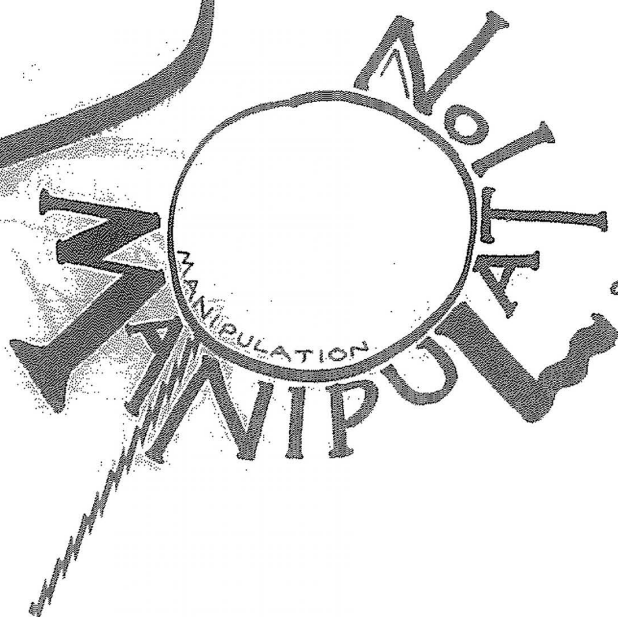


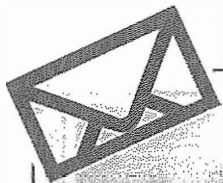
*Exhibition*



*#1*

*a magazine  
a magazine for puppeteers*

AUGUST 81



DEAR MANIPULATION ... Earlier in the year Jean-Paul Bell and I had a sellout tour of New Zealand for the N.Z. Student Arts Council. If anyone is interested in touring "over there" they can contact me for particulars.

Whilst there we met N.Z.'s only full time puppeteer, Jonathan Acorn - he is desperately crying out for contact as he feels totally isolated. I didn't see him perform with puppets, but did see him doing a jester piece - great costume and character, good rapport with children. (Please send him Manipulation - my shout)

Recently, my cousin Kevin Ricketts and I purchased the business STAGING CONSULTANTS PTY. LTD. We have a fully equipped workshop for set and prop making. We also provide a consultancy service regarding costume, staffing, lighting, sound, special effects, direction, etc. Associated with us, as designer, is Jan Bohacek, who was a founding member of the Black Theatre of Prague.

We do have a special puppeteer's rate should any of your vast readership require a puppet booth constructed, or any of our other services.

.... PETER McGILL

STAGING CONSULTANTS : 9 HORDERN PLACE, CAMPERDOWN N.S.W. 2050  
TELEPHONE: (02) 519 4177

JONATHAN ACORN : 15 CHURCHILL RD, JUDEA, TAURANGA, NEW ZEALAND.

## UNIMA

Subscriptions are now due. Send your \$10 to the Secretary, WILLIAM PITT, at 194 BOUNKE ST., DARLINGHURST NSW 2010.

The International Institute of Puppetry in Charleville, France, has begun its first training course. Dealing with the construction and performance of Marionettes, the course is designed for professionals and beginners, and is conducted in French and English.

Puppet Festivals are happening all over the world all the time, but if you want to go to the next BIGGIE, the XIVth WORLD CONGRESS and FESTIVAL of UNIMA, where UNIMA policy and plans are formed, it will be held in East Germany in 1984. Better start saving and writing up those travel grant applications, because air fares will be huge by then.

## FLIBBERTIGIBBET

A new puppet company in Tasmania. They do children's shows, and use glove, rod, arm and shadow puppets. Their first production is an adaptation of Maurice Sendak's popular book, WHERE THE WILD THINGS ARE. Their address is :  
18 ASHWATER CRESCENT, PENJIN 7316

## Edith Murray PUPPETEER

Shooting has begun on this film about the life and work of Australia's most dedicated puppeteer. The Australia Council has given \$5,500 to film Edith herself as she talks about her work in her home in the Blue Mountains of Sydney and in her workplace, the Clovelly Puppet Theatre. A print of this footage will go to the collection of the National Film Archives for use by researchers. In the finished movie, it will be intercut with segments on the work of puppeteers throughout the country who have been encouraged and influenced through Edith's lifetime of work. Finance for this part of the film is yet to be found ..... can anyone help? Contact the producer, CHRISTINE WOODCOCK, at P.O. BOX 86, WENTWORTH BLDG. UNIVERSITY OF SYDNEY 2006.



