



PRESIDENT:

Jennifer Davidson
62 York Street
Sandy Bay TAS 7005
tel: (002) 23-6546

SECRETARY:

Michele Spooner
201 George Street
Fitzroy VIC 3065
tel: (03) 417-6446

TREASURER:

David Poulton
26 Angler Street
Noosa Heads QLD 4567
tel: (074) 49-2607

INTERNATIONAL PUPPETRY ORGANISATION

UNIMA CENTRE AUSTRALIA

JUNE '93

Dear U.N.I.M.A. Members

PUPPET FESTIVAL BRISBANE

We are now working on the organisation of the Puppet Festival to take place in Brisbane. We have a group of enthusiastic supporters there and it is their turn. You will remember that our Queensland members have suggested several times in the past that a Festival should be held there.

Now is their opportunity and ours, to make an excellent Festival.

The proposed date is June 1995. We had been aiming for a time late in 1994. However putting together all the necessary costing and planning for Grant Applications and contacting Keynote Speakers and participants from overseas all takes time. We have not been able to make these contacts or complete planning prior to the deadlines for Grants in 1994, this year.

As you all know all applications for financial assistance for 1994 have to be made in mid 1993. Those for 1995 at this time in 1994. By choosing to hold the Festival in 1995 we give everyone more time for planning and for you to contribute your ideas about the content of the Festival and the important topics we should address at the Conference.

Planning for the Festival includes: A Conference with Key note Speakers.

Performances by visiting Overseas Companies from our Pacific Region. Including we hope, Puppet and Mask performers from New Guinea.

There will also be Workshops for puppet professionals and teachers. These may include: Script Writing, Dramaturgy, Design, Puppet Making, Organisation and Administration and other subjects which you would like to add to those proposed here.

NOW WE NEED INPUT FROM YOU

Comment on this proposed program. Add subjects and activities that you think should be included in the Festival.

It is your Festival. Write or phone now

Wishing you all, all the best in your puppeting.

Jennifer Davidson



UNION INTERNATIONALE DE LA MARIONNETTE

FOUNDED IN 1929. MEMBER OF IFL (UNESCO)

Le Courier du Secrétaire Général

Union Internationale de la Marionnette

UNIMA

March 1993

The word of the President

Dears Members of UNIMA:

First of all I would like to thank our former President, Henryk JURKOWSKI, for his excellent services to UNIMA. His firm footsteps have provided a strong basis for our continued growth.

Today the door to the future is only halfway open. None of us can prophecy what tomorrow will bring. But at this moment our world is experiencing monumental changes which are occurring at a rate unparalleled in history. No artist can remain untouched. What about us, we puppeteers and members of UNIMA? Is our form of art valuable in this confused and hard world of technological, financial, ecological and political upheaval? Is there a place for us in the overwhelming competition to produce and consume?

Indeed we can and must, through our art, project an important alternative interpretation of life, life with its broad spectrum of joy, laughter, sorrow and even anger. We have a heightened sensitivity to the world and its problems, and we have the ability to communicate this to our audiences. In such a way our craft can help our viewers to shape their personal responses to everyday challenges.

With these thoughts I send my best greetings to all UNIMA Centres.

Very sincerely,

Sirppa SIVORI-ASP
President of UNIMA.

The word of the General Secretary

I have the pleasure to announce to all members of the Union Internationale de la Marionnette - UNIMA the head office of which is in Charleville-Mézières that our Organization, by way of decision of the General Director of UNESCO, Mr Federico MAYOR, is now admitted to UNESCO as a Non-Governmental International Organization. The Executive Council of UNESCO was informed of this decision during its 139th session on May 27, 1992.

This admission is the concrete result of several years of proceedings and brings UNIMA a supplementary recognition of our Art all over the world. Moreover we remain associated to the International Institute of the Theatre - I.T.I., that is also a Non-Governmental International Organization, and with which we keep collaborating inside its Liaison Committee.

Jacques FELIX
General Secretary





NEWS FROM THE NORTH

As promised in an earlier issue, my wife and I briefly visited Holland this year where we caught up with the....

Amsterdam Marionette Theatre beside a kindergarden, on the edge of the notorious Red Light District, is a very professional theatre. Formed seven years ago by former opera company director, Hendrik Bonneur. A converted blacksmith's shop serves as an excellent 150 seat theatre, workshop and admin. centre. The company totals thirty with seven puppeteers. Performances are based on the works of W.A. Mozart. The performance is accompanied by live singers and musicians playing baroque scores and instruments. Imagine how enchanting that must be! Ms Frederreke Cannegieter (puppeteer and administrator) kindly showed us through and mentioned that, in Holland, government grants are not apportioned in accordance with company size. This tends to favour the one or two handed touring companies.

David and Sally Poulton. David's tour schedule continues to read like a Peter Stuyvesant commercial and includes various parts of the US, Vancouver, Taiwan, Hawaii, Northern Territory and back to Brisbane in December for Warana. David is not without a sense of humour and relates that his Taiwan performances of "Blinky Bill" were in a theatre built some time this century on the site of an old cemetery. Prior to every performance, copious amounts of incense are burnt stagefront to appease the souls of the departed. David waits until he can see the audience before beginning the show!

I caught up with **Mark Tietjens** and **Darcy Norton** touring David and Sally's "Peter and the Wolf". They make excellent use of a Synthesiser on stage to create the link between orchestral instrumentation and the characters. Audience comments included "Wow!" and "Right on!"

Pat Zuber is beavering away doing ground work to assess the possibility of Brisbane being the host city of an International Festival of Puppetry in '94 or '95. She will report directly to Jennifer Davidson as she progresses.

Dorothy Edmiston reports that the "**QUEENSLAND MARIONETTE THEATRE** continues its NATIONAL tour of "Peter and the Wolf". An exciting new production is opening on November 1 at the Brisbane Auditorium and will be an innovative departure from our normal presentation. We continue to be Australia's only classical marionette theatre."

