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INTERNATIONAL PUPPETRY ORGANISATION

# UNIMA AUSTRALIA

sept '95

THE PUPPETRY CARNIVAL '95 IIDA



Jennie Pfeiffer reports  
on last months puppet  
festival in Japan.

人形劇力ニル95飯田  
1995年8月3日(木) - 6日(日)



●Puppets on display. (PUPPET THEATER KYOGEI)

Traditional puppet show of Imada, Iida, in the joruri style



UNION INTERNATIONALE DE LA MARIONNETTE

FOUNDED IN 1929. MEMBER OF ITI (UNESCO)

# EDITORIAL

**M**any UNIMA members will remember and long for the puppetry magazine **MANIPULATION**, which has recently officially ceased publication, for the reasons discussed in the following article by ex-editors Sue Lintern-Coward and Andrew Hansen.

The UNIMA newsletter is therefore the only remaining national puppetry publication. As such, UNIMA will take on the challenge of expanding the newsletter to include the types of articles which **MANIPULATION** published. ie: more reviews, opinion, technical information and philosophical debate.

**MANIPULATION**'s remaining money will be used to send copies of the next two newsletters to those **MANIPULATION** subscribers who are not already UNIMA members. Membership is \$20 plus a \$5 joining fee. As a 'special offer', if you pay by Nov. 1st you will be financial to the end of 1996 - remember, UNIMA has a lot of benefits to offer other than the newsletter.

I hope that you all support this move and that you will send me contributions so the magazine can be a regular, representative and stimulating channel of communication for all forms of Australian puppetry. UNIMA is made up of what members put into it, so please help to steer the magazine, and the organisation, in the direction you want it to go.

Due to space restrictions some articles have been held over to the next issue, so if you don't see your contribution here, please rest assured that it was most welcome and that it will appear soon.

In the last edition I made a few typographical errors, mainly in Richard Bradshaw's history article. I'm sorry for any embarrassment this may have caused, and am learning to use the spell-check more frequently.

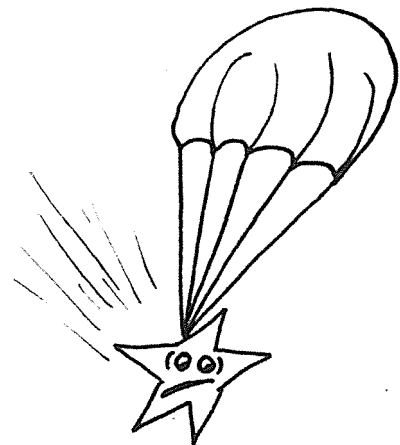
**The deadline for the next issue is November 24th.**

Once again, thankyou very much to Richard Hart, Jennie Pfeiffer and Kym Tonkin for their work in putting this issue together.

## VARIETY!

The December issue of the UNIMA magazine will be a 'Variety' special. If you have any ideas for articles, or would like to write about your own work in this area, please let me know. The article about ventriloquy by Bob Lodge may spark off a few ideas. Some suggestions are: "Scripting for a Variety Show", "Where to get Bookings for a Variety Show", "The Art of Ventriloquy" and "Puppets as Stand-up Comedians" (Ed.)

**T**he satirical Russian series "Kukly" (mentioned in the last newsletter) has been taken off air and the makers are facing libel suits.



*Wish, dammit, WISH!*

## FROM THE EDITORS (OF MANIPULATION)

3.

God this is a difficult job & decision to make re: winding up MANIPULATION. This magazine, like so many worthy attempts to find a credible base for puppeteers to communicate across Australia - a puppet centre, state based guilds and even membership of UNIMA - appear to founder through lack of resources and a solid base of involvement. This attempt, MANIPULATION magazine, must now draw to a close. As with so many specialist national magazines, the realities of the marketplace eventually take precedence.

Susan Lintern-Coward & I took over the administration of MANIPULATION. It was a floating concern, consisting of some money in a bank account, a legacy of an ambitious initiative by its founding editor Maeve Vella, & Richard Hart after her.

MANIPULATION was a much needed magazine by & for the puppeteers of Australia. Sue & I spent months planning and discussing, putting the mailing list onto computer, contacting puppetry practitioners, commissioning articles & points of view, and even getting a rolling offer of editorship from the larger companies on a twice yearly basis. We hoped that the magazine could be a re-organised & revitalized publication serving Oz puppeteers with current information, reviews, technical, philosophical & ideological discussions, a grapevine for gossip & wit, and anything else which contributors wanted to write. It became clear to us that MANIPULATION is not sustainable without:

- \* a regular & reliable readership prepared to sustain the magazine with written contributions & subscriptions.

- \* an administrative & editorial staff, preferably paid.

- \* a format which is cost-effective.

- \* a publication time-line which is regular & achievable.

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**Particularly the  
areas of criticism,  
review & debate  
are vital to our  
artform.**

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The major problems as I see them are that blood needs to be extracted from stones in order to produce the magazine - puppeteers appear to be largely apathetic, or obsessed with their own work. With all the best intentions, articles were not forthcoming. Deadlines slipped & information - current at the time of writing - was past due date & inaccurate or useless by the time of publication.

We tried a more economical format - photostating instead of printing. We tried putting the magazine on computer disc, but this was doomed due to incompatibility of various computers that companies could access. One of the major cost was the publication of images; photos were submitted which had to be made into bromides.

Through all this, we the administrators, & the editing companies, were also attempting to scratch a living through our artform puppetry. Producing the magazine

voluntarily through dedication for no recompense is a very time-consuming exercise.

Initiatives to broaden the readership through educational institutions or as a supplement of a similar successful specialist magazine (eg: LOWDOWN) were unviable due to the diminishing funds & quality of the format, & the recurrent problem of publication dates being very wobbly to say the least.