## SITUATIONS VACANT

SPARE PARTS - PUPPET ARTS  
THEATRE

requires puppeteer/actors

for 1982. Female and male.

- Must be experienced -

Apply Director, Peter Wilson,

P.O. Box 897, FREMANTLE 6160

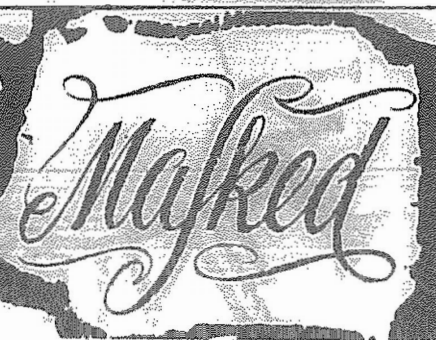
## FOR SALE

COLLECTOR'S ITEM .....

Marionette from the Indian state of Andra - "King Janaka", 19th Century. One of a set of six. Unique antique, in same condition as when discovered.

For sale at \$700.

Inquiries : C.P.O. Box 974  
ADELAIDE 5001.



SPARE PARTS now programme for secondary schools reverses the time-worn formula of presenting a show and following it with a how-to demonstration that so often destroys the excitement of the performance.

They BEGIN with the demonstration, showing in rapid succession techniques for using primitive and character masks, glove, rod and string puppets, and adaptations of Bunraku style. Then they perform using these techniques.

The story is about Wouter Loos, who was exiled on the W.A. coast in 1669 for his part in the mutiny and murder that followed the shipwreck of the "Batavia". It's performed by Peter Wilson and Ian Tregowning, directed by Craig Shears designed by Beverly Campbell-Jackson, written by Cathryn Robinson.

# Marionette Theatre of Australia

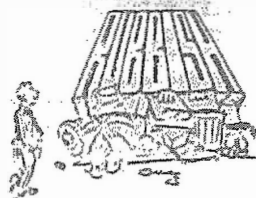
Three new productions on the go must be blowing down the cobwebs at the Old Sailors Home .....

SMILES AWAY opened at the Opera House Drama Theatre on August 31st, and finishes on 12th September. It's a collective show, devised by the performers, and some sources say it's the best thing the company's done.

MEGALOMANIA opens September 7th at the Stables, Nimrod, in Sydney, and runs into October. Devised by cabaret megastar Geoff Kelso. For grownups - Jude Kuring's in it too.

GENERAL MACARTHUR IN AUSTRALIA starts at the Playbox in Melbourne on 21st October. It's written by Roger Pulvers, designed by Patrick Cook, and at least one of the puppeteers is Ross Browning.

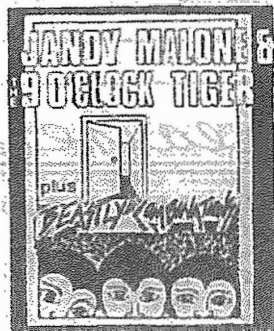
And then of course there's what's happening in the basement. Michael Craighton presides there over the biggest pile of hand-picked rubbish in the Southern Hemisphere. He's making another movie, and it's called:



about a kid, and a car body, and a few dozen shop dummies, and several umbrellas, and how they find happiness together in a junk-puppet fantasy.

Scheduled for release in January 1982.

HANDSPAN THEATRE presents.....



At the Saturday Club, Alexander Theatre, Monash University, Melbourne on 10th October for one public performance followed by a week of school group audiences.  
BOOKINGS : 543 2828

And at the Mill Theatre, Geelong, from 19th October, for one week.

THE VICTORIAN PUPPETRY GUILD will meet again at 7.45 pm on Wednesday 30th September at the Drama Resource Centre, Bouverie Street, Carlton.

Movies will be provided, but bring food and drink.

GREG TEMPLE, Punch & Judy man and street parade puppeteer, has been appointed Artist-in-Residence at the Drama Dept. of Rusden State College, Melbourne.

MOMMA LIVES :

At the first European performance in Rotterdam, MOMMA'S LITTLE HORROR SHOW was received with a 13 minute curtain call and a standing ovation.

## READ THIS FIRST!

At the last Australian International Puppet Festival (Hobart, 1979) it was proposed that the next one be held in Adelaide in 1983.

It should be possible to book the Carclew Youth Performing Arts Centre and the Adelaide Festival Centre as venues and administrative backups for this event, as long as we do it soon.

The 1979 festival was financed by the Theatre Board of the Australia Council, The Tasmanian Arts Advisory Board, and Myer, Hobart.

