Martin Klasek**. Characters *Manicka* and *Mrs Katerina* are also interpreted by one actress, the present Theatre Artistic director **Helena Stachova**.

The theatre started in **1930** its professional activity as a touring stage with a permanent base at **Plzen**. Since **1945** The *Spejbl and Hurvinek Theatre* has played in **Prague**. By far the most productions are presented on the home stage, but the theatre makes several times in the season, both short and long term tours abroad. They have already toured twenty-seven countries on four continents, among others, **Germany, Canada, Former USSR, USA, UK, India, France, Poland and Japan** and actors on these tours spoke in sixteen different languages.

Spejbl and *Hurvinek* are pleasant, not offensive, deeply human types of believably human character, who with eccentric humour look for remedies for all the troubles of the world and while doing this, generate a sense of delight.

Jiri Vacek.



Photo: *Hurvinek's* Girlfriend, *Manicka*.

HANDSPAN VISUAL THEATRE

By Winston Appleyard.

When thinking about the future direction of **Handspan**, two events stick in my mind.

The first occurred in 1975 when the *Tasmanian Puppet Theatre*, a company I was working with at the time, was performing *'The North Wind and The Sun'* at the first International Puppet Festival at Melbourne University. The puppeteers, wearing brightly coloured clothes, stood on stage in full view of the audience with two large rod puppets and a short string marionette.

I remember the outrage that it caused:

Cries of, **'YOU CAN SEE THE PUPPETEERS!'** and **'THIS IS NOT REAL PUPPET THEATRE!'** dominated the discussion afterwards. The kids who were the audience for the show had loved it. They didn't care that you could see the puppeteers, it was the story that mattered most.

The second event was in 1986, *Handspan* was performing *'Secrets'* at the **Spoletto Festival** in **Charleston, South Carolina**.

As show *'Secrets'* was black theatre on an open stage. Also it was very loud, had strong images and very smoky (a horror show for asthmatics). It was one of the company's most successful shows and really put the company on the map.

I remember standing in the foyer after the first performance, outraged patrons hurled their programs to the ground and shouted, **'THIS IS NOT THEATRE, THIS IS AN ABOMINATION!'**

This is what *Handspan Visual Theatre* is all about. The company was founded with the idea that puppets could be more than just a fixed set of rules. Beginning with the idea that a puppet can be any inanimate object given life, everyday objects as well as made objects could be considered puppets. Even the lights in the lighting rig of a theatre could be given life. The motto of the company was, 'If you see a rule, break it'.

Handspan Visual Theatre has remained a Live theatre performance-based company.

LOOKING FORWARD

Times are changing and now when the company looks to the future it sees that there are now many more options open to it. The company recognizes that diversity is the preferred method in the creation and marketing of product.

Television, animation, live outdoor events and theatre seasons are all considered areas in which *Handspan* will work.

Still, computer animation cannot be produced by a team of software developers, no matter how good they are at writing software. To make the film, *'A Bug's Life'*, **Pixar**, one of the world's leading animation companies, sought out puppeteers and trained them in the use of 3D modeling software, to create the animations used in the movie. Puppeteers have an excellent understanding of character and movement, which are two essential ingredients of animation. That said, there is still the need (and the audience) to affirm through performance the simplicity and beauty of the puppet ... I mean the type of puppet we are most familiar with, two eyes and a nose.

There is really nothing that can beat the extraordinary power of seeing and believing that a pile of felt, wooden eyes, cloth and glue is a living, breathing organism. It truly has a sense of hyper-reality that is like opening a window into the human soul.

So the future for *Handspan Visual Theatre Company* looks extremely exciting. The company will continue to redefine notions of theatre and puppetry presented through the strong visual style that the company possesses. Traditional approaches to puppetry will remain a strong focus. It will pursue this through classes with Master puppeteers that reinforce skills such as focus, strength and the use of the voice.

Basic puppetry skills will also be taught through workshops for people in the entertainment industry, and the interested public. New technologies will continue to redefine the notion of a puppet and even puppeteers themselves.

IMPORTANT NOTICE

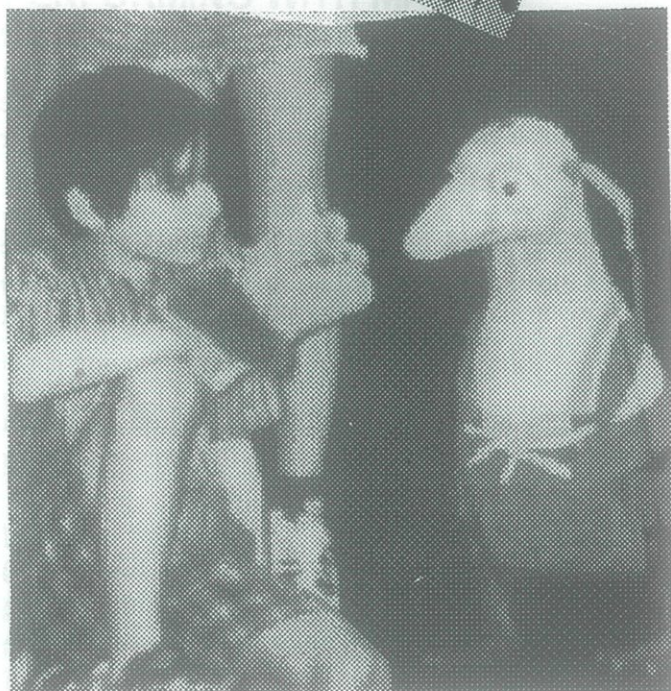
See pages 2 and 4 for information about **Anita Sinclair's** retirement from the position of **Editor** of *Australian Puppeteer*. **NEW EDITOR NEEDED.**

GLOVE PUPPETS ARE INTERNATIONAL TRAVEL BUDDIES

On The
HM BARK ENDEAVOUR'S WORLD TOUR
By Mildred Clarke.

