



PRESIDENT:

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

SECRETARY:

Dennis Murphy
79 Binalong Road
Old Toongabbie NSW 2146
tel: (02) 631-0613

TREASURER:

Garry Fuhrmeister
28 Arkose Street
Eight Mile Plains QLD 4113
tel: (07) 341-5028

INTERNATIONAL PUPPETRY ORGANISATION

UNIMA CENTRE AUSTRALIA

JUNE '94

SECRETARY'S REPORT

In taking on the role of UNIMA Secretary I'd like first of all to thank *Michele Spooner* for her work as UNIMA Secretary and for her help in getting me started as her successor. I wish her all the best in her new direction. *Axel Axelrad* has also been a great help.

Ed: Jennie Pfeiffer
17 Miller Street
West Melbourne, 3003
tel: (03) 329-9481

I am pleased to announce that UNIMA Australia and *British UNIMA* have entered into a reciprocal relationship. We will exchange Newsletters and will be able to reprint each other's articles. This will give us much more international news to pass on to you.

Would you like a free copy of the latest catalog from Ray Da Silva's *International Puppet Bookshop*? If so, please ring one of the UNIMA executives listed on the front cover BEFORE 1st JULY.

To me "UNIMA" conjures up visions of the international puppet festival in Slovenia, seeing dozens of shows and meeting puppeteers from all over the world. Or of being met on a railway platform and being taken on a whirlwind tour of three cities to meet puppeteers then being dropped back on the same platform 19 hours later without having been allowed to pay for anything.

To me UNIMA is contact and comradeship.

I would like to promote more of that here *so let's get together for a meal*. I am going to be dashing about the countryside in a desperate attempt to pay off the mortgage so let's use that as an opportunity to meet and talk informally about Puppetry, UNIMA etc., etc. Unofficial, but delicious, dinners are being organised. Here are the dates:

BRISBANE: Fri 5th August RSVP Garry Fuhrmeister (07) 341-5028

MELBOURNE: Fri 12th August RSVP Jennie Pfeiffer (03) 329-9481
Jennifer Davidson will be flying up from Hobart to dine with us!

Please feel free to invite 'prospective' UNIMA members as well.

{Sydney and Canberra dinners are planned for later in the year}

RECRUITMENT has become vital. As you saw in our last issue only 15 members and one company had renewed their subs. The executive has taken on the mammoth task of putting this issue of the UNIMA Newsletter into the hands of *EVERY puppeteer in Australia!* Well over a hundred puppeteers and puppet enthusiasts will receive it. This year we need YOU to do more than just renew your subs. Next time you are with other puppeteers, **ASK** if they are paid-up members of UNIMA. Give out photocopies of the Application Form enclosed in this issue. Carry the treasurer's name and address around on your person! We must recruit new members and get back members who have dropped out along the way.

If you know of a 'prospective' UNIMA member, please give Jennie their name and address and she will send them a complimentary copy of this issue of the Newsletter.

IF YOU DO NOTHING ELSE FOR UNIMA THIS YEAR, PLEASE DO THIS!

Dennis Murphy
Secretary

STOP PRESS: Anyone joining or re-joining UNIMA before 30 June 1994 will not only get a tax deduction but the \$5 joining/re-joining fee will be **WAIVED!!** Hurry, hurry hurry!



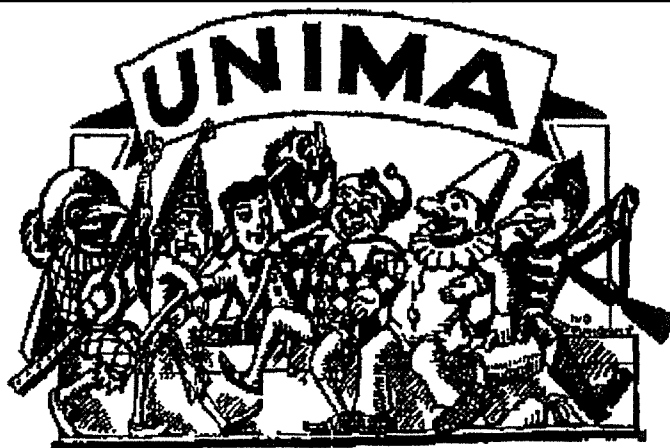
UNION INTERNATIONALE DE LA MARIONNETTE

FOUNDED IN 1929. MEMBER OF ITI (UNESCO)

UNIMA WANTS YOU!

We know that you are or have been involved in producing puppet theatre in Australia. We currently have a very healthy and busy puppetry community in Victoria. It seems that this community is divided into groups some of whom work with the major companies and quite a large number of others who work independently. Unima offers an opportunity for work related communication and general gossip if there is enough interest.

YOUR PASSPORT TO THE INTERNATIONAL WORLD OF THE PUPPET THEATRE



UNION INTERNATIONALE DE LA MARIONNETTE

**UNIMA is affiliated to the International Theatre Institute
which is part of UNESCO**

My reason for sending this letter is two-fold. I am hoping to recruit UNIMA members from within the ranks of new puppeteers and also a reminder to those who have allowed their membership to expire unheeded. UNIMA is our international passport and a great many puppeteers receive assistance from UNIMA when travelling overseas so it seems a pity not to keep lines of communication open between sojourns.