It was jointly organized by the Australian Society for Education through the Arts (ASEA) and the Tasmanian Puppet Theatre. UNIMA was involved, in the persons of John Blundall, Chairman of British UNIMA, Norman Hetherington and Edith Murray, both of Australian UNIMA. The various State representatives of The Puppetry Guild also contributed.

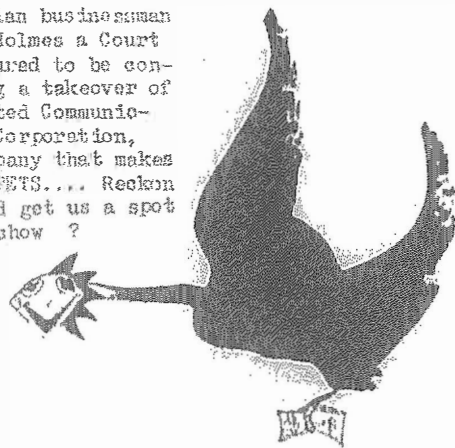
Who will fund the 1983 festival, and how will it be organized ?

These are questions that need to be answered very soon if the Festival is going to continue.

MANIPULATION invites all readers to send in their suggestions and comments to be printed in a regular Festival Column from next issue onwards.

Practitioners of junk puppetry will be pleased to hear that DIXIBELL are now packaging their margarine in containers that clip to each other in pairs to form a rough sphere. Recycling rules!

Australian businessman Robert Holmes a Court is rumoured to be considering a takeover of Associated Communications Corporation, the company that makes the MUPPETS.... Reckon he could get us a spot on the show ?





## PERFORMING

PHONE: 358 1010 358 6577 FOR BOOKINGS

TV COMES TO THE JUNGLE is for all ages, but it is not vocabulary-controlled, nor does it cater to short attention spans. It is purposely unlike television. "It would be a waste to produce an anti-TV puppet show using TV's techniques," says Dennis.

Leichardt Performance Festival;  
Images based on the isolation of  
inner-city living; a chilling  
reminder that the "community" had



not come to the festival; rod puppets and shadows, emphasis on light.

Hawkesbury District school holiday programme:

Scripted glove puppet shows - TRESPASSERS PROSECUTED, about private ownership of most of the bushland in the area; NO-NEWS SHOW, about how TV reports news; and a street procession in town as a plea for a local community centre to serve the area; glove and rod processional puppets.

1981 ● ● ● ● ●

Last performance night, SIDE F/X Community Centre:

The three little pigs protest their eviction by the big bad wolf - a last stand against the redevelopment going on in Darlingtonhurst and the eviction of the community centre; foam bunraku-style puppets, shadows and slides.

Rydalmere Hospital Independent Living Scheme;

DRAGON RAIDS on the wards - huge dragons swept the hospital and the sheltered workshop rooms - chaos in the wards and smiles all round. The puppeteers were all multi-handicapped persons living institutionalised lives. Paper mache and hessian puppets.

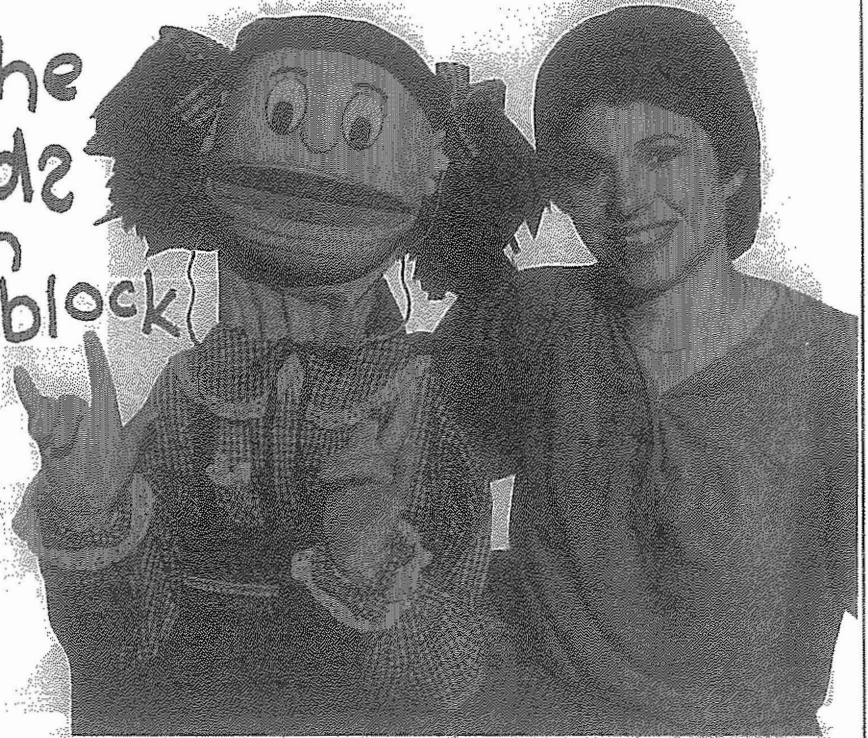
HANDOUT at the Tin Sheds:

An integrated programme of puppet plays by the Rydalmere hospital class and the University students. An opportunity for two institutionalised groups to Break Down the Barriers of Intelligence in a riotously funny morning of puppetry; rod and glove puppets.