May the drought soon break
but your puppets not get wet

Garry Fuhrmeister



PLAYING
AUSTRALIA

THE NATIONAL
PERFORMING
ARTS
TOURING
PROGRAM

Applications

The Commonwealth Government has established **PLAYING AUSTRALIA** to provide assistance for the touring of the performing arts across State/Territory boundaries where this is currently not commercially practicable and there is a demonstrated need.

Applications for assistance are sought from venues, performing arts organisations and presenters planning interstate tours which will take place in late 1993 and 1994.

APPLICATIONS CLOSE: 2.7.93

Guidelines and application forms for **PLAYING AUSTRALIA** can be obtained by writing to:

The Project Officer
National Performing Arts Touring Program
Department of the Arts and Administrative Services
GPO Box 1920
CANBERRA ACT 2601

or by phoning (06) 274 1232 or (06) 274 1708.

PLAYING AUSTRALIA is a
Federal Government Project



Weekend Australian
2/5/93

THE DOURNE PUPPETS

"The Dourne Puppets" [Denis and Renee Robinson] retired in 1972. They played the club circuit back in the days when five performances on a Saturday were not unusual. Sometimes they even worked two single acts instead of a duo so that they could appear in two clubs at the same time.

Renee was a dancer and Denis the accompanist. Then Renee started an act dancing with a marionette. The puppet component grew until their shows were mainly Puppetry with an emphasis on Dance. The puppets are the size (and weight) of the Tintookies but with aeroplane controls and some clever construction and stringing. Performing in both cabaret and on theatre bridges, often on the same night, they devised a way to shorten or lengthen the strings quickly without having to do a total restring. Denis and Renee have left Sydney to live at Lake Macquarie and so sold off some of their marionettes. Haim Navarro is now working on restoring some of the marionettes.



PRESENTS

SCHMALTZY

The amazing "Wonder Cow"

The astonishing

KRUM E SCHNITZEL

Juggleur Extraordinaire

GUTLESS

The exceptional dancing skeleton

DENNIS MURPHY

World-Renowned Puppeteer

Ventriloquism

LESTER HOOP & YOUNG CHARLIE

Being indisposed, will not appear

*The Proprietor feels a pleasure in stating he has
again secured the services of*

ALLENBY'S FAMOUS FLEA CIRCUS

At the piano

BONGO

THE EDUCATED APE

ANOTHER GREAT SHOW FROM

**MURPHYS
PUPPETS**

Ring (02) 631-0613

Mr Squiggle and several other ABC shows are now seen on TV across South East Asia from Indonesia to southern China and Taiwan through ABC TV International. The shows are broadcast via an Indonesian satellite. Mr Squiggle will not have to learn any Asian languages as Indonesia has required that all the broadcasts be in English only. {Your guess is as good as mine} The ABC will be receiving corporate sponsorship for the first time in its history to finance ABCTVI whose policy is "sensitivity not censorship". {Your guess is as suspicious as mine}

In May Mr Squiggle officially opened the celebrations for Hornsby Creative Leisure Movement's 50th birthday. The entertainment featured puppeteers who had benefited from association with the Movement in their early years.

Murray Raine took a fall while performing his adult puppet cabaret. The lighting man got the cue wrong and flashed a spotlight in Murray's face just as he was to step around the stage in total darkness. Murray fell four feet landing on his puppet that was made mainly of toule. That broke his fall. Despite an injured knee he finished the show and managed to get through a performance of his children's show the next day. He is supposed to keep off his feet but a very busy schedule is slowing his recovery.

Richard Bradshaw earned applause away from his shadow theatre. On the side of his van he carried a sign "NO G.S.T." It got him claps and honks of approval. On a tour of Canada Richard had seen what GST had done there.

Murphys Puppets premiered their new adult show, "Doc Toyletter's Medicine Show" in March. It features marionettes by Ann Davis, Janice Edwards and Tomas^ Plaszký and is playing to theatre-restaurants and senior citizen centres.

Basil "Gypsy" Smith popped up at the Sofala Show in rural NSW. He and Janet took out the "Best Outdoor Stall" prize for the gypsy caravan. The judge, President of the Bathurst Show Society, hired them on the spot to perform at the Bathurst Show. So their wandering lifestyle has not hampered their ability to get work.

Basil has recently collaborated with Bill "Willie Wonks" Jackson to produce an Australian Punch and Judy newsletter, PUNCHLINES. It goes out to puppeteers who work Punch or other traditional puppet heroes like Karagiosis, Harlequin, etc. For more information ring Bill on (043) 69-5157.

NSW Department of Education's latest 'Performances for Schools' booklet lists 29 puppet productions authorised or awaiting reauthorisation for 1993. This beats out Storytellers who number 'only' 23 but there are 36 listings under 'Music'.

Grasshopper had hung up his unicycle to concentrate on promoting his theatre production of Gogol's "The Overcoat". It features object theatre as two overcoats, a table with a door in it and 45 planks symbolise different items in the story. Grasshopper worked out the initial design with Petr Matasek from Drak using the Eastern European concept of 'Active Scenography'. After a short theatre season in Moruya, the show was booked for South Coast theatres and most of the TAFE colleges and high schools in the area. It goes to Canberra next.

Dennis

XVI UNIMA CONGRESS

The first general meeting of Congress heard reports from the outgoing President, Secretary and Treasurer before electing the new Executive Committee and later the Committee Officers.

| | | |
|--------------------|------------------------|-----------|
| President | Sirppa Sivori Asp | Finland |
| 1st Vice President | Magda Modesto | Brazil |
| 2nd Vice President | Dadi Dorab Pudunjee | India |
| Secretary | Jacques Felix | France |
| Committee Members | Roman Hubert | Belgium |
| | Edi Marjaron | Slovenia |
| | Margaretta Niculescu | Rumania |
| | Allellu Kurten | USA |
| | Michael Meschke | Sweden |
| | Irina Zharovtzeva | Russia |
| | Dieter Brunner | Germany |
| | Anna Marina Tempestini | Spain |
| | Joseph Krofta | CSFR |
| | Nina Malikova | CSFR |
| | Oscar Caamano | Argentina |
| | Mona Wiig | Norway |
| | John Blundell | U.K |
| | Slavi Malenov | Bulgaria |

An Auditing committee and an Elections committee were also elected. Once these elections had been made, most UNIMA members did not attend congress meetings leaving the proceedings to the two official representatives from each country who had voting rights. Michele Spooner as Australian Secretary of UNIMA and Jennifer Davidson were the two Australian representatives.