In 1998, *Spare Parts Puppet Theatre* in **Freemantle**, Western Australia was host to visitors from **Whitby** on England's East coast.

Whitby is the home of the original *Endeavor*, Captain James Cook's ship. Below is an extract from a report on the travels of the famous replica of the original ship: *H.M.Bark Endeavor*. This extract was taken from the web site produced by the school children's primary school in **Whitby**, West Cliff, England.



Photos: Visitor from England with puppet. Mildred Clarke.

(Radical changes have had to be made to this [children's] report to make it suit a general readership; I apologize for any offense, Ed).

A PARTNERSHIP FOR EXCELLENCE

When the world-famous replica *H.M. Bark Endeavour* sailed into **Whitby** harbour in **May, 1997**, representatives of two link partner schools from opposite sides of the world stood together on the quayside and knew their ten month old project was about to achieve its goal.

This unique educational project began in the summer of **1996**, with a telephone call to West Cliff's Headteacher, **Mrs. Janet Bell**, from **Dr. Anne Bloomfield** of **Nottingham Trent University (UK, Ed.)** who was about to depart for **Western Australia** as a visiting professor to the **Edith Cowen University, Perth**. Our school, **Richmond Primary School** in **East Freemantle**, was invited to become involved in an international cultural studies link.

This would eventually lead to the performance of a Georgian dance by costumed pupils on the deck of the *Endeavour*, both in East Fremantle and in Whitby.

In early August, 1996, class teacher, **Miss Debbie Gibson**, began to liaise with her opposite number, **Mrs Irene Jennings**.

The **Richmond** pupils danced their dance in **Fremantle Harbour** on board ship on a sunny August morning, toured the vessel and to mark the event, wrote a special letter closed by a red seal for their new friends in **Whitby**. Letters completed in this way travelled with the *Endeavour* during its around-the-world journey on this, her maiden voyage.

PUPPET CHARACTERS ON THE ENDEAVOUR

Terry Watts heads *The Kangaroo Creek Gang Company* in **Perth**, Western Australia, which produced the finely crafted glove puppets carried on the *Endeavour*. Throughout *The Endeavour Replica's* voyage, contact with children around the world is made via the web by these puppets travelling on board. Puppet diaries of events have been created and stored electronically.

The success of the *Kangaroo Creek Gang* has been quite amazing. Just last year a second set/kit of puppets was introduced onto the market. It was this kit that **Debbie Gibson** took to **England** as gifts to their host school....something very Australian.

It's the continuing use of puppetry in this unique project over a long period of time that prompted me to offer the above information

PUPPETRY RELATED ARTS

MASK

The following are extracts from a new work in the process of being written by **Anita Sinclair**,
- plus some notes directed to *Australian Puppeteer* readers.

WHY USE A MASK?

To change your own or someone else's appearance.

Why would you want to do that?

The quick and witty answer is, 'To make me more beautiful, or less ugly!' To this I can add, 'more interesting, more sophisticated, more dramatic'. But I can also add, 'To make me less beautiful, in fact grotesquely ugly, more moronic, more boring or plain. To turn my currently civilized self into a baby-eating monster.'



In a performance of the Italian *Commedia Dell'Arte*, masks will not only bring in a variety of characters, but will also signal to the audience that, Yes, we *are* being ridiculous!

USES OF MASK

Masks are not used all the time, everywhere. This would not be useful. Masks are not always appropriate. (in the introduction to the forthcoming book I deal with the social 'masks' and role-play, Anita).

Masks must be both useful and appropriate to work.

To put on a mask one must have a reason, a **USE** for that mask; that **PARTICULAR** mask, for a particular period of time. Outside of that period of time and that project or aim, the mask would be wrong, inappropriate, misleading. Also, it won't work.

There are many types of mask. Be sure to choose the right one for the job.

Make your goals clear. Once your reason, your purpose in using the mask is clear to you, you will know what type of mask must be worn.

You will be aided by the fact that mask types are defined according to the use to which they will be put; they are named for the discipline or specialist area in which they will operate.

Puppet types are categorised by the method by which they are put into motion, brought to life, so we have for instance, *Hand Puppets* or *Rod Puppets*.

Masks are brought to movement and life by the humans wearing them, so we name them by the work they do for us. We have for instance, *Mime Masks* or *Fancy Dress Masks*, *Improvisation Masks* or *Clown Masks*.



Through mask you can change from female to male and back again in moments, from young to old, from worldly wise middle age to virginal youth. You can go through a series of changes that take you from Dr. Jeckyl to Mr. Hyde, from the Beast to The Prince, from Cinderella 'before' to Cinderella 'after'.

You can turn a child into a frog; six actors into one dragon; a corps de ballet into a Masked Ball.

Teachers and therapists will want to use Mask and role-play to explore behaviour and communication, to increase awareness of social interaction. Teachers and parents can introduce Mask as part of the magic of story telling with young children.

In a serious theatre piece a mask interlude can add depth and richness, whether by imposing a spectacle in between the real action or by bringing in a central (fantasy?) figure essential to the story.

CHOOSING A MASK TYPE

Perhaps you know already that you need a comic donkey head (for the transformation of *Bottom* in 'A Midsummer Night's Dream' into an ass); perhaps you know that you have a dance piece or a mime segment written in. So you need either an *Animal Mask*, a *Dance Mask* or a *Mime Mask*.

'Ah!' You cry, 'One mask might suit all of these!' Yes, indeed, but that doesn't alter the fact that the segment, the job to be done tends to identify the mask you will need.

