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INTERNATIONAL PUPPETRY ORGANISATION

UNIMA CENTRE AUSTRALIA

MARCH '94

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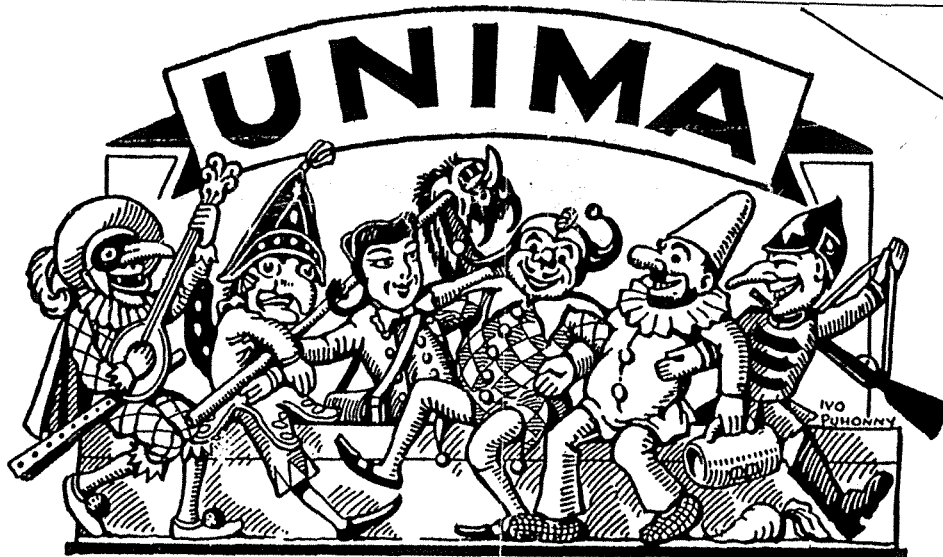


UNION INTERNATIONALE DE LA MARIONNETTE

FOUNDED IN 1929. MEMBER OF ITI (UNESCO)

Have you ever thought of joining the Australian section of the International Puppetry Organisation know as UNIMA? Not only will you be supporting the puppet movement around the world but also kept fully informed of what is happening on the puppet scene here in Australia. We strongly recommend that you send your \$20.00 subscription plus \$5.00 joining fee to the Treasurer. The very informative magazine also gives you regular updates of all the international events.

YOUR PASSPORT TO THE INTERNATIONAL WORLD OF THE PUPPET THEATRE



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UNION INTERNATIONALE DE LA MARIONNETTE

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

My policy as editor of the UNIMA Newsletter is to provide a current and comprehensive outline of events, both upcoming and retrospective. My intention is to be representative of the range of genre and styles of puppetry existing in Australia. I want to keep members informed of new developments occurring in this country and overseas as the artform develops as well as to represent those of you who are more faithful to traditional forms. I want to help maintain a network of interested and practising persons. And for the moment I'm going to try 'provocative' because too many of you are silent.:Ed

Other Business: Only one nomination was received for the position of UNIMA secretary. So Dennis Murphy - you're it!! Congratulations Dennis! As most of you would know Dennis is the owner/trainer of Murphy's Puppets and an active UNIMA member with boundless energy. He regularly contributes NSW News for the Newsletter and has been at one stage Editor of the Newsletter.

In appreciation I would once again like to thank the outgoing Secretary, Michele Spooner for her efforts on behalf of UNIMA. Michele has been a valuable resource who knows her way around the system with skill and expertise. She goes with very best wishes and hopes that good fortune shine on her.

-If anybody had a chance to see any of the puppetry events programmed in the Adelaide International Festival would you please consider writing an article for the next Newsletter..??Send disc, typed A4 copy, sound tape or handwritten notes. It would be most appreciated.

Gennie

FESTIVAL OF PUPPETRY & VISUAL THEATRE

NOTES FROM MEETING
HELD AT QLD COMMUNITY ARTS NETWORK
ON 2ND FEBRUARY 1994

PRESENT: David Poulton, David Hamilton, Bernie Ehmer, Alan Rogers, Jessica Wilson, Larisa Chen, Scotia Monkovitch, Donna Toussaint, Mark Tietjens, Garry Fuhrmeister, Pat Zuber.

APOLOGIES: John Kotsis, Florence Teillet

Pat explained background to proposal for the festival and that an application to Arts Queensland for funding for a part time co-ordinator and overheads to carry out preparatory work in 1994 had been unsuccessful.

Discussion took place on the value and feasibility of continuing with the festival as proposed and the following was decided:

- that we continue with plans for a festival to be held in 1995
- that the festival take place in the last week in June 1995
- that the scale of the festival be reduced to suit a voluntary committee
- that the proposed international (ie Asian component) not go ahead
- that the festival take place over three core days
- that the festival content be diverse
- that it take place as much as possible in one central location
- that it overlap with IDEA (International Drama in Education conference taking place July 1 - 6)
- that the festival include workshops, master classes, evening and matinee performances
- that as part of the festival, a collaborative skills sharing, ideas exchange process culminating in a presentation or performance event/s be explored
- that a Funding Sub-Committee be formed after the next meeting
- that Garry take on the role of Secretary
- that the following tasks be carried out and reported back at the next meeting:

Alan Rogers	Investigate venues - Brisbane City Gardens
David Hamilton	Enquire availability and costs - Basil Jones Theatre, a 500 seat theatre which adjoins the gardens.
David Poulton	Make an appointment for David and Pat with Peter Dent, Qld Arts Council to discuss support for festival.
Pat Zuber	To contact performers re availability and fees. Contact artists re availability and fees and liaise with puppetry conference convenors.
Bernie Ehmer	Contact performers re availability and fees
Jessica Wilson	To liaise with IDEA convenors re support, in particular publicity.
Donna Toussaint	

There was again no Puppetry in this year's Sydney Festival, apart from some regrettable bits featured in some street theatre. Just as in 1992, you had to go to the Adelaide Festival for International Puppetry.

