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INTERNATIONAL PUPPETRY ORGANISATION

UNIMA CENTRE AUSTRALIA

JUNE 1992



from the secretary

editor: peter grasshopper

As you read this I will be flying over many oceans & soon my feet will walk on foreign soil, my eyes will gaze at unknown horizons & my ears will listen to all that is said from the mouths of those one has not seen for a long time & those one has never met before.

The majority will have a common denominator that is — "THE PUPPET."

Right now I feel a little anxious, it is certainly not the most organized journey I have embarked upon. I suppose this means there is more chance for adventure. Being a woman & a pacifist I have no desire to witness any atrocities and I wish all those boys in that part of the world would put down their guns & pick up some dolls (puppets) to play with instead. I will let you know what happened when I return.

Michele



UNION INTERNATIONALE DE LA MARIONNETTE

FOUNDED IN 1929. MEMBER OF IFL (UNESCO)

june '92 - p.2.

Peter Granhopper
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TUROSS HEAD.
N.S.W. 2537

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Sandy Bay
Tasmania 7005.
002.236546

29.4.92

Dear Peter

Thanks for the latest UNIMA Newsletter.

It occurs to me that one of the reasons why we have so little to include in the newsletter from so many puppeteers is that in the midst of the hurly burly and pressure of work it is difficult to decide what to write and where to begin.

Would it be a good idea to include in the next UNIMA mail out a separate page to be filled in and returned?

I know we all find filling in forms tedious and irritating but perhaps it would encourage some response as detailed or as brief as anyone feels like writing.

The form could be short asking basic information and not demand too much time and effort to fill in.

I enclose an example of the kind of thing I envisage, you may have more ideas about its contents and headings to add or subtract.

It could be an idea worth trying.

Wishing you all the best

Jennifer Pancher

Return to: Peter Granshepper, 100 Tilba Road
UNIMA NEWSLETTER Akolele via Narooma 2546

Please give as much or as little information as you have time to write.
All replies will be very welcome.

Name and address

State and touring district

Present production(s) i.e. age group, subject, type of puppet.

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People involved in production(s) i.e. performer(s) writer designer.

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Future production plans

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Problems and Successes

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Other

Add other pages, reviews etc. if desired.

june '92 - p.4.

NEWSLETTER QUESTIONNAIRE (to help editor in selecting content)

1. WHAT DO YOU ENJOY READING THE MOST/FIND MOST VALUABLE?

please grade 1 (no use) to 10 (most valuable)

Puppeteer/Company News	
Secretary's Report	
Editor's Notes	
Puppeteer Profiles	
Stories by Puppeteers	
Letters to the Editor	
Details of Grant dates / Job Vacancies	
Reviews of Shows	
Reviews of Books	
General news on Australian Performing Arts	
International Workshops/ Festivals	
International UNIMA News	

2. WHAT ELSE WOULD YOU LIKE INCLUDED? (grade 1-10)

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.....	
.....	

3. OTHER COMMENTS

.....

.....

4. I volunteer to collect state / area (strike out what doesn't apply) news for the Newsletter. If volunteering, please list name

5. PLEASE PHOTOCOPY & MAIL TO: UNIMA Newsletter,
P. Grasshopper, 100 Tilba Rd, Akolele via Narooma,
N.S.W. 2546.

Results will be published in September Newsletter.

AUSTRALIAN PERFORMING ARTS DIRECTORY

Auditions, April 1992

If the performing arts industry is important to you, and you need to know often and quickly where to find that particular person, company or service, you will be delighted to know that life is going to become easier for you. The 1992/93 **Australian Performing Arts Directory** will include listings of dance and theatre companies, choreographers, teachers, educational programs, singers, music ensembles, symphony orchestras and opera companies. To say nothing of theatres, venues, agents, managers. And extensive listings of all suppliers and services you'll ever need, from manufacturers to development consultants. Thousands of entries including names, addresses, phone and fax numbers -- all conveniently organised and indexed.