Now you will move to the next step.

You must decide on the design, according to the requirements of your performance or appearance. This will need to fit (or vastly contrast with) the design concept of your whole show (or situation).

You must select a medium for the mask. The differences between, say, wire and latex, felt and feathers or laminated taffeta and fur fabric, are substantial, and for stage work, critical.

A decision to work with leather will mean the learning of new skills or the outlay of considerable money for the purchase of such items.

Even your choice of paint or finishing detail will be dictated by audience distance and the type and degree of lighting used on stage or in the street.

PERFORMING WITH MASKS

A serious user of Mask will not be content to put on a mask a 'hope for the best' or generally 'horse about'.

To put on a mask means to alter your persona, to 'become' someone or something else.

There are techniques involved in this and some excellent teachers who can train you. They can show you how to respond to this, your new face. They can teach you techniques for releasing the character that the mask brings to you.

Mask differs from Puppetry.

In Mask, it is YOU who have to *become* the new creature or character, and no matter how bizarre or alien, this character must be *believable* for both you and your audience. First YOU, then the audience. There are methods for achieving this. Get yourself some tutoring that will help you to do this well.

For the interest of readers of *Australian Puppeteer*, I will take an extract from the list of mask types in this forthcoming book:

Types of Mask: Masks for Theatre, Traditional Masks from around the World, Japanese No Masks, Chinese Opera Masks, Tribal Ritual Masks, Commedia Dell'Arte Masks, Basle Masks, Masks in Drama: Improvisation Masks, Full, Half, Three-quarter, Nose, Eyebrow, etc., Embryonic Masks, Neutral, Universal Masks, Masks for Mime, Movement and Dance, Pantomime, Circus, Clown Masks, Clown Noses, Animal Masks, Film and Television: Portrait and Caricature, 'Mascots', Masks for Retail Shop Sales, The 'Art' Mask, Fancy Dress Masks, Fantasy, Science Fiction, Surrealist Masks, Masquerade, Domino Masks, Street Parade, Festivals, Carnivale and so the list goes on ...

There are many accessible and straightforward techniques for building excellent theatre masks that will obey the rules of safety, comfort and durability that the professional performer needs to address. I suggest that you seek out the teachers and learn to apply the techniques of this magical medium.

In due time the reader can look for detailed instruction on all aspects of Mask in the book I will complete in as near a future as I can manage – no rash promises! It will make a companion volume for *The Puppetry Handbook* 1995.

Anita Sinclair.

LEATHER MASK WORKSHOPS

With this issue of *Australian Puppeteer* there are advertisements for the workshops of **Paolo Consiglio**, a regular visitor to this country and a Master in the art of making and teaching the **Leather Mask** building techniques of the traditional *Italian Comedy*. As a pretty fussy teacher of Mask myself, I thoroughly recommend him to you, Anita.

BOOK

PUNCH IN THE ITALIAN PUPPET THEATRE

By **Michael Byrom**, 1983 229 pages, 20 photos.

Ray DaSilva writes: Research into the roots of *Mr. Punch*. Includes translated texts of the *Thirty Three Misfortunes of Pulcinella* (marionette play), and *Beo of Berto*. An appendix list of marionette plays which include *Pulcinella*, and a bibliography. A special purchase reduces price from eighteen pounds to five pounds fifty-five.

DaSilva Puppet Books, 63 Kennedy Road, Bicester, Oxfordshire. OX6 8BE. UK. Tel/Fax: 01869 245 793

MORE FUNDING FEEDBACK

THE REVOLTING REVOLVING DOOR

(Name and address supplied. Our writer was willing to put a name with this, but felt others might join in more freely with this approach. Let's hear from you, Ed)

I was pleased to see in the **Summer** issue of the *AUSTRALIAN PUPPETEER* that the problem of funding has been brought to the fore. Let's discuss it.

Many puppeteers share the same basic concern about the direction of Australian Puppetry: That virtually all **The Australia Council** puppetry funding goes to the same three or four companies, over and over again, making puppeteers feel they are locked out of the system.

I know excellent puppeteers who want to do something different at a stage of their career but are stymied because they can't get selected for funding.

The Australia Council system of selection is a strange one. I have twice visited their premises for meetings and both times I felt I had 'gone down the rabbit-hole with Alice'.

I remember a few years ago going with two other **Sydney** puppeteers to meet with an **Australia Council** administrator. At one point in the meeting the bureaucrat blandly made the statement that it was a pity that there was no puppetry going on in **Sydney**! Given that **Sydney** had the very robust *Rocks Puppet Cottage* and that we three **Sydney** puppeteers produced between us some 2,000 performances every year, we were astounded at such a statement.

Upon further questioning we discovered his reasoning:

IF NO PUPPETRY GRANTS WERE GIVEN IN SYDNEY, THEN NO PUPPETRY COULD HAVE BEEN PRODUCED IN SYDNEY.

Apart from the isolation and lack of good advice exemplified above, I think the basic problem is that **The Australia Council** has evolved an unofficial 'Revolving Door' policy when it comes to Puppetry representation on the Board and Committees.

As far as I can find out, for the last ten years at least, all Puppetry consultants to the Council have come from the 'three or four' companies that usually get the funding. (Correct me if I'm wrong.) This sets up a situation where someone from, say *Company 'A'* is advising on giving funding to *Companies 'B', 'C' and 'D'*. (She would not participate in discussions regarding her own company as that would be a conflict of interest).

This advice is absolutely essential for success, given that it is virtually impossible to get anyone from **The Australia Council** to actually come and see a production. (Another problem identified!)