The puppet allows the performers the anonymity necessary to express heartfelt and personal ideas. The puppets can say what the individual dares not, and can command an audience where a plea for help may not otherwise be heard. HANDOUT continually reaches for more people to become manipulators of their own ideas and gives experience in a medium that has been used for this very purpose for centuries.

In many cultures the tradition of amateur community puppetry is well established. It's a recreational pursuit providing valuable live entertainment and an exchange of ideas in a cheap and flexible form. HANDOUT is doing its utmost to foster that tradition in Australia.

## the Kidz on the block



THE KIDS ON THE BLOCK is an American puppet company brought to Australia recently by the Cumberland College of Health Sciences. The Victorian leg of the tour was sponsored by the Victorian Society of the Blind.

THE KIDS encourage children to ask and learn about disablement. They are child-size puppets who describe their abilities and disabilities in clear, uncomplicated terms. There's Rinaldo, who is blind; Mandy (pictured above) who is deaf, and teaches the audience hand signing; Mark is in a wheelchair, his "cruiser", he has cerebral palsy; Ellen Jane is mentally retarded, and works at a veterinary clinic. Their creator, Barbara Aiello (also pictured above), has been a special educator for 13 years, and holds a masters degree in that subject. She has written several books and articles supporting the integration of handicapped children into the classroom. This mainstreaming is now required by law in the United States.

All the KIDS Melbourne shows were fully booked. At Melbourne Town Hall alone, over 4,000 children saw the show. Yes, arrangements were made for kids in wheelchairs to attend. The show is done as a series of sketches, varying with each performance, in which the audience is encouraged to ask questions concerning the puppets' disabilities. The children reacted to the puppets as if they were people, and asked many thoughtful questions, like "What scares you most about your handicap?"

The puppets are quite large, with opening mouths, and are operated bunraku - style by 4 manipulators dressed in black. Voices are live, and a piano player supplies the music. The show was professionally and enthusiastically performed. The set was simple and effective: a back cloth showing a street scene with opening windows through which the puppets could appear. In front was a platform on which most of the action took place, which was a pleasant change from the all-black stages. It was easy to erect and remove, and the lighting, sound system and piano were supplied by each hall.

THE KIDS ON THE BLOCK puppets and scripts are marketed in kit form for use in classrooms, and the company has just released a new kit in which the same characters examine the energy crisis. The company has a pool of 30 operators available to perform the show in schools and halls across America, and occasional overseas festivals and tours. I understand they may tour Australia again next year, and I hope as many puppeteers as possible see their performance.

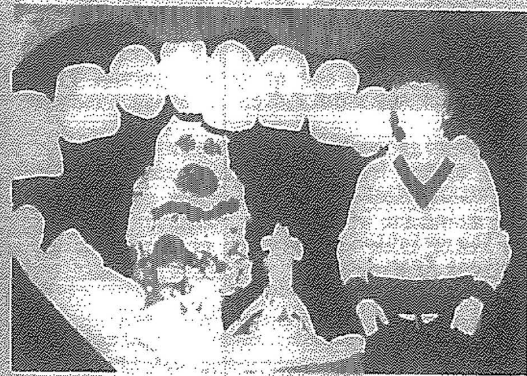
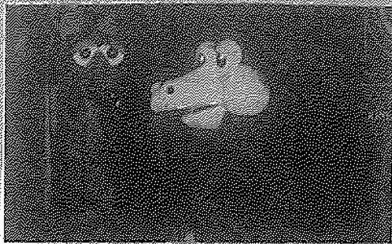
.... AXEL AXELRAD





# Manipulating

## Reality



GAZELLE BY ROSS HILL, c.1968; MARIONETTE; WOOD, LEATHER.



EDITH MURRAY: GNOME & BABY; MARIONETTES: WOOD, FABRIC.