**For more information or to place your free listing
call (02) 9298028**

appointment to Canberra's 'Skylark Theatre Co.'

SKYLARK Theatre Company has appointed four new members.

David Atfield – a graduate of NIDA's Director's Course – has been appointed as artistic director. Atfield comes from the Sydney-based theatre in education company *Shakespeare Where You Like It*.

Elizabeth Paterson, known by Canberra audiences for her visual theatre presentations, will join the company as creative assistant.

Amalia Matheson, who recently completed studies in drama at the University of New England, joins as administrative assistant; and **Tania Gristwood**, formerly the production manager with Patch Theatre Centre in Adelaide, is Skylark's new production and tour manager.

Auditions, April 1992

CONGRATULATIONS to UNIMA

member Phil A'Vard

DIRECTOR of Monash University Theatres, **Phil A'Vard**, has been awarded the prestigious Sidney Myer Award for his contribution to the performing arts. The award recognises A'Vard's contribution to children's theatre

Auditions May 1992



WESTERN AUSTRALIA NEWS

THE 1992 PROGRAMME

- Sing A Rainbow • Play A Tune For Me •
- Paper Ladders • Crash Bang Wallop •

SING A RAINBOW, the Company's very successful production of 1991, opens this year's programme with a repeat season. For those of you who have not seen it, **SING A RAINBOW** is a collection of seven colourful folk stories from the Asia Pacific region devised for preschool and lower primary age children by Noriko Nishimoto.

CRASH BANG WALLOP is a new work for small children based on the dear old characters in the story 'The Three Little Pigs'. However, today's little pigs and the big bad wolf aren't the violent creatures they used to be, instead they form a rock band together with the wolf as the lead drummer. This production, written by Noriko Nishimoto and playwright Ken Kelso, promises a lot of colour, music, movement and the cutest little pigs ever seen on stage. **CRASH BANG WALLOP** will be playing from September at Spare Parts Theatre and will tour regional centres in conjunction with **PLAY A TUNE FOR ME** during November and December.

PAPER LADDERS is about the dreams and ambitions of a young male at the threshold of adulthood - his first steps away from the security of family and school and into the as yet unknown pathway to adulthood. This production explores the passage to adulthood through popular music, visual images and puppetry and is suitable for family and youth audiences. **PAPER LADDERS** is written and performed by Peter Wilson and will be performed under the banner of the 1992 Artrage Festival in October.

PLAY A TUNE FOR ME, written by Peter Wilson for family audiences, is a funny and magical look at the relationship between the puppet and the puppeteer. The show is set in a circus, which gives the puppeteers a wonderful opportunity to perform the impossible with the unique visual medium of puppetry. The two rod puppets, Brownie and Violet, who run this 'kind of circus' that never performs to an audience, are short one puppeteer and must find another performer before the show can open. The audition process takes place and when they do find the new puppeteer the fun begins.

Spare Parts Theatre, is taking
SING A RAINBOW, to China
for the Shanghai Spring Festival in May 1992.

Snippets
from
April's **SPARTICLES**

Spare Parts Theatre



WHO'S WHO IN 1992

Most of the old faces are here again from last year, with the notable new exceptions of Jan Novak, our new puppetmaker from Czechoslovakia and Warrick Williams, our new trainee puppeteer. Here's the crew:

Artistic Director	Peter Wilson
General Manager	Sue Meehan
Associate A. Director	Noriko Nishimoto
Office Co-ordinator	Leonie Higgins
Production Manager	Stan Kubalcik
Master Puppetmaker	Jan Novak
Trainee Puppetmaker	Colleen Crapper
Stage Manager	Simon Reeves
Senior Puppeteers	Peter Jagger
	Sean Masterson
	Shauna Weeks
	Warrick Williams

Jan Novak trained in puppetmaking in Czechoslovakia under an apprenticeship to the Czechoslovakian master of puppetry, Jan Vesely. In 1988 he was awarded the title "Master of Theatre and Scenic Art Technique". He is a specialist in wood carving technique, but is a master of all types of puppet construction. He has made puppets for and taught puppetry in Austria, Yugoslavia, Germany and Denmark.

