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#### EDITORIAL

Thankyou to all contributors. Soliciting information required very little coercion, bribery or promises of everlasting good reviews! Please keep sending graphics, black & white photos or bromides to MANIPULATION editors. They are always welcome.

Some congratulations are in order. Firstly, to the New Zealand Punnet.

Firstly, to the New Zealand Puppet Theatre for a superb winter edition; to Spare Parts who are celebrating their 10th anniversary and to Skylark Theatre Company for - well - you'll read about that.

This is a wordy issue jam-packed with articles, news and reviews. Because we can't always see each others work, it really is a pleasure to read so many reviews and to glean an idea of what is being achieved in puppet theatre in Australasia.

We have not tried to steer away from controversy in this issue and haven't always agreed with the contributing authors. However, this is a magazine for and by puppeteers and an honest exchange of ideas and opinions will help keep the art lively and the communication lines open.

Best wishes for 1991.

Sue and Steve



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#### AN AUCTION OF PUPPETS

On Sunday 16th December at 1pm there was an historic auction of puppets from the extensive collection of the Marionette Theatre of Australia

The glove, rod, string, shadow, mask and costume puppets that went under the hammer came from such productions as THE TINTOOKIES, THE® MAGIC PUDDING and PINOCHIO and were on stage sometime between 1966 and 1988. Earlier puppets were destroyed in a fire.

The puppet characters were designed by Patrick Cook, Norman Heatherington, Norman Lindsay,

James Ridewood, Neil Curtis, Kim Carpenter, Graeme Maclean, Roger Goss, Bobby Lloyd Beverly Campbell-Jackson and Bruce Petty. The puppets themselves were created by the puppet makers Igor Hyckza, Virginia Mort, Berverly Campbell-Jackson, Angela Berrigan, Chris Barker, Michael Fitzgerald, Joe Gladwin, Tina Matthews and Ross Hill.

Approximately 300 lots were sold fetching upwards of \$40,000 with successful bids ranging from \$10 to over \$500. The lengthy auction was videod for posterity by Peter Oldham.

There was some thought that this auction meant the demise of the MTA. Not so. They have lost their building at The Rocks, sold a great deal of their puppets but are now back under the umbrella of the Australian Elizabethan Theatre Trust The company, in structure, still exists with an independent board. Peter McGill, the administrator, was very successful in clearing a great proportion of the debts that were incurred before he assumed his position with the company. auction was part of this debt clearing.

Some shows have been kept in their entirety including THE TINTOOKIES and THE MAGIC PUDDING (there were multiple versions of these) and THE MYSTERIOUS POTAMUS. The MTA hopes that these may be remounted sometime in the future and that it will again produce new works.

The Trust is looking towards setting up a museum of puppets in their new home at the Independent Theatre (North Sydney). The MTA library is currently in North Sydney and may be transferred to the Dennis Wolanski Library at the Opera House.

Unfortunately, it looks like Sydney will lose The Rocks Theatre. The Sydney Cove Redevelopment Authority is planning either a heritage building or offices.

So ... the MTA is, at present, down but NOT OUT.

Eds' note: the MTA has been the launching pad of a number of careers in puppetry (ours included) offering employment and training to puppeteers, actors, designers, directors, puppet makers and administrators and offering quality entertainment to vast numbers of people of all ages. We wish it all the best for the future and hope that in some way the efforts of this historical company will not be lost. Sue Wallace

#### LETTERS TO THE EDITOR

Dear Sir,

We have read the article about Paperbag's funding with a total disbelieving. Why did you take anything Paul Smith said for granted without checking with us first? It is a pity that our fellow puppeteers did not understand the real issue. The artistic freedom to make your own choice WHAT, WHEN, WHERE, WHY and WITH WHOM to work. To be dictated to by a committee (that has never seen your show) was unheard of even in Czechoslovakia in 1961.

As for the review, just one sentence from the letter by Anne Levy, the Arts Minister, to Stephen Spence, the State Secretary of Actors Equity (dated Sept. 14, 1990) "... I have decided to terminate the review process which was scheduled to conclude on 31st December..."

The bureaucrats in Carclew (totally new management) advise us we should -

- 1. Cut our hours
- 2. Sack some of us
- 3. Stop performing to save money
- 4. Sack the administrator and install an answering service (we have 2)!
- Employ more outsiders (preferably disabled to qualify for the grant).

As neither private sponsorship nor any other efforts count, we can only try to survive without them.

Rest assured this is a grave precedent and what Carclew did to us will happen to you one day also.

The only supportive friendship we received was from Spare Parts Theatre who invited us to their show and talked with us - unlike some colleagues who ran away not to offend the Carclew bosses.

Vours sincerely 7 Rehoreks from Adelaide (est 1972)

#### AND TO YOU.

It is cause for celebration that with this edition, Manipulation has completed a first circuit of the country, with a detour via New Zealand, and returned to where the revolving editorship started out - in Sydney. It would be good to think that the pit-stops will become regular and that the financial course will be less uncertain ...

Apropos of the latter, could I make a plea to all our subscribers to pay their subs. as soon as they receive a renewal notice - when we are agonising over how many copies of each edition to print, Money in the Bank is the final arbiter, and no matter that I am sure a certain person meant to renew - If we don't have the money to pay for it, we cannot afford to order a copy for them: Simple as that.

For your interest, our mailing list stands at 95,29 of which are out of credit at the date of writing. A subscription drive with the New Zealand edition enticed 10 new subscribers, but in the circumstances this is like plugging holes in a leaky boat. So, if you want us to continue, please remember that we really are very finely balanced and that Every Subscription Matters.

Thanks again to the editing companies for all their hard work in the last 3 years.

Best wishes for the New Year.

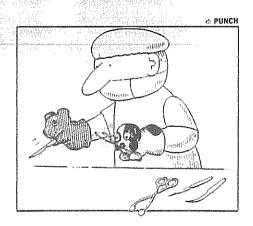
Susan Lintern Coward from the Manipulation pigeonhole at 108 Gertrude St

#### SCRIPT SHARING

With a scarcity of funding dollars currently available to the Australian puppet theatre, all the money must be well spent. There is a crying need for leisurely ie. unforced experimentation on all levels of production, but will be unavailable to us until the economy - public and private - rights itself.

Experimentation is the basis of advancement of any artform. Successful experiments (great shows) should be made available nationwide, to help preserve and extend the value of the initial funding dollars.

It is now time that script sharing became a more common practice in the puppet theatre. Individual companies may need to establish their own parameters for sharing scripts and productions. It is a real pity when a company in one state expends its valuable resources, and produces a great show and it is never seen beyond its own state limits. Nationwide dialogue is necessary on this matter.



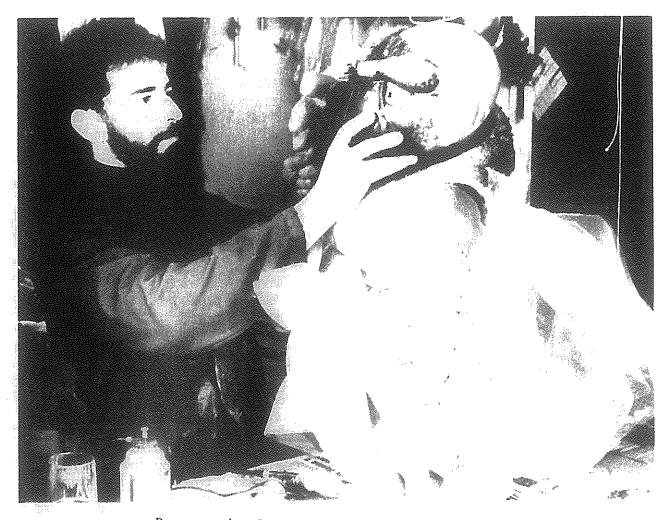
A country town's annual Show attracts police as well as farmers and graziers into town. The Random Breath Test units are usually out in force on show night so it was inevitable that sooner or later we would get pulled up.

It happened a few years ago in Bega. The Policeman held the bag up to my mouth and very politely asked me to "Blow hard".

So I did - the bag flew out of his hand and onto the floor of the van. As I fished it out, I smiled and said "Sorry - Voice training", I explained.

Dennis Murphy

Owner/Trainer, Murphys Puppets.



**ROSS HILL** (1954 - 1991)

Puppet maker Ross Hill creating a puppet for "Bear Dinkum"

I started making a puppet the other day from a recipe Ross Hill gave me and was struck by the realization that when he died, Ross took the rest of the cookbook with him.

Someone like Ross can't be replaced. To me he was ingenious, funny, childlike, indecent, naive and stubborn, all at the same time. But whatever his prevailing mood, Ross was always delightfully and infectiously consumed by his work and hugely generous with his knowledge.

I miss Ross immensely and I suppose we all will for years to come. The only comfort is that with the help of Peter Chester, Kevin Scanlon, Beverly Campbell-Jackson and Jim Henson, Ross will surely be staging some truly remarkable puppet shows in heaven.

TINA MATTHEWS

On January 6th this year the puppetry community lost the brilliance of Ross Hill to a long and courageous battle against illness. Puppets made by Ross have been worked by almost every puppeteer who has passed through Sydney in the last 14 years and the number of designers whose creations have been realised by Ross is legion.

Ross' carreer began around 1968 when he produced a series for Mildura TV. From 1973 to '77 he worked in Tasmania for the Tasmanian Puppet Theatre. After leaving there he began a six year stay at the Marionette Theatre of Australia as head puppet builder. The work he produced during this time was prolific and will long be remembered for its inventiveness, detailing and perfection. Ross provided major input to the M.T.A's prize-winning films A Puppet Pudding and Rubbish.

In the mid '80's, Ross worked for the giant Henson organisation and the puppets he created can be seen in the film Labyrinth. Back in Australia in '88 he continued working for the Australian Opera, the Storyteller's Theatre, some commercial TV companies and others.

Anyone who has worked on one of Ross' shows will remember the souvenir puppets that he provided for all involved on opening night.

So long Ross, we will all miss you.