The other purpose of this communication is to get puppet folk to provide some current information on themselves, to be published in the UNIMA newsletter and in so doing enliven it with some current local colour.

This survey-like paper should be regarded like a brief interview. You are extremely welcome to ignore it and write an erudite witty account of your recent doings. On the other hand, if you happen to be flat-out just at the moment, ticking the boxes and noting the productions will do just fine.

Have you thought about joining the Australian section of the International Puppetry Organisation UNIMA? The UNIMA magazine keeps you fully informed about what's happening in the puppet scene here in Australia, and also gives you regular updates of all the international events. Please send your \$20 subscription plus \$5 joining fee to the Treasurer, Garry Fuhrmeister, 28 Arkose Street, Eight Mile Plains, QLD 4113 - Tel: (07) 341 5028.

We want to know what you've been up to?

Name: _____

Professional experience in
puppet theatre:

☐

Puppeteer

☐

Puppet maker

☐

Director

☐

Writer

☐

Designer

☐

Other _____

Number of years involved in
puppet theatre (if you dare)

Recent gigs/ projects

☐

Major Companies

☐

Handsman in _____

☐

Polyglot in _____

☐

Terrapin in _____

☐

Skylark in _____

☐

Spare Parts in _____

☐

Other _____

☐

Television/ film

☐

Lift Off

☐

1

☐

2

☐

Ferals

☐

Babe

☐

Other _____

☐

Smaller companies

☐

Personal projects

☐

National touring

☐

International touring

☐

Theatre in Ed Touring

Your current favourite
puppetry director?

Your current favourite
puppetry writer?

Your current favourite puppetry
designer?

The best puppet show you've seen recently? _____

What does Unima mean to you? _____

How can we make better use of Unima, as an organisation within our puppetry community?

Should the above information be stored and made available to producers, artistic directors and others
interested in employing puppet people? _____

Please return completed letter to Mary Sutherland, 11 May Street, Kew VIC 3101.

The Department of Education's coordinator of school performance approvals, *June Frater*, died in February after a long battle with cancer. June's knowledge and good humour helped many a performer in his/her dealings with the Department.

Grasshopper of *Grasshopper's Circus & Theatre* and shadow puppeteer *Lynda Buxton* of 'Shadowy Tales' are to marry. Lynda has joined *Greg Howard's* agency, School Performance Tours. Grassie is putting together a new primary show of circus skills. Greg is trying to organise it so that they can tour WA together.

Jonquil Temple has been busy with her theatre workshops and Art Gallery work. From a straight stint of 28 days without a day off, she flew off in April to England to visit family then dashed on to Greece to do some research for a future project. Also gone to England in April: *Basil and Janet "Gypsy" Smith*. (they'll be back)

Cecil Parkee left behind his vent dolls and magic tricks to go legit with the State Theatre in Adelaide. He played Jimmy in Louis Nowra's play "Crow" and was away for nine weeks.

Sue Wallace of Sydney Puppet Theatre has taken on the role of Secretary for the Australian Puppet Guild. The company is still performing every weekend at the Rocks Puppet Cottage while working on other projects, building a new marionette show and teaching puppetmaking back at their warehouse studio. Sue has been performing in "*Carnival of the Animals*", a co-production of Theatre of Image and the Sydney Theatre Company. A large scale production (a cast of 10), it was primarily visual theatre with elements of Puppetry.

It seems Puppetry is on the curriculum everywhere. High school students frequent the Puppet Cottage for ideas for their HSC projects. Sydney puppeteers have been deluged with calls from University of Technology students doing Arts, Ku Ring Gai college students doing Childcare, others doing Librarianship. They tend to ring and tell the answering machine all about the details they require but fail half the time to give details, such as their telephone numbers.

The largest feature film ever produced in Australia is using both Hensen animatronics and computer animation. "*BABE*" is being filmed in the NSW Southern Highlands. Universal back in Hollywood has had input. They didn't like the car steering wheels being on the wrong side, nor did they like the strange-looking licence plates. Rather than confuse the American audiences, it was all re-shot. There are four Australian puppeteers employed.

India Today, sponsored by the Indian-Australian Council, toured capital cities in April. It featured Rajasthani performing arts; music, dance and yes, Puppetry. *Mohandas Lal*, a family-trained traditional marionettist, performed with a dancing girl puppet and a snakecharmer puppet. Though no control bar is on the strings, they are not simple marionettes. The dancer had nine strings carefully knotted at the top. The arm strings were untied. They get wound around Mohandas's fingers to varying lengths depending on the movement required. He had incredible callouses.

Axel Axelrad came to Sydney bringing two puppet festival organisers from Germany. They were scouting for Australian talent. Axel thought they hadn't quite realised the scale of Australia - they gave themselves only a week to check out Puppetry in Adelaide, Melbourne and Sydney.

DENNIS

NEWS FROM THE NORTH

Treasurer's jottings....

Membership to May 31
is a more respectable
45 individuals or companies.

FESTIVAL OF PUPPETRY AND VISUAL THEATRE

The planning for this proposed event continues and a solid response has been received from companies and individual performers who would like to perform and conduct workshops.

We would like to hear from other interested performers who are able to arrange their own transport to and accomodation in Brisbane during the festival.

It is intended to hold the Festival on the three days preceeding the IDEA (International Drama in Education Association) Conference which is being held at Brisbane Southbank and Cultural Centre from July 1 - 6, 1995.