TOP: NANCY AITKEN: MARIONETTES, "ALICE IN WONDERLAND" & "THE TALE OF MR. TOD" PILGRIM, 1978 ; PETER SCRIVEN: MARIONETTE HENS,  
RON MUECK: YIPPIE, "SHIRL'S NEIGHBOURHOOD" MSV7 ; NEIL RASMUSSEN & GREG TEMPLE: ESMERALDA, BODY PUPPET, RUSDEN 1977 ; HAN



The Performing Arts Museum is to be located in the Concert Hall building of the Victorian Arts Centre, due for completion early next year.

The exhibition, *Manipulating Reality: The Mask and the Puppet as Theatre* (National Gallery of Victoria, 5 March - 19 April, 1981) was intended, amongst other things, as a stepping stone for staff preparing and organizing the Performing Arts Museum's inaugural exhibitions in its permanent home.

Discussions related to the exhibition commenced early in November, 1980, with Tony Preston (Education Services, National Gallery of Victoria) Anita Sinclair (external co-ordinator) and Ron Danielson, Frank Van Straten and myself (Performing Arts Museum).

The Education Services section, where the exhibition was held, is tucked away on the third floor of the National Gallery, and because of the relative obscurity of the section's location, we all agreed that the exhibition signage, logo and publicity would have to capture the public's imagination.

It was decided that the corridor leading to the main exhibition space should be allocated to international puppetry and mask, while the central gallery

should be devoted to Australian work, both past and present. Education Services became responsible for the corridor, and the design for the main gallery was placed in the capable hands of Anita Sinclair. While Tony Preston favoured a simple yet sophisticated atmosphere for the corridor, Anita decided to work on an Aladdin's Cave effect in the main gallery. Everyone agreed this would provide a happy contrast.

Anita provided a large list of names to contact, and this rapidly expanded, as those contacts led us to explore other avenues.

It was not until after the Christmas break, and we were well into the new year of 1981 that work on the exhibition really started to accelerate. Frank Van Straten began writing the pamphlet "Discovering Puppets"; I commenced collecting the puppets and Anita finalized her exhibition design and began ordering platforms and stands for the display of the puppets and masks.

Suddenly it seemed we had a mass of puppets - some 300 - all carefully labelled, and starting to make friends with each other. Then followed many days, running late into nights and flowing into weekends, assembling them all in place under Anita's direction.



PAT STEWART: MATHEMAGICIAN, "THE PHANTOM TOLLEBOOTE", RUSDEN '78. ANITA SINCLAIR: BODY PUPPET, MELBOURNE STATE COLLEGE 1980





### The Main Gallery.

Here, in covering contemporary Australian puppetry, we hoped to illustrate the wide range of materials employed by puppet and mask makers. and the different kinds of puppet - rod, string, body, hand, animation. I have no doubt the exhibition aroused the public's curiosity about puppetry and made them aware of the diverse and exciting developments in this country, from Mick Conway's political masks to the delicate "Ellie" from the Marionette Theatre of Australia's production of *The Water Babies*. On an historical level we were able to look at the work of Edith Murray, The Australian Children's Theatre (the Rayner sisters), Peter Scriven, and the late Bill Nicol and Parry Marshall. The continuous screening of a film of the Tasmanian Puppet Theatre's production of *Big Nose* aroused a lot of interest, especially as puppets from the production were clustered around the screen. Mirka Mora opened the exhibition, and some of her mask work held by the museum was included in the exhibition.

### Puppet and Mask Collection.

An important development that followed the exhibition was the establishment of a Puppet and Mask Collection in the Performing Arts Museum. This collection already includes a small number of puppets and masks generously donated, as well as an oral history tape made with Mrs. Edith Murray, who came to Melbourne for the exhibition, notes on Bill Nicol's career prepared by his wife, and puppets and masks belonging to the Parry Marshalls. We also have newspaper clippings, scrapbooks, photographs, programs, publicity material, posters, postcards and set designs related to the contemporary scene of puppetry and mask. The sight and sound collection holds cassettes, films, slides and sound recordings. The library houses books, scripts, exhibition catalogues and specific research files.

A detailed list of the Performing Arts Museum's holdings in its Puppet and Mask Collection has been compiled, and is available for anyone to peruse. We hope we can, with the help of those working in this area, build this into a fine collection of world significance.

### Problems Encountered.

While the number of people who saw the exhibition (some 26,000) indicates its popularity, there were some serious faults. On reflection, many of our problems arose from lack of time to organize the exhibition properly. Never would we prepare another one without first writing up a document setting out our aims and the material necessary to support the exhibition rationale. There must be time to view the prospective exhibits, and strength of character to refuse anything, however interesting, if it does not fit into the philosophy expressed in the working document.