Warrick Williams' first appearance with Spare Parts Theatre in **SING A RAINBOW** follows several years working with the Still Moves Dance Laboratory in Perth. Warrick has a Diploma in Dance from the WA Academy of Performing Arts and has joined Spare Parts Theatre as a Trainee Puppeteer for the next three years.

I am sure there is much more NSW Puppetry news about than I can report. Having been away, I am a bit out of touch. I rely on titbits via Basil at the Puppet Cottage to keep in touch.

The Puppet Cottage opened on first March and by all accounts was a successful and memorable event. It has since played host regularly to Guest Puppeteers performing during school holidays and weekends. It's good to have somewhere to refer people who enquire about Puppetry as well as having a place for us to hang about for a few hours chatting and looking through Puppetry books and magazines.

It is also providing an opportunity for puppeteers to come and try out new works on the audiences who are conveniently and constantly on hand. In that sense it is carrying on in the Clovelly Puppet Theatre tradition.

The National Folk Festival this year was officially opened by a puppet. More timid members of the organising committee spoke to the puppet by telephone before they agreed to what they considered to be a rather unusual idea.

The Adelaide Festival was awash with puppeteers in the audiences as well as onstage. I bumped into Axel and Janet Axelrad, Lorrie Gardner, Richard Hart, Jenny Davidson, David Erskine and Jenny Twydale. More about that elsewhere.

The Puppetry Guild has been drawing record numbers of participants to its meetings. It now offers puppetmaking workshops and meets on the second Thursday evening of each month at the Puppet Cottage. Enquiries to John Robinson (02) 520-5530

Jonquil Temple has had her two new shows approved by the Education Department who have also made her an Accredited Performer. She's also had an offending gall bladder removed during school holidays and will be back on the road before you have even read this!

The NSW Department of Education's latest "Performances for School" booklet lists 18 puppet shows authorised or awaiting re-authorisation for 1992. There are four further listings under Theatre in Schools Plans and one under high schools.

I depart 4th June for study at the Puppetry Research Centre at Treviso in Italy. I'll also take in a few puppet festivals while in Europe. Why not? {Whether I'll get to Italy's national puppet festival is still doubtful. Ten months, three letters, three international phone calls and a sarcastic fax have so far only procured me the dates of the festival. While war-torn Croatia got back to me about their festival in less than 3 weeks.}

Dennis.

VICTORIAN NEWS

HANDSPAN THEATRE'S FORTHCOMING ACTIVITIES

GULLIVER'S TRAVELS

Handspan's exciting collaboration with the Melbourne Theatre Company. The two companies have combined creative forces to create a world first - a theatrical presentation of all four of Gulliver's travels.

H a n d s p a n

Playhouse, Victorian Arts Centre
June 23 - July 18

Ford Theatre, Geelong
July 23 - 25

LUNATIC SOUP

by Gilly Farrelly



T h e a t r e

Back for its second year, LUNATIC SOUP examines the issues of substance use and abuse for secondary schools audiences. Touring: July 20 - September 11

UNIMA '92

Handspan will present HANDSPAN WOMEN ALONE at the Unima Congress, Ljubljana and then in Cervia, Italy in June.

REVIEW

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THE FROZEN HEART

The Gardner Puppet Theatre

Written by Lorrie Gardner

Puppets made by Ralph Baker, Lorrie Gardner and Richard Hart

Costumes by Gretta Clarke Stage Set by Janice McBride

Original music by Matthew Bisset Johnson and Janice McBride

Directed by the Company

Performed by Ralph Baker and Lorrie Gardner

On a visit to Victoria I had the chance to see an early try-out of the Gardener Puppet Theatre's new production, The Frozen Heart.