STEVE COUPE

## ARTICLES



From the 1st - 12th October 1990 puppeteers, designers puppet-makers had the privilege of attending a workshop in Stage Design for Puppetry given by internationally renowned designer MATASEK from Theatre in Czechoslavakia.

On the first morning the retiring and bespectacled figure of our Czech master appeared and he began (as he began every subsequent moring). by raising both hands and quietly announcing "Dear friends....". After the usual introductions and a group exercise to find a common language by painting on paper, Matasek outlined the format of the workshop. We were each to choose a story that we felt close to, for which we would create a stage design. Matasek suggested either a story from the Bible or Oscar Wilde. We had the possibility to work alone or in Most part of each day would be devoted to our projects with the latter part of each afternoon listening to Matasek's theories and looking at slides and videos of his work.

As it turned out nearly everyone chose to work on an individual project and only four people chose the Rible or Oscar Wilde. created a lot of work for Matasek who not only had to familiarise himself with a wide range of ideas and literature but also spread his time amonast fifteen very different projects.

Matasek reiterated several times that there are no set recipes for

stage design so each of us followed a very different process in creating our designs, but we all had to work very hard in between our individual sessions with Matasek to make the most of his valuable expertise.

I chose the story "Beauty and the Beast" as I was interested in exploring the broad theme of the father/daughter relationship and the psychological effect of the woman's emerging animus. The first step was to draw on as many influences as possible and for me that involved my own life experience, the work of Jung, Picasso and various feminist writings. With Matasek acting the role of director, he encouraged me dissect the story for its underlying symbolism, themes and emotions. From this psychological analysis he then directed me towards creating a scenario to convey the abstract ideas into a real and dramatic storyline. From this story I had to create a scale model and puppet design that would illustrate this scenario.

#### Matasek never imposed his particular style on us

I was quite surprised at the end result as Matasek had steered me away from the conventional and challenged me again and again at each step to ask the questions why? what does this mean for me? for the audience? It was never enough to simply think of a solution to a Every element had to problem. have its Raison d'etre. I feel this approach leads to a great depth in the work which is often missing in puppet theatre but unfortunately two weeks proved too short to fully explore this way of working. This was evident at the final presentation as most of the designs were presented as 'works in progress" rather than completed projects.

In Matasek's own work he has sought a very contemporary and innovative expression of traditional Czech puppet theatre. concerned with relationships between the actor, the puppet/object and the space in which they perform. He terms his designs as "active scenography" as he uses the set to become part of the movement on stage. The stage setting is transformed according to the requirements of the action creating a theatre of total animation. Matasek uses the scenic space to determine the expression of the characters and to influence the audience's experience of the play's meanind.

never imposed Matasek his particular style on us or pressured us to accept his ideas encouraged us to trust our own imaginations and to build on each stage whilst still continuing to challenge ourselves. presentations at the end of the workshop showed 15 very different projects that had stepped out of the ordinary concept of puppet theatre design into an area where the only limitation is the imagination. The two weeks were very rewarding in discovering a fresh approach to stage design, in breaking out of the isolation of our art form to connect with peers and be stimulated by seeing one another's work. confronting one's own creativity I learnt from Matasek to have a clear vision, to value the work, to present it with integrity and to always consider every possibility.

Terrapin Puppet Theatre are to be congratulated for their initiative in arranging this opportunity to work with Petr Matasek and they did a wonderful job in hosting workshop for which we were all very grateful. Thank you Petr Matasek! Thank you Terrapin!

ANNE FORBES

#### AN OVERCOAT IN SUMMER.

A timely telephone call from Anne Forbes of Auckland in August, set in motion a chain of events which will culminate in 12 performances of Nikolai Gogol's THE OVERCOAT as part of Eureka Theatre's "4 PAC" season in Canberra in February.

The call came 2 days after I decided to close my puppet and woodcarving shop, "Are you going to Hobart for Petr Matasek's Theatre Design Course?"

My Closing Sale gave me the cash. my daughter away on experience" - the freedom, and a chance copy of Gogol's "Diary of a Madman and Other Stories" as airport reading, East/West Airlines side stepped the air-refueller's strike and I found myself in Hobart identifying dreams and social comment as content for the Course. "And didn't Godol's THE OVERCOAT deal just with that?" At the end of the course, overwhiskied, but with research and basic scenographic design underway. I left the aeoplane in Canberra for the library photocopying machine, and mailed a copy to my director Renald Navarro.

A "Ves, I'd love to," came after 3 weeks, and 2 weeks later the proposal, "Eureka want another 1-act play for their series. Are you interested in being paid, along with a writer and a director, to prepare the Show and clash with Genty in a two week season?" The "yes" was immediate, and my telephone answering machine is on 24 hour duty now.

#### PETER GRASSHOPPER Braidwood N.S.W.

As soon as I heard from Terrapin that Petr Matasek had been invited to give a workshop I was determined to go. DRAK has long been one of my favourite European puppet theatres. I have always been impressed by the visual impact

of their performances, especially the "active" scenery and refined folk design of the puppets. Of course, Hobart is rather a long way from home (northern N.S.W.) but it gave me the opportunity to catch up with Terrapin at home base.

Although I design and make most of my own puppets, I've never had any formal training in design, so I was a little concerned at how I would manage a "master class" in design. I decided that my working knowledge of puppet theatre would carry me through. It did, but not without some soul-searching and self-doubt along the way. Petr handled our individual crisis points with sensitivity and honesty, quietly pushing us to extend ourselves and expand our vision.

The first day we began with an exercise in communication through the medium of visual art. formed three groups and each group had a "conversation" using visual images in paint and charcoal. The result was three totally different approaches to the task and of course, totally different art pieces. Following this, we had a "getting to know you" discussion of our experience in theatre and our expectations of the workshop. We also made a 'Wish list" of individual projects that we hoped to work on one day.

The rest of the workshop took the form of work on individual projects. Most of us chose to work solo on projects from the 'wish list". Our task was to design and make a 3D model of puppets and scenery for our chosen performance piece. We had to be able to communicate our ideology through this visual medium. The starting point was the theme of our piece and the first few days were spent examining and researching variations on this ideology to create a visual interpretation. Most of us spent that time reading, writing, dreaming and talking. Petr spent some time with each of us individually and each



afternoon for the last hour or so we met as a group for discussion, slides or videos.

During these afternoon talk and discussion sessions we began by examining the "process" of design. looking at such areas as; inspiration, influences, tradition, form, potential for fantasy etc. We discussed technical influences e.g. organisation of stage, physical possibilities of materials, function and type of puppets. Following this we looked at slides, viewing some traditional visual influences on sculpture and progressed to slides of Petr's work with DRAK which is both sculptural, in the form of puppets and scenery, and graphic in the form of posters. In the last week we saw videos of DRAK productions.

# Petr handled our individual crisis points with sensitivity and honesty

We concluded the workshop with a small exhibition of our projects. We set up our models and gave a short talk about it. The twelve 'exhibits' that emerged were stunning in the variety of visual imagery. I believe we all achieved the task of visual communication of our ideology, and for myself the workshop was a great success.

#### ANNIE HEITMANN

#### "DOWN TO EARTH - A TALE OF OUR TIMES."

The following is an article by Lou Chamberlain, a secondary articraft teacher at Eaglehawk Secondary College in Bendigo, Victoria. She has been working with puppets in the classroom since she began teaching. Recently however, her puppet plays have increased in scale and scope.

After the success of a large-scale aquatic puppet show in December, 1989, a group of year 9 students and I thought we would try putting on a show again this year. Looking forward to a challenge, I set the basic task: to devise a puppet play to be performed in a park, with the audience physically moving through the park with the puppets. Sounded like fun.

It was.

In February, a planning group of a dozen fifteen year old students brainstormed all sorts of ideas and issues, before agreeing to base their play on environmental problems.

Then, in late October, we performed five times, in front of a combined audience of 1500 people. Both the puppeteers and the primary school audiences loved the show. An added bonus for the twenty five puppeteers was the way that the performances were arranged :we toured the parks and gardens of Bendigo, performing at three venues over a two day period.

The theme was a winner. Environmental issues are being increasingly addressed by all levels of the Australian community, and the idea of fifteen year olds putting a voice to their concerns for an audience of seven to ten year olds was very meaningful, for both groups. So meaningful, in fact, that we received generous funding from the Ministry of Education as an innovative curriculum project.

The final script (which took forty minutes in performance) was written by four students, after numerous discussions and consultations with a planning group of their peers. They called their production Down to Earth - A Tale of Our Times.

The action of the play involved a 'real-life" tree which comes alive in front of the audience to become both victim and judge. Its long-time friend, the owl, and lots of other native animals (such as a cockatoo, a possum, a flying fox, a wombat and an echidna) try to protect it from the bulldozers that want to cut it down. While the animals are forming a barricade, Mother Nature enters and begins a disturbing dialogue with the bulldozers.

Making little impression on them, she decides that they should play a game with the animals - she calls it a "Maze of Understanding".

With this suggestion, the audience is physically moved to another place in the park where a giant three dimensional board game has been set up. The kangaroo and the emu (two beaut body puppets full of personality) helped the two members of the audience (one representing the bulldozers and one representing the animals) to play the game.

This part of the performance was particularly enjoyable and meaningful. The questions and activities in the game were all relevant to small children, and were almed at giving them more confidence to believe that they could do something small to help in the broader issues. Using handkerchiefs instead of tissues, recycling, making compost and conserving water were all issues raised. Kangaroo and Emu involved the audience heavily throughout the game, asking for suggestions and answers and giving positive reinforcement. One of the subtle details was the giant die - a 75cm cube of foam, with the circular dots made up of native animal shapes.

Of course, the bulldozers didn't ever win - I'm not even sure that the judicious cheating was noticed by the audience!