The Rocks Puppet Cottage pulled good crowds all through the holidays. It has developed a clientele of regulars who come each school holiday and even weekly during the summer holidays. We had a group of Bosnian refugee children visit twice. They seemed to find my Serbo-Croatian introductions as amusing as the puppets.

Compagnie Philippe Genty brought the brilliant "Forget Me Not" to Sydney then on to a six month Australian tour. Shari Lewis was here promoting her new book of stories and her TV series. It must have been a bit futile - I was told that the book was not available and the TV series had just finished.

Other visiting puppeteers included Lachlan Haig from Adelaide performing Punch & Judy at the "Maritime Summer Festival" exhibition at the National Maritime Museum, Darling Harbour. *{Puppetry seems to have penetrated into museums. Richard Bradshaw featured at the Powerhouse while Ross Browning was performing at the Australian Museum.}*

Lachlan does magic, ventriloquism, jester and a stylish 1920's clown. Well versed in Punch and Judy history, he lectures on the subject and has a vast collection of Punch and Vent memorabilia (22 vent figures). Talking to him is a bit like talking to someone from the 19th century. He's a very likeable 20-year-old atavism.

Another visitor was Daniel Loeza Azcorra from the Yucatan in Mexico. Daniel worked in Spain doing cabaret work for nine years then decided to travel with his puppets. He has been on the road for 18 months, leaving some puppets behind in storage and sending others on ahead. He spends two months at a time concentrating on one puppet, developing its performance.

A brilliant puppeteer, Daniel designs his own controls to get the movements he wants. A puppet takes 6 to 8 months to build. Each control is unique and mindboggling. His piano-playing frog marionette has two controls; one for the operator's right hand, the other strapped to the left forearm with levers arranged to be at his fingertips. While the controls are very technical the puppet doesn't move in a mechanical way. The indirect control via strings seems to add more naturalness and prevents the puppet having that 'animatronics' look. Daniel is a fascinating person to talk to and he was very generous in sharing his expertise with Sydney marionettists. *{A total fire ban was the only thing that prevented me from burning my marionettes after seeing Daniel perform.}*

Other puppeteers coming through were Ross Prior from Melbourne, Garry & Carol Fuhrmeister from Brisbane and Tasmanians Jennifer Davidson and Jindra Rosendorf. There was also a Japanese ventriloquist here on holidays but none of us could understand what he was talking about.

Dennis

In the true spirit of UNIMA, nine people whose primary professional focus is puppetry met for a week in Sydney's Blue Mountains. Of the nine participants only one was actually born in Australia. It was the third annual Puppeteers' Retreat - a live-in event at 'Rostherne' an old and large house in Blackheath with a wonderful history of its own.

Organized by Jonquil Temple and Dennis Murphy, the participants exchanged skills and knowledge and attended workshops given by invited tutors in storytelling, magic, comedia and painting. There were discussions on marketing and design. For those who generally work alone there was opportunity to create vignettes with three performers in each group and to do exercises in physical theatre.

Whenever there was time there was always a video to watch - puppetry works from around the globe which provided discussion and inspiration. But most importantly, the week gave everyone the opportunity to reconnect with fellow workers in a most amiable and helpful environment. The generosity of all involved was shown not only through peoples' willingness to share ideas but their willingness to cook for and clean up after each other. That's real dedication! The last night was party night with invited guests making up 22 people around the table for dinner followed by wonderful performance pieces in the parlour.

Sue Wallace
Sydney Puppet Theatre

What a Stirling idea



Gypsy Smith's Puppets will be stars of the show at Albany's Stirling Terrace Festival on February 19. The event will give locals and visitors the chance to have a close look at the redevelopment of one of Western

LIFEstyle

Terrace festival pays tribute to the progress of a historic precinct

THE next street festival planned for Albany promises to be a Stirling affair.

The Stirling Terrace Festival, on February 19, will provide the community with an opportunity to discover and enjoy the progress enjoyed in the revitalisation of a historic precinct. In the nine months since last year's Festival, at least six new businesses have cranked up between York and Spencer Streets and all available premises are occupied by vigorous enterprises.

The 1994 Festival has been scheduled to coincide with the Heritage Train trips between Albany and Mt Barker, being run as part of the Great Southern Wine Festival. These trips will bring hundreds of local families to the Railway Station area.

Highlights of the Festival programme include:

□ All day tra ding in the

Stirling Terrace precinct.

□ An Open Day at the Railway Station, including information displays on the refurbishment of the station building for occupancy by Albany Tourist Bureau.

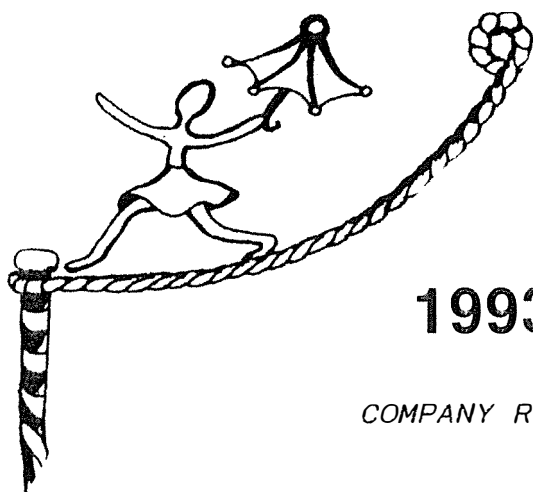
□ A colourful Gypsy caravan with three performances by marionettes, including a traditional English Punch and Judy show. □ Four hours of top music in the Rotunda.