As the person from *Company 'A'* is giving her advice about the other companies, she knows full well that in the next round of funding someone from, say, *Company 'B'* will be advising regarding funding for her *Company 'A'*. And she will be remembering that in the last round, someone from *Company 'D'* was instrumental in getting 'A' their funding last time.

... The Revolving Door ...

It puts people under terrible pressure. It is wrong and it is destructive. Stop it.



Photo: Ros Childers, foreground. Roy McNeill, rear.

WORKING THROUGH A DREAM

MY EXPERIENCES TRAINING AS A PUPPETEER

By Ros Childers

When I was young, I spent a lot of time playing with puppets and performing songs, piano and poetry recitals for my family and friends. For a number of years, every Christmas, my Victorian friend, Beverley, and I used the back of her family's trusty FB Holden station wagon to put on highly original puppet shows in caravan parks in places ranging from the Dandenongs to the Great Ocean Road (*in Victoria, Ed*).

A fundamental puppetry experience for me was seeing a performance by the *Sydney Marionette Theatre*, Peter Scriven's *Tintookies*, at the age of about eleven. I pulled Mum's arm and whispered urgently, 'Mum, that's what I want to do when I grow up!'

During my Secondary school years, the pressure of the work load and other activities took me away from my puppets.

It was over thirty years later that I rediscovered puppetry.

Two years ago, I went through a traumatic time. To recover some of my energy, I spent a couple of days at a health resort in a very beautiful, peaceful location. One night, I dreamed that a man (I could describe him in minute detail) said to me, 'Now you're good enough to run the company!' Somehow, I knew that he was talking about puppetry, and I realised I wanted to be a puppeteer, and probably always had, and that I had to become an 'apprentice'.

A year later, I felt galvanised into action and began my search for a 'master' teacher. After many frustrating phone calls, I realised that there were no appropriate formal puppetry courses I could do, so I contacted the *Queensland Community Arts Network* who gave me the name of some experienced puppeteers.

Last year, I began private lessons with Roy McNeill from *Real Fantasy Theatre*. I couldn't believe it when he told me he had begun his career in the 1960s at the age of eighteen with the *Sydney Marionette Theatre*! He doesn't look like the man in my dream and I have no intention of taking over his company, but he is a



TRAINING

wonderful person, puppeteer and teacher and is helping me to realise my dream.

I certainly found the right person to help me. Roy has an enormous depth and breadth of ability and experience and a natural talent for teaching. It is impossible not to be infected with his great enthusiasm, vitality and sheer joy in the experience of puppetry - as you can see from the photos. We both agreed that the best way to learn is by doing **everything** - making the puppets, learning manipulation, practising the voices, writing the script, making props and set and preparing the sound effects and music score.

Roy was delighted when I told him I had a real project in mind and a particular target audience - **German primary school children**. I'm not sure if he felt the same in October when I said that I was leaving for overseas on 30th November! However, he spent many extra hours on his own at night working on the set so that it would be ready and, importantly, that it would fit in one suitcase. And it did!

In the 1970s, I had taught English in **Brakel**, a small town in north-central **Germany**. In December 1998, my family and I returned to Brakel, where I performed my version of *The Three Little Pigs* (with techno music and chainsaw sound effects) in English and German. My audience consisted of about one hundred nine and ten year old children who had begun to learn English. The show was a success (thank you, Roy) and I'm hoping to return to Germany and perform again.

Driving the ninety kilometres to Fernvale, where Roy and his wife, Julie and family live, is the high point of my week. Julie, also an experienced puppeteer, is very good value too - and not just because of her delicious lunches! She is an invaluable source of encouragement and inspiration.

Puppetry training is wonderful! I should have done it years ago. But, then, perhaps I wouldn't have been ready.

FINALLY FOUND

(Australian Puppeteer has been diligently seeking the elusive Peter Seaborn. Readers might like to know where he has been hiding, so we reproduce some of his news here. See page 28 for his Data Base info, Ed).

I have been working as a 'multi-media' consultant for the City of Glen Eira (Melbourne, Victoria, Ed) which recently held a *Japanese Sister-City Festival* with the City of Ogaki in Gifu in central Japan. It has been quite a success, and we established a good basis for interactive media arts via the internet for future developments. I have also succeeded in creating a future opportunity to perform a small puppetry performance at the wonderful 'La Bassa' mansion in Glen Eira (formerly Caulfield). More about that when it becomes real. I hope to make a 'soiree' style night out of this with a few select performances by fellow puppeteers. It is just a notion at this stage, but the venue has been offered nonetheless.

TERRAPIN

Terrapin in Tasmania report that they are conducting puppet workshops throughout 1999. Workshop titles include: *Dacron Puppets*, *Junk Puppets*, *Puppetry Performance Skills* and an *Artist In Residence* opportunity where one of their people will visit schools for a few days.

MELBOURNE SHOW-AND-TELL, SUN 4th JULY

Bring your *Works-in-Progress* to this gathering for feedback, discussion and support from your colleagues. Beginners welcome. An opportunity to try out material among friends. Where? *The Workhouse*, 145 Victoria Parade, Collingwood, Victoria, phone (03) 9417 1211 or phone Richard Hart on (03) 9489 8337.

The Workhouse Theatre in Victoria is once again in the hands of Anita Sinclair, who will be running it with some minimal help from Prodos, who is very much occupied with other projects, as well as being Treasurer of UNIMA Australia. *The Workhouse* is 'Puppetry Friendly', and as a venue suits small puppet productions.

DREAM PUPPETS

Richard Hart of *Dream Puppets* and the Secretary of UNIMA Australia has been touring around the Eastern states of Australia for several weeks.

He is soon to disappear again into western Victoria and then North to Japan. Should you need to contact him, you can leave a message on his answering machine, his daughter Zoey passes these on. Otherwise you could contact one of the other members of the Executive. (See page 22 for a photograph taken on his Korean tour in November 1998, Ed).