◆ AUSTRALIA

New address of Annie Heitmann:

Annie HEITMANN
P.O.Box 331
BELLINGEN N.S.W. 2454
AUSTRALIA
Ph. (066) 55.18.40

◆ 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, U.S.A.

◆ U.S.A.

The 96 Olympics will be held in ATLANTA, GA, and Vincent ANTHONY, Director of the Center for Puppet Arts in Atlanta, is planning international puppetry events for the years leading up to the Olympics. All the events will be a great boost for the perception of the global nature of puppetry in the U.S.A. and a great opportunity for exchanges of ideas. UNIMA/U.S.A. will collaborate in the planning.

◆ NEDERLAND

The Nederland Poppenspel Institute of AMSTERDAM communicate:

"MOVING OBJECTS"

The documentary "Moving Objects" premiered during the Dutch Film Festival held in UTRECHT in september, 1991 (the "Utrechtse Filmdagen"). This film, a joint initiative by the Netherlands Puppetry Institute, gives an impression of the work of six of the sixty or so professional puppet, object and visual theatre companies in the Netherlands. The portraits in the film range from minuscule puppet theatre and perplexing object theatre to grotesque visual theatre, each representing a unique approach to the bringing to life of inanimate objects.

Reports

Among the various reports received at the Congress were those from the UNIMA Commission for Professional Training, under the presidency of Margareta Niculescu, the commission for Europe, presided over by Dieter Brunner and the commission for Asia and Oceania presided over by Meher Contractor. Reports from national centres were also given.

Motions

A motion from UNIMA Sweden was passed by Congress:

This motion asked the world organisation to publish a magazine six monthly to be sent to every UNIMA member and requires national centres to provide a list of all members addresses to the National Secretariat. The constitution or statutes of UNIMA were altered. It was difficult for the Australian delegates to understand the full impact of these alterations since only the changes were presented in writing and they had no copy of the full constitution. No full copies of the constitution were available at the Congress.

Programme of Activity 1992 - 1996 Proposals

1. Continue to develop the training of puppeteers world wide.
2. Increase the relations between different organisations of Theatre and Culture.
3. Search for new financial sources.
4. Continue to develop the work of UNIMA through the different commissions.
5. Promote better representation from developing countries.
6. Co operation with national centres to promote their better functioning.

◆ CROATIA

AN APPEAL FOR THE RENEWAL OF THE SIBENIK THEATRE.

The aggression on Croatia has taken the lives of many innocent civilians, including children, and apart from numerous strategically and economically important buildings it has destroyed and desecrated many churches, monuments and cultural institutions, including theatres. The most extensive damage has been inflicted upon the Croatian National Theatre in OSIJEK, with its 125-years-old building restored only six years ago.

We are making an appeal to all the world's puppeteers, whose solidarity and financial support of this campaign could be of some help in restoring one cultural monument in the devastated Croatia.

Contact addresses:

International Children's
Festival
Kralja Zvonimira 1
59000 - SIBENIK
CROATIA

or:
Hrvatski Centar UNIMA-e
Armuseva 5
pp 499
41000 - ZAGREB
CROATIA.

Jindra Rosendorf, Jennifer Davidson.

◆ GREAT BRITAIN

In October, 1992, the Central School of Speech and Drama began a one-year, post-graduate, diploma course in Puppetry skills. The Puppet Centre is the School's "industrial partner". This is the first full-time course in puppetry to be offered in Britain. The course is open to about 10 students with experience in puppet theatre or allied arts, to international applications.

In May the Calouste Gulbenkian Foundation will publish the results of its two-year Enquiry into puppetry in Britain. This is the first scientific national research programme into the statistics and needs of national puppetry, in all its aspects.

REPORT OF JACQUES FELIX
SECRETARY GENERAL OF UNIMA

TO THE XVth CONGRESS OF LJUBLJANA
SLOVENIA

Since the Xvth Congress of NAGOYA in JAPAN in 1988, a lot of confusion has taken place throughout the world, and many events occurred in our International Union.

First of all, let me evoke the death of Sergej OBRAZTSOV who departed this life on May 8th 1992. He was the President of UNIMA from 1976 to 1984; in August of this very year the Congress of DRESDEN had nominated him as Honorary President of our Union. In last November, a number of us had the privilege to celebrate in Moscow his 90th birthday in the theatre that bears his name. UNIMA will always remember with the most intense emotion this great, witty and talented artist and we will never forget him.

Lots of other events marked the life of our Union along these last four years. Some were sad, others joyful; but as I cannot mention them all, let me again evoke one that left a mark on me personally, as I took part in it. This is the humanitarian aid brought to a great number of unhappy children thanks to the collaboration of Romanian puppeteers and UNIMA. This just after the events that marked the life of this country at the end of the year 1989. This example proves that our Union, in particular circumstances, can be helpful when necessary, even in field a bit outside its usual activities.

STATE OF OUR UNION AT THE PRESENT TIME

Since our XVth Congress in NAGOYA, UNIMA has kept developing in a way that seems satisfying in spite of the growing economic difficulties and the political confusion.

Continuing the work undertaken and wished since several congresses, meetings of Commissions per continent were organised under the presidency of one or several members of the Executive Committee: In America, in Asia and in Europe. I think that we ought to continue to organise these kinds of meetings in the limits of our Statutes still having the preoccupation to keep the universal nature of UNIMA.

Against wind and tide, since our last Congress, new centres have appeared, and today we can say that UNIMA comprises about 8000 members in over 70 countries.