□ In-store activities and promotions organised by Stirling Terrace businesses.

□ Street stalls, featuring local crafts and home products.

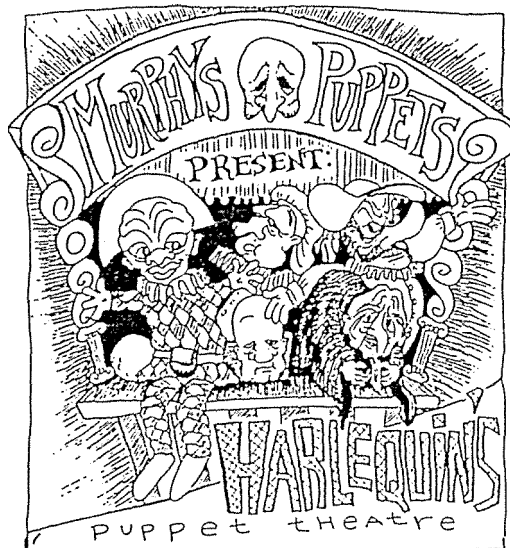
The popular Stirling Terrace Festival is organised by local promotions company, The Events Business, managed by Rick Grounds, on behalf of Stirling Terrace Promotions (Inc).

"It will be a Stirling affair"



1993

COMPANY REPORT



1993 began the way 1992 finished - with a stint at The Rocks Puppet Cottage. I enjoy the work and the chance to practice languages with the tourists but I always come home exhausted. We were back in the Cottage for all the 1993 school holidays so it came to feel like our second home.

Country touring also played a big part in '93. The rural recession seemed to be easing and we spent half a dozen autumn weekends on showgrounds. Our billing ranged from being headliners at the tiny Boorowa Show to being the 'also-rans' at the huge Tamworth Show. The go-ahead Business Enterprise Centre at Cootamundra organised us to perform *THE PRAM SHOW* at their Expo, Allenby's *FAMOUS Flea Circus* at their library and our new show, *DOC TOYLETTER'S MEDICINE SHOW*, for their senior citizens.

The Medicine Show opened in March as an umbrella event in Senior Citizen's Week. It later played on wintry nights during the 'Yulefest' at an historic hotel up in the Blue Mountains. The other part of winter was a July tour of Tasmania - Nature was having her revenge for my escape to a European summer last winter. Next winter I'll be in the tropics so I hate to think what the winter of '95 will be like!

The Medicine Show is in the style of the old fashioned patent medicine shows. I play my 1850's comic orator character based on Artemus Ward. I enjoyed doing all-marionettes for a change but I can see why so few people do them anymore. The logistics of raised platforms and high screens made it almost seem like work. It was worth it to have an adult audience not to mention a free Xmas dinner every week: even though I wasn't getting home until 1am.

In July I packed the puppets, capuccino machine and flea circus and set off for Tasmania. With no high school shows, it was a lovely low-stress tour. I caught up with storytellers, puppeteers and even the Gypsy Smithes. With so much socialising it didn't seem like a tour. An additional week of splendid weather doing pre-schools on the NSW south coast made it all a bit of a holiday.

I was pleased to get to spend some time with Victorian and Tasmanian puppeteers. {Annette Downs' description of what it's like to be the artistic director of a subsidised company made me appreciate the 'free' in freelance puppeteer.}

1993 innovations included "Parallel Logistical Flexibility". That's where Janice takes a show to its venue in her van and sets it up. Then I dash in from other shows and perform it while she drives home in my van. Very handy on busy days.

We have been performing our *Commedia dell'Arte* high school show for Italian Studies as well as Drama but this year we also presented the show at a few primary schools keen on Italian Studies. It was fascinating to see the different reactions from a younger audience and try to adjust to it while performing.

Three Commedia plays made up our new show "*HARLEQUIN'S PUPPET THEATRE*" that opened at the Puppet Cottage in December. It goes on to festivals and agricultural shows next year. Based on 'lazzi', the bits of comic business that are so puppetry, the shows are presented in a booth.

It's the first booth work I've done and the first time I have portrayed two characters simultaneously over a prolonged period. In working on the dissociation and control of audience attention I was greatly helped by two books. Dario Fo's new book "*Tricks of the Trade*" has some very useful images and Commedia history. Marvin Kaye's "*Handbook of Magic*" provided a vocabulary for thinking about showmanship and directing attention.

The Harlequin cast includes traditional characters plus some who came later to the puppet stage: the devil, witch, policeman, dog. Sydney Uni students doing Italian Studies were sent along to the Cottage to see the show. I was amused to see them sitting on the floor diligently taking notes while surrounded by laughing children.

Another new production was "*BIG MAMA'S CABARET*". It uses puppets from the Medicine Show plus a few other brilliant Ann Davis marionettes including the show's emcee, Big Mama Alligator. It too opened at the Puppet Cottage.

The highlight of the year for me was not in Puppetry but in Storytelling when I got the chance to present two 'lectures' in the comic orator tradition: one with tall tales as Lyin' Cecil Bayers in Ozark dialect and one based on the Down East dialect humourist Josh Billings.

The Puppetry highlight was a rambling speech by our official patron, Lady Hortense, at the opening of the Whitlam Library. Gough Whitlam and the then Finance Minister, inter alia, were subjected to Lady H's economic theories and social observations ranging from regularity to the Theory of the Level Playing Field.