IDEA committee member John O'Toole is expecting 500-600 Australian attendees and 200-300 Overseas visitors with:

- * Performances at the Concert Hall and Cremorne Theatre.
- * Seminars and Workshops at Gardens Point.
- * Events at Southbank.
- * Seminars and field trips to schools.
- * Social programme.

Funding of the Puppetry Festival:

July is the deadline for various grant applications which, in addition to sponsorship and box office returns, is seen as essential for the viability of the event. The committee will be putting a great deal of effort into drafting and submmitting these applications by the required dates.

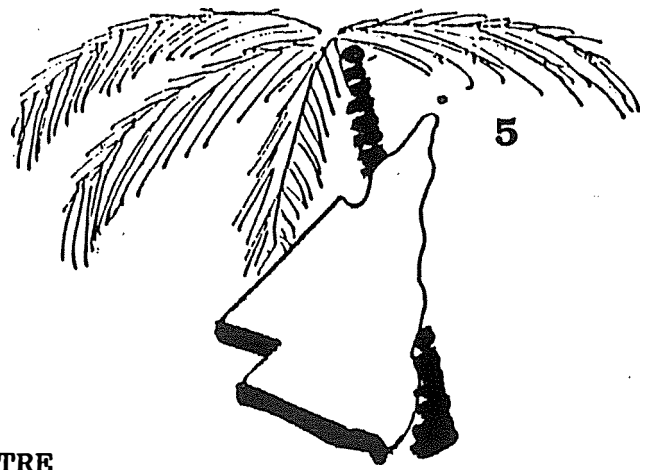
NEW UNIMA SECRETARY VISITS BRISBANE!

New South Wales Puppeteer and trainer of Murphy's Puppets, Dennis Murphy will be in Brisbane on Friday evening August 5.

All puppeteers in the Brisbane area whether current members of UNIMA or not are cordially invited to attend a gathering and meal with Dennis and other like minded people at a suitable "value for money" restaurant.

Phone me on (07) 341 5028 if you would like to join other Geppetoes on that evening over a meal and a nice wine with convivial conversation.

Garry





SPARE PARTS PUPPET THEATRE

Sparticles the Spare Parts newsletter is again up and running. The company is fourteen years old and review of the company structure and operations sees Spare Parts making a commitment to new work born out of workshop processes. The company has had to absorb severe cuts in funding levels and are trying to maintain a commitment to a minimum increase in ticket prices. Executive director of the company, Peter Wilson, continues a strong commitment to the production of work for children - "Children are the power-houses of our tomorrows. It is vital that we caretake their cultural development as well as their physical development. At Spare Parts Puppet Theatre we try to nurture children's imagination and creativity by giving them opportunities to participate in programmes that are relevant to their time and place in the world. "

The company recently undertook an eight week tour of Japan with the production "Sing a Rainbow". The successful tour culminating in Spare Parts having been invited to undertake further collaborative work with theatre PUK.

1994 Programme

Paper Ladders- a surreal journey into the image conscious world of newspapers and magazines. March 25-30

Puppet Power - about making puppet play, it is half performance - half demonstration. April 16-30

Jelly Bean - Adapted form the novel by New Zealand writer Tessa Duder. This production tells the story of a 10 year old Jelly Bean (Geraldine) whose secret ambition is to be the conductor of a Symphony Orchestra. - June through July

Parcel from a Postie- new work for small children created by Noriko Nishimoto and members if the company. Designed to encourage small children to participate in the creating of stories, puppets and music.-Sept12-Nov 11

Surreal - Melbourne performance artist Katy Bowman joins members of Spare Parts in a free event to be performed in the pool outside the WA Art Gallery. October.

Touring Africa- Tales from a Drum - critically acclaimed, an Australian tour is planned in October and November

Puppetry workshops are planned for 8-12 year old concentrating on developing skills in puppet performance and the creation of puppet plays.

UNIMA assists members of the organisation in assuring their democratic, union, financial and legal interests in the framework of their professional activities; UNIMA may make recommendations or submit proposals to the competent authorities.



TERRAPIN PUPPET THEATRE

1994 is off to a great start for Terrapin with the securing of multi year funding and an artistic program containing two new puppetry works and two re-stagings.

COLD FEET, an Antarctic playground of Penguins and seals written by Anne Brookman, designed by Paul Newcombe and originally directed by Jindra Rosendorf has been

restaged by trainee director Philip Mitchell and performers Jonathon Murphy and Ruth Pieloor. The team is presently touring the rugged west coast.

FREEDOM OF THE HEART, directed by Annette Downs, combines the talents of actors and puppeteers in a world of nightmares, dreams and memories. The plot, written by Virginia Jane Rose, a writer from Sydney, revolves around a South American woman who has come to live in Australia with her son. The unresolved baggage of her past makes life with her son difficult as he searches for his mature identity. Through the journey of the sixteen year old, we see him come to terms with the contradictions inherent in media representations of weapons, violence and the military. The play deals with the importance of informed decision making, acknowledging the complexity of situation and circumstance.

The design by In Cahoots (Greg Methe and Ruth Hadlow), is a functional interactive environment. Media distortions, cultural identity, fragmentation of the mind and hidden memories are but some of the resonances encompassed in the minimal design.