At the end of the game, the audience moved back around the original tree and the puppets began a very informal debate. Putrid Pollution made а noisv unwelcome appearance, but the play harmoniously ended with banishment and with a compromise beina reached between the bulldozers and the animals. The audience loved the finale - a stirring song about saving our environment. The twenty puppets ranged in size from 40cm to 2 meters and were made of medium density foam. Part of their appeal was the strong colours that we had dyed the foam the greens, pinks, yellows and browns of the Australian bush. The puppeteers had researched their subjects and made paper patterns before cutting and gluing, and in some cases, sculpting the foam. After 3 manipulation characterization workshop by Rov Mc Neill (of Real Fantasy Theatre), the animals came alive, with their own voices and actions. puppeteers found making their puppets challenging and fun, and they loved adding personalities to their creations.

Seven of the cast members represented symbolic characters -Mother Nature, her environmental helpers, the bulldozers and Putrid These were suitably Pollution. masked. The bulldozers had beautifully articulated serrated jaws. For me, as an educator, there were many positive results, I was very proud of my students for the way they presented the issues in a balanced and non-preachy way. Many of them commented after the show that they had enjoyed learning more about the environment and then working out how to make things understandable for younger children. They enjoyed being part of a team, too, and co-operating with each other on a special extra-curricular activity.

### Puppetry in Schools from an article by Axel Axel ad

Puppetry is 50% drama and 50% craft and each art relies heavily on the other, it is unlike theatre where actors interpret the play. think thev people can call themselves puppeteers by only operating the puppets and concentrating on the drama. This is an idea which has developed recently. You cannot have a puppet show without a puppet and it is important that puppeteers can make and repair their puppets. To keep the art of puppetry alive, there has to be a move back to the old fashioned idea when the puppeteer made the puppets, did his/her own staging, lighting, if necessary, and even, in some cases, wrote the script.

There is a big difference in making puppets in school by the art teacher who can make a project cover many art sessions, and the craft person who comes in for a day and must get the students to make a puppet in a given time of one to one and a half hours. I have been designing and making puppets for many years, and have given workshops in schools, teacher training and other tertiary institutions. I have designed a series of puppets which I consider suitable for school use and they do not take a long time to make. Many teachers have asked for patterns of the puppets, so that could make different characters for their drama and landuade classes. I have now produced a small book which I hope is easy to follow and will make five basic styles of hand and rod puppet. I always tell the class that I am the person who makes the basic puppet

with them, and when I have gone, they can get onto making any character they like. Some schools incorporate them into plays to be performed later.

In this modern society where everything is instant, the pupils expect to have their puppet immediately, and do not want to wait for even the glue to set.

Certain materials used in puppet making are considered toxic, but are freely available in craft shops. I consider it is better for students to taught how to use these materials with care, to make them aware of the risks, in a controlled environment, rather than ignore them. This does not apply to very young students, who should not use the materials, nor sharp tools, nor, in fact, could they use the types of puppets involved. It has become fashionable to make what are called "Junk puppets", and although it is an excellent idea, as it is very creative to make objects from discarded materials, it is not the correct way to teach children who have not made a puppet before. They should be taught the traditional way before embarking on the use of waste materials. The resulting puppets do not look at all like puppets, nor do they work like puppets ought to.

I believe that puppetry should be taught in schools, not with the idea of specifically training professionals, but because it is fun and educational, and from the many children who are exposed to puppet making, who knows, a few may decide to become puppeteers.

Taken from an article in the Art and Craft Teachers Magazine (Victoria).

#### PUPPETS CAUSE RIOT

#### RICHARD BRADSHAW

On Easter Monday, 2 April, 1877, Levity's Royal Original Marionettes opened at the Theatre Royal in Ballarat. Their advertised program was to have included Beauty and the Beast and Johnny Gilpin's Ride to Edmonton. They claimed to have arrived from England a month earlier on the S.S. Assam, but none of the principals' names appears on the published passenger list. They also advertised that they had performed before Queen Victoria "on various occasions" and the Prince of Wales, as well as at the Crystal Palace.

The theatre was filled to capacity, but when the 2-foot-high marionettes appeared no one could hear the voices from backstage. The audience began to groan and call out, and then to throw apples and things at the stage. The curtain was lowered because of the noise and the audience collected more rubbish which they threw on the stage: "cabbages, melons, carrots, onions, cucumbers, a dead o possum (sic), and other stuffs."

When the curtain was raised again, stones were thrown and one puppet had its leg knocked off. Finally a well-aimed apple brought down a marionette named "Joey" strings and all, amid howls and screeches. The curtain was lowered for the evening and the gaslights turned down.

The audience now demanded its money back but the management had already left with the cashbox. People began to tear up the seats and throw them on the stage, following with the orchestra's music stands. All the theatre's lamps were broken and then a dozen or so men, cheered on by about 600 people still in the theatre, clambered on to the stage with the aim of destroying everything there. Their plans were

foiled by the caretaker who turned down the stage lights. One man hit the caretaker with a chair, and he struck back with a heavy stick. Fortunately at this point a policeman arrived and cleared the stage.

People now left the theatre to join a mob which was forming to seek out the proprietors, meanwhile breaking the outside lamps and tearing down placards. The business agent and a member of the company rushed into Mr Fussell's hotel where they became trapped by the crowd As one of the crowd outside. smashed the large front window they barricaded themselves into a back room. Luckily some policemen appeared on the scene and the crowd dispersed, hissing groaning.

Surprisingly the company gave a second performance on the following night but this because a number of the puppets had been damaged, live variety acts augmented the marionette program. Chief among the performers were Mr. and Mrs. Charles Lewis giving character impersonations, and I suspect that Lewis was "Levity". Two other puppeteers, Mr Turner and Mr Ford, performed black-face farce. (Perhaps this was the same Ford who appeared some years later in Sydney with Ford and Herbert's Royal Enalish Marionettes?)

A crowd of about 1000 gathered at the theatre on the second night and had difficulty getting in when the doors opened. Some missiles were thrown at a sole policeman on duty who nevertheless managed to keep order until half-a-dozen reinforcements arrived. The crowd remained good humoured, although a stone narrowly missed the company's agent in the lobby.

A reviewer remarked that the marionettes were a distinct improvement on the previous night's efforts but noted an unsteadiness in their operation which

he attributed to the nervousness of the players. This time the audience gave the show a generous reception and it passed without mishap.

The entertainment continued through to the following Saturday when new trick figures were advertised as well as the last time of Johnny Gilpin's Ride to Edmonton. So far I have found no further mention of Levity's Marionettes.

#### OPERA-BALLET-PUPPETS

#### PETER OLDHAM

It is important firstly to state that I am not questioning in this article the current standard of puppetry in this country but merely asking why in the past twenty odd years has the kudos of puppetry been diminished. In the '60's when Peter Scriven's Tintookies were touring Australia they were regarded highly as a great performing art and indeed the Tintookies were sharing a building and also the status quo with the Australian Opera and the Australian Ballet. They were the three major performing arts companies in this country! To even suggest that today puppetry is regarded as one of the major performing arts is just ridiculous and no one would even think of putting puppetry on a level equal to the Australian Opera and Ballet. Puppetry is regarded as a aimmick.

Where has it all gone wrong?

Toward the end of the Tintookies era funding to puppetry was increased enormously through the Australia. Council with a policy of regional companies in every state. This increased the number of people involved in puppetry but also added to a decline in standards as people were performing in companies with little or no experience in the art. A

mild attempt to set up a training scheme in the '70's was abandoned after only 3 people had participated in it - 2 of whom are no longer involved in the art. This meant that individual companies and solo puppeteers were left to train others in their craft.

One would have expected that newcomers would have introduced new and exciting potentials for puppetry but instead most of these newcomers would only remain a short time as a stop dap measure until they found something better to do. Since then, and even today, there is a vast turnover of puppeteers in any company with people having little experience taking on major roles in productions. So the increase in funding in the 70's merely increased the number of participants rather than increasing the quality of the product.

The '80's brought another resurgence in the art with the popularity of the Muppets. Suddenly anyone and everyone wanted to become a puppeteer and this once again only increased the number of participants without doing anything for the standards of performance.

There are, at present, pockets of puppetry which are unquestionably of an extremely high standard but I am looking at the overall opinion the majority of the population would have about Australian puppetry.

If puppetry is to regain its kudos then it is important that everyone continues to push for a national training scheme where people who are recognised experts in their field train the future puppeteers, script writers and designers. Weekend or one week workshops are fine but full professional training where puppeteers are graduated and know how to operate within the puppet theatre to their full potential is essential if puppetry is to be regarded once again on a par with the Australian Opera and the Australian Ballet.

### YES, BUT CAN YOU SPELL THAT ...

PETA MURRAY
Wandering Playwright

Any one who has ever had a go at writing for the stage will be familiar with the loss of boundaries that sometimes occurs. The "writer" and the "work" become one, and it is often impossible to see the work for what it is, warts and all. This is where the dramaturgical eye can be very useful.

The what?

The dramaturgical eye.

It has been my lifelong ambition to be that Eye. No, that's not strictly true. Until about ten years ago, the word "dramaturg" had not been spoken in this country, and even now I hesitate to say it, simply because I still do not know whether it ends in "urg" as in "urge" or "urg" as in...well, "urg". Nevertheless, urg or urge, I've wanted to be one. For a while.

Ves. but what is it? Well, the dramaturg's primary commitment is to structure, to the shape of the piece as a whole. Free of the deep attachment to the many parts that make up the whole, the dramaturg can often detect lack of balance, inconsistencies of character, stylistic shifts or problems of pace and tone that need to be addressed. Often the input of the dramaturg can help the writer to solve a problem or push through 'a block". So, your standard Dramaturg is a hybrid sort of a thing.... a schizoid mixture of editor, doctor and sometime referee. Anyway, call it what you will, that's the hat I was wearing during my recent stint at Spare Parts.

My first duty was to assist in refining Christine Evans' new play, ALICE.