The plot revolves around a girl who goes to Philip Island to see the penguins. Her heart is stolen by the villainous (not to mention greasy) Oily Oil Drop who takes it to Antarctica and freezes it in an iceberg. With the help of a penguin and a seal, the girl goes to Antarctica to look for her heart.

June '92 - p.9.

The play is an adventure that introduces children to the environment of Antarctica. Various species of birds and animals are portrayed showing their true courtship rituals and parenting behaviour. At the same time there is always an element of fantasy like a space ship that fall through a hole in the ozone layer. This combination of fact and whimsy has long been a characteristic of the Gardner Theatre's work. The effect is that the audience picks up a lot of information about the fragility of Antarctica while greatly enjoying the show.

The action opens on the familiar {to Melbourne kids} Philip Island. Here the dangers to the fauna of litter are explored. Later the audience is taken to the unknown - Antarctica. An ingenious system of reversible, unfolding scenery works very well and becomes in turn, Philip Island, Antarctica, a penguin rookery, and a snowbank that opens to reveal the interior of a spaceship. The set is large - five metres long and six metres wide. The Spirit of Antarctica appears above it, some two and a half metres high.

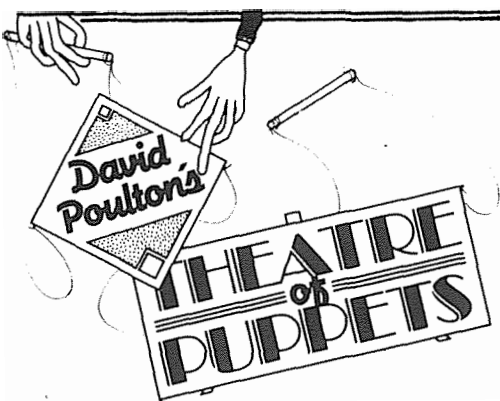
The play is well scripted. It puts across a strong ecological message and is full of action. At the same time, being written by a puppeteer, it wangles plausible exits for the puppeteers to go and change puppets.

The puppetry includes glove, string and rod as well as an emperor penguin body costume for one of the volunteers from the audience. The march of the penguins and the appearance of the Spirit of Antarctica are particularly effective. There were some teething problems with the latter's opening mouth and with some of the dialogue on tape. But those are what try-outs are for.

I particularly enjoyed the 'tourist' aboard the tour ship who saw the Antarctic only in terms of what she could take back, namely photos of herself among the penguins. The segment with the aliens {feather dusters} was delightful - a good example of simple objects often being the most effective Puppetry.

While The Frozen Heart is a major departure from her previous productions, Lorrie has wisely maintained those elements that work so well for her, e.g., audience participation segments, simplifying the plot when performing for younger children. The children's responses were excellent. I have no doubt it will be a great success.

Janice Edwards



Sally writes (18.05.92) that David is still away on tour, with extensive house renovations happening at home (good time to be away, eh David) - but home 20 June, for 8 weeks. 1991 Financial Statement will be ready for the September Newsletter. (Ed.)

My head still spins thinking back over all the shows and exhibits at the Adelaide Festival and Fringe. All up I saw more than 30 performances, not counting my own school performances, a week in the Lion Theatre with ROUGH AS A COW'S TONGUE and the seemly endless round of publicity. Luckily I had three weeks of country touring afterwards to let it gel a bit.

I was particularly impressed with Neville Trante's UNDERDOG. A mute is set five tests by his father. Each test is a puppet character he must confront. His interaction with each builds up the story of his life and why he cannot speak. It was the highlight of the entire Festival for me. A very powerful piece of theatre.