YOLLA IN FLIGHT written by Tasmanian writer Lian Tanner will commence rehearsal in June. Lian is presently conducting workshops with the Tasmanian aboriginal community to realise her second puppetry script. More news of Yolla next time.

The GENTY company made it to distant Tasmania. Terrapin had a valuable half day masterclass with two of the performers in movement and manipulation. That's all the news for now.

Philip Mitchell



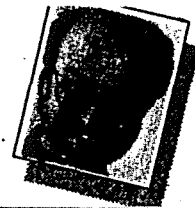
OBITUARY - KAY LEWIS (1908 - 1994)



One of the last links with early Australian Puppetry was severed when Kay Lewis died in March this year. Together with her husband Allan M. Lewis, she pioneered the use of puppetry in Australia: as an artistic theatrical expression in the 1930's; then during World War 2 as a rehabilitation therapy, and later after the war, in the 1940's as an educational activity in schools.

An article detailing Kay's life work contributed by her great-nephew John Lewis of 'Jeral Puppeis' will be published in the next UNIMA newsletter.

THE AGE WEDNESDAY 6 APRIL 1994



LIMELIGHT

Peter Weiniger

Prize for Handspan Theatre

MELBOURNE'S Handspan Theatre has just won a United Nations arts award after performing at the Ibero-American Theatre Festival in Bogota, Columbia. The award, by the cultural agency UNESCO, was for a production of the Pablo Picasso play 'Four Little Girls', adapted and directed by Ariette Taylor.

A five-member international jury, which included the French theatre director Jorge Lavelli, selected Handspan for its "technical perfection (and) high poetic and imaginative quality". Actors, dancers, musicians and artists from 25 countries took part in the theatre festival, regarded as the largest in South America.

ONE TOE

THEATRE

UNIMA extends historical, theoretical, and scientific research

ONE TOE Theatre (Jenny Anderson and Kym Tonkin) are currently rehearsing their new show, *These Foolish Things*, to be performed at La Mama (Melbourne) from June 29th to July 10th. It is a show about those useless little bits and pieces everyone has stashed away in a drawer somewhere and can't bring themselves to throw out.

Unlike our last show, *Bin*, this show is aimed specifically at adults. This time the actors will actually speak, but the focus will still be on visual theatre.

We have recently completed a successful season of *Bin*, at the Adelaide Fringe and a country tour of S.A. We are hoping to do some more touring (S.A. again) with *Bin*, later in the year.

ADELAIDE FESTIVAL AND FRINGE

As in 1992, the Adelaide Festival featured a large component of Puppetry. The 1994 Festival's theme was *Asia-Pacific* So they brought in Japanese Bunraku (featuring Puppeteer Yoshida Tamao, Living National Treasure), the Thang Long Water Puppet Troupe of Hanoi and two puppeteers from Indonesia, one for shadow (Anom Suroto from Yogyakarta) and one for rod. The highlight for me was the rod, the *Wayang Golek*.

The puppeteer, Dede Amung Sutarya, was brilliant. He comes from Bandung in West Java where golek is the most popular form of puppetry.

Dede's manipulation was superb and his characterisations the *Panakawan* (the clowns of the piece) were hilarious. At one point he had the three clowns, Cepot, Gareng and Petruk opposite their father Semar. As Semar lectured his sons on their behaviour, the three sons were surreptitiously hitting one another so that there was about four minutes of very funny by-play until Semar hit each one in the head to punish them and they all three simultaneously rubbed their heads. Later the three were attempting to seduce three village girls. That had the audience and the gamelan players in stitches.

There was even some innovation (Shock! Horror!) in his work. In the last ten years this has become more common in Indonesian puppetry. Cepot did a special dance with a leg attached. One of three village women had a head that could pivot from side to side and one of the giants had its head on a spring for extra reaction to being hit. For all his brilliant puppetry, Dede is best known for his singing.

A translator was on hand to help with the storyline. There were a lot of cracks about the instant noodles that the gamelan orchestra brought. (They were afraid there might not be noodles in Australia). And we often heard the translator say "He has made another reference to me." and leave it at that.

There was a large contingent of Australian puppeteers in and around the Festival and the Fringe. Local puppeteer Lachlan Haig decided to organise a party to bring all the Australians together. (*Lachlan often thinks of parties*) The invitation list was extensive.

SA: Lachlan, Jenny Twydale(ex Puppetfolk), Pat Mitchell, David Erskine (Fool's Theatre) and Carouselle Theatre.

NSW: Grasshopper, Lynda Buxton (Shadowy Tales), Sean Manners (P&J) and me.

VIC: Polyglot had three puppeteers doing "Almost a Dinosaur", Jenny Anderson and Kym Tonkin from One Toe doing "Bin".

TAS: Annette Downs from Terrapin was in town looking at shows.

WA: Someone (I forgot who) bumped into a puppet-maker(I forgot who) from Spare Parts (Sorry) I enjoyed all the puppetry I saw, foreign and domestic. 'Almost a Dinosaur' was well up to Polyglot's high standard. Despite some big puppets, the puppeteers created an atmosphere of warmth and humour so no toddlers got frightened. I was particularly delighted with One Toe's 'Bin' which used object theatre. Each object was used over and over for different roles; a clown nose was also a pirate's eye patch and then, when worn on the head, a police car. An old insecticide spraycan was also a tyre pump, a periscope and then the submarine itself. It got a very good review and it was standing room only when I saw it.