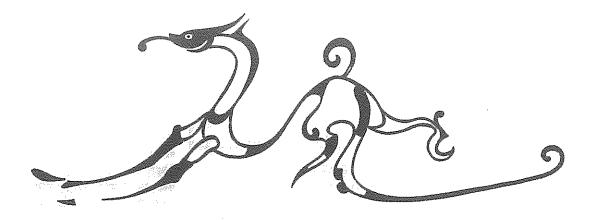
Naturally, I was reticent. As a scribbler by trade, I am no stranger to the process of pulling innocent little plays apart and putting them back together again. It can be a messy business. For the writer "babe" is on the table. whose there's no question about it. hurts. I didn't want to watch another writer in pain.. Nor did I want to waste everybody's time. Obviously, the dramaturg's input is entirely useless, where the writer is not open to criticism or advice.

Fortunately, Christine was open to both, the play was already in very good shape, and the week proved to be productive, and relatively painless for all concerned. (It was, wasn't it?) ALICE is an innovative and exciting piece of theatre; a feast for the senses, it challenges as well as entertains. Don't miss it. My second task was to work with Noriko on Phase One of the process of creating a new work, based on Prosper Merimee's novella, CARMEN.

Ves. THAT Carmen. After all, if it was good enough for Bizet....

Happily, Merimee couldn't be present, so Noriko and I had no fears about treading on creative corns. (Shades of the old adage: The only good writer is a deceased writer.) We put roses between our teeth, popped the novella into the shredder, and came up with a very exciting new approach to the well-loved tale of the gypsy/siren. It promises to be a stunner.

So now I'm back home, chained to the old WP, tapping away at a new play. It was great to have the opportunity to work with a local company so soon after settling in Fremantle, and I look forward to further outings in my dramaturg's hat. Thank you to all at Spare Parts for making me welcome.



### THE PEKING PUPPET THEATRE

By Andrew Hansen, adapted from an introduction to the company from their USA tour.

alvisa al migladita di nerri

THE PEKING PUPPET THEATRE was founded in 1955 and has played over 10,000 shows. In recent years the troupe has delighted audiences in Japan (UNIMA Festival), Poland, Czechoslovakia, Hungary, Egypt, Iraq, Pakistan, France, Germany, Belgium, Scandanavia, the USA and Canada. The company has won major prizes at festivals in China, at the Puppet Art Festival in Hungary, and at the Saglabo International Puppet Festival.

Puppet theatre in China, once called Kui Lei Xi, is part of a long and rich folk art tradition. The artform is immensely popular with Chinese audiences and there are several thousand amateur and professional puppet troupes working throughout the People's Republic of China. Records of Chinese puppet shows can be found in historical materials dating back to the Han dynasty 1206 BC - 220 AD]. The first puppets were very simple: hand-carved boownoddmsp heads (Without movabe facial features) and wooden hands (without jointed fingers) were attached to cloth bodies. repertoire consisted of traditional plays, and the puppets' gestures were adapted from the stylized movements of the Peking Opera. Each puppeteer specialized in

portraying one character - the earnest scholar, the gallant warrior, the bashful ingenue, or the "painted face" roles.

With the emergence of modern China, puppeteers created new puppets and altered old ones to aim for a more lifelike appearance; feet became movable; faces had new mechanically operated eves that could open and close; hands were carved with jointed fingers capable of grasping objects. These new puppets could highlight movements and dialogue with a lively array of facial expressions and body aestures. Repertoires were enlarged to include more fables and myths. and the precise choreographed movements of the traditional opera gradually shifted to a more spirited interpretation of music and dance.

Currently, Chinese puppet theatre is categorized into four types: figure puppets; string puppets; rod puppets; and wire supported puppets.

Members of TPPT specialize in rod puppetry. The rod puppets used range from 60cm to 150cm in height. The largest puppets require as many as four puppeteers. The rods permit the most subtle movements of body, head, arms, legs, fingers and eyes. Gestures are incredibly lifelike and natural. This effect is enhanced by the fact that each puppet truly has its own personality; each moves differently and has a certain way of holding its head, using its hands, and handling its props.

The shows are presented in a full-sized proscenium stage and the

puppets are operated from beneath, rather than above, the stage. Each movement must be carefully choreographed; when the puppets on stage are dashing around, making turns and jumps and leaps, the puppeteers beneath the stage are doing exactly the same movements!

Chinese puppeteers take great pride in their ability to create the illusion of living beings and the craft has been passed down from generation to generation with almost religious devotion. Training takes years. In addition to being able to operate a puppet, each puppeteer must be able to sing, dance and act. And he must be able to do all four at the same time! Because a puppeteer may operate several different puppets in a single performance, he must be able to create a voice and personality for each puppet.

Scenery, costumes and the puppets themselves are exquisite. view projections provide exciting. dramatic backgrounds. Costumes and props are brightly coloured and carefully detailed. There are richly embroidered gowns, elaborate headdresses, elegant fans, and realistic swords and sceptres. A costume provides not only effect and colour, but is also a symbol which illustrates a character's role, his personality or position. puppets are simply beautiful, and so painstakingly crafted that they are displayed in museums around the world.

### VIETNAMESE WATER PUPPETS

From a time prior to 1121AD puppetry has been a form of traditional culture closely related to the long-standing spiritual life of the Vietnamese people. They have made use of puppets in the following forms

- 1 Toy Puppet
- 2 Puppet on kite with flute
- 3 Firecracker Puppet
- 4 Theatrical puppets

They categorize their puppets into two forms - Land and Water Puppets.

Their Land puppets are similar to those in other countries; hand, rod, strina. mechanical and shadow puppets. But it is Water puppetry which is regarded as a very old and particularly artistic creation in Vietnam. It is a traditional and popular art widespread all over the provinces of the delta and midland region of Northern Vietnam. particularly around the ancient Thang Long capital (now Hanoi).

Water Puppetry has had a very close relationship with the material and spiritual life of the inhabitants engaged in wet-rice cultivation. As a theatrical form it might have derived its origins from the work of bringing under control one of the foremost natural calamities which might cause disasters to the inhabitants in the region, that is water and of using it in the service of the production of food to sustain themselves.

Water is not only the environment and the framework but also a "magician" who has supernatural forces to help in the performance of puppet shows. The puppets are simply carved and poorly coloured figures with jerky movements which cive the audience an outline of men and animals represented on the stage but it is the water with its liquid and reflecting character that creates the illusive appearance for the show. Thus the stage is environed by an extensive space where the sky, clouds, trees and scenery are seen in constant motion serving as a background for the characters in the play to play their role. The rigidly featured puppets become lively and rich in meaning.

Nowadays, every time when there are sounds of drums beating and the cracking noise of firecrackers from any stage erected on the surface of a pond or lake announcing a water puppet show, grown up people, children and even old folks flow into the place to watch the play.

#### THE STORIES

The items played by the water puppet theatre are short and precise pieces of writing, skits reflecting in a truthful manner the productive labour and the struggle of the people against natural calamities and foreign invaders and for the transformation of nature, the building of a better life and the defence of the fatherland.

The stories could come from four main areas -

- those intended to praise the joy of farming the land, tending ducks, husking and pounding rice...
- those depicting healthy games and entertainments such as wrestling, horse racing, dragon dancing...
- those glorifying the national heroes and heroines such as the two Trung sisters (40-43AD), or the victory on the Bach Dang river ( 13th

century)...

 plays of tuong or cheo opera such as Thi Mau len chua (Thi Mau went to the pagoda) of Luu-Nguyen nhap Thien thai (Mr Luu and Mr Nguyen entering into the paradise)...

Water puppet shows were usually presented without vivid description in speech but with the development of the national literature it now has some introduction and description in speech and singing in the performance.

#### CONSTRUCTION

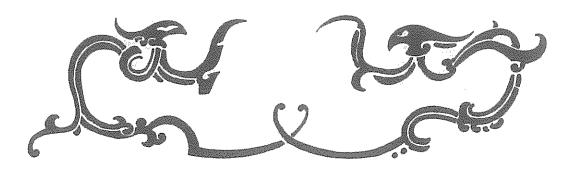
Water puppets are made from light wood available in the country and coated with the resin taken from a local tree. They are statuettes carved out of wood by talented popular artistes and painted blue, brown and green assuming the character of realism, simplicity and lyricism. They are manipulated by two kinds of mechanisms STRING and POLE, hidden under the water.

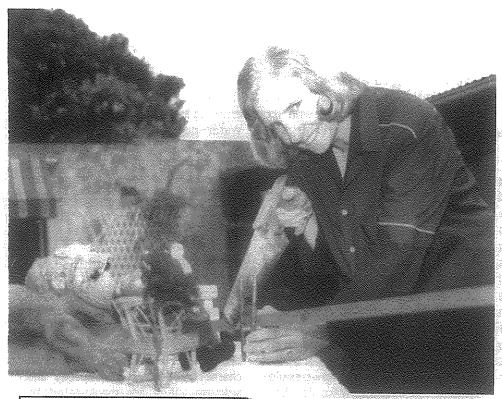
#### A LIVING ART

In 1964 the Nguyen Xa troupe in Thai Binh province presented an experimental play "Competing for Becoming a Dragon" which marked a new development in water puppet theatre under the revolutionary administration.

At present there are a number of living museums on water puppetry. A lot of interesting items, strange mechanical devices and beautiful figures have been preserved along with the methods, procedures and means for the perfomance of popular works. The art and craft of water puppetry is being passed down to younger generations.

Article supplied by Axel Axelrad.





#### ON ONE'S OWN

It takes a brave person to share their stage with a cast of 56 untrained, unknown actor/puppeteers aged anywhere from 5 to 85 years old. It takes a talented person to direct such a cast (up to three times a day) and to create a theatrical experience that is satisfying for both the audience and the performers.

JONQUIL TEMPLE - puppet builder, performer and tutor is such a person. Jonquil has devised a unique workshop format. In an hour and a half she introduces her audience to various forms of puppets and performance techniques and to the effect and consequences of lighting and sound, always looking at de-mystifying the process of creating theatre.

The workshop is organized in two periods. The first, titled "The Secrets of Puppetry", is a demonstration of puppetry showing how puppets work and gives the audience the opportunity to handle over 30 puppets. This is well disciplined and the participants are

encouraged to be very professional, to do everything with intention, to concentrate on making the puppet come alive. Boys work female characters and girls are very gently told that giggling will not be tolerated and that they are letting all the other women in the workshop down if they can't take it seriously.