And so we reach the final solution, to dissolve the magazine as a formal entity, & to disperse the small amount of capital it has, tying up the loose strings. This is a regretful situation, but the unfortunate circumstances shouldn't continue without resolution any further.

We would also like in closing & mourning the passing of MANIPULATION's independence to applaud the improvement in publication standards of the UNIMA Newsletter under recent editors. We urge previous MANIPULATION subscribers to become members of UNIMA Australia, to support it as the the only ongoing organ of puppeteers in Australia, & to redirect previous written & monetary contributions for MANIPULATION towards UNIMA & its publication. Particularly the areas of criticism, review & debate are vital to our artform. Hopefully from the ashes a phoenix will rise. With a profound & deep apology to Maeve & the puppeteers of Australia, we are signing off.

Yours sincerely,

**Andrew Hansen &  
Susan Lintern-Coward**



ふれあい・感動・まるかじり

The **UNIMA Asia-Pacific Commission** was hosted by the city of **Iida-Japan** in conjunction with their **Puppetry Carnival** from the 2-7 of August. They kept us very busy; I didn't get to see much puppetry, but all present agreed that it was a very productive meeting and that to realise our common aims there is a necessity for continued work.

#### Summary Of Our Resolutions

- to help facilitate exposure to local and international puppetry events, particularly to encourage young and new people interested in puppetry.
  - To search out new sources of financial aid, both national and international, to make cultural exchange more accessible for more people.
  - to help set up information sharing networks and to make use of UNIMA to facilitate education programs, training programs, scholarships and cultural exchange.
  - to begin an **Asia-Pacific Newsletter** to be published bi-annually by Mr Faizan Peerzada, Pakistan. Members of the Commission are to be used as contact persons and contributors to this Newsletter which is to be distributed widely throughout the Asia -Pacific region and beyond.
  - to examine technology and media - to recognise a need to re-vitalise both traditional and contemporary work to maintain its relevance to changing social values; a topic that could be the focus of meetings and workshops.
  - the improvement of production values in educational-issue related themes.
  - getting new member countries interested and involved in UNIMA eg China and South-Pacific Islands.
  - to do everything possible to help both traditional and contemporary artists evolve according to their own needs and to avoid marginalising art forms if possible.
  - To collect more information about existing festivals that can be circulated to national centres for artists, groups and others interested.
  - to initiate a video library, members to find out about possible cheap means of transfer of video format.
  - Long-term goals** - of an Asian centre for Puppetry, storehouse for documentation to be accessible to interested persons.
  - Aim to start an Asia-Pacific circuit of festivals.
- Directories of puppeteers, styles and techniques to be circulated amongst the regions.

-to continue working on our specific target goals, with the aim to review progress at a meeting prior to the **UNIMA Congress, Budapest**.

The folio I took with me was presented at the **Asia-Pacific Forum** and was viewed with much interest by not only members of the Commission, festival organisers and Japanese puppeteers, but artists from America and Europe. The presentation was seen to be striking in its diversity, that I was happy to point out as an advantageous feature of our society.

Thank you to Jenny Andersen for her time in helping to lay out the presentation. And thank you to all those who contributed material. It looked fantastic.

**UNIMA members are invited** to make a contribution (particularly those whose material I presented in Japan) to help pay for the gift, a copy of "*The Theatre of the Impossible*" - a history of Australian puppetry, presented to the city of **Iida** from **UNIMA Australia**. Cheques to go to Garry Furrmeister (address on front cover)

I will be dining at **Kuni's Japanese Restaurant** (near cr of Russell St) on Sep 22 at 7.30 pm. I would be delighted if anybody would like to join me for dinner. If anybody from out of town would like to be there, I'm sure if you give us enough notice we can help find you a place to camp for the night. So please **RSVP** by Sep 14. so we can make a place at the table for you. Good Japanese food.... not too expensive....be daring....It gives me a chance to share anecdotes, show photos and provide more detailed information about the **Asia-Pacific Commission**.

Jen Pfeiffer.



# SECRETARY'S REPORT

5.

Things are moving fast here at UNIMA Centre - Australia. I must start off by congratulating Jenny Andersen and her editorial team, Jennie Pfeiffer and Richard Hart, on the work they have been doing to the Newsletter; dare I say Magazine? As our Treasurer once pointed out, the Newsletter is the glue that holds UNIMA Australia together. With the demise of Manipulation magazine, our Newsletter is the only national source of puppetry information.

Jennie Pfeiffer went to Japan in August to represent us at the Asia Pacific Oceania UNIMA Commission. We failed to get any funding from the Australia Council for the trip so Jennifer Davidson, our President, stepped into the breach and very generously donated the airfare so that Australia could be represented.

A change of UNIMA personnel is coming up. Garry will be resigning as Treasurer and nominations are now open for a new Treasurer. Richard Hart has volunteered to take over the UNIMA computer files Garry set up. Thank you, Garry, for your work both as our Treasurer and for your continuing work on the committee organising the "Puppets 96" Festival at Noosa.

UNIMA Australia is now a member of the International Federation of Centres for Puppetry Arts. We receive a regular update on puppet festivals all over the world. Watch our International Festival Digest for news of major puppet festivals being presented the week before and after the UNIMA Festival in Budapest.

Looking through 36 subscription renewal forms, there are 5 hobbyists, 5 companies, 5 part-time and 21 full-time professionals. 20 of the professionals described themselves as self-employed. 9 members expressed general interest in going to the UNIMA Festival in Hungary while a further 17 are definitely planning to go. I'll be looking into group airfares.

So far as Secretary I have received two urgent requests for help; one came while I was away on tour. Please remember that all UNIMA office holders are volunteers and have to go out and earn a crust so we need plenty of time for a response.