### Delight and Satisfaction.

Thus we learned some important lessons for future exhibitions, and met a lot of delightful people. Anyone who saw Anita working with hand-capped groups, Bruno Annetta and "Honey-pot" delighting youngsters, or children experimenting with shadow puppetry in the Education Services workroom, could not help but agree the exhibition was a success.

I guess the highlight of the exhibition for me was the small bespectacled schoolboy I noticed one day who was hypnotised by a marionette made by Ross Hill. Fascinated, he gazed at the gazelle. He seemed certain that it was only momentarily frozen in suspended motion, and any minute would resume its flight. He clutched both hands firmly behind his back, lest one of them should find too powerful the temptation to encourage the animal with a helpful little push. Finally, unable to bear it any longer, he gently, ever so gently, blew the lightest puff of air and the body of the gazelle quivered to life.

I think I shall always remember the look of delight on that little boy's face. Such reflections make the hours of work necessary to mount such an exhibition more than worthwhile.

.... If any readers would like to use the Museum's resources, please contact us on 62 0631 or write to us, The Performing Arts Museum, Victorian Arts Centre, 1 City Road, SOUTH MELBOURNE 3205.

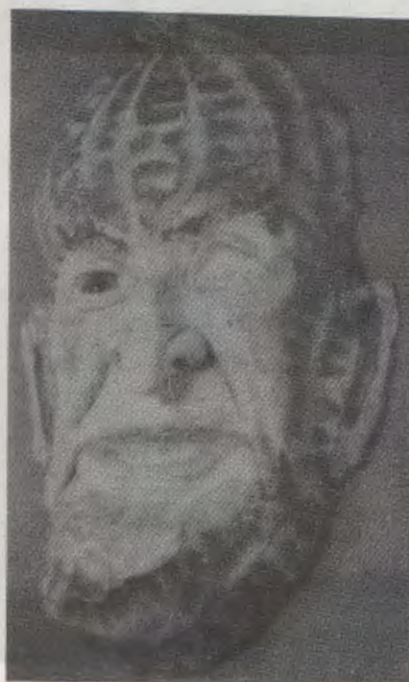
..... Nina Stanton.



AXEL AXEIRAD: ANIMATION PUPPETS, 1958.



PARRY-MARSHALL: PUNCH.



MICK CONWAY: JOH MASK, LATEX.



# Interview:

Ross  
Hill



ROSS HILL is the Marionette Theatre of Australia's puppet maker. He also performs his own cabaret puppet show in Sydney nightclubs. He has been a puppeteer for as long as he can remember. This interview was taped one afternoon in May this year, while Ross methodically knotted hanks of flaxen hair to the skeleton of the giant *Diprotodon* - that's a prehistoric Wombat - from the M.T.A.'s new show, SMILES AWAY.

My start in puppetry I owe to a very helpful family. Our amateur productions were created by their combined enthusiasms: my mother had me working glove puppets at a very early age; my eldest brother was an electronics wizard and made our sound equipment; my second eldest brother was interested in mechanics and fitting and turning, so he supplied the welding for the puppet stages we made; my youngest brother had rather good elocution (something I lacked), he'd manipulate with me, speaking for my puppets as well as his; my father used to film our lounge-room shows on his 8mm camera.

We lived in Mildura. At around 12 years old I wrote a TV series, called THE ADVENTURES OF OCKER, which was screened, again with everyone's help, on STV 8, the Mildura station. Everyone put their free time into it, we didn't get paid for it, it was just experience. That lasted about two years, and then I started doing a solo spot on a children's program. I made a marionette duck, called GUS, and I had to speak for him myself. That gave me a lot of confidence. It was a weekly 10 minute spot, in the middle of the story-telling segment. Gus would sit on Sue the storyteller's knee and chat and make comments on the story. I'd put together a script each week - just a few ideas and some ad-libbing - and we'd take about 10 minutes before going to air to discuss it. It worked well, and lasted a year. Gus had quite a fan club going there.

I was becoming known in the puppetry world, through my mother's encouragement, and puppeteers passing through Mildura would stop off at our place for a chat. It was at this time that I met Richard Bradshaw, and was very lucky that he saw my abilities as a very young person.

I was coming to the end of my school days - and it amazes me to think now that never once in my time at the technical school was I allowed to use my puppetry as part of the curriculum. I remember once carving a wooden

marionette, doing everything my sculpture teacher had put in the syllabus - but nonetheless, because it was a puppet, it didn't count. And now I'm doing it for a living!