Also high on the list are the two productions by Velo Theatre and Triange's METAMORPHOSIS. I was amazed to learn that Boerwinkel and his new assistant Charlotte do all the sound effects live (bar one recording of a song) and control their own lights and curtains. All this while often having a puppet onstage. At one point Henk has a marionette in each hand, a bird call in his mouth and a wooden clacker attached to one puppet's control to make that puppet's sound. "It's a little bit difficult." says Henk.

Polyglot's TADPOLE was on at the zoc. It was a delight with very good characterisations. I nearly missed it as I wasn't aware that the Festival had a separate children's programme.

I found DAVID STRAUSMANN's show a bit uneven. It was a Vegas-style act and very smooth. His lip technique and dissociation are excellent. His material is very good except for the occasional slip back into sexism. {A bit unexpected as he is billed as a ventriloquist for the nineties.}

His familiar Chuck Wood is a great example of the cheeky vent partner. Another character that worked well is the very simple Ted E. Bear, a stuffed bear mouth-puppet. The timing was excellent and allowed the audience to project emotions onto the puppet.

I found his Al'en character, though it looked great, to be too much like the Chuck Wood character in personality and its material was not very good.

David's dinosaurs were a high-tech remote controlled trio with voices and movements on tape. David at first interacted with one then the three dinosaurs sang a song. As with practically all these electronic puppets, they were over-manipulated. All moving parts were moved as frequently as possible. I half expected them to topple over as they were jerked back and forth with the violence of the manipulation.

I had seen David on TV and thought his routine of arguing with Chuck and then abandoning him on stage was brilliant. (Chuck then comes alive and finishes off the show on his own.) But in the stage show this part comes after we have seen the dinosaurs operating by remote control so it became obvious to the audience that Chuck could and would come alive. The best punch line in the show was trodded on.

I also ended up performing at a school the same day as David Erskine did his show, SKEWIFF, there. In fact we ended up in the same hall and got to see each other's show. I had to leave half-way through his to go on to another school, but what I saw of David's show was very impressive.

The rest is still a blur.

DENNIS MURPHY

june '92 - p.11

INTERNATIONAL NEWS & BITS

EXCERPT FROM

UNIMA COUNCIL

29 and 30 September 1991

CHARLEVILLE-MEZIERES
FRANCE

MINUTES

Proceedings of 29 September

POINT 3

"Review of the National Centres"

GERMANY: Reporter: Dieter Brunner.

- UNIMA had at present 8 Councillors in Germany due to its reunification: 4 from the former West German UNIMA and 4 from the former East German UNIMA. The problem was that these 8 Councillors would be present in Ljubljana during the 1992 Congress, as they had been elected up until this Congress. If we also count on the presence of the 4 new Councillors appointed for 1992, the German Councillors would total 12 ...

Reply from the General Secretary Jacques Felix on this problem:

Councillors are appointed to participate in a Congress and are therefore appointed from Congress to Congress. This meant that there would only remain at the Congress in Ljubljana the 4 newly appointed Councillors for the 1992 Congress.

- Information:
Meeting in Göttingen in January 1990 of the two German Centres of UNIMA, (this meeting had already been prepared before October 1989).
Events have moved very quickly:
Situation in the Summer of 1990: the former East German Centre of UNIMA restructured its organisation, following this it ceased to exist (approximately 3 months afterwards).

The President Henryk Jurkowski thanked Dieter Brunner and handed over to the General Secretary Jacques Felix.

The General Secretary Jacques Felix made a review of the news about UNIMA Centres.

- LATIN AMERICA: Faced with the problem of Chili, the General Secretary gave Oscar Caamano, from Argentina, Chili's neighbour, authority to try and clarify the situation and to recreate a Chilian Centre which would be democratically elected and which may be officially recognised by the General Secretary. He then asked Oscar Caamano to give a brief account of his assignment:

Oscar Caamano went to Chili in April 1990 for a General Assembly convened on the basis of the list of members sent by the General Secretary. He noted that there were two associations: AMACHI, an association of independent puppeteers from Chili, and UNIMA Chili, recognised by the State and the democratic government of Chili, which was already in place. A good number of those present and of the members of UNIMA Chili were not members of UNIMA International as the authorities at the time had lost contact with UNIMA International. The former authorities resigned and took away the records with them. . .