In March the Australia Council issued a new Performing Arts Handbook incorporating changes to the way the system operates. If you're like me and gave up on grants years ago it may be worth your while to get the book. Their short lead times remain unchanged and are still a major obstacle to full-time puppeteers. (I just sweated out a couple of months knocking back work to keep November free as I waited on an Arts Victoria grant decision that didn't come through until the end of June. It's no way to run a business.)

There are several important Australia Council reforms including fewer categories of grants and artforms. The application itself is simpler. Gone is the requirement to furnish three references - the infamous who-do-you-know? section. Applicants are encouraged to give the Board and Committees "the opportunity to get to know your work." Presumably this means that they will come out and see your performances.

The reforms could go a long way to ensuring that applicants will be judged on artistic abilities rather than on cocktail party skills. Ring (02) 950-9000 to get yourself a copy of the Handbook.

What we really need is a "Space-Time Continuum Council" giving out grants of Time. I'd put in for a couple extra hours for each day and an extra month tacked onto 1995 to do the year properly.

Happy Puppeteering,

Dennis

## NSW NEWS

In one of my Secretary's Reports I facetiously referred to Sydney as the Puppetry Capital of Australia. In briefing Jennie Pfeiffer for her trip to Japan, I realised that Sydney does have a lot of puppeteers; many of whom were born overseas and trained there as puppeteers.

The countries include France, Greece, Egypt, India, Italy, New Zealand, Romania, Slovakia, South Korea, the UK and USA (Interestingly, as far as I know only the puppeteers from English-speaking countries are still working as puppeteers.).

The first ROCKS PUPPET COTTAGE FESTIVAL will take place on Saturday and Sunday 22 & 23 September at various venues throughout The Rocks as well as in the Puppet Cottage itself. The day will feature Michael Cohen, Murphys Puppets, Ross Browning, Willie Wonks and two productions by the resident Sydney Puppet Theatre. For information ring (02)255-1788.

Scarcely a week later on Sunday 1st October, THE ANNUAL PUPPETEERS' PICNIC will be at Darling Harbour. Organised by the Puppetry Guild, it will for the first time include a piece put together by the Guild members working as a group. There will be two Guild productions: "Wolf's Tail" and "Alladin". For more information ring Guild Secretary Graham Steele on (02) 755-2586

Thousands upon thousands upon thousands of people came through the Rocks Puppet Cottage after it was featured on two popular TV shows in July. Every one of the 64 performances during the July school holidays was to a full house. Children who couldn't get into the pantomime next door sat and waited a full hour until the next Puppet Cottage show rather than risk disappointment. It was a strain on resources and puppeteers.

After finding yet another wet cushion after a show I remembered what Barry Humphries once said: "Tragedy dampens the Spirit. Comedy dampens the upholstery."

Dennis

## PUPPETS '96 UPDATE

Major international puppet artists Henk Boerwinkle and Yang Feng have confirmed their availability for the master class programme of Puppets '96, coinciding with strong support for these artists from the results of questionnaires already received from puppeteers in Australia.

There has also been strong support for a number of Australian based artists to give master classes and in most cases they are available. This means that the Festival is now in a position to offer a very strong masterclass programme.

The questionnaires were sent out following a telephone conference of the Festival Conference and Master Class Committee. Apart from ETC Company members, participants in the hook up were Richard Bradshaw, Annette Downs, Andrew Hansen, Dennis Murphy, Sue Wallace, Peter Wilson and Peter (P.J.) Wilson.

Another telephone conference will be held in September to assess the results of the questionnaires before the conference and master class programme is finalised. So if you haven't sent yours in, please hurry so that your views can be considered.

On the performance front, we are shaping the programme to provide performance opportunities for independent puppeteers. How much of this will be on a fee basis and how much on a self promoted basis will depend on funding and sponsorship results which should be known by the end of November. Many of the offerings by local artists and companies are aimed at the children's/general audience which is to be expected as that is largely where the market is. However, there have been a number of interesting proposals from companies and artists doing adult themed work for theatre and late night cabaret type presentation. A better picture of the performance offerings will emerge as more of the questionnaires are returned.

A number of inquiries have also been made of overseas performers. In this area we have been looking at quality solo performers rather than companies to ensure the bulk of the artist budget is spent on local artists and productions. Solo puppeteers from overseas who have expressed interest and are likely inclusions in the programme are Yang Feng, Preston Foerder's "Slovenly Peter", and Tizar Purbaya, the highly regarded Wyang Golek practitioner.

If you want further information about **Puppets '96** contact the co-ordinator, John Lamb by telephone (074) 74-8188, fax (074) 74-9377, or post E.T.C. Company Inc., PO Box 753, Noosa Heads Qld 4567 Australia.

**John Lamb**

### **YANG FENG**-Fujian Puppetmaster

A couple of people who received the PUPPETS '96 survey have asked me about the tutor put forward for glove puppetry: Yang Feng. Since I suggested him, I'll give you his background.

Yang Feng is a fifth generation puppeteer. He was director of the theatre and puppetry school in Fujian Province in China. This is the troupe who came out to Australia in 1979 for the Hobart Puppet Festival and toured afterwards. They used exquisite tiny hand puppets that could do incredible acrobatics, slapstick, circus acts etc., combining fast and precise movements with moments of stillness.