The second period is titled "The Sea" where the participants manipulate sea creature puppets in an underwater scene with others operating sound and equipment. Others direct or stage manage. The scene is set to music and the participants work under Jonquil's overall direction. Rehearsal precedes the 'performance". Those that do not get the chance to participate are asked to view the performance with directorial eve and suggestions are solicited at the end of the session. Alternatively, some participants Will view performance as if they are critics.

JONQUIL always treats her audience with respect, controlling them with tact and encouragement

and she always gets results.

However, she is the essential element of the "show" punctuating the workshop with her undentable sense of humour and her great storytelling ability.

One of driving forces behind JONQUIL'S work with school children comes from her own experience at school. JONQUIL is dyslexic but, of course, this was not acknowleded then and those who had difficulty reading were simply considered slow Oľ stupid. JONQUIL always showed an ability to express herself visually and verbally but she never had any idea. that she could pursue art or the theatre as a career. She believed she had to stand on a street corner and wait for someone to discover her. There are young people today who carry that same belief system and she encourages them to follow their interests and learn from whatever source is available.

JONQUIL came into puppetry about ten years ago. Prior to that she entranced young men teaching them to samba, waltz and more at the London Dance Institute, modelled clothes. acted as an artist's assistant, taught fabric arts. assisted drama critic Bill Courcier for 6 years, cleaned a kindergarten at midnight and has been employed as an Information Officer at the Art Gallery of New South Wales since 1963 where she is currently weekend manager.

In 1988 she was awarded "Woman of the Year" for her work in puppetry and theatre.

JONQUIL makes her own puppets and has studied the art with avarice. She rarely misses an opportunity to attend a workshop and is the treasurer of the N.S.W. Puppetry Guild. All this and married for thirty years (to a professional jazz musician) with two children.

Sue Wallace

#### SPARE PARTS PUPPET THEATRE

Well we've made it. In 1991 we are ten years old. That's not a very old age, in fact, in terms of human life we are still classified as children. As we look back on the last ten years we see a Company that has grown from modest beginnings to a Company that has developed a national and international reputation. Congratulations to al those hundreds of artists, teachers. audience and the children who had faith in the Company and helped develop it to this point.

It all began in a shop front in South Fremantle where trainee craftsperson Stuart Elliot carved wooden heads whilst holding an umbrella over his head to keep himself dry from the badly leaking roof. The shop space doubled as both office and rehearsal space, and the two small rooms behind, the workshop. In that first year the new Company created three new programs for infant, primary and secondary schools. "FINGS AND FACES" was to remain in the Company's repertoire until 1988 playing to over 500,000 children across Australia. In 1984 the ABC extracts televised from production as a special schools program. Since then it has had many repeat screenings and it estimated over 2 million viewers have seen the production since 1985. "MASKED", the program for secondary schools, remained in the repertoire until 1984 and many of our audiences remember this dramatic retelling of the story of Lou's and Pelgrom's exile from the Batavia Masacres placed on the Western Australian coast in 1629.

"A SHAPE AND A PROMISE" the program for primary schools performed to over 40,000 children

in 1981 playing to more people in that first year than the combined audiences of the W.A. Opera and the W.A. Ballet Company.

The Company conducted many workshops for children and adults, participated in artists in schools programs and commenced training local artists in the skills of puppet making and puppet performance. The Company also toured country areas of W.A. giving access to country children and adults and introducing them to the artform.

1981 set the pace and the road ahead for the then fledgling Spare Parts Puppet Theatre. The Company has never looked back and is now housed in its own theatre and plays a vital part in the cultural life of Fremantle and Western Australia.

Artists trained in the theatre can now be found working in most of the other major puppet companies in Australia and overseas. Tregonning, one of the first trainees of Spare Parts Theatre has gone to work for the Henson Organisation in England. Joanne Fohley, trainee with the Company in 1985-86, is Phillipe now with the Genty Company in France. Many of the original core of puppeteers return from time to time, always full of praise for their training received from Spare Parts Theatre. During 1990 we have had the pleasure of working again with Sean Masterson who has returned to the Company after two years away.

Since its early days the Company has also been able to attract to it the very best international artists - Joseph Krofta from Czechoslovakia, Takeshi Hoshino from Japan, Eric Bass from the U.S.A., members of the Shanghai Puppet Theatre, as well as a host of Eastern States

artists. Western Australia is not an isolated place when it comes to puppet theatre.

The Company is just as much at home performing in Kalgoorlie as it is in Vancouver, Shanghai, Seoul or Seattle, maintaining the same high standards and quality of work that it has become known by.

Producing work of quality has its costs, not just financial, but also human costs. The dedicated staff of Spare Parts Theatre have over the vears provided the energy and vitality to keep the Company at the forefront of children's theatre. Human resources cost money and we thank our funding bodies, the W.A. Department for the Arts and the Performing Arts Board of the Australia Council, for continuing their faith in the Company's development by providing the necessary subsidy to maintain the Company. We must also thank our private sponsors, ESSO Australia, B.H.P. and the R & I Bank of Western Australia, as well as the many smaller sponsors and contributors. The theatre has been endowed with a total of \$200,000 additional funds have gone towards providing facilities for both the public and the staff and towards providing access of the Company's work to country audiences in Western Australia.

We must pay tribute to Beverley Campbell Jackson, founding member of Spare Parts Puppet Theatre, who after a long fight against cancer passed away in June 1989. It was her skill and artistry that fired so many of the young artists at Spare Parts Theatre and her spirit and determination lives on in them. We look forward to celebrating twenty years in the year 2001, the road ahead will perhaps be more difficult, but the solid foundations upon which we have built will ensure a good start.



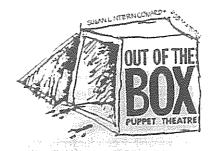
December, 1990 will be looked back on as an important month in the history of Canberra's newly named **Skylark Theatre Company**. Previously known as Skylark Puppet and Mask Theatre, the company officially launched it's new name and logo at a special function on 13 December.

However, a greater cause of celebration at the luncheon will be the handing over of the keys to Skylark's new Workshop and Administrative headquarters - the old Deakin Pre-school in Strickland Crescent

"The changed name and the new logo represent an exciting new stage in the development of the company", said Mark Soulsby, Skylark's Administrator. 'Together with the news of the company receiving Annual Funding for the first time next year, 1991 promises to be exhilarating and full of challenges. The topping on the cake though has proved to be the long awaited news that Skylark has been granted the lease of the old Deakin Pre-school, and this acquisition will enable the company to develop even further." he added.

#### New contact information

125 Strickland Crescent Deakin A.C.T. 2600 Tel: (06) 285 1121 Fax: (06) 285 1150



...The loose association of Rob Matson and Susan Lintern Coward... is taking a break from the heat of the Australian summer to work in London for the first 3 months of 1991.

Rob will be assisting ex-patriate Australian puppetmaker, Ron Mueck (who is also ex-Henson Inc.) to build the main puppet characters for the Australian Children's Television Foundation new Early Childhood Project - as yet untitled, but with a Puppetry component of about 20%. Given that the ACTVF has opted for high-tech and London is where the wizards of that arcane knowledge assemble to weave their spells, the decision to build there seems inescapable but it is good to know that at least one of our own puppetmakers will have opportunity to bring some of the know-how back home. (Personally, I think that Australia should spend more time and effort on developing a mutant strain of puppeteers with three arms - that seems to me where the need is greatest. Now that would be a first...). In April, Ron Mueck and Rob, trailing cables and muttering formulae will come back to Melbourne to complete the lower-tech supporting cast. usual, this is to happen in a tearing hurry, so I doubt Rob will have time to compose lengthy articles for this learned publication, but never fear, I shall take time out from my hectic program of swanning around London to keep you all posted.

Susan Lintern Coward

### SYDNEY DUDDET THEATRE

During the Sydney Festival 1991, the Sydney Puppet Theatre hosted a "Festival Supper Party" to welcome the Compagnie Genty, Handspan and Jacques Templeraud to Sydney. It was open house to puppeteers and other friends in theatre. Dancing and singing we sweated our way through a terrific night.

Steve and I were performing also during the festival but not with puppers. We had a sell-out season of WADE IN THE WATER singing with THE CAFE OF THE GATE OF SALVATION, a 27 voice acapella choir. This show will be coming to the Universal Theatre, Melbourne during Easter '91.

Back to the day job .... Steve and I will be doing over 200 performances of our new school show ROALD DAHL'S SHORTS touring extensively in NSW, Tasmania and a couple of weeks in Victoria. A new all-marionette show for Australia's Wonderland is on the drawing board and we are awaiting news about various Australia Council grant submissions.

Joe Gladwin and I were touring the Marionette Theatre's production PUPPET POWER in Victoria. Midshow, as Joe and I both had our hands up puppets' b..s - ah dresses, we received a visit from the headmistress.

'There's a phone call for you."

Sue Wallace

Desperately we tried to get the message across that it would be better not to interupt the show and that we would phone back after the show, but undaunted she replied "Oh, but it's long distance!"

Sue Wallace Sydney Puppet Theatre

#### PUPPETEASE

This is the title for Sydney-based puppeteer/musician, Ross Browning's newly approved school touring show. Bookings for 1991 include Perth in Term 1, Adelaide in Term 2 and possibly the Northern Territory in Term 3 in combination with a series of plano gigs with the Four Seasons Hotel Chain.

PUPPETEASE is currently being performed for the odd children's party (Ross particularly likes performing for "odd" children 'ed.) and in shopping centres and clubs. Ross is also gigging most Saturday nights in clubs around Sydney. He was also seen climbing trees picking tonnes of oranges during the last picking season.

Ross studied drama at NIDA and îazz piano at the Sydney Conservatorium of Music and in the United States. He has written. acted in and composed music for puppet shows produced by the ABC and the Marionette Theatre of Australia. He has also been involved in the production of several puppet-based TV series, commercials and training films.