It was then that the members of the two bodies could be reunited around the same table to propose a new assembly in the next 3 months and to give them the time to reorganise themselves. This new assembly therefore met three months afterwards. A new Commission was elected and was set up under the name of UNIMA Chile (the former UNIMA Centre of Chili already had a recognised legal personality).

Voting was free for all people present and each person could stand. Despite this, certain people preferred to abstain, among them Ms. Ana-Maria Allendes, a Councillor.

Therefore UNIMA Chile now exists as a National Centre, and AMACHI is an independent organisation. There are still problems between the people in the two associations but the situation has been clarified.

The General Secretary thanked Oscar Caamano on behalf of the Council for the assignment accomplished at his request. In reply to a question, he said that Ana-Maria Allendes would remain a member of the International Council of UNIMA and a member of the Audit Commission until 1992.

No new Centre for the moment in Latin America.

Oscar Caamano then gave information on:

URUGUAY: There are contacts between this country and the Latin America Commission. Oscar Caamano asked the General Secretary for authorisation for the Commission to contact the Centres and countries of Latin America who have had Centres or who have one (more or less active) in order to insist that they make themselves known and that they become more active.

The General Secretary replied to this that the Latin American Commission was created for this purpose and has therefore no need to ask for this authorisation. On the other hand, he requested that information should be sent to him concerning the measures taken and the findings made there.

BRAZIL: Reporter: Magda Mowesto

There are many traditional puppeteers in Brazil. The country is not only interested in the puppet but also in keeping up the tradition and in studies concerning the traditional aspects of the puppet.

Remark: The present Chair of the National Centre of UNIMA is not in Rio de Janeiro, but further south. The previous chair was in the north of the country. The general secretary's office is in Rio.

Conclusion: the whole country is represented.

On the other hand, communications inside the country between Councillors and the UNIMA National Centre are not good.

Following a question from Maaaimo Schuster concerning the situation in Latvia, Lithuania and Estonia, the General Secretary Jacques Felix gave the following information:

After discussion between himself and the President of UNIMA, it was agreed that the rule was to accept the creation of Centres in countries recognised by the UNO.

As these three republics have been recognised by the UNO, and as they are sovereign states, there is therefore no problem of authorisation for the creation of National Centres in these three countries. This is recent, however (the last fortnight). The General Secretary then asked Irina Zharovtseva about the situation in practice. Irina Zharovtseva replied that there were only possibilities existing at the moment. One single Centre may be created for these three countries, or three separate Centres. Nothing has been decided for the moment.

The General Secretary went on with his report:

PORTUGAL: A National Centre has just been founded.

GREECE : A National Centre has just been founded thanks to the multiple activities of Michaël Meachke who has had a stimulating influence on Greek puppeteers for several years.

ALBANIA: There are contacts, and therefore an opening.

TURKEY: The National Centre is still being formed, but the necessary steps are well underway. There are about 15 individual members, but they have not yet obtained the legal status to found a National Centre in their country.

General conclusion from the General Secretary: there has been progress made since the Congress in Nagoya.

IRELAND: Reporter: The President Henryk Jurkowski.

There was a meeting in Dublin in July 1991.

A National Centre of UNIMA is being formed.

ASIA: Reporter: The General Secretary Jacques Felix.
The Asia/Pacific Commission is functioning, and has met twice since the Congress of Nagoya.

VIETNAM: Possesses a Centre which functions and which will soon be recognised.

JAPAN: 259 members. The Japanese Centre of UNIMA does not function very well and its organisation needs to be reinforced. There is a communication problem between Japanese members. Perhaps certain members of UNIMA Japan might be receiving information directly from other countries. Moreover, this information is not always translated into Japanese.