I am very grateful to my local Puppeteers' Support Group for their help and encouragement in 1993 and to Ann Davis, Axel Axelrad and Raffaele Matarese for their advice. I am particularly indebted to our regular collaborators; Ross Brown, Richard Hart and Haim Navarro.

By New Years' Eve we had driven 38,352 km to do a total of 537 performances in 1993 - a good year and I ate well.

Dennis Murphy



PUPPETS IN THE PACIFIC

Won Smolbag Theatre Company is a professional touring theatre company based at Port Vila in Vanuatu. The Company tours nationally and internationally performing issued based work.

Since their inception 4 years ago, they have mounted over 20 productions. Issues their productions have dealt with include litter, conservation, contraception, immunisation, aides and domestic violence. They are currently an ensemble of nine actors and one Director, with 17 shows in repetoir.

In 1993 the Company secured three year full-time funding from the British Government. A component of this funding is an annual skills acquisition program.

After an inspirational visit to Handspan Theatre in 1990 by Co-founding member, Joe Jeffries, Joe convinced the Company that they gain a knowledge of puppetry so that the medium could be incorporated into their work.

Ken Evans (Artistic Director - Handspan Theatre) and I were invited to work with Won Smolbag Theatre for 3 weeks to teach puppetry and to co-direct with Co-founder and Director Peter Walker, two plays by Company Writer, Jo Dorras.

One of the plays "Marine Life" was a brand new work. The other, "Litter Play" has already been performed as an actor based play in English. It was now to be performed in Bizlain (Pidgeon English) incorporating puppets. The first week was spent with the day being basically split into skills acquisition in the morning and rehearsal in the afternoon. All the pre-production, design and making work had to happen in the afternoon too. We began to panic as we realised that there were no tools to make with, let alone materials. Our good intentions that we use local materials became inappropriate when Peter told us the plays would be kept in rep. for 2-3 years; things needed to last. We arranged for Handspan to send some materials.

Meanwhile on the 3rd day, we lost our rehearsal space, "The Chief's Nakamal". Fifty Islander athletes, who were competing in the South Pacific Mini Games moved in.

We moved to Malapoa College which was a blessing because not only did we get two rehearsal spaces, but also a making room, use of art materials that had not been used for 5 years and access to the woodwork room. We were in 7th heaven.

As any puppeteer can imagine, to teach puppetry, design, make and rehearse two shows in 3 weeks is a tall order.

But we felt wonderfully like locals catching the bus to work in the mornings, feeling part of this energetic and enthusiastic ensemble

The Company picked up basic puppetry skills quickly; focus, breath, manipulation, keeping the puppet alive and working with objects. We worked verbally and non-verbally and there were some very exciting moments in the skills workshops.

The Marine Play had been written by Jo Doras with puppets in mind. She had characters like a Triton shell, a fish and a sea slug, which loaned themselves easily to puppet interpretation. Visuals were used to set the scene:- some fish swimming in the ocean, a wave. The play is about 5 sea creatures who come together to sing in a reef band competition. They argue over who's song should be chosen to represent their reef. Finally they decided to sing a song together "We depend on each"; this song makes the creatures aware of their need for each other to survive. But as in our world reefs, all is not well, they wait for the other competitors to arrive. The turtles, the giant clams, the coconut crab, but they do not arrive with the high tide and everyone is left with the realisation that they have been taken (fished out). The slug sings a sad lonely song as the finale. It is a poignant environmental piece, incorporating glove, rod and costume puppets with visible puppeteers.

The second play was a little problematic. Having already been mounted as an actor based play, we spent the first week feeling we were imposing puppetry on a piece of theatre that had worked perfectly well without it. Peter and Ken had an inspirational break-through in week two. Rather than having the puppets on stage instead of actors, everything was to be revealed into the set. The set became a backdrop for 2 Dimensional puppets to pop up and out of. The puppeteers were hidden. And so the story of the orange crab, a human body puppet, who with the help of the local policeman, saves Vanuatu from the invasion of the litter creatures who have emerged from the litter dropped by the Vanuatuanians is told.

We did a 'show and tell' of the works in the school on the last Friday. The small audience enjoyed it. Then we packed up the sets and puppets. Each show packed into one and a half suitcases. We couldn't believe it either!!

We took the shows to the market place and with the backdrops strung up between two mini buses, the plays had their opening to an overwhelming response from the audience. They worked!! It was a great way to end our residency with this unique company.

The plays are currently touring nationally and will have international outings when they perform in "Pacifica" in New Zealand and later in Fiji.

The Company will use puppets again in their work. Perhaps other countries in the Pacific will be inspired to do so too!

Carmelina Di Guglielmo
Handspan Theatre



Philip Mitchell has been a puppeteer with Terrapin Puppet Theatre for the past four years. Before joining Terrapin, he became a Bachelor of Arts in Drama and Education at the University of New England, and an Associate Diploma in Performing Arts at the University of Tasmania. From these studies he joined with a fellow graduate to form a company touring Shakespearian extracts to school. It was the C.E.S. that led Philip to the world of Puppetry, and at Terrapin he discovered his love for puppetry and its potential.

After five years of study and four years as a puppeteer and still having had very little exposure to puppetry in performance, he looked to the Czech Republic, and particularly the work of Josef Krofta and Petr Matasek, as inspiration. Assisted by an Australian Council Professional Development grant, he participated in a puppetry exchange program between the Czech Republic and Australia. Consequently a Czech puppetry worker will come to Australia in 1995 to observe Australian puppetry.