During 1990 Ross Joined Allan Highfield's HIGHLY STRUNG PUPPETS touring New South Wales and the Northern Territory.

Their fast-paced show was based heavily on synthesised music and included a workshop where infants and primary students made and performed with puppets.

The Northern Territory tour included staying for several days at the Lajamanu reservation in Kakadu National Park, performing and conducting workshops for aboriginal children.

#### PUPPET CABARET

Murray Raine (Sydney) is one of Australia's few puppet cabaret performers. His 30 minute presentation includes over 25 marionettes and rod puppets featuring spectacular costumes in a humorous, slick and colourful cabaret style program that is captivating to both adults and children alike.

Murray's initial interest in the art of puppetry began at the age of six after seeing a performance by the Marionette Theatre of Australia at his infant school. Following that he began puppetry classes at Newcastle Young People's Theatre where he earned the first and only scholarship in puppetry.

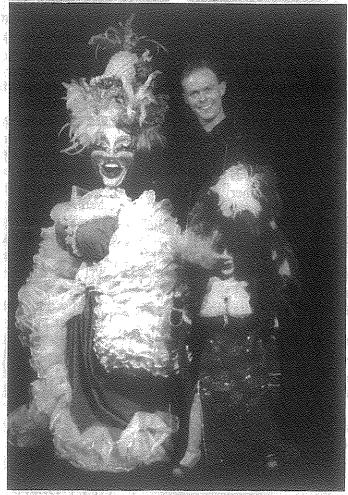
At the age of ten he joined Actors Equity becoming one of Australia's youngest working puppeteers.

When he was twelve years of age he designed and constructed his own

one-man puppet cabaret act which proved very popular in shopping centre venues.

Since leaving school at the age of sixteen Murray has continually worked and toured professionally in theatre, television, restaurants, clubs, theatre-in-education, radio and promotions as well as directing and tutoring in puppetry.

More recently he has toured extensively with the Marionette Theatre of Australia and Peter Oldham's Performing Puppet Company. ln 1987 he was commissioned by the Life Education Centre to present Harold G. Raffe for A.T.N. 7's "Cartoon Connection Show". For over two years his successful characterisation has popular throughout proved Australia. His skills as a puppet designer and builder have been used for television, stage and cabaret.



**MURRAY RAINE PUPPETS** 

#### JACQUES TEMPLERAUD

#### SUE WALLACE

Thanks to Handspan, Object Theatre master JACQUES TEMPLERAUD is visiting Australia performing his solo show and holding workshops.

In Sydney, the International Theatre Institute organized 3 workshop groups over 2 weeks. Jacques worked with each group for 5 half days (although he prefers 5 full days). The workshops were attended by puppeteers, actors, writers, designers and at least one nurse!

In such a short time Jacques aimed to give participants a 'key" to working in object theatre. And he did. He constantly reminded us that we were not expected to produce finished theatre but to discover our relationship with objects and how we may, in future, develop our own work. However, in the course of those few days we all came up with a strong theatrical moment. We were allowed only 2 minutes self-indulgence was minimal!

From talking to other groups it seems that Jacques was sensitive to the responses of each group and so devised different activities.

Each person in our group was given the task of bringing a feather. This became our central character and around this the moment of theatre was devised. Our first task was to be alone with the feather and to listen to the story he/she wanted to tell. This was the key - listen to the object, it's waiting to tell its story. Then after 20 minutes we presented this story to the group.

In the proceding days we were encouraged to build on our first presentation but not to change its essence. Each presentation had integrity and it was intriguing to see that as the days went by less and less words were used and the feather assumed more life.

I always approach workshops with a mild case of fear - of the unknown - of will I get completely blocked etc. These fears were quickly dispelled. Jacques worked with clarity to make the group cohesive and our creative environment safe. We played a lot and each person contributed a game. These kept us awake in the sweltering Sydney summer heat and kept us laughing.

This workshop was just a taste but most delectable and I would encourage others to participate in a workshop with Jacques if they have the opportunity.

#### HEATHER MONK

- at large in W.A.

My vision is hazy this morning. I have downed one large bottle of Coke and two Aspirins ... my penalty for attending the festivities at Spare Parts last night. The puppeteers, Peter Wilson and the technical crew played the role of "caterers" to gather the staff and all participants in the '90 season for a Christmas party ... it was a good one!

Spare Parts presented 6 productions this year:

Out of My Mind
The Rainmaker
The Emperor's Nightingale
Eros
Alice

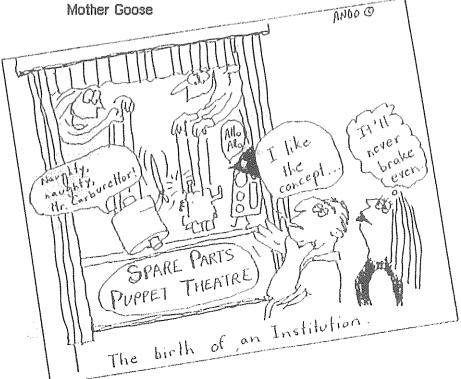
The diverse nature of this program lent itself to some periods of country touring, performances in schools and seasons at the Spare Parts Theatre. The Company kept a team of puppeteers throughout the year, bringing in specialist artists for the particular demands of each show

One of the highlights for me was the attendance of so many fathers. mothers, grandparents and children Saturday matinees of the MOTHER GOOSE. I heard that some children came to see the show 2 or 3 times. Thanks to the combined creative talents of Cath Robinson, Noriko Nishimoto, Jane Davies and Simon Reeves and the team of puppeteers, we finished off the year with a delightful show which was a pleasure to perform (even though I swear I lost a few kilos and am ready to run in the next Olympic marathon!!!)

The year has come to a close so I will wander down to Tas. for some rest and recuperation to ready myself for CARMEN in January.

Congratulations to the New Zealand Puppet Theatre for their edition of Manipulation. I always look forward to my copy and hope the Puppetry Network will see that the publication lives on through 1991.

Cheers for now.



# REVIEWS

#### THE JUNGLE BOOKS

Review by Pamela Payne published July 2, 1990, Sydney Morning Herald Director: Michael Creighton Musical Director: Michael Atherton

Designer: Caroline Jones Puppet Designer:

July 2)

Norman Heatherington
Puppeteers: Adam Newcombe,
Murray Raine, Maddie Slabacu,
Antoinette Slabacu.
Storyteller: Trude Aspeling
Storyteller's Theatre at the
Footbridge Theatre, June 28
(Parramatta Riverside Theatre from

All the ingredients for satisfying, exciting theatre are present. Director Michael Creighton links together moments from Kipling's stories - beginning with the Pack Meeting on Council Rock when the wolves decide to adopt the human baby, Mowgli, and ending with Mowgli farewelling his bear teacher Baloo, the black panther Bagheera and his wolf brothers and sisters and setting forth to rejoin the world of humans.

Norman Heatherington has created a company of lundle puppets, each one capturing the physical essence of the wild creature and at the same time imbued with vital, and often comic, theatrical presence. These are brought boisterously to life by the combined and considerable skills of the actors who provide the (taped) voices and the shadowy puppeteers. The cast includes, for example, an asthmatic, posturing and villainous Shere Khan, the tider, a frenetic chorus-line of monkeys in the forbidden territory of the Bandar-loa. and sadacious. a dignified Akela, the leader of the wolf pack. But the character that dominates the stage, although the smallest in stature, is Mowali - first as an irrepressible and incorrigible infant and later as a wild-haired, resourceful bov.

Caroline Jones has created a multi-level, colourful and exotic set, both practical and evocative - great green palm fronds, a mysterious moon, fan shapes that open and close to provide entrances or to hide characters. And Michael Atherton's vibrant, occasionally haunting, music extends the physical world of the play.

The events of the narrative are linked and sometimes embellished a central storvteller-singer (Trude Aspeling). For most of the production she sits high at the peak of the stage set, a red-dressed omnipresence, a link between the vound audience and the imaginary life of the play. As well as storyteller, she also 3 representative of the human world: the world that Movali returns to at the end. It's a nice concept: it allows a deft transition from recounted action into full dramatisation.

This is a production of high theatrical values good entertainment. But ironically, its themes also raise more questions and provide more scope for classroom discussion than much more self-consciously issue-based theatre for young people. themes are universal. They include separation and reunion; acceptance and rejection; implicitly ambivalent iourneys of transition: the need to go and the vearning to remain. These themes are there for students and †n teachers investigate if they wish. But the production never takes a moralistic or didactic tone. It addresses its source, Kipling's rich and classic tale, and gives it dynamic life on the stade.

#### MOTHER GOOSE

Review by Ann Treweek published W.A., October 7, 1990.

SPARE PARTS THEATRE

Puppeteers: Sean Masterson, Sandy McKendrick, Heather Monk, Brian Ireland

Who better to review a MOTHER GOOSE nursery rhyme show than a five-year-old?

Something a parent might think a bit hammed-up can really appeal to a child

So it's really through the eyes of my daughter Claire that I am reviewing the latest Spare Parts Theatre holiday entertainment in Fremantle.

It's aimed at the pre-primary and lower-primary age children who, for many generations, have loved the Mother Goose nursery rhymes and songs.

Fads for this age group, such as Teenage Mutant Ninja Turties, come and go. But the popular classics of children's entertainment, such as Three Blind Mice remain.

With puppets and simple props, the four actors capture the imagination of the little ones in the audience in the 50-minute production (a sensible length).

They must find it rewarding to play to such responsive audiences, rolling around with laughter in their seats, even getting up to dance.

It was reminiscent of *Playschool* on stage, with the colorful puppets designed by Jane Davies and the adaptation by Spare Parts associate director Noriko Nishimoto and writer Cath Robinson.

Simple props were used to great effect; drapes were twisted up by creeping actors to resemble a spider's legs for *Little Miss Muffet*. The best visual gag, raising chuckles from the parents and children, involved giant fake lollypops.

The actors mimed putting sticky lollypops on each other's arms and hair then pulling them off with great difficulty.