I helped Grasshopper with front of house for his "The Overcoat". (It got two very good reviews) and stayed in Lachlan's unique household (a bit like being on the set of *The Young Ones*) so there was plenty of socialising and late nights. In short I had a great time and ate well.

Dennis Murphy

The aims of **UNIMA** is to promote the Art of Puppetry. This aim can be achieved in the following manner

-By encouraging contacts and exchanges between puppeteers of all nations and continents, using all possible means of communication.

-By organising congresses, conferences, festivals, exhibitions and competitions or by giving UNIMA patronage.

The Bunraku Puppet Theatre of Japan.

I was delighted to have the opportunity to see two of the three puppet performances presented at the Adelaide Festival in 1994. My favourite was the Bunraku. I saw a Matinee performance at "Union Hall" at Adelaide University.

Outside the entrance we were welcomed by large pennants in festive colours, very elegant very Japanese lending an exotic air to the quiet surroundings. I happened to arrive half an hour early and was able to watch the technical crew, very swiftly erecting the large and elaborate sets, that is until someone remembered to close the auditorium door.

As we entered and found our seats we discovered on each seat a glossy program and a complimentary 20 page full colour booklet giving a 'brief' history of the Bunraku illustrated with old wood-cuts as well as "behind the scenes' pictures showing rehearsal, the narrator's traditional dress, musical instruments, strange and beautiful musical scores, puppet construction diagrams, photos of the internal mechanisms, costuming process, character heads, introductions to the performers and much more.

There were two stories performed with an intermission. I will talk about the first as it was my favourite, I quote here from the programme:

Tsubosaka Reigenki

(The Miracle at the Tsubosaka Temple)

Close to the Tsubosaka Temple lives the blind musician Sawaichi with his wife Osato. Though they are poor they have been happily married for three years. However, every night Osato has been getting up to go out somewhere and Sawaichi has become suspicious. At last he accuses her of having a lover but she reveals that, on the contrary she has been leaving the house to pray at the temple for the restoration of Sawaichi's eyesight. This very night will be the fulfilment of her vow and so she suggests that they go together. When they reach the temple Sawaichi decides that he will stay there for 3 days and nights to fast and pray, and tells Osato to go home. She agrees. However, Sawaichi's real intention is to take his own life because he is pessimistic about his prospects and believes that Osato would be better off without him. Sawaichi throws himself into the Tsubosaka waterfall. Meanwhile, Osato becomes uneasy and hurries back only to find her husband gone. When she sees his body at the bottom of the falls she also jumps after him. At this moment, Kwannon, goddess of mercy appears and tells Sawaichi that his

misfortunes are all due to his sins in a past existence. But because of Osato's virtue, both will be brought back to life so that they may live longer. When Sawaichi and Osato revive they realise that a miracle has taken place for both are uninjured and Sawaichi can now see. They rejoice and give thanks.

Although in photos the puppets look very stylised and the level of their refinement gives a doll like quality once they begin to move it is easy to become totally engrossed in the story. The movement is subtle and exquisite. The aspect that I found most surprising is the intense emotion portrayed. It is easy to imagine that with the high level of technical refinement, (yes they tell us it is true that they spend the first 10 years of their training doing the legs before graduating to the left arm and back, and lastly the right arm and head) and a cast of 18 middle aged men that the style might be dry and subdued but this is definitely not the case. The most breath taking moment was when each puppet at a separate moment jumped to their apparent death over the cliff, the grace and humanity with which they fell was really something. Fortunately they are saved by a miracle and so it is not a tragedy in the end.

We were provided with a headset for translation (which seemed to be live, perfectly timed anyway) the melodious male voice clarifying but not interrupting. I had mine tuned low so that he whispered while I enjoyed the performance by the narrator and musicians.

Before the second performance we were given a demonstration of 'how to move Bunraku puppets'. This was a delight, presented with the style and humour we enjoyed throughout. Puppeteers demonstrated how the puppets moved using an undressed male puppet so we could understand the construction as well as the manipulation, they even demonstrated which of the many different toggles operated the eyes and eyebrows for various expressions. The technique that forms the woman's legs within the kimono was intriguing as the female puppet (dressed of course) coyly showed us by lifting her hem a little to show a man's forearms. Female puppets don't have separate feet, but they have very lovely legs.

This show alone was worth the drive to Adelaide and I'd highly recommend it to anyone who has an opportunity to see The Bunraku.

Mary Sutherland, 1994.



SHADOWS WITH SUBSTANCE

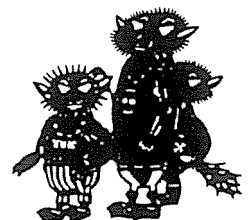
The Adelaide Festival 1994 was rich and overloaded with professional puppetry. The unique style of the Vietnamese Water Puppets was paralleled with the almost religious presentation of the Japanese Bunraku Puppets. These were balanced with the Wayang Golek and Kulit from our near neighbours but it was not the professional and very large puppet theatres that fired our enthusiasm and imagination, it was the humble professional shadow show of one lone puppeteer, Linda Buxton.