Our Union is endlessly changing. National centres appear or reappear. Others, after having had a sometimes intense activity, fall into lethargy. But on the whole, the national centres have a really remarkable activity, organising meetings, assemblies, training courses, giving life to and taking part in the organisation of festivals and meetings, valuing in a remarkable way our work all over the world.

ACTIVITY OF THE EXECUTIVE COMMITTEES AND COMMISSIONS

On 3rd August 1988, during its second plenary session our 15th Congress had voted the following guiding principles of work:

- I. Increase and organise the life of UNIMA on the five continents.
- II. Continue the work undertaken for the publication of a puppet encyclopedia.
- III. Keep helping the development of the means of Professional Training for the puppeteers of the five continents.
- IV. Helping in finding new financial sources to increase the means of action of UNIMA.
- V. To work jointly with different international organisations like for example the Liaison Committee with I.T.I. (among other things for the publication of the Encyclopedia of Contemporary Theatre), also with the International Federation of Theatrical Research, the UNICEF, the UNESCO, etc.
- VI. Study the possible future structures of UNIMA.

On reading this report, you will notice that the Executive Committee did its best to end this programme in spite sometimes of unfavourable circumstances.

The Executive Committee, made of 18 members, representing, since NAGOYA, 17 different countries, worked under the presidency of Dr Henryk JURKOWSKI, and met in session in IIDA, JAPAN on August 5th 1988, in PRAGUE in June 1989, on the occasion of the anniversary of the creation of UNIMA in 1929, in BARCELONA in April 1990, in NAMUR, BELGIUM in June 1991, and in STAMSUND, NORAWY in April 1992. During all these meetings, the Executive Committee, examined all the questions submitted and took the necessary decisions to the good running of our Union. In addition, the Executive Committee organised in CHARLEVILLE-MEZIERES, FRANCE, on September 29 & 30th 1991, the meeting of the Council of UNIMA, this meeting replacing the one that unfortunately could not be held in YUGOSLAVIA in February of the same year. It was the second time in the history of UNIMA that our Council was meeting apart from a Congress.

The President and the Secretary General as well as members of the Executive Committee went on several occasion to different countries to represent UNIMA. In addition the Committee and such eminent members as Osscar Horacio CAAMANO were given a number of missions to carry out.

The contacts with ITI and its Liaison Committees have been maintained.

The Secretary General also put an important file into the hands of the General Delegation of UNESCO for the recognition of UNIMA as a full member inside this organisation. I am authorised by the General Delegation to tell you today that this recognition is on the point of being obtained.

TO THE XVth CONGRESS OF LJUBLJANA
SLOVENIA
(Continued)

THE SECRETARY GENERAL OF UNIMA

The Secretary General of UNIMA has put into operation the decisions of the Executive Committee and of the XVth Congress. It has endeavoured to keep up the contacts with National Centres and accredited Representatives in order to stimulate the life of UNIMA all over the world. The Courier of the General Secretary communicating the news, creating links between all, and the Calendar of Puppet Events in the world, were published and sent to the National Centres, The Counsellors, the Representatives of UNIMA and to many contacts every quarter. Counter to this, the General Secretary was obliged to reduce the frequency of publication of UNIMA-information, because of lack of sufficient financial support.

The Secretary General regretfully notices that, in many cases, the news given by the General Secretariat is not always passed on by the National Centres to their respective countries, which is prejudicial to communication inside our Union.

AFRICA

The responsibility given to the Secretary General of having UNIMA known in AFRICA has been confirmed. We have on this continent several National Centres, some of which with a good activity. Some countries like SENEGAL are getting organised. In NIGER, a meeting took place under the patronage of UNIMA around the French Cultural Centre of ZINDER where puppeteers from NIGER, TOGO and MALI, among other countries, presented a number of shows. It was a very successful mini festival. A number of these African puppeteers met during a show-exhibition on Africa prepared by the International Institute of Puppetry during the World Festival of Puppet Theatre last year in Charleville-Mezieres.

We must also point out the initiative after the APARTHEID by Gary FRIEDMAN, member of UNIMA and former student of the International Institute of Puppetry, native of The CAPE, who created a street theatre "puppets against AIDS". He succeeds where everyone failed. The language problem is solved, the puppeteers are understood by all ethnic groups. Some cultures forbid talking about sexuality in public, puppets can do it, their neutrality, their humour, their plays close to African traditions allow to evade the suspicion shown by African populations towards AIDS.

On this continent, the task however remains enormous as not only do we have to progress but we also must maintain and organise all that has been installed.

This committee could meet under the presidency of NINA MALIKOVA in August 1988 in IIDA, in the Spring of 1989 in DRESDEN, in 1990 in CERVIA and in October 1990 in CHARLEVILLE-MEZIERES. The last meeting scheduled in Spring 1991 in LIBERREC had to be cancelled because of financial problems.

The Committee could bring to an end the diffusion of the book "DIE WELT DES PUPPENSPIELS", published in Spring 1988.

It devoted a long time to the preparation of the yearly UNIMA calendar in collaboration with the German publishing house HENSCHTEL-VERLAG. Unfortunately, because of the difficulties encountered by this publisher from the ex-GDR, the edition of this wall calendar had to be suspended.

As to the preliminary work to the edition of the ENCYCLOPEDIA OF PUPPETRY, a meeting between the delegates of the Committee of Publications and those of the Commission for scientific Research took place from 24th to 26th October 1990 in CHARLEVILLE-MEZIERE, after which a group of work was constituted, Gustav GYSIN accepting its responsibility. The work group was entrusted with the task of conception of the Encyclopedia and of the exploitation of the work already done by these two Commissions about this, the Secretary General allowing 10,000 French Francs to Gustav GYSIN on representation of invoices to reimburse the expenses incurred for the achievement of this work.

Unfortunately, in a letter back to 31st March addressed to the Secretary General, Gustav GYSIN was taking up the matter again.

So, the future Executive Committee has to consider again this problem of edition of the Encyclopedia on a new basis.