LOCAL AND

WHAT'S HAPPENING AT MURPHY'S PUPPETS

1999, and it's time for a new Murphy's Puppet van. Our old van was a real workhorse, doing 270,000 kms in six years. She hasn't quit show business, though. She now sports a 'Dream Puppets' logo and works out of Melbourne.

The new van has all the mod cons required by an aging puppeteer; stonescreeen, bookshelves, bull bar, duel fuel, espresso maker mounted on the dash (*it's really rough out there, Ed*) and air conditioning. It will be earning its keep this year on tour.

At Easter we are back at the National Folk Festival with *Commedia Dell'Arte Puppetry*, then a short season at The Rocks Puppet Cottage (Sydney, Ed) and a tour of libraries.

Next day I depart for Mackay and an eight week tour of Outback Queensland. Ann Davis' sister, Jayne, loves the Outback so she has agreed to fly to Mt Isa in June to drive the van back. (Jayne has done the Outback by camel, so she's unimpressed with my outfitted van). I get to avoid days of driving and fly home to get straight back to work using Janice's van.

July will be my 'Italian' month: I will either be in Italy performing or in Sydney working with Dramaturg Elio Gatti, who is also very conversant with *Commedia*.

1999 is lining up to be a great year,

Dennis Murphy.

CLASSIC MARIONETTE THEATRE

Jiri Vacek conducted a highly specialized workshop in marionette construction during the weekend commencing Saturday 10th April. This was an opportunity for the diligent to refine their skills by working with a Master puppet builder and performer. Jiri has contributed to our 'Hints' page for this issue (see page 26).

By the time you read this, Jiri Vacek will have returned to Queensland with his *Classic Marionette* show, rejoining his wife Helen and their children. He will be offering courses and short term workshops 'up there', so contact him if you are interested. The feedback from his weekend (sixteen hour) workshop in Melbourne on the 10th & 11th April was most positive. The participants felt that they had learned through both the completed and the uncompleted works, gaining masses of information about every aspect of marionette building.

OVERSEAS

ENCYCLOPAEDIA OF PUPPETRY ARTS

A REMINDER FOR YOU TO SEND INFORMATION to Professor Henryk Jurkowski for inclusion in this *World Encyclopaedia*. Contact the Secretary of UNIMA Australia, Richard Hart (address & phone inside front cover) and send a brief synopsis about yourself and your work.

FESTIVALS

Ramon Rivero, Secretary of Puppetry Info New Zealand reminds us that the 1999 *Calender of International Puppet Festivals* is online at their PINZ website:

www.pinz.org.nz/festivals.html

He says, 'Please feel free to copy it, distribute it, ... make a link to your web site (He meant Australian Puppeteer at this point but I don't suppose that's exclusive) ... if you notice a missing festival please let me know so I can add it'.

Leslie Trowbridge of New Zealand is concerned about the availability of news of festivals. Anyone without computer access in their homes can usually by now get to a library or a friend's place, so it really is possible to tap into this major resource.

Two more NZ addresses:

Anne Forbes: email: outofhand@extra.co.nz

Tim Denton: email: aboutface@extra.co.nz

THE NETHERLANDS

(The spelling above is theirs. I am accustomed to *Nederlands* or 'Holland', Ed).

The *European Association For Creativity And Innovation* has sent notice of their next Conference: 12th -15th December 1999 at Lattrop, Netherlands.

Contact: EACI Mark II

P.O. BOX 247,

7500 AE Enschede, The Netherlands.

Tel: +31 (0)53 4326100 Fax: +31 (0)53 43368465

Web: www.eaci.net

SEATTLE 1999

The Editor's office has one only Registration form for the 1999 FESTIVAL OF THE MILLENIUM in Seattle USA. This is a *Puppeteers of America, Inc.* event. Contact: Anita Sinclair for a photocopy of the Registration form, or: Jeanine Bartelt, 1525 - 24th S.E., Auburn, WA 98002 7837. Ph: (253) 833 8377.

ASIA-PACIFIC REGION

EXPRESSIONS OF INTEREST NEEDED

Jennie Pfeiffer reports that Dadi Padumjee has given notification of a possible Asia-Pacific region meeting in Delhi in January 2000, to coincide with an *International Puppet Festival*. The Indian Council For Cultural Relations would be the local hosts. Dadi urgently needs expressions of interest from Australian performers, individual or group. He wishes to offer the names of these applicants at the very earliest opportunity, i.e. next week.

Jennie Pfeiffer email:

j.pfeiffer@ugrad.unimelb.edu.au

INSTITUT INTERNATIONAL DE LA MARIONNETTE, CHARLEVILLE.

The Editor's office has a few very smart looking pamphlets from Charleville in France advertising their upcoming courses and research programmes.

2nd - 9th July: *Fourth International Encounter for the Teaching of the Arts*. The first of these was in 1990. 'For this event, Charleville/Mezieres will be welcoming hundreds of students and teachers ... taking part in performances, courses, exhibitions, and more...'

25th August - 11th September: *Course, Dramaturgy and Street Theatre*, conducted by Dominique Houdart. Exploring the 'Object as sign' in the theatre. 'This course will consist of an open theatrical dialogue conducted with a view to preparing a show involving local people for *The World Festival Of Puppet Theatres* to be held in the town in September 2000'.

25th July - 7th August: *Shadow Hunters*: Course, directed by the *Teatro Goico Vita* in Italian and French languages.

9th - 22nd August: *Course, The Art Of Bunraku*, directed by Master Yoshida Minotaro in English.

Please contact Anita Sinclair (see inside front cover) if you would like a pamphlet forwarded to you.