Linda was not even "FRINGE FESTIVAL", but rather fringe on the fringe. Her little show was perhaps the only fringe show we heard of that actually made a financial profit, but it was neither her position in the Festival, nor her financial success that inspired us to write this report, but rather her simple shadow puppet presentation which she perambulated around the Adelaide schools during the rich Festival. Linda's theatre was typical of a struggling puppeteer with its sheer use of ad hoc equipment and ingenuity in its technical presentation. With her little Tandy amplification system and behind the curtains which reminded us of black out days of World War II, she gave her very best in storytelling, puppet manipulation and, in our opinion, professionalism par excellence. The young audience, more used to computer games and high fi video technology, sat enthralled at the moving shadows on the fabric screen of the theatres of yesteryear. Her use of the split screen describing the earth below and a world above was ingenious in her first story of how the sun came to warm the earth. The Hobbit type story that followed had its fair share of monsters, sound effects provided by ever willing children from the audience. Then a ghost story where the local old crippled cleric was swallowed by a gnarled hand taking him into the grave in the churchyard was spooky. These were followed by little 'hands on' cameos of nursery rhymes in which chosen children and even a teacher became the puppeteers.

We had the pleasure of seeing Linda's first presentation at the Puppet Cottage in Sydney well over a year ago and to see it now "on the road" was an extra treat. Shadow puppetry in the Western world is used very little but it is good to see that Linda has devoted her talents and expertise to the promotion of this form of puppet theatre.

Incidentally, but not for Linda, it was during the Festival that she and Peter Grasshopper announced their engagement and hope to be married in July this year. They met at the Puppeteers Retreat in delightful Blackheath in the beautiful Blue Mountains west of Sydney earlier this year. The 'Retreat' has been responsible for many happenings in the puppet world but this must be a first for Cupid and his bow. Congratulations Peter and Linda on all counts.

Basil & Janet Smith (Gypsy Smiths Puppets)
March, 1994.



UNIMA '96 BUDAPEST

Dear friends,

At its congress of 1992 in Ljubljana UNIMA accepted the kind invitation of the Budapest Municipality to hold its next Congress in the Hungarian capital. As a result, UNIMA's 17th Congress will be held in Budapest. It will be accompanied by an international Festival of Puppet Theatre and a professional Conference. The Hungarian centre of UNIMA has already begun the preparations for these events entitled UNIMA '96 BUDAPEST. The Congress and accompanying events will take place from 23rd to 30th June 1996 in the Hungarian Capital situated the Danube-side. The programs of UNIMA '96 BUDAPEST, the consultations determining our unions life as well as the discussions, the contents and the spirit of the puppet shows to be performed have a common theme, "Communication for a Better World", which is the slogan of the 1996 World Exhibition to be held concurrently in Budapest.

The Hungarian Centre of UNIMA would like to continue the noble traditions developed in the course of the puppeteers' meetings organised until now. Beside the sessions of the Congress and the UNIMA council, those attending will be able to enjoy - every afternoon and evening through six days - some of the most intriguing and exciting productions from around the world, produced in the spirit of the above slogan. We would like to extend a warm invitation to all those professionally involved or simply interested in puppetry to attend these events. We are sending our invitation well in advance so that those who would like to attend have ample time to make the necessary travel arrangements and, if needed, to solicit contributions for their individual or collective travel. It would be good if the artists living in a cultural domain extra-European would also present their interesting and understandable shows. By this we would realise the purpose of the above mentioned slogan.

Both Congress-festival and the Conference will be organised in some theatres and open-air theatres of the Hungarian capitals centre. In addition to the Festival performances, we wish to provide our visitors with other cultural programs, sight-seeing tours and excursions.

We welcome your ideas for shows and lectures which you feel would compliment the theme of the Congress. We particularly

welcome suggestions for staging shows from outside Europe.

We will try to ensure the opportunity for visiting artists to perform not only in Budapest, but in 3 or 4 provincial towns as well.

We would be grateful if all National Centres and Representatives would assess the extent of interest in these events and we kindly request that they nominate those ensembles and soloists who they feel represent the highest level of modern puppetry.

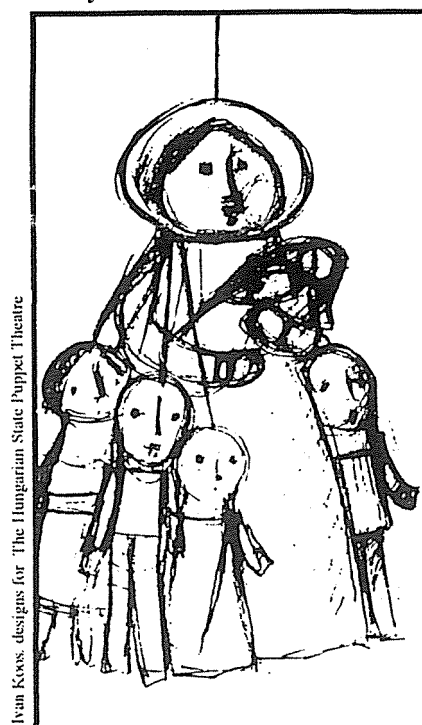
In order to help us with our preparations we would be most grateful if you could complete and return the enclosed questionnaire as soon as possible, but certainly in time for the session of the UNIMA Council in Bielsko-Biala in Poland in 1994.