We must not ignore that this Commission encountered stringent difficulties to carry out its mission, partly due to the collapse of the economic system of the ex-GDR, so depriving it of the co-operation of its lifelong publisher.

The future Committee will have to organise itself on a new basis and find a possibility of collaboration with, among others, other publishers.

(This first part of J. Felix's Report has typed up and in parts translated from Euro-English, from a virtually illegible Report by Dennis Murphy. The rest of the report is virtually unreadable, and Dennis is very kindly summarising this to be continued... in further Issues Ed.)

CENTRO di RICERCA sul TEATRO di FIGURE
via Ca' Zenobio 14a, 31100 Treviso Tel 0422/25033

Notes on the Glove Puppetry of Paolo Papparotto
In the Veneto Tradition

The performances Paolo Papparotto presents can be divided into two categories: those for children and those for adults. The difference is not in the style of the show as the puppets, booth and puppeteer are the same for each, the difference lies in the presentation.

Taking into account children's playfulness and their capacity for invention, the shows for them use improvisation. There is a basic plot to start off with but as the children get excited they begin participating in the show. They barrack first for one character and then for another, intervening so much that the story can diverge significantly from the original plot. This of course puts the puppeteer's skills at adapting to the test.

To look at the adult shows, the history and traditions of the Veneto puppeteers must be examined. The texts come from that deep well of inspiration, the Commedia dell'Arte, its Ruzzante antecedents and its successors like Goldoni and Moliere.

Method of extraction: Find a farce that could work well, then go to work on it with scissors. "El Fantoine de Arlechin" is based on a famous 'lazzo', or piece of comic business, while "Arlecchin Furbasso" is rather liberally taken from "That Scoundrel Scapin" by Moliere. This is not so much an extraction as a pillage without restraint, taking whatever is useful, especially the structure, and adapting it to the requirements of a one-man glove puppet show.

This method of simplification may cause shudders today but it was normal procedure for puppeteers right up until a few decades ago. And Moliere is unlikely to turn in his grave considering his plays contain so many adaptations of traditional Commedia dell'Arte techniques.

Starting with a typical farse, the traditional characters of the Veneto are then substituted. Also inserted are some of the typical puppet *lazzi* or perhaps a character who is a favourite of the puppeteer's. Or a situation out of a Goldoni play may added.

At this point it becomes evident that that the Commedia is a sort of puzzle which can be taken apart and its many pieces can be used singularly or even reassembled in various ways to form different pictures. This is a characteristic of traditional puppetry in many countries as the Russian Bogatirtev has amply theorised in his writings.

The decision to perform as a solo puppeteer had its roots in the socio-economic realities faced by puppeteers in the Veneto and other regions at the time. Of all the popular artists, it was the puppeteers who were usually the poorest. Puppetry required little capital outlay but also returned little income. Very often a show presented in the courtyard of an inn would only reap the performer a meal or a place to sleep. While this may suffice for one puppeteer, it could never sustain two.

Clearly not all Puppeteers suffered these harsh conditions. There were many successful puppet companies in the Veneto, mostly marionette companies.

In the glove puppet booth, Pulcinella was the character who dominated. Many of the *lazzi* and the use of a dog in the show were directly taken from the Neapolitan '*Guarratelle*'. Pulcinella's success overseas is well-known, particularly in his English incarnation, the Punch and Judy Show.

Pulcinella's influence in the Veneto was no less. In the dialect of Treviso the word for glove puppet is '*Puricinei*', i.e., Pulcinellas. Despite his Neapolitan origins, Pulcinella enjoyed greater popularity in the glove puppet booths of the Veneto than Harlequin who was a very popular character in the mask theatre and whose origins lie in the Veneto.

When Harlequin did feature in the glove shows, he was a secondary, rather low-energy character. He appears as a mere side-kick to the local regional puppet character who began to dominate the show. Harlequin, as he was portrayed, was almost indistinguishable from other Commedia puppet characters like Brighella or Facanapa.

Papparotto brings Harlequin back to centre stage of the puppet booth by researching the Commedia Mask version and then re-incorporating these characteristics into the puppet version.

It's worth looking now at the character of Harlequin (or in Italian, Arlecchino).

Harlequin is the most famous of the Veneto masks. These masks included Pantalone, Brighella and Columbina. He, like Brighella, came originally from Bergamo, a mountain city on the western edge of the Venetian Republic. Bergamo was used as a resource for servants and porters to work in Venice. His long association with Venice made him a Veneto character.

Harlequin is the so-called "second clown", that is the foolish laughable servant. In reality, he was very cunning and resourceful when it came to satisfying his basic needs. These needs were limited to eating, drinking, avoiding work, playing tricks on his master and making love to women, especially other men's women.

Harlequin is basically a rude peasant, light and acrobatic (as far as the restraints of glove puppetry allow). He is amoral as opposed to immoral. He loves disguises and is an inventive liar.

Whenever he found himself in difficulty, he would try to lie his way out. But this practice, more often than not, soon mounted into a jumble of conflicting stories that would get him deeper in trouble as his lies became more complicated and entangled. He would lose track of the stories he had told and to whom he had told them.

The puppet Harlequin never has children and is never a married man, despite his often being in love, usually with Columbina. In many plays Old Man Pantalone and other males are also in love with Columbina. It was these entangled love stories that provided the favourite plots for the Commedia dell'Arte.

Although Papparotto has extensively researched the Veneto tradition of Puppetry, he does not intend his shows to be lessons in folklore. The purpose, as in the old days, is to entertain.

Trad: D. Murphy

TRANSLATOR'S NOTE:

Paolo is one of only two puppeteers in Italy who are currently trying to revive the Commedia style of Puppetry. His manipulation and voices are excellent and he thrives on audience participation. Though he has made some changes to the style {e.g. he uses the roof of the booth as a second performing and eavesdropping area}, his shows portray the characters as faithfully as possible and he has retained the basic flair and vitality that was Commedia at its height.

D.M.