The three month program included study at the School for Puppetry and Alternative Theatre in Prague where he studied design and technology for puppetry, movement, processes in directing and an individual directing project with Josef Krofta. Whilst at the school he took part in masterclasses with the Theatre of the 8th Day (a Polish director and performer) strongly influenced by the work of Grotowski, focusing on improvisational movement incorporating text and objects. Also Polish director Lesek Madzik gave a masterclass in non-verbal, non narrative visual theatre which Madzik called "dramatic documentaries".

One month was spent with Drak Theatre in Hradec Kralove and Naivni Divadlo in Liberec, a predominantly children aimed puppetry group. Philip observed their work, processes and shared ideas on puppetry, and found the work and philosophies of Krofta and Matasek the most provoking and influential.

The Matasek/Krofta team, represents a strong force in Czech puppetry and their approach to the performer and the object, the use of function and design, the significance of animation (giving soul to the material) opposed to manipulation of material, and their innovations in the artform has highlighted the importance of a strong philosophical base in approaching puppetry and its undefined boundaries as a genre of theatre. The program has given Philip a strong base to further his work in puppetry as a director and performer.

Any individuals or companies interested in the exchange program, and the possible visit of a Czech puppetry worker, should contact Philip at Terrapin Puppet Theatre.

: Philip Mitchell
Terrapin Theatre

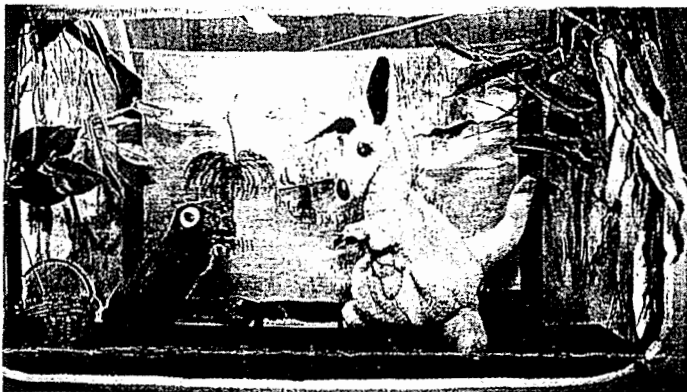
11 What was a sideline has turned into a ticket to travel for a WA teacher. **JOANNE HUTTON** talks to puppeteer Margot Siemer.

JUDY WITHOUT THE PUNCHES

KATE KANGAROO, Cornelius Crocodile and Wally Wombat all live around a billabong in the outback of Australia. They may not always like each other, but they try to get along. They certainly don't run around kicking each other between the eyes in between doing backward somersaults.

These three characters are among a troupe of furry stars who perform with Margot Siemer's travelling puppet show — a show which strives to negate the violence inspired by popular children's heroes such as those famous turtles with the black belts.

Siemer tours the world with her tales of the billabong, aiming to teach children about the environment, conservation, the dangers of drug abuse, problem-solving, self-esteem and Australia's unique animals.



The 55-year-old Cottesloe grandmother learnt hand puppetry when she was an 18-year-old college student training to be a kindergarten teacher. During the three decades she spent working with children, she found that funny-looking characters protruding from her arms provided a great way to tame unruly youngsters and at the same time impart important information.

Over that same time, Siemer witnessed numerous childhood fads and phases. The cowboys and indians were bad enough, she thought, but when the Teenage Mutant Ninja Turtles emerged just before she gave up teaching three years ago, she became quite concerned.

"I know boys like to have tumbles and fights and tiffs, but this is a different type of violence and I think it's worse. The cowboys were just roughies and toughies and baddies

and the indians were the people they shot at but today we have these huge, giant, muscley things.

"I think it's adults thinking that this is what children like and this is what sells. But adults have got to stop thinking they know what's right for five, six and seven-year-olds. These are just fantasies inside adults. It's something they want to get out of their systems and they're giving it to children when really we should be teaching children to be kind and pleasant to each other and to respect each other."

Siemer's shows are directed at primary school children and are always non-violent, even though the head of a puppet has been known to accidentally drop off in the middle of a performance. "The head of

the clown whipped off once and fell on the floor," she says with a raucous laugh. "Oops," he said, 'I've lost my head'. One little girl picked it up and put it back on and he said 'I'm feeling better now. Thanks very much'. The children were so concerned."

When Siemer tells the story, with her

wide, surprised eyes and infectious grin, it's easy to see why her shows are lauded for their power to spellbind children.

But the desire to entertain and instil in children some old-fashioned values was not the only reason Siemer set up her travelling theatre two years ago. It was time for a change of lifestyle.

"I was very confused with my life. I'd been separated for 15 years and my children were all married. I felt I'd lost my identity. I'd given so much of myself to my work, my marriage, my children. I suddenly thought, 'What am I doing for me?'"

So she packed her hand-made stage and puppets into a giant green bag made from an old billiard table cover and headed off on a 12-month tour of New Zealand, Canada, Alaska, the US, England and Ireland. She met with great success and has since added



PICTURES: MAL FAIRCLOUGH

stamps from Germany, Hong Kong and Malaysia to her passport. Her Aussie Porta (portable) Puppets also perform locally.

Not that she's making much money out of it — just enough to cover her air fares. She does everything on the cheap, staying with friends and occasionally even hitchhiking — not the most effective mode of transport, she observes.

"A 55-year-old woman standing on the side of the road with a knapsack and a trolley does not look very inviting."

She charges children only the equivalent of \$1 Australian to attend her shows but insists they try to earn the money themselves. "Parents should not have to pay and neither should schools. The children can raise the money. It is important they do a bit of their own development. They are very keen on feeding their stomachs with soft-drink, ice-cream and chips, so why don't they feed their brains?"