I planned to go to Flinders University. Mildura wasn't big enough to offer many opportunities, and it seemed the only thing left to do was to get a teaching qualification. But before I left for Flinders a call came from the Tasmanian Puppet Theatre, "Could I replace one of their puppeteers?" I was quite flattered that they were willing to fly me from Mildura to Hobart. It was my first time in an aeroplane, and as it turned out, was a horrendous experience.

I stayed with the T.P.T. for four years, rounding off my training, and creating some of my own stuff. I made a 13-part TV series in Launceston, based on the earlier OCKER series (when I created OCKER, the word didn't mean a Loutish Australian as it does today, it was just a name. I can't remember where I picked it up), but improved and updated. That took a month to record. At the end of four years I was doing more directing than performing. We did a string production of PETER AND THE WOLF, and it was an interesting switchabout for me, to be directing Peter Wilson instead of vice versa.

I enjoy directing. Without a video recorder, a puppeteer relies on a director for the view from outside, and often needs help to bring out a puppet's full possibilities. I enjoy directing people in the finer aspects of manipulation, and I enjoy being their Eye. But I always come back to the puppet-making, because my first love in life is to create, to experiment with methods and materials, and then to have people enjoy what I've made. So when the Marionette Theatre offered me a job as full-time puppet-maker, I welcomed it.

Just before I started with the M.T.A. in '76, I worked

for a while with Philip Edmiston's THEATRESTRINGS, which was just an elaboration of all the good things which the Tintookies and Peter Scriven had created. It was a marvellous production. I got a chance to work on some good big props. Everything I made was about 6' high - ships, barrels, whales - and there were some interesting technical problems, like devising a control for a row of six mermaids.

I was a Bunny Rabbit for a week at St. Ives shopping centre - that's something I'd never do again! It taught me something, though: since then I've endeavoured to always make costume puppets good to wear. As well as working well, all types of puppet should be nice to hold onto, not heavy, and comfortable to work.

My first big production with the M.T.A. was THE MYSTERIOUS POTAMUS, but just prior to that I started with their PUPPET POWER show, a simple touring set-up, which is still popular today, probably because of its very simplicity. Anyway, POTAMUS had only 9 characters, and I was able to spend weeks perfecting each one. Norman Hetherington had designed fabulous, big, bold characters, which were a pleasure to work from because, being a puppet-maker himself, he understood the construction. I made them from big pieces of polystyrene, towelling, and big hoops to hold out the shape. I wanted the brightest colours possible, so I used Liquitex paints, sprayed onto the towelling.

When rehearsals of POTAMUS began, I was still finishing off the puppets, so I manipulated minor characters that didn't come on very much - and that turned out to be a blessing, because I had so much fun, camping it up with Paul the Peacock, and being rough and rugged with Kelvin the fast-talking car salesman Crocodile. I think the biggest problem we had with POTAMUS, as with any proscenium arch presentation, kids tended to react as if it were TV and expect ad breaks every now and again. But we felt POTAMUS had to be in a proscenium so that it carried.

I don't have favourite materials as such, and I haven't found a medium which is perfect, because different productions have different requirements. The M.T.A. provides me with plenty of opportunities to experiment, and once I've worked in one area I like to truck on to the next one or I get bored. I particularly enjoy working from a cartoon style. For CAPTAIN LAZAR I worked

cartoonist Patrick Cook's designs, and they suited carving the whole figure from polystyrene. The texture was created by cheesecloth glued onto the styrene. I wanted here to make the lightest possible objects I could imagine. Surprisingly they were quite durable, surviving the bashing of two seasons and coming up smiling. But of course they wouldn't have survived long bouts of country touring.

The puppets for THE MAGIC PUDDING had to do just that, and they also had to be made in a hurry, so for both those reasons I chose Celastic as the main material. There were quite a few puppets to be made, as well, but I make it a rule not to mass-produce puppets. I like to have individual hands for each character, and individual details of movement - unlike the original production of the Magic Pudding, when the Tintookies puppets all had the same bodies just padded differently, all wore the same children's shoes, and all walked the same way.

In the PUDDING, the characters travel a lot - we decided that, instead of changing scenes within the proscenium, we'd have the entire area of travelled country stretch from one side of the stage to the other. The puppets were fairly small, but proportioned to the set so that they appeared the right size within it, and they ranged between 18 inches and 24 inches high. With puppets of this size, it's impossible to light them separately from the set as you can in human theatre. You have to light puppet and set in one go, which means they're both getting the same amount of light, and the puppets tend to merge and blend in with the set. That's why black theatre works so well, because you just light the puppet, and there's nothing for the light to spill onto.