MARGARITA NICULESCU RETIRES

Margarita Niculescu has retired from the position of General Director of *The Institut International de la Marionnette* in Charleville, and Roman Paska takes over this position.

MAGDEBURG: UNIMA 2000

'- this term refers to the world puppet theatre festival and the World Congress of UNIMA in the year 2000' - this is from a newsletter held in the Editor's office. I will continue to remind you of this major event, to be held from 24th June - 2nd July, 2000 in Germany..

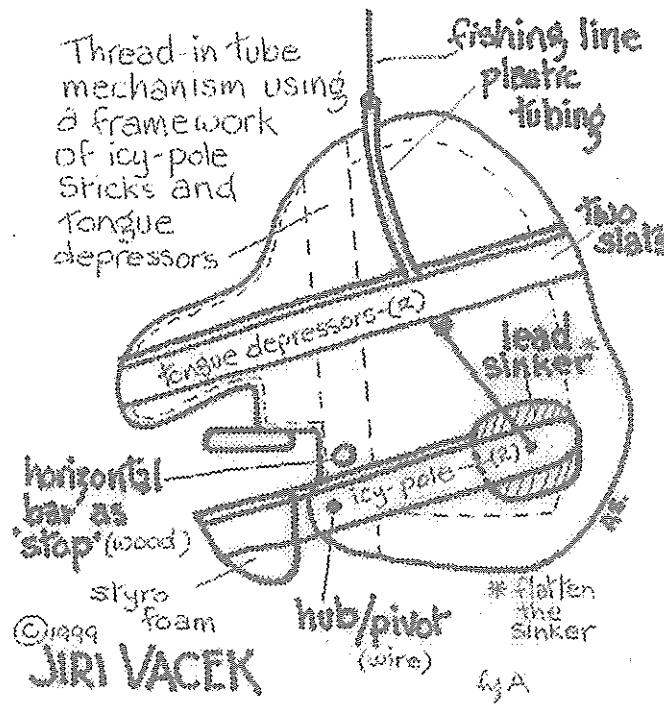
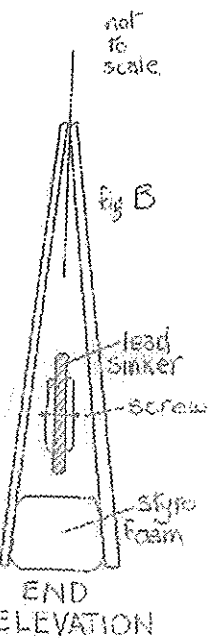
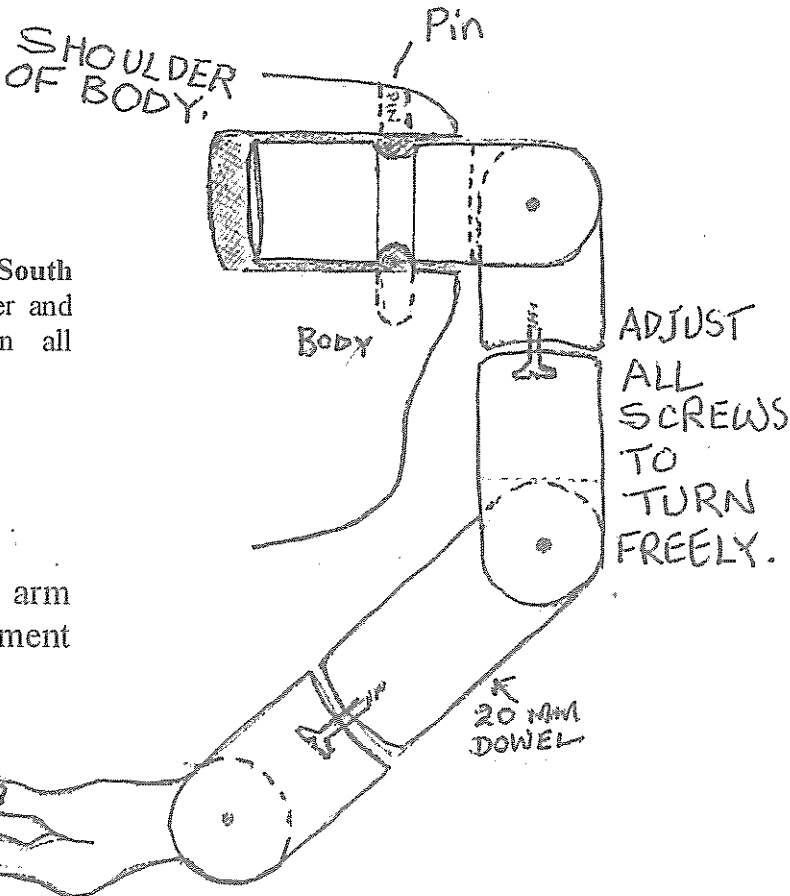
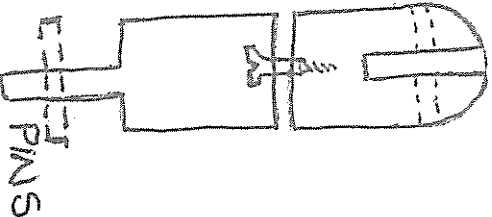
GET THE HINT

FROM WILLY WONKS

Bill Jackson of *Willy Wonks Puppets* in New South Wales has contributed this design for a shoulder and arm construction that permits movement in all directions required.

The diagram shows a shoulder and arm connection of a puppet, allowing movement in all directions.