From her reaction I thought Claire liked this best. But her vote went to *Three Little Kittens*, complete with kittens, lost and found mittens, mother and pie.

#### SCAT CAT

Reviewed by Ann Nugent, November 3 ,1990, The Canberra Times.

SKYLARK THEATRE COMPANY
Devised and directed by
Marie-Martine Ferrari and Shelly
McDonald, featuring Danielle Baker
and Trish Hannan.

SKYLARK has once again wrapped an important social message in a most attractive way.

Rose's (Danielle Baker) garden is idyllic - another Eden. Each flower has its own place and fairy, and the animals live in peaceful harmony.

Even worm is made to feel worthy and territorial magpie is praised for his vioillance.

The peace is shattered when an unwanted cat, Tiger (really Tigress), is dumped there by her uncaring owners. Tiger is given a few helpful hints by the arch, breathless pedigreed Persian, Tabitha.

Of course all ends happily when Rose returns and takes desolate Tiger into her home.

On the way the young audience is acquainted with the need to care for pets, and to take them to the vet so that they don't have too many kittens.

Tiger and Tabitha are large hand-held puppets. In the small puppet set they give a larger-than -life impression and so make a strong visual and emotional impact.

When hungry Tiger can catch nothing to eat, some young members of our audience called out "Eat me!" -

evidence of Skylark's ability to bring out the better nature in its young audiences.

The combination of puppetry and live performance in this production was particularly successful.

Danielle Baker's creation of the old woman Rose, complete with aged voice, gave the children a kindly character they could communicate with.

The wisteria and roses in her garden have an old-worldliness but the animals are authentic Australian: parrrots, lizards and the swooping magpie. A well-devised sound track completes a delightful production.

For the adult members of the audience, the looks of wonder and complete engagement on the faces of the young audience are as thrilling as the spectacle.

SCAT CAT will be performed in Canberra's schools and preschools.

### IT'S NOT THE FOOL'S

Reviewed by Annie Heitmann

TERRAPIN PUPPET THEATRE
September 30 to October 13 1990,
The Peacock Theatre, Hobart

It's NOT THE FOOL'S SQUID is a look at normality, but from whose point of view? The uncontrollable reality of the world that encroaches on the individual, while the quidnunc watches, not quite from the wings. (taken from program notes)

TERRAPIN'S latest production is a non-narrative piece of black theatre with original music, devised by designer Greg Methe and puppeteers. Liz Ertler, Kirsty Grierson, Philip Mitchell and Bob Parsons. A bold step for Terrapin, both in choice of material and allowing the performers such free rein. I enjoyed it much better the second viewing when I sat very close to the stage. I was in the back row at the premiere and found it

very hard on the eyes from that distance and missed a lot of detail. Some delightful images, although a couple of sections require much tighter choreography to maintain interest in such a visual adventure, The original music experimented with rhythm and form and complemented the overtly visual natrure of the performance.

#### ALICE

Reviewed by Ron Banks, July 31,1990. The West Australian.

SPARE PARTS THEATRE Written by Christine Evans Directed by Peter Wilson

ALICE is an entertaining and enlightening demonstration of the bewildering array of modern images that face teenage girls. Full of carefully constructed symbols, its blend of puppetry, music and surreal images is presented with such panache and inventiveness that one can only be beguiled by its cleverness and charm.

It is loosely based on the famous Alice in Wonderland, who went on the ultimate fantasy trip. This particular Alice is an adorable rod puppet with wide-eyed face and a wonderfully expressive body.

Her alter ego is Lynn Hazelton of the a cappella quartet Hammer and Tongues, who are an intrinsic part of the action.

Like most teenagers. Alice fantasises about romance. her daggy parents, music and finding out who she really is. Temptation comes her way in the form of the White Rabbit (Brian Ireland), who introduces her to the glitzy world of music and fashion and even surfing. She also has a little sister Minnie, a tiny rod pupet who can't understand her big sister and gets in the way. The dialogue from Christine Evans is

sparse. Images speak louder than words and the story's symbolism is

carried mainly by the imaginative puppetry directed by Peter Wilson. It was an inspired choice to cast Hammer and Tongues. Dressed in black velvet, the four women move through the play both image-makers and as a chorus. Their songs, ranging from the plaintive to the upbeat popular, are woven through the story with intricate Their opening harmonic stitching. and closing version of Cyndi Lauper's Time after Time is a gentle delight and additional taped rock music by Phil Griffin and Mike Burns considerably enlivens the imagery on

The set by Mark Thomson consists of a larger-than-life dressing table and mirror, complete with drawers that act as steps for the actors. Through the mirror comes the White Rabbit with his images to tempt Alice, while her mother and father (grotesquely large puppets) bob up out of the drawers.

Spare Parts sets a cracking pace with a crazily inventive opening scene that shows Alice taking breakfast with her family. It's full of visual jokes and crazy sound effects that set up an expectation of more enjoyment to come.

And later images don't disappoint, particularly the poignant image of Alice's suitcase being converted into a house with Alice trapped inside, incapable of breaking free of the domestic bonds.

It says more about the trapped housewife syndrome than half a dozen earnest books on the subject. But be warned: this play is more suitable for older teenagers who are facing the same problems as Alice. And encapsulated in the story is a neat little message about finding one's true self.

ALICE marks a return to the witty and ground-breaking work that established Spare Parts' reputation. It is quite possibly their best work to date.

#### PETER AND THE WOLF

Teacher's College, Christchurch, 16-9-90. Reviewed by Mary McCammon.

#### THE DaSILVA PUPPET THEATRE

The auditorium was bursting at the seams, as a capacity crowd filled the hall for this prestigious event. For me, the atmosphere was already made exciting before the start, by the presence of the Christchurch Youth Orchestra. I had forgotten how stirring is the sound and sight of a symphony orchestra.

The first piece played, "The Budler's Holiday" combined the clear notes colourful brass with 3 choreography of scarves by the The 4 "buglers" were DaSilvas with round. abstract puppets polystyrene heads. featureless budles and bright scarves of different colours. The effect was produced by smart turns and twists and crossings over of these puppets, who appeared over the top of a black screen. The piece was short, dashing and clean. After this, many of the vounger children in the audience found it hard to sit through 3 orchestral pieces before the eagerly avaited PETER AND THE WOLF began. The conductor handled their restlessness with humour, and the orchestra was excellent, but perhaps, in this respect, the program could have been better planned.

The program states that "Prokofiev composed PETER AND THE WOLF to introduce young listeners to the different instruments of the orchestra. The DaSilva Puppet Company's visual interpretation of the work also aims to introduce audiences to several types of puppets. Rod Puppets, shadow puppets, the marionette, the body puppet..."

Ray and Joan DaSilva, dressed in black, are visible to the audience as they manipulate the puppets, so that the whole range of effects is comprehensible to the young audience. The magical dimension is added by the skill of their manipulation.

Joan DaSilva's manipulation of Peter I found arresting and endearing from the first entry. Peter is a rod puppet, whose feet perch on the tips of Joan's black shoes, and whose head is connected to Joan's by strings suspended from a headband. Thus Peter can move jauntily around the stage, arms free to gesticulate and grab (as when he pulls on a rope) and head mobile and alive. Joan is his shadow, echoing his movements, but pleasantly neutral in facial expression, like Peter himself.

The bird is portrayed by feathers on a long, flexible rod, the attention being given to fluttering movements.

The duck is presented on the screen. which 3 shadow appropriate medium for its watery effective Especially element. touches with the shadow puppetry were the swallowing of the duck by the wolf's silhouette, and the gunflashes of the hunters (the latter effect being produced by Ray flicking on and off a slide projector with a template over the light).

The cat is a large glove puppet. The cat got the biggest laugh of the show, when its tail whizzed round and round in anger when it missed the bird it was stalking.

The almost life-sized grandfather marionette, with his grumpy head lolling forwards from his stooping shoulders, seems to have made the strongest impression on my 9 year old daughter. Was she caught by the character, or particularly taken with this kind of puppet? Who knows...but it certainly worked for her.

My personal favourites were Peter, and the wolf, who is a string

puppet with a distinctly mop-like appearance, satisfactorily evil glittering yellow eyes, and a wonderful ability to quiver with tension and, finally, rage.

The slapstick pounce of the wolf after the bird was another joyous occasion for spontaneous laughter.

Overall, the production was most enjoyable and provided a stimulating range of puppeteering possibilities. The choreography was tight and confident. There is no doubt that the power of the live orchestra provided a wonderful complement to the action.

The DaSilvas are obviously experienced and dedicated exponents of the art of puppetry, and they were honoured as such by an enthusiastic audience.

#### FROS

Reviewed by Fiona Boyd, Xpress magazine, 18-10-90

SPARE PARTS PUPPET THEATRE Devised and directed by Noriko Nishimoto

Couplings between man and puppet are not the usual fare in puppet theatre.

This form of entertainment is usually associated with all things safe and nice and generally directed at the nippers.

EROS is not safe and nice. Indeed, it montages youthful desire and longing, cushions, a distracting folk guitar, puppets and real human beings.

The notion of framing adult erotica and fantasy within puppetry is a radical one, and EROS does falter in its delivery of polished porn. Thankfully, it doesn't slip into the gross of corn but there is a distinctly bizarre quality about this production. Maybe it's just the idea of actor, Simon Reeves, mating with a giant red pillow that takes on the shape of female genitalia that is

rather shocking.

The dreamy imaginings of Reeves which contain the first act are gently and poetically portrayed, with the tactility of desire and the hope for human intimacy seeping through his every movement.

EROS is a piece without dialogue, so every gesture, facial or bodily expression or movement amplified and weaves into the atmosphere of erotic fantasy that permeates. Fremantle musician and composer Scott Wise provides accompaniment on guitar, but whilst his unusual excursions worked well initially, the piece would have been better served with more quiet and stillness. Japanese screens and the evocation of passion through the use of a manipulated kimono, and a red one at that, give a distinctly Asian and virtually timeless quality to the action. It doesn't seem to matter when and how the fantasy takes place, it stands in as an echo of all erotic love that has happened in the past and all that is still to occur.