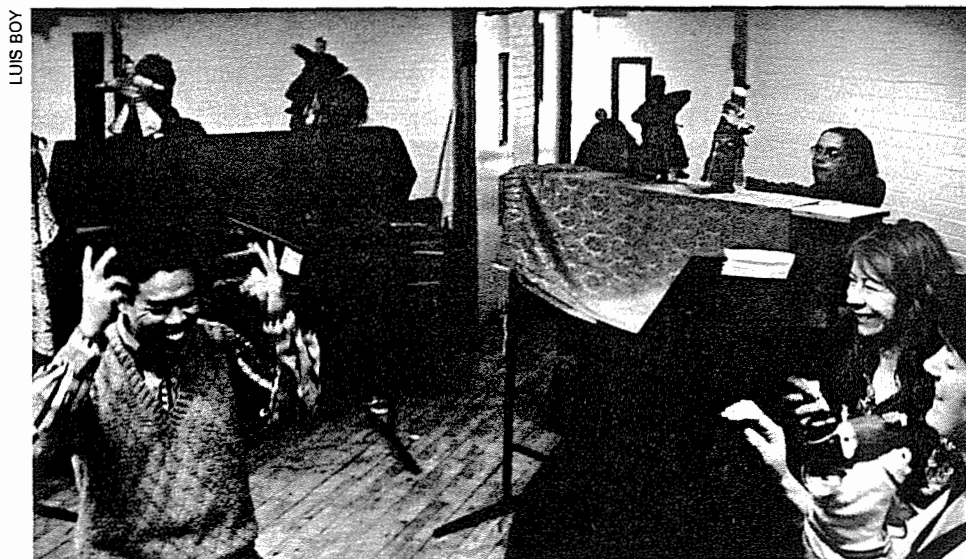
Yang Feng moved to the USA in 1992 and now conducts masterclasses. The workshops are based on analysing his

performances and learning to move the hand around inside the puppet to accomplish some of the movements and postures. The history and development of the Chinese puppet theatre comes into it as does Tai Chi, martial arts and choreography.

To quote John Blundall, Chairman of British UNIMA, *There is little doubt that Yang Feng is not only one of the greatest puppeteers in the world, he is also one of the most important teachers.*

Short of handing out how-to-vote cards, I don't know what else to say.

**Dennis**



Yang Feng conducting a workshop in Norwich  
(photo from **ANIMATIONS** Aug/Sep 1995)



## HAND EXERCISES

# AT THE COAL -FACE

Here are some hand exercises to do before a show, or for general maintenance. Warm-ups are an essential part of any performance, for artistic and safety reasons. When scheduling performances, companies should factor in adequate warm-up time as part of the bump-in. This is especially important when touring, which is very physically demanding. If anyone is interested in contributing more warm-up exercises, or writing an article about safety for puppeteers (personal experiences, and/or hints), I would love to hear from you!

The following exercises are from "**Movement in Puppetry Performance**" by Nikki Tilroe who says 'Puppeteer Sergei Obraztsov calls the palm of the hand the "soul" of the puppet. Flexible use of the hands, wrists and fingers is at the core of most puppetry performance'.

### 1) HAND SHAKING AND AWAKENING:

Relax both hands and rapidly shake them for 15 seconds or so. Stop to feel and trace the tingle.

### 2) FINGER AND HAND STRETCHES:

Turn your right palm up towards the ceiling with your hand in front of you and your elbow bent. Place the first three fingers of your left hand (passing under the four right fingers) over the thumb of your right hand. You are going to gently stretch your thumb. Place your left thumb under

your right thumb and gently press down with your three fingers, creating a mild stretch over the entire palm of your hand. Let go, relaxing the thumb. Repeat this stretch with each finger, making sure the thumb is placed under the first joint of each finger and the stretch extends into the palm of the hand. **Do this gently.**

Gently fold each finger back into your palm after each stretch.

Shake each hand gently after you complete stretching with all your fingers.

### 2) THUMB STRETCH PLUS:

Hold one arm in front of your chest folding your wrist with your palm down. Take and press your thumb towards your wrist with your opposite hand (thumb against thumb and fingers against your forearm). Hold this for a count of ten. Gently release and repeat with the other thumb.

***In all exercises you should work with your muscles, tendons, ligaments, and bones, not against them. Don't force any exercises.***

### 4) FINGER AND THUMB ROTATIONS:

Holding your fingers extended straight from the palm of the hand, move one finger at a time in isolation. Make a circle from the base joint eight times clockwise and eight times counter-clockwise. All fingers must be extended at all times.

### 5) FINGER AND THUMB UNDULATIONS:

Hold your fingers extended straight from the palm of the hand. Stroke as if you are reaching out and pulling back to a friendly animal with each finger. Do this in isolation starting with your index fingers, and repeat eight times.

Reverse the undulation as if you are pushing something away or scooping out a hole. Repeat eight times.

Do with each finger and both thumbs.

### 6) CIRCLE OF THE WRISTS:

This will also involve movement of the forearms. Do eight (with your arms in an outstretched position) in one direction, then reverse it.

More next issue....

## OVERSEAS FESTIVALS DIGEST

## SEPTEMBER

- 4-8 Technique Meets Fantasy - Fantasy Meets Technique, string puppetry with Albrecht Roser, Amsterdam  
 11-22 International Festival of Puppet Theatre, New York  
 15-17 Preetzer Papiertheatertreffen, Toy Theatre with paper puppets, Preetz, Germany  
 15-24 International Puppet Festival, Dublin  
 17-24 Spectaculo Interesse Ostrava 95, Ostrava, Czech Rep.  
 18-22 Two are Too Few, Three Are Too Many, Small troupes, Plovdiv, Bulgaria  
 18-30 African International Puppet Festival, Johannesburg  
 27-30 Vetrina Europa, Parma, Italy