The DISIntegral Puppet Part

by Roman Paska

The first puppet theatre we see as children should teach us that life, as we are normally taught to live it, is a lie. Life as a social contract, a demonic pact bristling with insidious conditions like one's awesome "debt to society". But our first puppet show, on the surface a harmless entertainment, questions the very idea of a society based on sacrifice (i.e., violence) as a strategy for survival. The puppet protagonist challenges the sacrificial implications even of the dramatic death-and-resurrection scenario, being already by nature in a perpetual state of dying and reviving. From one breathless, imperceptible moment to the next, the puppet is both alternately lifeless and alive; lifeless and, because lifeless, immortal. Not having, therefore, to secure or guarantee an investment in life, the puppet is free to break all the rules of society. Like a god, the puppet is by definition subversive.

As children we indulge ourselves with joy in this perception, reveling with pure physical pleasure in our puppet heroes' mockery of the cycle of life and death. It doesn't really matter what the puppets are doing or trying to say; the domain of puppet theatre is form, not content. Which is why it ultimately fails as a vehicle for propaganda, and why for centuries it has been considered inadequate for drama.

When, however, we succumb to the urge to accept society's definition of life, prompted by our adolescent desires for social acceptance, we turn away from the puppet with its subtle, insistent reminders of the freedoms, choices and doubts we are abandoning. Compelled by deep uncertainties about our own identities, we start to mimic the actions, gestures, passions and thoughts of other theatrical models, nowadays conveniently provided by the entertainment industry. Like actors at an audition, we want to play roles that are already predetermined by society, hoping to resemble that which already most resembles ourselves. Few of us will be willing at first to admit that most of the props in our world are too big, or that even our actions and words seem out of proportion - grotesque, ridiculous caricatures of genuine speech and gesture. Instead, where we should be looking for truth, we settle for verisimilitude. Until one day, we ourselves are puppets, a simple truth that is still so revolutionary that it accounts in part for the ostracization of puppet theatre from contemporary culture. If one of the aims of theatre is to hold the mirror up to man, man would just rather not see himself as a puppet.

Why were we not taught to love puppet theatre as part of our "liberal arts" education? Because the puppet theatre is too elemental, too close to nature. The acquisition of culture and civilization made us part of a social definition of reality for which nature has never been anything more than exploitable raw material. The puppet, with its apparent lack of usefulness or necessity, is therefore either threatening (because it suggests the unknown), or else, like nature, it remains beneath consideration or contempt.

To understand society's distaste for puppet theatre, we ourselves should recognize that the puppet theatre is something OTHER, something more than just another way of telling stories. Puppet theatre doesn't just exist to MIRROR history or humanity, despite its constant flirtation with the mimesis of human form. Even in its humblest incarnations, it offers us a glimpse of life momentarily released from the painful shackles of the real. The puppet show doesn't really want us to think in realistic terms of language, meaning or narrative; it asks for nothing more than the perception of its own aesthetic mechanism, its ARTIFICE, its technique. The puppet theatre's means of production dominates its whole aesthetic discourse. Which is both its defense as an independent art form, and, from the viewpoint of a literary culture, its Achilles' heel.

But if the true object of puppet theatre isn't the simulation or reconstruction

of human movement, it's also not just movement added to things (although the expression "moving things" often best seems to describe it). Since antiquity, all of the other theatrical arts have been characterized by a consistent sort of balance between choreography and scenography, focusing on the presentation of real (temporal) human bodies moving in artificial space. Puppet theatre, with its "moving things", is the great exception, not only for bringing together two normally incompatible concepts (movement, with its implied sense of freedom, and objects or things), but by focusing on the creation of original, imaginary bodies. The body of the puppet, the basic unit of meaning in the language of puppet theatre, is more than just a representational form. It is a WORD, a thing that became a body so as to become a thing of spirit; a body translated. The puppet theatre therefore commands a space in our perceptions more appropriate to the interior life, the life of the mind, than to the superficial life of society.

What then can we ask of puppet theatre, if what we ask determines how we measure its effectiveness? If it is inherently at odds with, beyond or outside of society, is there any place for puppet theatre in contemporary culture? Is it necessary, useful, or even desirable? Will it alleviate boredom? Can we assure our audiences that they will be "enriched"?

In societies where puppet theatre has never counted for much, we've never asked or expected much from puppet theatre. Especially in societies where social life and cultural experience are coterminous, and society itself has become an aesthetic entity experienced and defined in terms of lifestyle, fashion, artefacts, cuisine... And sometimes even puppet theatre, though it is inevitably qualified either as folklore or nostalgia, with its original, primal function well concealed.

But nature seems to take its course, even in human affairs and social history. And even as we approach the possibility of a globally homogeneous society, we remain a cluster of unknown factors. Why in fact did we become puppeteers? Certainly not out of any practical sense of self-preservation. And certainly not to represent life as we know it in society. What image of life could we ever have been satisfied to represent, when our own lives are already just representations? Yet it wasn't puppet theatre that made us puppeteers, it was that very society from which we sorted out and put together what we did and didn't like in our individual "cultural identities". And if we were attracted to puppet theatre, it was for its being able to COEXIST with culture without sacrificing its inner claim to freedom. Because, its message being permanent and inseparable from its form, puppet theatre can even appear to be meaningless without compromising its existential secret.

So it isn't the illusion or imitation of life that draws us to puppet theatre. It's just the opposite; for, by acting out a travesty of life, puppet theatre provides us with an alternative vision, another perspective, something like an INVERSE image of life. Where in human theatre, for example, we find human bodies defining or inscribing gestures in space, the body of the puppet, by definition a thing in motion, is itself only defined or inscribed in space by virtue of its gestures (a paradox particularly evident in the "theatre of objects" or the hand mime). In general, the effect is strangely resonant, and gazing at these things in motion sets some current moving in our memory. We begin to realize that a law of nature is being expressed, or maybe even expressing itself, in the action of these figures:

WE ARE YOU, they seem to be saying. WE ARE YOU, ALL OF YOU, AND YOU ARE ALL OF US. WE ARE CHILDREN OF THE NIGHT AND DEATH AND MEMORY. BUT WE DO NOT COME FROM THE COMPLICATED, FETISHIZING, FANCY DRAMS OF CULTURE. WE BELONG INSTEAD TO THE SIMPLE, EVERYDAY DREAMS OF THE BODY. WE ARE CLOSER TO YOUR BODY THAN YOUR CULTURE OR EVEN YOUR DREAMS. WE ARE PUPPETS LIKE YOU, AND WE, LIKE YOU, ARE THE ANXIOUS, UNCERTAIN CONSCIENCE OF SOCIETY.

from the International Desk...