Despite this, there is considerable activity in Japan: there are approximately 100 official theatres and approximately 1000 troupes, as well as many festivals since the Congress of Nagoya.

The main requirement of Japanese puppeteers is to establish contacts with other countries.

On the subject of Japan, the President Henryk Jurkowski added that he had personally attended, a fortnight previously, a meeting of UNIMA Japan and a symposium in Japan. He then noticed certain changes inside the activities of UNIMA Japan, that this organisation is more open, and that it now has headquarters completely independent from the Puk Theatre. Around Mr. Takeda, Chairperson of the Centre, there are a lot of young people who have linguistic abilities. Contacts are therefore easier. It is still true, and this may follow on from what precedes, that the Japanese are looking for a lot of contacts.

CHINA: The Chinese authorities are showing a certain interest in our Association and the Japanese delegation is making efforts, so that it will perhaps soon be possible to welcome our Chinese friends into UNIMA.

AFRICA: The position of UNIMA in this continent has not really changed, except for the National Centre of Togo which is well organised. There have been contacts with this country since 1979 which function well.

BURUNDI: As relations are strained, it is difficult to make contact again.

MADAGASCAR: The Centre still functions.

The same applies for South Africa.

ZAIRE: The situation is confused. The Centre has not sent any news.

SUDAN: (Information given by Dieter Brunner): this year we have met small groups of puppeteers and a national group (the State Puppet Theatre of Omdurman, in Khartoum, Sudan) who would like to have contacts with UNIMA.

17.

Around the Mediterranean:

TUNISIA: Contact

CRETE: Idem.

EGYPT: A contact was made, but without any outcome.

ISRAEL: A Centre.

CYPRUS: Idem.

GREECE: cf. above.

ALGERIA: There are contacts, but it is very difficult to do anything.

MEXICO: Reporter: Eduardo Gonzale (member of the national coordinating Committee of UNIMA Mexico):

1. There has been a change in leadership in the Mexican Centre of UNIMA.
2. The organisation of a Congress has been delayed by approximately 18 months because of the economic problems that Mexico is experiencing. This country which may appear democratic, does not seem to be so for the Mexican people themselves. All requests for grants and aid are refused. In addition, the possibility of developing groups is diminished because of the reduction of the cultural programmes in the country when the administration so decides. For example, money promised for a programme which has already been carried out, is turned aside just beforehand for use in elections. UNIMA Mexico has a constant struggle to prepare festivals.
3. UNIMA Mexico wants to create a Documentation Centre for the Puppet Theatre, and for this it is very important for Mexican puppeteers to be able to count on the assistance of other countries. In addition, activities are being developed, which should be pursued without counting on official support or help.

In conclusion, Eduardo Gonzales confirmed that his country received information but he requested that it be sent in greater quantity as the post service in his country is very slow and does not function very well.

Ann Hinchliff of:

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INTERNATIONAL THEATRE INSTITUTE

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**INTERNATIONAL
FESTIVAL
AGENDA**

has alerted me to, by sending me a copy of,
the excellent quarterly 'International
Festival Agenda' from the Amsterdam
'Nederlands Poppenspel Instituut', available
to UNIMA Centres. If you would like this
information please let me know and I will
put us on the mailing List - the alternative
is to join ITI, and use their resources. (Ed.)

puppet theatre
object theatre
plastic theatre

APRIL 1992

U.S.A.

CALL FOR PAPERS

PUPPETRY : for an annual volume of essays on puppetry (history, theory and performance), to be published by the Edwin Mellen Press, Ltd. beginning in 1993, please send proposals to editor James FISHER, c/o Theater Department, Wabash College, CRAWFORDSVILLE, IN 47933, USA.