## OCTOBER

- 1-2 21st Brithday Celebrations, The Puppet Centre, London  
 3-29 Puppet Centre Festival of Visual Arts. London  
 6-8 Prelet nad Loutkarskym hnizdem, National amateur professional festival, Prague  
 9-14 Octobre dans la rue (Franco-Italian street puppetry), France  
 11-28 European Season of Puppet Theatre, Edinburgh  
 24-28 Festival de la Marionnette et des Formes Animees, Fourques, France  
 24-29 International Puppet Days, Mistelbach, Austria

## NOVEMBER

- TBA First Internaional Festival of Solo Puppeteers, Tlaxcala, Mexico  
 TBA 2nd International Karagoz Festival, Bursa, Turkey  
 3-7 Rencontre Internationale, History & Theory of Marionette theatre, Charleville-Mezieres, France  
 3-12 International Week de la Marionnette en Pays, Neuchatelois, Switzerland

## JUNE 1996

- 6-10 Gala Internationala A Recitalurilor, Romania  
 12-16 International Micro Festioval, small international puppet theatre groups, Dordrecht, Holland  
 13-21 Skupova Plzen, Pilzen, Czech Republic  
 \*\* 23-30 International UNIMA Congress and Festival, Budapest  
 TBA Next Wave, Dance & Puppet Festival, Prague  
 <<<30 May to 9 June Festival of Puppetry and Visual Theatre, Noosa>>>  
 <<<3 June to 31 August, Centre for Puppetry Arts Summer Festival in conjunction with Atlanta Cultural Olympiad, USA>>>

## JULY 1996

- TBA Loutkarska Chrudim, National festival of amateur companies, Prague

*For details of any of the above, write to the secretary*

October 22-29  
 3. Internationale Puppentheaterwoche  
 Magdeburg, Germany

October 24-29  
 Internationale Puppentage  
 Mistelbach, Austria

October 29-November 05  
 Semaines Internationales de la Marionnette  
 Neuchatel, Switzerland

December 01-10  
 VII Festival Internacional de Titeres  
 Alicante, Spain

September 01-06  
 International Puppet Festival  
 Zagreb, Croatia

September 04-08  
 3. Bottroper Figurentheatertage  
 Bottrop, Germany

September 30-October 08  
 Traumtheatertage  
 Keinsassen, Germany

October 11-28  
 European Season of Puppet Theatre  
 Edinburgh, Scotland

*(For contact names and addresses for these festivals, or other ones held earlier in the year, contact Jenny Andersen. Thankyou to Axel Axelrad for passing on this information.)*



The *Third International Puppet Festival, Lahore, Pakistan* will be from 10th-20th October, 1996. Selection is open, and the Festival provides accommodation, food, local transportation, sight-seeing tours and support in finding sponsorship from participants' own countries.

This year there will also be a drama festival. Entry for this is by selection, with a preference for visual plays with a small number of actors. To participate in either festival you have to send a video and entry form to the organisers.

Contact Jenny Andersen for entry forms and more information.

## TEATER TAPTOE

Teater Taptoe has been awarded the title "Cultural Ambassador of Flanders" by the Flemish Ministry of Culture for the 2nd successive year.

Teater Taptoe have been representing Belgium unofficially for many years with their extensive international touring.

This sort of award usually goes to big organisations such as orchestras and ballet companies, so it is good to see that a government recognises the contribution that a puppet company can make to a country's cultural life.

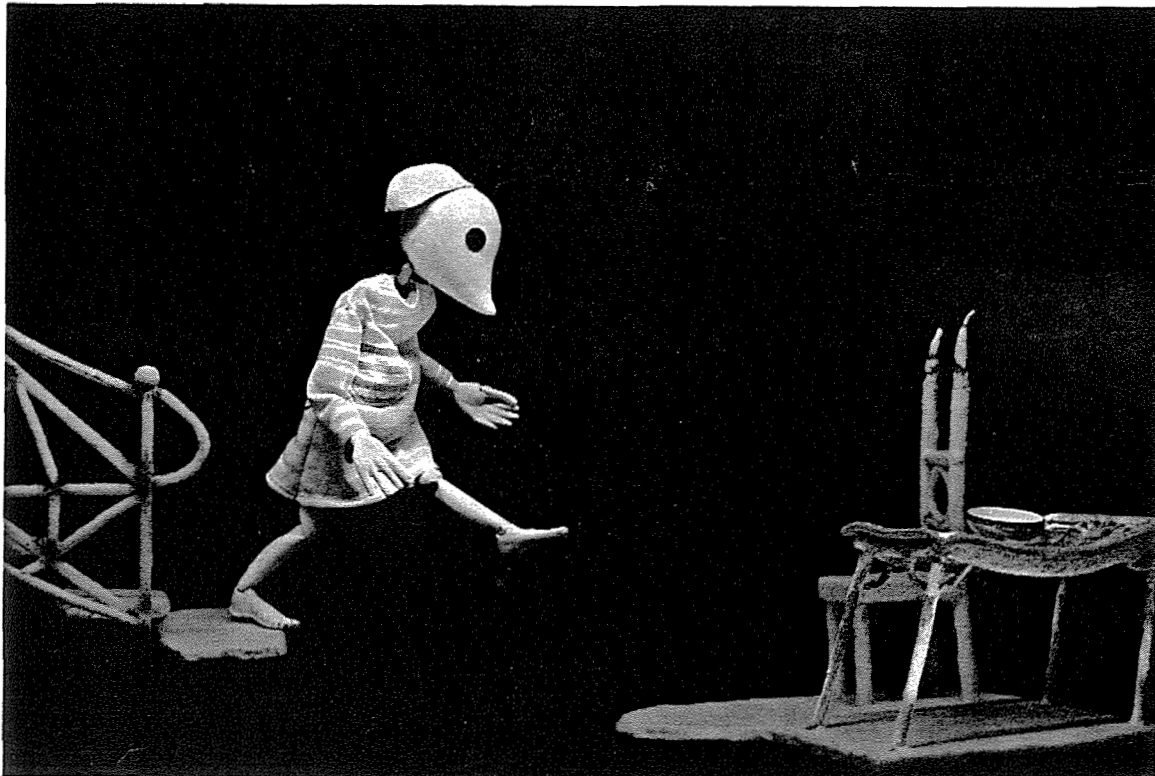
Teater Taptoe are a 25 year old company, specializing in puppetry for children. It has a permanent artistic core which regularly undergoes specialist and refresher training, and which works with guest directors, scriptwriters designers etc. for particular shows.