When Siemer was a girl growing up on a sheep station near Leonora she had to work if she wanted something like a new bike. She remembers picking wool off the fences, baling it up, sending it to Perth and then buying and treasuring the sought-after machine. "You give a kid a bike today and it will be left out in the street because they have not had to do the tough job of getting hold of it first."

But give children the space to show initiative and be independent, says Siemer, and you'll give flight to their self-esteem.

● Aussie Porta Puppets are in Perth this month and next. Margot Siemer can be contacted on 384 2045.

Margot is leaving for New Zealand in the middle of march and then continues on to the east coast of the USA for six months. We will look forward to hearing from her. Margot is expecting to be back in Oz mid November. She plans to do an Australian states tour. She is looking for contact people in each state to help her facilitate planning an itinerary. If anybody can be of assistance to Margot or has some advice or suggestions you can contact me and I will pass your message on to Margot. (Ed: Jennie)

SCIENTIFIC RESEARCH

*Residence - bursaries - grants
available to students, academics, researchers*

The Institute actively encourages scientific research applied to the art of the puppet and related areas of study.

Students, academics, historians, researchers, sociologists with work in preparation as well as puppeteers and creative artists looking for deeper knowledge may benefit from the help offered by this programme.

- "the formula of welcome" facilitates access to the Centre of Documentation through the offer of accommodation for the period of research (one to two weeks, renewable).

- "the research bursary" is for a project to be carried out at the Centre of Documentation.

Number of bursaries on offer each year : six,
for a period of one to two months

- "the research grant" supports an unpublished research project which needs maintenance and investigation in other places archive collections in addition to those of the Institute (in France and abroad).

Number of research grants each year : 3,
for a period of one to three months.

Those eligible for the bursaries and grants : students (degree level, DEA, theses), academics and researchers.

Conditions of award : the submission of the subject, plan and framework of the research, estimated expenses, archives to be consulted, curriculum vitae, past work and publications, a reference from the director of the research, and a letter of motivation.

A Research Council considers and selects the research projects and awards the bursaries and grants.

The results of all research work will be deposited at the Centre of Documentation. The Institute reserves the right to consider the publication by the Institute itself of all such work.

The Centre de Documentation

the library :

2000 books and an equivalent number of other publications devoted to the puppet and the arts of theatre ; collections of theatre and puppet journals and magazines ; documentation on performing companies consisting of programmes, photographs, slides, posters, festival programmes, international directories.

the videotheque :

500 videos of performances and as many showing workshops, courses and productions realised at the Institute by their participants and by students of the Higher State School of the Arts of Puppetry ("ESNAM").

the photographic library :
hundreds of photographs and slides of performances.

INFORMAL ENCOUNTER OF DIRECTORS

from October 2 - 5

In bringing together young directors, this encounter is motivated by the development, not to say explosion, of innovation in today's theatre practice, and the exploration by directors of new avenues.

This will be an opportunity to engage in "common reflection", to stimulate a sharing of experience, to encourage contact between young directors of the same generation in order to build a dialogue.

*To direct a play is
a vocation, a conviction, a profession of faith.
Flashes of intuition; acquired experience, a métier self-taught.
Rules to respect, opinions to cling to, risks to take.*

*The Director hides himself,
accompanies, imposes, commands, directs, evades or
lets flourish the forms emerging, the communal energy.*

*The Director is integral to the action,
to the founding act of staging the play, of the bringing to life.
Metaphors, images in movement, messages, stories, words,
spaces, lights and sounds
as many ways and means to pursue as there are men and women,
in all the diversity of their practice, their identity and their culture.*

THE PROGRAMME

September 23 - October 2

Participation in the World Festival of Puppet Theatre.
Performances, exhibitions, access to the Institute's Centre of Documentation.

October 2 - 5

*Four days to straighten out, to lay bare,
each one's own experience, to explore,
beyond the constraints of place, time, space or history,
this theatre form which is emerging, progressing, spreading,
standing firm.*

Conditions of entry are currently under consideration.

ADDITIONAL TECHNIQUES NEW TECHNOLOGIES

Real Animation - Virtual Exploration
August 8 to 26

Directed by Sally Jane NORMAN, Research Associate at the CNRS
Performing Arts Laboratory, UPR 12

Animators and computer graphists working on electronic image media form a pioneering group of designers and technicians, but their expertise has often been acquired at the expense of a broader artistic culture. At the same time, performing artists, traditional film animators and puppeteers tend to stay aloof from emerging technologies, rather than enriching them with much-needed creative vision.

The use of human gesture to animate digital images is in the process of revolutionising both the computer graphist's art and design of his equipment. Dialogue between artists handling real bodies and objects, and their counterparts manipulating virtual bodies and objects, has consequently become urgent.

The Institute proposes to act as a meeting place between these two worlds - tangible and virtual reality - to promote an exchange of practices, thus breaking through the screen which has too long separated the performing arts from the electronic arts.

A Practical and Theoretical Workshop.

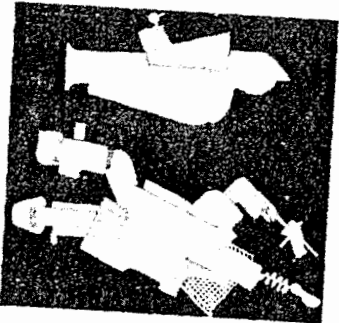
7 workstations equipped with SILICON GRAPHICS INDIGO machines and SOFTIMAGE 3D animation software will be made available for seven teams. The stations will be fitted with interfaces allowing use of various real-time animation systems.

The teams will work in parallel on traditional techniques and on the latest animation technology.