Wishing you a successful and a Happy New Year, With best regard

Dr Dezso SZILAGYI

President of the Hungarian Centre if UNIMA.

It would be useful for us to know who intends to accept the invitation of the Hungarian Centre to participate in the Congress and Festival, be it as a Congress participant, participant at the theoretical Conference, as a visitor to the shows or as a performer. It is, of course, difficult for members to give precise information at this early date but, it would be useful to give them some basic information to help them to plan a successful event.



Ivan Kocs designs for The Hungarian State Puppet Theatre

I wish to attend at the events of

UNIMA '96 BUDAPEST

as a member of the UNIMA Council

as a participant of the Congress

as a participant at the theoretical Conference

as a visitor of the shows

On behalf of our National Centre persons desire to participate.

I propose to perform

.....

/ensembles, artists/

Their addresses

.....

Date

Signature

Adresse:

To be sent back to:

U N I M A
 Union Internationale de la Marionnette
 Nemzetközi Bábművész Szövetség
 Magyar Központja
 1062 BUDAPEST VI., Andrássy út 69.
 HONGRIE
 Tel.: 121-5200 Fax: 142-4765

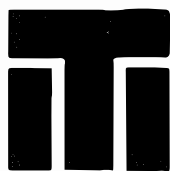
1. The researchers who are on the former lists:

11. The researchers who are not on the former lists:

If interested you should still apply and the difficulty of distance may be taken as a consideration. :Ed

UNIMA AUSTRALIA STATEMENT OF INCOME & EXPENDITURE 1993

INCOME		OUTGOINGS	
Opening balances:		M Spooner	150.00
Working a/c	1,548.97	P Grasshopper	30.00
Scholarship a/c	4,601.65	J Pfeiffer	
1993 subscriptions	1,115.00	(Editor's cash float)	200.00
1994 subscriptions	20.00	Magazine expense	311.90
1993 joining fees	30.00	UNIMA France	300.20
1994 joining fees	5.00	Duty:	
(rcvd 1993)		Working a/c	0.00
Scholarship fund	165.00	Scholarship a/c	0.11
Interest:		Treasurer's stamps etc	4.80
Working a/c	29.20	Transfer Working a/c	
Scholarship a/c	27.67	to Scholarship a/c	115.00
Transfer Working a/c			415.00
to Scholarship a/c	115.00		
	415.00	Closing balances:	
		Working a/c	1,386.27
		Scholarship a/c	5,159.21
	-----		-----
	\$8,072.49		\$8,072.49



AUSTRALIAN CENTRE — INTERNATIONAL THEATRE INSTITUTE

The Australian Centre of ITI is a performing arts information service that promotes international exchange. The following is reprinted from the ITI NEWS ROUND-UP, the Centre's bi-monthly newsletter. For further details on these items or other ITI services contact: 8A/245 Chalmers Street, REDFERN, NSW 2016. Tel: (02) 319 0718. Fax: (02) 698 3557.

FESTIVALS AND EVENTS

Overseas ...Ougadougou International Theatre and Puppet Festival, 26-Nov-4Dec, Burkina Faso, organised by the ITI centre of ITI includes 4 sections: theatre, puppet theatre, a forum and workshops. Participants include troupes from Africa & other continents.

In Australia ...Melbourne Fringe Arts Festival, 2-22 Oct, Melbourne, Vic, has seen this year several major changes, with new premises in the revamped St Kilda Railway Station, a new general manager & festival director & a later time frame for the festival. We have entry forms for those interested.

WORKSHOPS AND TRAINING

In Australia ..Money Management, 5-6 May, Sydney, presented by the NSW Community Arts Association, a seminar on the financial and legal aspects of running a community arts project/organisation. the program covers the legal requirements in arts administration & community -based management (Ian Collie, Director of the Arts Law Centre); the use of computers in the accounting process (Kevin Wadell, Project Officer with the NSW Ministry for the Arts); auditing obligations (auditor Jake Johnstone) & financial management and community arts (Tony Wright, Administrator, Australia Council).

CONFERENCES AND SEMINARS

Informal Encounter of Puppetry Directors, 2-5 Oct, Charleville-Mezieres, France, motivated by the innovation in today's theatre practice to facilitate the exploration by directors of new avenues. This will be an opportunity to engage in common reflection & to establish contacts.

OPPORTUNITIES

ARTS has just been set up by the Queensland Arts Council & the Northern Australian Regional Performing Arts Centre Association, to assist producers and presenters with marketing and promotion, tour coordination, sponsorship and design. An advisory body will be established and a 5 year plan will be developed so regional Queenslanders will know when companies are touring & what they will be performing...L'Institute International de la Marionette offers six bursaries a year for a period of 1-2 months to students, academics, historians, researchers, sociologists, puppeteers & creative artists looking for deeper knowledge of the artform. The bursaries actively encourage scientific research applied to the art of the puppet & related areas of study. ...Playing Australia invite applications from venues, performing arts companies & organisations for funding to assist the interstate legs of touring within Australia. The next round of applications close on 29th July. For those awaiting the outcome of their application in the first round, you will be pleased to know that Minister Michael Lee will announce the successful applicants at the Theatre Royal in Hobart on 27 Apr at 2pm.