AUSTRALIAN CENTRE — INTERNATIONAL THEATRE INSTITUTE

**EVOLVE PRODUCTIONS:** Michael Lindsey Simpson's Sydney based puppetry company has been invited to perform at the Centre of Puppetry Arts in Atlanta, as part of the Cultural Olympiad for the 1996 Olympic Games. Both his show, *A Rare Performance*, & the exhibition of watercolours by Helen Leitch, *It's a Rare Thing*, will tour in July/August 1996.

**JACKIE O'TOOLE:** TERRAPIN PUPPET THEATRE'S administrator for the last few years has left the company to join **WINTV** as a producer on "Good Sports", a children's programme which features as one of its hosts a Terrapin puppet. Jackie's role is being temporarily filled by Bruce Patterson & Philip Mitchell was appointed associate director.



Scene from "**Dreamer**" - Black Theatre  
production-in-progress by Richard Hart  
(alias **Lunar-Sea**)

## WORKS IN PROGRESS - NSW

### **LYNDA BUXTON & Shadowy Tales Theatre**

Shadowy Tales is enjoying successful touring through all states and territories except Qld this year. 15,000km around NSW, ACT, Tas and a couple of expeditions to Melbourne in the first two terms. 15,000km through SA & WA, & up to Darwin in term 3. Term 4 should be a mere 10,000km return through the Centre, SA and NSW touring. Not exactly time for a scenic tour of Australia but I'm getting to know its roads anyway. Apart from enjoying performing, it has been fun being invited to some classrooms to see the children's shadow puppets, made while I have given a second performance to other classes in the school.

"Shadowy Tales" is a performance of short stories told through shadow puppets. At the beginning some of the junior grades laugh at everything - just too excited. At some schools the teachers think laughter is to be stopped, even at the funny bits. By halfway through the first story they are usually all relaxed and enjoying in an appropriate manner. Teachers have even been seen to stop doing their marking to watch. Only one known case of a child who found it all too much and wet his pants.

Meanwhile, I am working on a totally different kind of story.

### **ANN DAVIS Puppets are Back!**

Puppeteer Ann Davis is well-known in Playgroup circles from her many years of playing to groups all over NSW. Ann is coming out of retirement to once again present her much-loved puppet characters to her favourite audience, the Playgroups. Her work in Puppetry goes back to TV's Super Flying Fun Show and before that she worked with the Tintookies. (Some mothers may remember seeing those shows when they were little.) Playgroups have always been Ann's favourite audiences and her shows captivate even the youngest children.

For her 1995 performances she has revived an old favourite The Magic Toyshop. The Ann Davis Puppets are available exclusively to Playgroups in Sydney and on the Central Coast.

*Reprinted from TOTLINE Magazine.*

### **GRASSHOPPER Circus and Theatre**

I'm in the midst of a full-on Learning Phase. The last one, in 1987 took me to Europe. This one can be done cheaper - in Sydney. So far, a Playwrighting and a Writing-for-TV Course, at the NSW Writers' Centre and Acting Courses at WEA and NIDA. Next year I'm taking the first six months off from school touring to do a longer Playwriting Course through the Australian National Playwrighters' Centre, and to get up a new Single-hander "The Dreamers" - the life of Miguel Cervantes, through the eyes of one of his creations, Sancho Panza - this is currently in its birth throes. And planned for next year, an adaptation of Don Quixote, to teach the theatre conventions of Character, Props, Costumes and sets in Primary Schools.

The last 18 months have been full-on with the senior high school touring of my adaptation of N. Gogol's "THE OVERCOAT" (after good notices at the '94 Adelaide Festival Fringe), and this year I have added a circus play for primary school called "HOOPLA! Memories of the Circus" - an old woman looking back on her time with the circus. I'm excited!

### **DENNIS MURPHY**

Things are manic as usual. "Puppets and Masks of Italy" has proved very popular for Italian Studies in primary schools as Italian is, after English, the language most studied in NSW.

On the glove puppet front, "Harlequin - Queen of the Desert" has gone past its Use-by Date. That's the trouble with doing topical things. I will be writing another cinema parody - "Harlequin the Friendly Ghost" to replace it. I have already taken bookings for it in October. That should keep the mind focussed.

"Allenby's FAMOUS Flea Circus" has received the 1995 Jolly Jumbuck Grant so it will tour rural Victoria in November. It's six weeks of work crammed into the 4 1/2 weeks I had free to do it in. I'll also take a new adult storytelling to run in. It's "Crackerbox Philosophers", 19th century comic lectures. No puppets in it, it's all a rather bizarre use of language (and dialect).

### **JONQUIL TEMPLE**

A revised version of an old show, "The Great Sea" went into primary schools this year with puppets and props re-cut and repainted. It has 25 life-size puppets including 'Gary Glitter' and a seven-foot shark. It's set to music and performed with the help of 26 kids as puppeteers. Another 16 kids are in costume miming to Blue Suede Shoes. It employs a cast of 50 in total and is great fun.

In Progress: a miniature show and a new high school show for 1997. The current high school show finishes this year and just as well. If I have to do 'Pantalone' one more time I shall scream.