Each team will consist of a computer graphist and a puppeteer. A third practitioner from another discipline will complete the teams, so as to establish a wide range of expertise within the group as a whole.

A workshop and video recording studio will be set up for creating and filming live work.

After a first week devoted to drawing up scenarios and creating characters based on work toward completion of a line-test at the end of the course, for subsequent screening during the World Festival of Puppet Theater in the autumn of 1994.



"... no longer content with the puppet, we must create an über-marionette. The über-marionette will not compete with life - rather it will go beyond it. Its ideal will not be the flesh and blood but rather the body in trance - it will aim to clothe itself with a death-like beauty while exhaling a living spirit."

Edward Gordon Craig, 1907.



Instructors:

- Theoretical sessions will be programmed on the history of theatre, puppetry, automata, animated film, and "new alliances" in art and technology (artificial life, robotics, etc.).
- Performing arts, animated film and computer graphics professionals will direct sessions dedicated to problems of production, scenario writing, and associated disciplines. A public debate at the end of the course will enable industrialists, designers, programmers, computer graphists and puppeteers to discuss the ideal tool for tomorrow's animator, and the ideal professional profile.
- The Institute's Documentation Centre will offer a regular programme of filmed traditional and computer animation, as well as a special "Computer Graphics Evening".

Participants :

21 professionals : computer graphists, puppeteers, actors, mimes, musicians, dancers, painters and sculptors, scenarists, film animators.

Course fee : 7000 French francs

In collaboration with : the Centre National de la Cinématographie, the Institut National de l'Audiovisuel - IMAGINA, Medialab, Observatoire de l'Image, Silicon Graphics, Softimage.

* If anyone should require an application form I would be happy to forward one to you
Jennie

FARCES AND DRAMAS OF COMBAT

European Rod Marionettes

July 6 - 29

14

Under the direction of Jacques ANCION - Théâtre Al botroule (Belgium), and with the participation of Mimo Cuticchio (Italy), and Jan Dvorak (Czech Republic).

Three creative artists form the framework of this workshop dedicated to the Rod Marionette as used in Europe, with its epic dramas of chivalry, its traditions, its comedy, its repertory...

The rod marionette is perhaps the most ancient of animated forms in Europe. It is a sculpture brought to life, endowed with speech. In each of its traditions it has retained its special character, at once hieratic and familiar.

Its repertory is wide, ranging from the religious to farce by way of the great epics of chivalry and cloak-and-dagger, high drama, tales of adventure, legend...

To handle a rod marionette is to go to the roots of theatre. And rebirth.

Programme :

I / Historic and cultural approach

The modern use of the rod marionette (19th and 20th centuries), the itinerant and permanent theatres.

The repertory and its relationship to regional history. The appearance of the popular heroes and their role as social critic : Lafleur, Jacques, Kasperek, Tchanchés... and their irresistible weapon : laughter.

II / Repertoire

Texts and ancient and modern themes, writing and dramaturgy arising from the background of popular tales.

III / Performance workshop.

Leaders :

Mimo Cuticchio : the Palerman and Sicilian heritage.

Conserving the artistic and cultural values of the classic and traditional theatre of "pupi", Mimo Cuticchio regularly revises not only the texts, such as "The Story of the Paladins of France", "Romeo and Juliet", "Othello", "Cagliostro", but also the scenic elements and the forms of the production.

Jan Dvorak, artistic director of the DRAK Theatre, Hradec Kralové in the Czech Republic : Kasperek and other popular comic characters.



Performances representing the different traditions of this kind of theatre will also be invited (from Belgium, Italy, eastern Europe, France, ...).

Participants : 20 professionals : puppeteers, actors, mimes.
Course Free : 6000 French francs.



AT THE ROOTS OF THEATRE

This return to the roots of theatre, proposed by Margareta Niculescu, is a continuation of the 1993 courses with dealt with Polichinelle/Pulcinella and the Commedia dell'Arte.

Other areas such as Bunraku, Kabuki, Wayang Kulit, will be addressed in future years.

Who has not felt the need to go back to his roots ? What creator, what art, what theatre does not experience to need for regeneration, the rediscovery of its specificity, the recapture of its originality, the founding of a piece of theatre on the essence of its origins, its dramaturgy, performance style, characters, gesture, image and its rapport with the audience ?

Without nostalgia nor tabula rasa, this obvious desire for the grand and mysterious ritual of theatricality is admirable, sometimes essential, but above all indispensable for envisioning and (re-)constructing its future.

It is open commitment which express as much loyalty as respect for popular theatre, of tradition and convention, the inestimable heritage of our theatre culture.

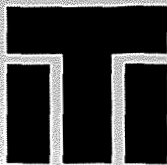
The Centre of Documentation of the International Institute of Puppetry

is producing a series of dossiers on the activity and creative work of international puppet companies, an indispensable resource for researchers, journalists, artists and professionals in the arts.

It is **important** and **urgent** that you should regularly supply us with programmes, press cuttings, posters, photos, playtexts and brochures

In addition, the Centre of Documentation collects posters, old books, puppets, booths scenery, stage curtaining and other accessories.

Contact : Michèle Gisselbrecht. Institut International de la Marionnette, 7, place Winston Churchill, 08000 Charleville-Mézières

**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 ..International Theatre Festival of Chicago, May, Chicago, USA. Guest performers will include Robert Lepage (Canada), The Stephen Joseph Theatre in the Round (UK) & the Compagnie Philippe Genty (France)....The 22nd International Istanbul Festival, 15 Jun-20Jul, Istanbul, Turkey, organised by the Istanbul Foundation for Culture & Arts....Commonwealth Contact, 15-18 Jun, Vancouver, Canada, a cultural trade fair and showcase of the performing arts for young audiences presented in association with the Commonwealth Games Arts & Cultural Festival, will give presenters from all over the world an opportunity to see performers for young people from throughout the Commonwealth. In addition it features an artist's marketplace, workshops and an open forum. Some of the companies performing are Barking Gecko (Australia), Dynamo Theatre(Canada), Ludus Dance Company(England), & Mr Boom (Scotland).