Compiled by
Roving Correspondent
Alan Brunton

It is with some distress that we learn of the vicissitudes of being Peter Grasshopper who is relinquishing his Editorship of the Unima Centre Australia Newsletter. Last ish typed by Grasshopper in his van while working an 80-hour week, thank you Grasshopper for being a great companion in the lonely world of Puppet Newsletters ... interesting place to visit: Nederlands Puppet Institute, Herengracht, 1016 BP Amsterdam, Nederland (I must confess that when I was there in 1987 it was difficult to find anyone who would stand still long enough to talk) ... news of price slashing in New South Wales and puppeteers willing to undercut the Award makes us sad but it's a reflection on the world we have allowed to happen around us ... Colleen Crapper of spare parts is in Shanghai for six months learning from the Shanghai Puppet Theatre Troupe, she reports that if you want to work there you may have to speak in Chinese ... Ecole Superieure Nationale Des Arts De La Marionette, 7 Place Winston Churchill, 08000 Charleville-Mezieres, France, has announced the objectives of the ecole as "Former des marionnettistes professionnels de haut niveau, Transmettre un metier et une experience artistiques, Favoriser l'epanouissement des nouvelles energies creatrices, articuler enseignement et creation." The ecole offers a three course which studies: la voix, le corps et le geste, instruments de musique, le chant, la lumiere, le son et l'image, etudes theoriques et pratiques, administration et gestion. You have to be between 18 and 26 years in order to enroll, applications are studied closely in July. Assistance may be available from the Cultural Officer at your local French Embassy ... groups performing at La Semaine Mondiale De La Marionnette in Jonquiere, Quebec, from 27 June through 4 July, arrived from Spain, Poland, Norway, Netherlands, Uruguay, Togo, USA, plus seven groups from Quebec ... There are over 46 puppetry festivals in Japan each year. These date from the oldest, the Hokkaido Festival which began in 1959 to the I Love You International Puppetry Festival which has taken place in various places in Japan since 1987. Other festivals include: Ina Joint Performance of Puppetry, The 11 Puppeteers for Solo Play, the Puppet Fair (around August in Yokohama) and the Japan Theatrical Performance Company Conference for Schoolchildren and Youth. For more information write to: NIHON-UNIMA NEWS, 2-26-5 503, Yoyogi, Shibuya-ku, Tokyo 151 Japan. Ask them for their booklet Puppetry Festivals in Japan which was compiled for the UNIMA Conference in Ljubljana ... Puppeteers Of America have announced their Festival for this year. The event will be held at San Francisco State University from July 11 through 17, 1993. Performances will include troupes from France, Germany, Holland, Poland, Italy, England, Canada, and USA (Don Myers, Tony Urbano, Frank Oz). There will be these workshops: Look Over My Shoulder, Special Effects, Costume Design and Execution, Collections, Carving Puppets of Wood, Shadow Worlds, Young Performers, Film-Video Intensive. For Festival information, contact: PUPPETRY '93, 2060 Casa Grande, Benicia, CA 94510-2309. Fees for Non Members are \$(US)340.00 and that includes room, board, and free admissions to everything. Perhaps someone would like to organise a tour party and we'll all go along ... we thank our friends at the Ballard Institute and Museum of Puppetry at the University of Connecticut for sending us their newsletter on glossy paper. A year ago the puppetry program was heading for demise when Frank Ballard retired but the students fought a strong campaign and saved the school. The program was chosen by Back Stage, the show business trade newspaper, as a 'best pick' for theatrical students ... during February, a fortunate group of puppeteers took part in a study of Myth and Europe at Prague's actor's theatre MINOR. Students not only studied the two basic materials of puppet theatre - wood and paper - but took part in performances by the company, toured the ancient city of one hundred towers at the heart of Europe, and visited the Museum of Puppet Culture at Chrudim. Cost of the four week's course/workshop/experience plus lodging was 2485 DM ... desperately seeking information on/from New Zealand puppeteers is: Puppet Theatre Trust, Battersea Arts Centre, Lavender Hill, London SW115TJ. We received this friendly appeal in a letter dated '27 August 1987' ... we noted that our great friend Paul Zaloom performed at the First International Festival of Puppet Theatre, New York, September 1992. Paul performs for adults and, as the programme note says: "Zaloom collects the debris of American culture and sculpts it into a theatre of trash. Labelled the 'Junk Genius', his puppets are castoff appliances and general junk which he animates the extraordinary dexterity." (Hi Paul!) ...

from the Pakistan Festival...

Second International Puppet Festival Pakistan

10th-20th October, 1994, Lahore

We, at Rafi Peer Theatre Workshop are hosting an International Puppet Festival in October, 1994 at Lahore, which will be the second of its kind to be hosted in Pakistan with participation from all over the world.

The Rafi Peer Theatre Workshop is named after the eminent Pakistani dramatist Rafi Peerzada. It is an organisation of creative artists, who are involved in promoting cultural activities and arts in Pakistan through the medium of theatre with an emphasis on children's activities, both educational and entertaining. Over the last 20 years Rafi Peer Theatre Workshop has been touring all over Pakistan presenting shows designed for children, which include mime shows, puppet theatre, child art competitions, children's painting exhibitions, creative drama workshops and slide shows with educational objectives. The Rafi Peer Theatre Workshop has also presented some of the best theatrical productions in Pakistan and has continued to work towards building a strong and creative professional theatre in the country. The workshop's link with international theatre entertainment goes a long way and from time to time it has presented unusual productions from other countries in the field of drama, puppets. The First International Puppet Festival Pakistan 1992 also held in the historical city of Lahore, was not only a tremendous success but also gave root to the tradition of puppet festivals in Pakistan. We look forward to making these festivals an international platform for the exchange of ideas, an exchange which shall enrich our minds.