**ANTOINETTE SLABACU**

I have applied for a grant from the Australia Council for "ONDINE", a visual show which is going to be a tridimensional musical fantasy, using big puppets, actors, singing, dancing, pantomime and masks.

"THREE MAGIC CREATURES" is a high school production. The high school students will be part of a ten week workshop guided by professional artists - from masks and costume making to lighting design.

I will also be touring with one of the Puppet Productions I have created.

***Mr Punch on the Road***

Cor blimey wot a caper!! I've bin asked by Mandy & Sean Manners, them wot runs Pelican Puppets to rite a piece for that magazine wiv the Froggie initials UNIMA. I dunno if it's healfy riting for something wot 'as Marionette in the name, me being a glove puppet an 'all. Still, long time ago I was a string puppet so 'ere goes.

Me an' Judy and all of Sean's other puppets left the Central Coast of NSW in early July for our adventures round Ostralia in the Pelican Puppets' motor 'ome - an aged ugly beestie wiv Pelican Puppets plastered front and back, and me and Judy riding on the back of a Pelican on the doors. Don't 'arf make me feel airsick! Any'ow its only ugly on the outside; inside it's bin done up right tasteful it 'as.

You mite be asking wot we are doing on the road. Well, me an' Judy are working real 'ard so that Sean and Mandy can travel round Oz in the style wot they are used to. Of course they can only go where me work takes 'em.

At the time of scrawling this we are in Port Macquarie parked up on the side of the road looking over the 'astings River, killing a few hours while the motor 'ome 'as a bit of a tune up. Tomorrow I'll 'ave to put me best whistle and flute (suit) on and put on a bit of a show. Just to keep fings ticking over.

It ain't a bad life visiting all these places, putting me feet up (that's generally 'ow I end up when Sean sticks me in the box) and enjoying the views. The folks wot you meet are interesting as well. Just the other day at a market I wos watching Sean and Mandy do some work for a change when this 'uge great street organ turns up and starts playing. Got me feet tapping it did, and the chap wot owns it, Damon, was pretty friendly as well. There's all sorts on the road.

Work's steady all in all. The old dog an' bone (phone) keeps ringing wiv bookings for later on in the year and we get plenty of enquiries when we pull up at caravan parks, markets and wot not. So far the only bad fing about this caper is that it is the middle of winter and a bit parky in the mornings. We go to Tamworth next and I've been told that it's brass monkey wever up there so I fink I'll 'ave to sort out me winter woolies.

I fink that's about all I've got to say for the mo so I'll get Sean to give me a 'and to type it up on the old laptop cos me 'ands are too small. 'E says that he might put it through the spellchecker. I dunno wot 'e finks is up wiv me spelling.

Ta Ta for now,  
Mr Punch.

Now Mr Punch has finished prattling on, it's my turn.

Mandy and I have always wanted to explore Australia - a very expensive proposition. Puppetry has given us the chance to travel and work at what we enjoy. We have toured our Punch and Judy show fairly extensively in the past so it was a small step to start touring permanently for an undetermined period of time. With modern technology (a mobile phone, laptop computer and printer) and a motor home to live in and carry all the puppet gear we are able to go where the wind blows. We are not after high pressure touring, just enough shows to enable us to continue travelling. We perform at pre-schools, fêtes, markets etc. If we have no shows then we sell puppets at markets and explore the local area, and generally take it easy. So far it has been a great way to explore the country. So if you see our puppet van on the road give us a wave or call us on 015 294 724.

# REVIEWS

## INSIDE DRY WATER - by Company Skylark

This production, by Company Skylark, uses Arthur Boyd's 'Bride in the Bush' images to tell a story of Australia's 'real', hidden history. Tatiara, the daughter of an English Punch and Judy professor, travels to the outback to confront both her father's death and her own guilt as a descendant of the white settlers who brutalized both Aboriginals and their land.

The ideas in **Inside Dry Water** are complex, interesting and worthy - what sort of roots do we children of migrants have in Australia?; do we share guilt for our ancestors' misdeeds?; and do we have the right to tell Aboriginal history - even a sympathetic version? The play's production values are excellent, but the show fails on a basic script level, and because of what I see as a fundamental misuse of puppets.

The script consists mainly of Tatiara's monologues interspersed with some arguments with her father's Punch and Judy puppets. Visual images break up the speech at regular intervals and are used largely to illustrate what has just been said. This is my main concern - being used as 3-dimensional diagrams to a verbal text, the puppets are denied their own life. They move from one tableau to another with little sense of purpose or variation in pace. I am speaking here of the puppets which represent Boyd's series of paintings. They are visually stunning, especially the Stockman, which captures the depthless staring eyes of Boyd's original, combined with delicate, graceful action. I am sure that these figures are flexible enough to tell the story themselves, thereby establishing their own identities. If you don't believe that puppets have the power to do this, then why use them?

I can see that there may have been a decision to keep these characters ghost-like to emphasize their connection with a spiritual (dreamtime) world, but because they never initiate any action, they are rendered powerless - politically and dramatically. Contrary to the overt politics of the play, I was much more attracted to Punch and Judy, who have a life and voice of their own. Maybe I was meant to reflect on this as a

conflict between the dominant and silenced ideologies of our nation, but my enjoyment of Punch and Judy had as much to do with their theatrical presence as their cheeky 'devil's advocate' interjections. The Boyd puppets' unmotivated movements unfortunately result in a sloppy romanticizing of Aboriginal culture.

The spoken script is the main problem with **Inside Dry Water** as it lacks conflict, pace and true character interaction. Tatiara is in a constant state of indignation, which appears forced when directed against her father's ghost and his puppets because the relationships between them are not developed enough. Punch and Judy do have a lively stage presence, but their best moments are confined to their crassest Punch and Judy business (eg: jokes about Punch's 'sausage'). When engaged in dry academic debate with Tatiara, they become undramatic ideological mouthpieces.