The second act contrasts the first's tracing of a young man's longings with a couple who have grown used to each other and no longer feel the burning passions of their initial attraction for each other. Enter the demon lover, a frightening black puppet concoction of feathers, fury and deviousness.

The puppets in this act are incredibly beautiful, the man and woman representing the opposite sides of the concept of love somewhat like a visual display of yin and yang. Both have distorted, elongated faces and bodies which taper down into spirals and garments of vivid pink and blue hues.

EROS is a tasteful, subtle production that is helped along by the intimate cosiness of the Spare Parts Theatre.

As an Artrage event, it has a healthy degree of fringeness and is the sort of experimental production that both challenges and entertains.

#### WIDARTJI

Reviewed by John Larkin, 28-10-90, The Sunday Age.

POLYGLOT PUPPET THEATRE Written by Jack Davis

Puppets provide the latest medium for the multi talents of Jack Davis, the West Australian Aboriginal writer who has had such an impact in the theatre by showing what has happenend to his people, and their relationship with this land.

It is, of course, something that affects us all, white as well as black, and Davis is doing a great service in opening up the understanding.

Working with puppets would seem a natural means for him because of his profundity, and his ability to communicate pain, while at the same time show us a great sense of humor.

In this production, Davis, who is working with puppets for the first time, with this especially written piece that they workshopped for three weeks, illustrates contemporary universal issues related to Aboriginal culture. They are specifically to do with the destruction of wildlife in Australia, and the earth itself.

It is being performed mainly for school children in a wide age range of between 5 and 12, but the show is open to all.

Seeking as it does to lift the quality from the crassly commercial and predictable material that is far too often passed off as children's WIDARTJI entertainment, could have an effect on children in two ways. They could think about the land and its people, and be helped compassion develop commonsense, and also begin to develop a liking for the theatre, where especially quality is concerned.

WIDARTJI, as a new Dreamtime story, takes us to a place of Kumal, the possum woman, and Waladi, the keeper of the didgeridoo. Here, people know harmony, with each other, and with the earth.

The peace of the place is shattered by the arrival of an evil creature called Widartji, a monster with an odor as foul as his intentions, which are to rob and plunder as he pleases, to treat life as though it was there simply for him to take for himself.

He is accompanied by a fox who is as greedy as he is cowardly. Both these characters come from a bad-dreaming place, and leave a trail of destruction and desolation wherever they go. One of their worst characteristics is their arrogance.

The cast in this story of exploitation and faith and love, Helen Lunn, Janet Dalgliesh, Gnarnayarrahe Waitairie, Ponjydfjdu, and Hugh Simpson, under the direction by David Collins, to music by George Dreyfus, present us with a highly original experience that sweetly seeps into our consciousness, making a point that no one could miss.

#### THE WOODEN CHILD

From a review by Leonard Radic, 12 November 1990, The Age.

HANDSPAN
Written by Ken Harper
Directed by Douglas Horton
Designed by Ken Evans
Music by Andree Greenwell
Performed by Michelle Spooner,
Rod Primrose, Rodney Sharp,
Winston Appleyard.
(Library Hall, Castlemaine)

It (THE WOODEN CHILD) is an imaginatively worked- out piece with a thematically interesting script and

some striking images and effects, Its theme is the making of the male child into a man.

As the author, Ken Harper, says in a program note, men are most often portrayed in their relationships with other men or women, but rarely with their children. One of the few important literary works to do so is "Pinocchio" - the story of a wooden puppet who learns the lessons of good behaviour from his creator Gepetto and who eventually assumes human form with human feelings and human responses.

THE WOODEN CHILD is a development of the same idea, only spread over three generations with three interwoven narrative threads. At one side of the stage a father works away in his studio, fashioning toys and objects for the puppet child whom he has created. As he does, memories of his own father, and of his upbringing at his hands, come flooding back.

The lessons that he learned at his hands were the same ones that he is now trying to instil into his small son in turn: the lessons of accepting pain and hardship, of striving to make the most of one's abilities. "I want to be a man, papa" the eyeless wooden child says. "That will be the hardest work of all", the father replies, "and for that you will need my entire chest of tools."

The images of the play are mostly those of growth, development and caring: a small child measuring himself against the awesome and imposing figure of his father, a child's hobby-horse which sprouts wings and Pegasus-like acquires the power of flight, and two wonderful prancing horses, one of which snorts, breathes smoke and fire, and turns into a Spitfire piloted by the one-time airman grandfather.

There are images of train journeys, of coming and goings too, and back references to the Pinocchio story. The storyline is not always clear. But at its best this is a gentle and affecting piece of visual theatre...

#### ODD SOCKS & SNORES

Reviewed by Andrew Hansen

#### POLYGLOT PUPPET THEATRE

Writer: Helen Lunn Director: Gilly Farrelly

Performers: Susan Lintern Coward,

Paul Doogood.

Puppet and Set Makers: Phillip Millar, Mary Sutherland, Rod

Primrose, Kelly Wallwork. Composer: Lorraine Milne Producer: Naomi Tippet

ODD SOCKS & SNORES animates socks and other bits of clothing, some wild abstractions in the form of a sneeze and a snore, and dabbles around the edges of concepts like Colour, Lines & Shapes and Lost Property.

Polyglot Puppet Theatre's two hander is an ingenious travelling black theatre booth show, which has been playing to Victorian preschoolers through 1990.

In these days of packaged TV effects and fantasy, it is great to see live puppet theatre get intent concentration amidst the distractions of the day to day preschool.

The characters of ODD SOCKS & SNORES are the protagonists of the plays' events. Snore resembles the Bottersnikes (or is it Gumbles) of 1983 MTA fame, and is the sympathetic character to which the audience becomes attached. A colourful comical ball of snorting fluff, Snore is sidelined into Odd Sock's lost friend dilemma. This character is the centre of the piece for me.

Oh to crawl back in the mind of a 5 year old! This reviewer would like to report all is well with almost every show he sees. But from my adult perspective I must report dear reader, a few problems involved with ODD SOCKS & SNORES.

The POLYGLOT production team under Philip Miliar has produced a fine looking show. The puppetforms are simple in style. Talking heads predominate, servicing Helen Lunn's largely vocal plot line. Several puppets are basically an adaptation of a "slinky" with rods attached at either end, in the style of a snake or worm. Of particular note, the rascally Sneeze who punctates the action with its appearances. embodies this unusual type of puppet. Trigger mechanisms concealed beyond the light curtain provide a convincing jaw action and allow extraordinary loopy movement possibilities.

A Dragon, the most imposing puppetform, usually presented with head and neck with movable jaw, protrudes onto the stage from the wings. A full-body, hand-held Dragon flies over the heads of the audience in the finale.

The other objects of interest are in the lands visited: ribbons, flags, feathers, tubes and hinged linear forms play with colour and light refraction to magical advantage, creating nifty science experiments and perception games for the young audience.

The stage is largely bare, with only the occasional prop setting the stage, e.g. a clothesline and basket set the stage at the commencement of the show. The black theatre void creates depth and distance without the clutter of scenery. Scenic change is achieved through convention based movements to the various lands visited in the adventures of Odd Sock.

The soundtrack is ravishing. Lorraine Milne's synthesized and recorded music score is atmospheric, incorporating melodies of beauty and kindergarten level simplicity.

Paul Doogood and Susan Lintern
Coward provide full and adequate
performances, changing
characterizations and voices,
bringing the puppets to life during

the 50 minutes of the play. I was slightly concerned at a patronising vocal style during the introduction to the play (speaking to the children in high voices) but this manner was forgotten as the play progressed.

Now to my problems with the play. The troubles are a slackness in the plot and scripting of ODD SOCKS & SNORES.

One is inclined to be very forgiving with plays for preschool age children: no intense moral or intellectual experience need be presented, as this is a formative theatrical experience for them. But gross inconsistencies of plot line and emphasis are not forgivable.

The Odd Sock of the title is on an adventure to find his lost companion, Smelly Sock. The conclusion of the play leads to the sock finding unaccountable romance with a slipper introduced as a device at the last possible minute. This was a red herring, providing neither completion nor satisfaction for this audient. Smelly, whom we meet at the beginning, is never redeemed from the Land of Lost Property. So much for the long term interdependency of friendships triagered tale. which the Individuation and personal whim is all very well; but hardly an item needing to be fathomed by kids at their first level of learning to socialize.

Further, in the quixotic journey, far too many unresolved elements are introduced. The episodes based on Colour, Lines and Shapes are very suitable to preschoolers, but are not helpful or educative on any level, merely theatrical devices. The Feral Socks at the laundromat are merely cause for a scrap without resolution; the star image of stillness and solitary beauty, a metaphor of Odd Sock's plight is left unfulfilled.

The play could well examine Snore's role more intensively. As a caring, spirited and empathetic character, it leads the way in giving to kids an insight into assisting friends in distress. Snore is not allowed a

central focus in the plot. The emphasis on lesser characters is out of whack somewhere, in plotline or direction.

Some of the dialogue is perhaps a little adult, some of the alliances are too unexplained, too many red herrings are introduced, moments of intrigue and beauty are not capitalized upon. While the show is tricksy and keeps the visuals and plot ball rolling, a good strong dramaturgical/editor's pen could be well applied to ODD SOCKS & SNORES.

This is discipline for a writer. The simple parable of Tadpole indicates Helen Lunn has the power to write superbly for children. ODD SOCKS & SNORES and WASTE OF SPACE indicate that discipline is currently lacking in these areas. Lengthy studied revision of the plot and character inter-relationships are necessary. Children's entertainment deserves all the care that adult audiences deserve.

I trust that renewed vigour will produce a more finely honed product to support the advances in other areas of POLYGLOT PUPPET THEATRE'S work.

I was doing one workshop where we put all the puppets to bed. Suddenly, this little boy piped up "We've got a new house and we've all got our own bedrooms. But I feel sorry for Dad, because he's still got to sleep with Mum."

Jonquil Temple