SIDE VIEW OF ARM



FROM CLASSIC MARIONETTES

Jiri Vacek of *Classic Marionettes*, Queensland offers the following: to construct a narrow, light and strong lever system for mouth movement, fit a weighted lever within a framework of 'tongue depressors'. This makes a narrow triangle through the centre of the puppet's head (fig. B elevation). A similar system is used for the eyes – not shown here. Other materials used: card, wire, screws, hot gun glue. The head shell is built on later in two halves.

IN MEMORIAM

JOAN RAYNER

DELIGHTFUL MEMORIES OF A VIVACIOUS AND ENERGETIC CHILDREN'S THEATRE ARTIST.

By Anita Sinclair.

'When Will We Be Married, John?'

'There's a Hole in My Bucket, Dear Liza, Dear Liza!'

These are two songs I remember from 1950 in St. Patrick's Church Hall in Wangaratta, in Victoria's North East. I was one of a great crowd of students making up an audience from *Wangaratta High School*. Joan and Betty Rayner performed songs, poems and short fables using costume, mask puppetry, dance and mime – in short, whatever did the job best!

It was clear that 'John' would never get around to marrying his naïve love and that 'Georgie', with the hole in his bucket, was beyond help. It was also clear that this was in no way serious.

I remember Joan and Betty dressed up as black and white cats in slinky body stockings and masks.

They were two gorgeous looking ladies with bright faces, clear voices and an enduring sense of joy.

I met Joan again in 1980 in Washington DC at the *International Congress of UNIMA*, and found that she was still vain enough to be daunted by my tactless observation that I had enjoyed them so much when I was in school. I wanted to tell her how important she and her sister had been to me.

Joan and Betty Rayner pioneered Children's Theatre in Australia. They wrote all their own scripts, drawing on folk songs and stories from all over the world. They came originally from New Zealand and had travelled to England to train. They then studied in Berlin and Paris, proceeding to travel in North America as strolling Players. This as early as 1932! Two incorrigible ladies with a car and a caravan.

They finally chose Australia as their main base in 1948 – the same year my parents brought me here.

In those days, Government Funding for the Arts did not exist. Joan and Betty Rayner drummed up their own business and made it pay so well that later when they

retired from performing in 1965, they were able to redirect their energies to bringing artists from overseas, and to providing support for promising local performers. According to one of my sources, Richard Bradshaw was discovered and promoted by them.

Jan Bussell and his wife Ann Hogarth of Hogarth Puppets (UK) were brought to Australia by *The Australian Children's Theatre* (Joan and Betty) and were viewed by 100,000 children. Not bad.

The Australian Children's Theatre brought the best children's theatre performers to Australia's major city theatres, then toured them around Australia. Always without subsidy.

After Betty's death in 1981, Joan established the *Australian Children's Theatre Foundation*, created to assist disadvantaged schools in gaining access to live performance.

Joan Rayner was born in December 1899 and died on 11th March 1999. She nearly made the 100 years. I'm so pleased that I met her.

Anita Sinclair.



Top, Betty Rayner. Bottom, Joan Rayner.

HOW TO SUBSCRIBE

To *AUSTRALIAN PUPPETEER* magazine.

NB: ALL CHEQUES ARE TO BE MADE OUT TO UNIMA CENTRE AUSTRALIA (not to Australian Puppeteer please).

To pay for one year's subscription and receive four copies of *Australian Puppeteer*:-

Within Australia: write a cheque for \$20.00 only, and mail this to: The Treasurer, UNIMA Centre Australia

PO Box 2165, Richmond South, Victoria 3121.

New Zealand subscribers: to cover the added mail cost, please make your cheque out for \$28.00, and mail to the Treasurer as above.

European and US subscribers: to cover mailing costs, please write your cheque for \$40.00, and mail as above.

These extra amounts are estimated and we hope that we have guessed correctly as the magazine does vary a little in size and weight issue by issue.

NB: MAKE ALL CHEQUES PAYABLE TO UNIMA AUSTRALIA!!!

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HOW TO ADVERTISE

Advertise according to . . .

Your budget: Pay what you can afford!

Your donation: Whether big or small your Advertisement-by-donation directly supports the development of this non-profit magazine and the advancement of Australian Puppetry.

Action: Contact Anita or Prodos by phone for information - see contact numbers inside the front cover or ring (03) 9428 1234.

THIS MAGAZINE HAS BEEN CREATED ON A PC USING MICROSOFT WORD.

YOUR CONTRIBUTIONS ON FLOPPY DISK WOULD BE APPRECIATED. PLEASE INCLUDE A HARD COPY PRINT-OUT AS WELL.

DEADLINES

Where-as late submissions are treated generously (especially if they report recent important news), the submission of regular features or large articles **ON DEADLINE** means that work can start early on formatting and editing. Ring Anita if there is a problem, otherwise do **YOUR** bit by complying with deadlines, please!

WINTER issue deadline **May 24th 1999.**

SPRING issue deadline **August 24th 1999.**

NEW MEMBERS

Christine Carr, New South Wales.

Nathaniel Parry-Selmes, New South Wales.

As before, **Prodos** has stimulated many unpaid-up members to gather their resources and send money!

CORRECTIONS TO DATA BASE

Your six page Data Base List has inevitably shown up errors:

Lorrie Gardner, Gardner Puppets

72 Heathwood Street

Ringwood East

VIC 3135 Ph: (03) 9870 8998

Dennis Murphy, Murphy's Puppets

79 Binalong Road

Old Toongabbie

New South Wales 2146 Ph: (02) 631 0613

Peter Seabourne

8 Egerton Road, Armadale,

VIC 3142 Ph: (03) 9509 8039 Mob: 0413 491 092

Jiri Vacek

PO BOX 12, Chevron Island

QLD 4217 Mob: 0418 182 383.