At present, the RPTW ranks as one of the top puppet groups of the sub-continent with their contribution to the field of puppetry, which has been touring nationally in schools, colleges, carnivals fairs and all the remote villages and also international tours in festivals.

We at the Rafi Peer Theatre Workshop are now planning entries for our puppet festival, we would be highly obliged, if you could send us material on your puppet group or send your information. The festival will cover all local expenses, hotel stay, Boarding lodging, transportation to the festival venues and some visits to the historical places. This will be covered for a period of 11 days during the time of the festival from 10th October, 1994 to 20th October, 1994. The international travel will have to be through sponsorship of your Government or your National Airline. The festival on approval of your entry will provide you with a sponsorship letter to raise funds for this tour from your government or other funding agencies.

Important points for participation

The festival Committee requires complete information on your group, brochures, photographs 35mm slides or photographs, video and posters. A history of the groups background, a summary on the proposed play for the festival. The group will be indicated immediately as soon as the festival committee receives the material.

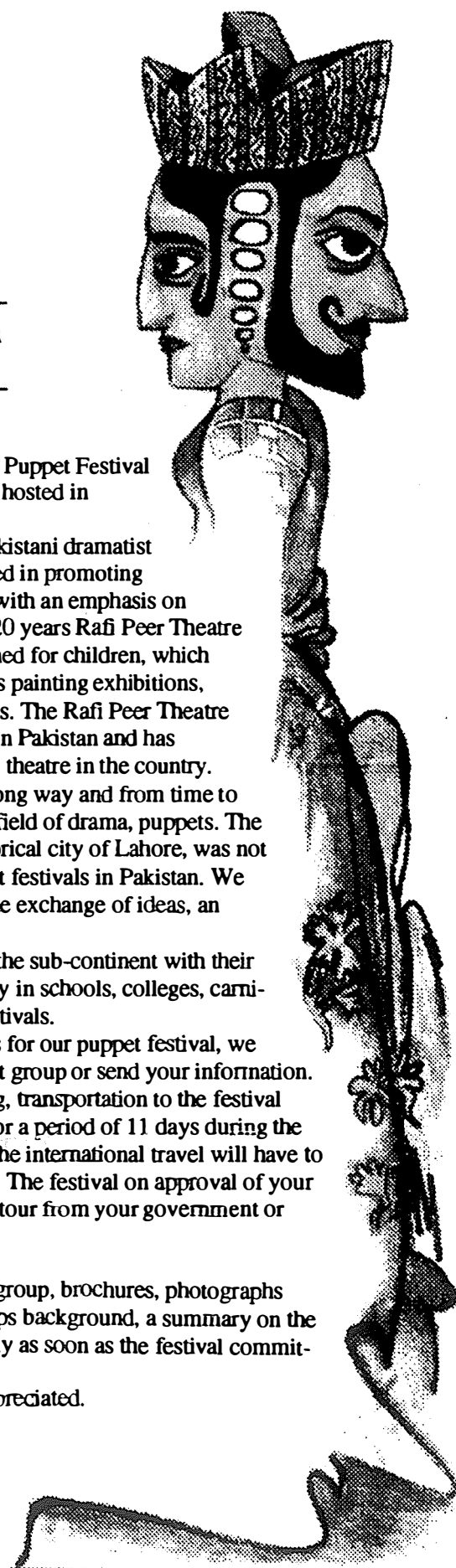
We look forward to all your co-operation which will be high appreciated.

Sincerely yours,

FAIZAAN PEERZADA

President

Second International Puppet Festival Pakistan, 1994



FROM THE EDITOR

Hello to you all !

I was very impressed by the New Zealand UNIMA Newsletter (thank you Grasshopper for passing a copy on to me.) and can take some inspiration from the format and layout. It makes concrete the possibilities that computer desktop layout and publishing could offer to us but I do take note that they have three people working on their Newsletter. So if any interested Melbourne people would like to spend a few hours with me and the keyboard, maybe we can navigate our way around the program. Being a learner myself, I hope you all bear with me for a while until I find my feet with the Newsletter firstly, and then in giving it a gradual face-lift. I can only hope to be as diligent and reliable as our last editor.

I have been informed that for the immediate future the amalgamation with Manipulations Magazine won't be taking place; your queries were taken into consideration and further discussion will be continued but for the time being this has been placed on the backburner.

The editorial deadline for next issue is around mid-August but please don't wait until then to get in contact with me. I'd love to hear all about you, the work of you and/or your company. your interests, your directions. I feel a need to be informed. Basically the direction the Newsletter takes is going to depend on what you send me and so to best serve your interests and those of UNIMA I really need to hear from you.

Articles of up to two pages would be most welcome.

And by the way, my little peepers have just come across the Statutes for this organisation for the first time just recently. Being a newcomer of only some 3-4 years (this is decidedly confessing my lack, but I'm sure I'm not the only one) I was both relieved and confirmed to finally discover what the organisation was convened for. I'm reproducing the preamble of the Statutes here for benefit of other newcomers like myself and also to remind those members of longer standing what in theory we stand united for.



PREAMBLE

UNIMA (Union Internationale de In la Marionette) is an Organisation bringing together people from around the world who contribute to the development of the Art of Puppetry with the objective of using this Art in the pursuit of human values such as peace and mutual understanding, between peoples, regardless of race, political or religious convictions and differences in culture, in accordance with the respect of fundamental human rights, such as defined in the Universal Declaration of Human Rights of the United Nations of December 10th, 1948.

Send copy to : Jennie Pfeiffer
17 Miller St
West Melbourne
VIC 3003