I'm not very good at designing characters. In my own shows I like to work with just a simple geometric shape, a simple inanimate object (a ball is the simplest I know) and use colour to give it character, and materials that give it movement. If I want an evil-looking puppet I'll put on a lot of black feathers and use appropriate music from a disc. Feathers and spring steel bounce really well - spring steel has a life of its own! My current cabaret show, BALLS (an attractive title, I think, which pricks up people's ears) is based on these ideas. It's elaborated beyond expectations, and all those feathers cost a lot of money, but I think it's very effective. The booth is a ball itself, 6 foot in diameter, covered

#### WORKING ON THE DIPROTODON

The foam figure inside serves as a human-sized measure.

In the background, a BALLS body puppet.



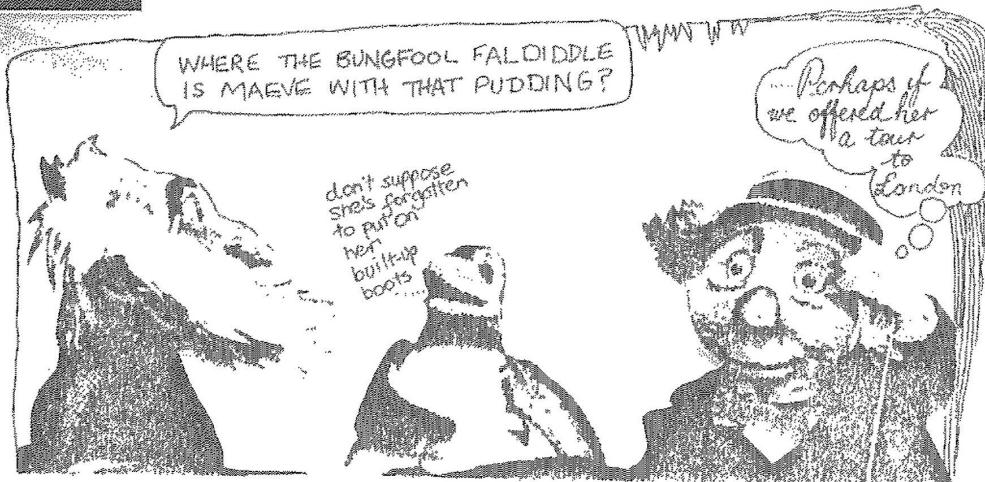


with feathers. I want to keep exploring the simple forms for the time being. The other gimmick with BALLS is that I try and do as much as possible - people think it's great because I've done it all solo. That's simply because I can't afford to employ other people. I did try once to get a grant for a show involving lots of other people, designer, choreographer, scriptwriter and other puppeteers, but it was rejected as too commercial. Now I don't think I really want grants, because more often than not they seem to disillusion people, because there are so many do's and don't's attached to them.

So I'm plodding along, and I'm still getting somewhere. The Marionette Theatre never ceases to provide me with enough exciting projects. Things are warming up at the moment, with GENERAL MACARTHUR, MEGALOMANIA and SMILES AWAY on the horizon, I'll be pretty busy.

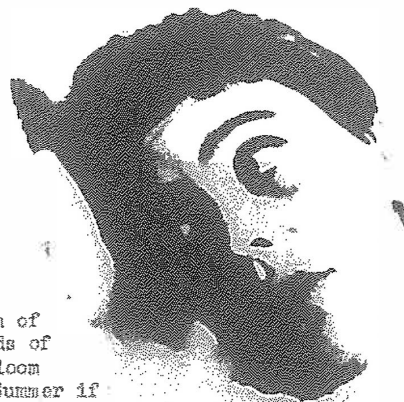


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the print mint  
Bank Place, Melbourne.



HELLO

READERS,



It's Spring, season of hope and little buds of ideas that might bloom gloriously in the Summer if watered well. I refer, with seasonal lyricism, to the fact that I've just sent in two grant applications for money to keep the magazine going and improve its looks. To the Australia Council Theatre Board, a request for \$837 to increase the photographic content in size and quality, and for \$300 to employ Jon Murray as layout assistant. To the Victorian Ministry for the Arts, a request for \$1200 to pay an editor's salary to me and whoever succeeds me. Both these grants would be for one year's operation. If they come through, we'll know in November.

There should be more overseas content in these pages soon. I've been approached by Gustav Gysin of the UNIMA publications committee about the formation of an exchange system between the world's puppetry journals, enabling us to use each other's material. My thanks to Norman Hetherington for forwarding Gustav's request.

*Maeve*

MANIPULATION IS PUBLISHED SIX TIMES A YEAR

SUBSCRIPTIONS COST \$6

DEADLINE FOR MATERIAL FOR NEXT ISSUE: 24th OCTOBER

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