Please add these in, plus our two new members:

Christine Carr

48 Speers Street

Speers Point

New South Wales Ph: (02) 4954 9488, (02) 4958 2933

Nathaniel Parry-Selmes

19 Welstead Street

Windsor South

Victoria 2756 Ph: (02) 4587 7198

Western Australia: in our data base listing, we have too many differing prefixes. I believe it should be '08', then an inserted '9' before the seven digit number shown. Please correct this if wrong.

New South Wales: Sue Wallace, Sydney Puppet Theatre - be sure to add the new '9' before the seven digit number.



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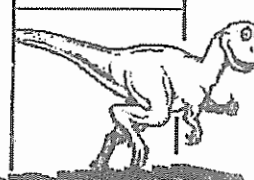
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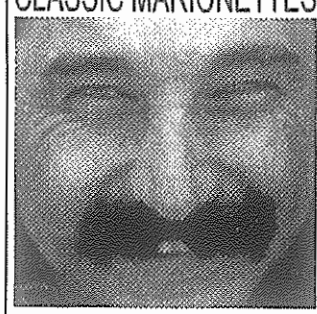
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CLASSIC MARIONETTES



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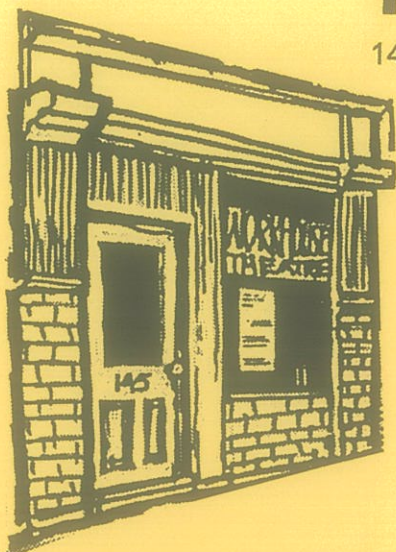
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145 VICTORIA PARADE, COLLINGWOOD VICTORIA 3066

PHONE: (03) 9417 1211 AH: 9427 8302

FAX: (03) 9428 1234

Email: anita@prodos.com



UNDER ORIGINAL MANAGEMENT!
ANITA SINCLAIR AND PRODOS HAVE RETURNED.

1999 in the Workhouse Theatre in Collingwood, Victoria sees the return of the founders of this unique venue situated right on the edge of the city on one of its busiest and liveliest thoroughfares.

The Workhouse Theatre is a small, very intimate performance space, seating only forty-five persons, each one in close contact with the performers, each audience member being able to see and hear very well. This arrangement has a great impact on the theatre experience for both the performers and the audience. Each feels involved with the other; each interacts with the other.

With a basic stage area of about 3.5 metres by 4-5 metres, the physical size of the performances may be small by some standards, but happily it's possible to adapt this by re-orienting the space; it has been used comfortably for theatre-in-the-round, arena theatre and a 'two stages' arrangement with the audience between.

The Workhouse has an attractive paved courtyard at the rear, a Front-of-House set-up and a lounge bar with alcohol license.

Anita Sinclair entrepreneurs performances in the space and welcomes your marketing material.

RENT: AS REHEARSAL SPACE OR PERFORMANCE STAGE.

YOU may like to **RENT THE THEATRE SPACE** and run things yourself.

Contact Anita if you have a production and would like to rent the theatre space.

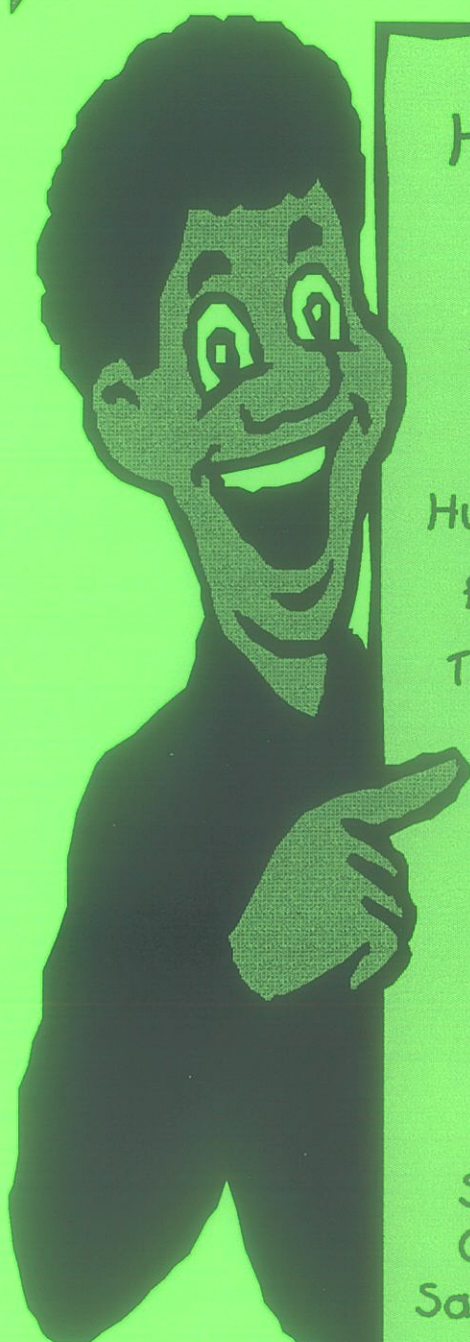
Anita Sinclair

Prodos

fringe

KIRSTY ROGERS informs us that THE MELBOURNE FRINGE FESTIVAL will be happening from September 26th – October 17th 1999. Closing date for Registration as a performer is July 23rd. Contact Fringe for information on:

PHONE: (03) 9481 5111 FAX: (03) 9481 5211 Email: fringe@vicnet.net.au



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