FINLAND and USA have started a many-sided collaboration : in

1991 Eric Bass wrote a play "In My Grandmother's purse" for Ms. Sirpa SIVONEN-ASP in the honour of the 20th Jubilee of Puppet Theatre The Green Apple.

The Sandglass Theatre toured in Finland in October '91 during the celebration visiting several cities with the play "Invitations to heaven".

The Green Apple will hold a course in the Theatre Academy of Finland telling the experiences of two theatres' artistic workshop in USA and Finland. The course starts 1992 in June and it's ment for professional puppeteers.

The Green Apple has been invited to the New York Festival by Jim Henson Foundation. The Theatre will perform in New York in 1992 September the play called "The Far Away Land" written by Mr. Gösta KUJELIN.

But in the spring, in May, the Green Apple visits Russia, the town of Vyborg where puppeteers from Sweden, Finland and Russia gather for an International Meeting.

courtesy of UNIMA Courier

UNIMA OZ Member, Leslie Trowbridge writes.....

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6/5/92.

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USING ROD HAND STICK & WATER PUPPETS
A WEST COAST VERSION -
COSTUME FASHION, BROWN, COPPER & GOLD. HEARD FROM
QUANZHOU (CHINA) MR HUING ZI QUE NOW RETIRED
I MET HIM IN HOLLAND SOME YEARS BACK.
MET THE WIZARD OF CHRISTCHURCH & HE WOULD LIKE
TO SEE LES TROYENS - ITS BIG IN TWO PARTS.
I ALSO WANT TO DO WAGNERS RIENZI. SOME WHEN

editor's erumpents



Thanks to Dennis Murphy, who so diligently
sends in the N.S.W. news and articles, to
Janice Edwards for her Review, and to Jenny
Davidson for her suggestions for on-going
news-gathering, for the Newsletter.

I would be in 7th Heaven, as Editor, if
Puppeteers and Companies were to take up her suggestions.
International news is o.k., but local news is hard for me to
get, to pass on to you.

I would like to suggest, that members volunteer to collect
news from their area or State, say 10 days before the quarterly
deadline (would mean only a few quarterly phone calls), and
post it on to me.

I have included a space for your volunteering , in the
Questionnaire, in this Issue.

Thanks also to Leslie for his regular updates

june '92 - p.16

GLISTENING WATERS STORY TELLING FESTIVAL - NEW ZEALAND

This international festival is being organised by N.Z. UNIMA member Elizabeth Miller ('Dreamweaver') for October 22-26, 1992 - details from her c/- Masterton District Library, Box 444, Masterton, NEW ZEALAND.

NEWSLETTER PRINTING & DESPATCH FROM MELEBOURNE

Because of my recent move from Braidwood on the Southern Tablelands to the Far South Coast of N.S.W., my cheap source of printing ceased, due to the distance I would have had to travel to deliver and to collect the printing.

The cheapest local quote was \$108/Issue, with \$74/Issue, previously. This was where our Sec. found the same to the rescue, with a quote for photocopying and collation in Melebourne, which equalled the previous price. The Executive accepted this, and Michele found a team to despatch the Newsletter.

This has made my job easier, as it's over, until the next Issue, when I post off the 'copy' to Melebourne. So thanks to Michele and her team for enabling the Newsletter to continue to be produced at incredibly cheap prices.

A note - the lateness of the March Issue, was due to this change-over, and our aim is still to have the Newsletter posted to you, during the first week in each quarter.

DEADLINE FOR THE SEPTEMBER ISSUE is 16 AUGUST - and please note my latest address change, for 'copy' -

Peter Grasshopper,
100 Tilba Road,
Akolele via Narooma
N.S.W. 2546

No news to hand of new members - hopefully we'll catch up on that one, next Issue.

Telephone: (044) 737 - 112

To those going to the International Festival in Slovenia - happy and safe Festival-ing, and to those staying at home - happy performing.

grasshopper.
PETER GRASSHOPPER (editor)