RESOURCES

The Australia Council's 1994 Program of Assistance Booklet for the Performing Arts provides details of the aims, objectives, priorities & programs of the Performing Arts Board. The booklet also covers eligibility guidelines for applicants, 'how to apply' instructions, closing dates, grant conditions & general information on issues like ongoing funding, taxation, freedom of information & privacy etc. **Corporate Support for the Arts 1993** is the report of a national business survey of expenditure & attitudes of the corporate sector towards arts sponsorship. The survey was commissioned by the Australia Council in association with Australian Business support for the Arts (ABSA) The **National performance Network 1993-4 Season** booklet is an update of the networks activities in this period. The NPN is a major US coalition of cultural organisers who support the work of contemporary, culturally diverse performing artists in dance, theatre, music, puppetry & performance art. The booklet includes, among other information, a summary of artists presented on the NPN during the last 4 years, artist eligibility and selection. ...The **Arts Law Referral Service** which provides assistance to artists, practitioners & arts organisations with legal problems, is now coordinated by the Melbourne based Arts Management Advisory Group.

MOVEMENTS Out At the Bogota International Festival, the lariat in South America, **Handspan Theatre** won the UNESCO Promotion of the Arts award for its play **Four Little Girls**

UNIMA proposes puppetry as a means for ethical and aesthetic education



THE BREAD AND PUPPET THEATRE are now accepting applications for an internship program providing the opportunity to experience their performance-making process, including experimentation, rehearsal and public performance of new shows. Created by director Peter Schumann in the sixties B&P Theatre is known internationally for their giant-sized processional puppet and mask and works created around political and social themes. The internship sessions will take place:

1. Jun 12-Jun 26
2. Aug 14 - Sept 4
3. Sept 6 - Sept 25

To apply send a 'letter of interest' that includes your background and explains why you would like to work with Bread and Puppet.

LETTERS FOR THE AUG AND SEPT SESSIONS SHOULD BE RECEIVED NO LATER THAN JUN 1ST.

***Ed: The tyranny of distance may be taken into consideration so if you are interested I think you should apply anyway.**

Send letters to:
Bread and Puppet
C/O Clare Dolan
2634 W. Armitage #1R
Chicago, IL 60647

UNIMA keeps traditions alive as well as encouraging the renewal of Puppetry

UNIMA participates in the work of international organisations with similar objectives

RIJEKA PUPPET THEATRE

was founded in 1960 situated in the centre of the largest Adriatic harbour and the second city in the new Republic of CROATIA (est 1990 on the remains of former Yugoslavia.) Theatre Rijeka is interested in contacts with foreign puppet theatres to exchange creative experience in national puppetry to become a general way of communication between artists from all over the world.

That for we beg you for help: to send us the addresses of all puppet theatres in your country (with contact persons) who are interested to develop further contact in the form of artistic exchange or organising festivals with precise dates and conditions for participants. We would be most obliged to all of you for any kind of information and we are certain that our efforts will achieve successful results to satisfy the adults as the children. I

In hope to meet you in person we stay very thankful.

Contact person: LJERKA GALIC
KAZALISTE LUTAKA RIJEKA
Blaza Polica 6, 51000 Rijeka
HAVRATSKA - CROATIE
EUROPE

TEATER TAPTOE

Tarwesstraat 18,
Gent(Belgium)
Tel: (o) 91/23 67 58



Teater Taptoe has been nominated Cultural Ambassador of Flanders by the Flemish Minister of Culture, Hugo Weckx. The company which is 25 years old has toured all over the world. Theater Taptoe brings conceptual theatre, using all means of the actor- and figuretheatre. Freek Neiryck and Luk De Bruyker



UNIMA encourages professional training

Thank you everybody! I've had an enormous response to the last Newsletter. I thank you for the correspondence and the articles. Please keep it up!

Another reminder about the UNIMA dinner in Melbourne -

12 August, at Giordano's Restaurant in North Fitzroy.

It is a good chance for UNIMA members to get together and meet. I'm making an RSVP date: please respond to me (Ph: 3299481) by Tues 9 August so that I can make booking arrangements.

UNIMA is in the process of expanding membership targets puppetry people both of past and present memberships and to new people interested in puppetry who may find the organisation and the Newsletter a good introduction to the art form.

Congratulations to Handspan for being awarded the United Nations prize at the Bogota Festival in Columbia - an accolade to be proud of in anybody's terms.

Thank you to all contributors and a particular thankyou to Peter Seaborn, Lionel Lauer and Helen Taylor for helping me with the time consuming job of formatting, graphic enhancement and layout.

The deadline for the next Newsletter will be 19 August.



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.

REGISTRATION FOR NEW MEMBERS

I am hereby registering as a member of UNIMA

Name.....

Date of Birth (optional).....

Place of Birth.....

Activity in Puppetry since.....

My specialty (e.g. performing, making).....

.....

Permanent private address:.....

.....

.....

Post Code.....

Signature.....

Subscriptions are:

Individual:.....\$20 per year with 1 vote entitlement

Theatre groups,.....\$60 per year with 1 vote per 5 active
Organisations etc: puppeteer members

Please find enclosed my subscription of \$.....

plus a joining fee of \$.5.....for membership for 1994

also a passport-sized photograph for my membership card.

PLEASE RETURN COMPLETED FORM TO TREASURER AS ABOVE

N.B. The five dollar joining/re-joining fee will be waived if received before June 30 1994