In Australia... The 2nd Out of the Box-A festival of Early Childhood, 13-19 Jun, Brisbane, presented by the Queensland Performing Arts Trust will incorporate as its theme 'A Celebration of Peace', with theatre performances, hands-on activities & a large range of exhibitions for children between the ages of 3-8, teachers, careers and families. Artistic Director John Kotzas will release the program details in Mar when bookings open....A new Fringe Festival Mar'95, Canberra, is on the drawing board. Gorman House Art Centre Inc & the Arts Council of the ACT have joined forces to develop a fringe festival to be held biannually. If you are interested in going onto their database of potential participants, or just wish to be kept informed, contact us.

WORKSHOPS AND TRAINING**Overseas**

ESU Summer Arts'94, 3-31 Jul, California USA, a festival of masterclasses and performance, has lots to offer the Aussie traveller:

- * **Solo Performance**: 3-17 Jul, work with Bill Irwin & Rachel Rosenthal to develop the individual's creative process.
- * **Creating Political Theatre**: 18-31 Jul, the acclaimed San Francisco Mime troupe will lead a two-week workshop for actors, singers and songwriters, culminating in the creation and performance of two works of political theatre.
- * **Puppetry Workshop**: 11-24 Jul, with Muppet performers and designers Martin P Robinson, Caroly Wilcox, Richard Termine & Jane Henson.
- * **Prosthetic Makeup**: 3-17 Jul, with Hollywood makeup designer Micahel Burnett & other artist who will present the basic principles & techniques of three-dimensional makeup by the use of appliances and prosthetics....Theatre, 15-31 May, Tunisia. Workshops by Fred Curchak on acting technique, mime, mask and Chinese shadow-puppetry. Sponsored by the Centre Culturel Americain de Tunis & El Teatro.

CONFERENCES AND SEMINARS

Overseas The first International Workshop on Puppet Theatre, 12-27 Mar, Matanzas, Cuba. The National Council for Scenic Arts & the Papalote Theatre Will hold this event for the purpose of showing the evolution of puppet theatre in Cuba. The work program includes a conference, masterclasses, debates and visits to cultural institutions.

OPPORTUNITIES

Export Grants for Australia Today Indonesia '94 participants to be held in Jakarta in June are now available. For more information contact ITI office.... The NSW Ministry for the Arts has grants available under its 1994 Computer Assistance Program for organisations to develop or upgrade their computerisation of accounting & management systems. Grants are available for both Apple Macintosh or IBM systems. The Ministry is also inviting applications for financial assistance under the 1994 Capital Assistance Program for the purchase, construction, alteration, renovation, completion or fitting out of buildings and other facilities for arts or cultural activities. The closing date for applications is 25 Mar.

RESOURCES

The Art of Self-Promotion by Catherine Beall & Tony Edwards explores strategies for economic survival in the arts today.... University of Sydney lecturer Paul Dowsey Magog visited ITI office on his return from Thailand where he has spent the last 9 months researching puppetry arts. Paul has provided ITI with a list of useful contacts and information and welcomes enquiries from artists/workers interested in that part of the world.

FROM THE EDITOR:It's like this. Currently the list of financial members runs as follows:-

Trish Hannan
 Michele Spooner
 Lorrie Gardner
 Leslie Trowbridge
 Basil C Smith
 J R & JC Lewis
 Ron Millard
 Terrapin Puppet
 Theatre Ltd
 Garry Fuhrmeister
 Jennifer Pfeiffer
 Priscilla Johnson
 Dennis Murphy
 David Hamilton
 Marjorie Bromilow
 Mary Sutherland
 Jessica Wilson

If you have forgotten to renew your subscription, could you please do so forthwith. Without your subscription the Newsletter can not continue to be sent to you. As I believe that I've been fulfilling my end of the bargain, providing a current and widely representative information resource *-for which I donate my time*, I do need your feedback. If you feel that the Newsletter is under providing news in your particular area of interest, then it is up to you to 1) let me know about it and 2) to provide me with some material that I can use.

The news from Brisbane concerning the Puppetry festival isn't fabulous, particularly regarding having to abandon the involvement of the Asia/Pacific region. It occurs to me that UNIMA could well do with a higher profile in this country. I don't think it's an unreasonable goal to aim for a funded International Puppetry Festival hosted here. But for that to happen it seems that a more unified and consolidated campaign would need to be mounted and a number of funding bodies approached, not just that of the host city.

It's not a healthy situation when an artform whose numbers of practitioners constitute a minority are marginalised and non-communicative. Whatever the ideological function of this organisation (remember? it's to promote world peace with due respect to people's cultural, political and religious beliefs), it is a Union. And as such I think it needs more solidarity. It could be a important a little further down the track. This isn't an attempt to politicise the organisation, but rather to remind some of you (apologies to those of you who aren't one of the silent number). Come on. Don't be apathetic. This is supposed to be a network. It is problematic because this is a large country. That is why it's important to involve yourself.

If any of you have queries or suggestions as to a course of action then please do not hesitate to contact UNIMA office-bearers, (their addresses are listed on the front page of the newsletter), likewise if you are interested in taking part in the Puppetry festival in Brisbane. Deadline for the next Newsletter will be May 24. Let me hear from you, *please!!* Regards, Jennie.