The questions Company Skylark raise are interesting ones, but perhaps it is better to just allow these ideas to inform the drama, and to let the audience debate them in the foyer afterwards. The point is, that Company Skylark's images are powerful enough to suggest the ideas without any verbal explanation. For example when the Stockman dies, the puppeteer (who is evocatively dressed like an earth-spirit) lifts him in his arms and presents him to the audience with a direct gaze which challenges us to confront our own part in this history. In fact, the entire show is an implicit apology to Aborigines in that it is an attempt to tell the past honestly. Tatiara's apology, spoken directly to the audience, is unnecessary.

The interaction between puppets and actors can be full of surprises, humour and insight. Tatiara's exchanges with Punch and Judy, however academic, invests them with some life. However, she seems to be in a perpetual state of amazement towards the Boyd puppets, without interacting with them in any meaningful way. This forced wonderment blunts our own, and somehow makes the puppets less real as individual characters.

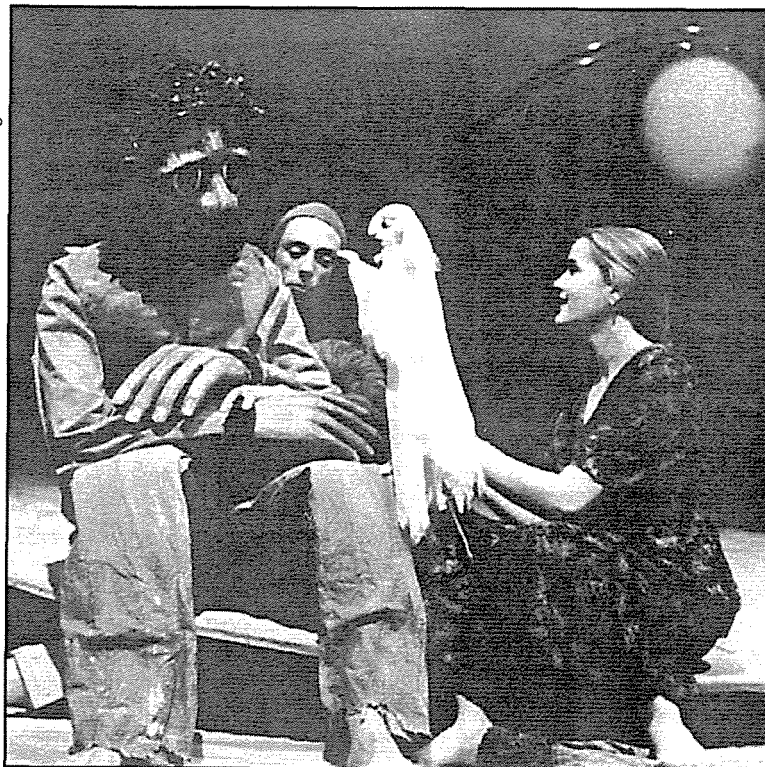
Creators of visual theatre need to seriously consider why they are using puppets. If it is only because they look good on stage, this is not enough. If the images can't convey the story you want to tell (and I believe these ones could have), then a different medium should be used.

I know a lot of hard work, talent and good intentions have gone into this production. There are many memorable and beautiful images in it, created by fine design, lighting and manipulation. But there are too many shows which use puppets to dress up untheatrical, didactic scripts. It doesn't do the artform any good at all.

**Jenny Andersen.**

If you would like to have a show of yours reviewed, please let me know. I would also like to hear from anyone who wants to write reviews so that I can build up a list of people to call on from different towns. Critical analysis is vital for any artform, so I hope I get lots of responses to this notice! (Ed.)

PHOTO: George Mackintosh



Tatiara encourages the groom to fall in love in Company Skylark's 'Inside Dry Water'.

## NOMINATIONS FOR TREASURER

As the position of treasurer of UNIMA Australia is about to become vacant it is necessary to call for nominations for the position. If you are interested in finding out more about the job, or if you would like to nominate somebody (with their permission), please contact Dennis Murphy or Jennifer Davidson. Their addresses are on the front page. Should we receive more than one nomination, we will call for members to vote from the nominations tabled in the next issue of the newsletter.

NAME OF NOMINEE.....

NAME OF NOMINATOR.....

SIGNATURE OF NOMINATOR.....

DATE.....

Due to distances, signatures of nominees will not be necessary, but the full knowledge and permission of nominees are required. You may nominate yourself.

It is with regret that we say goodbye to Garry Fuhrmeister as treasurer, with many thanks for his time and work.

## A film review "TO LIVE"

**TO LIVE**, the story of a Shadow Puppeteer's attempts to survive the turbulent years of 1940-1970 in China, is a real delight. Wonderful characters, rich filming and a well-crafted script makes the 2.1/4 hours a wonderful experience.

The film opens in a gambling den. At one table two men, right arms high in the air, shake a ceramic container of dice. The score is recorded on wide strips of paper in elegant characters signed with red-inked fingerprints. Fugui is gambling away the family fortune and home. The camera pans to reveal the source of the background music - a Shadow Puppet Play. Fugui is called from the gambling table back to his part in the performance.

The story traces the socio-political situations as they develop in China, through the events in the life of Fugui and his family, from the early 1940's through Mao's Revolution in 1949, collectivism in the '50's, the Cultural Revolution in the '60's, to finish 'some years later' - presumably in the 1970's.

The war in 1949 arrives: When viewed from the puppeteer's side, a bayonet pierces the puppet screen revealing, on the audience side, Guomintang soldiers. Fugui and puppet manipulator Chengseng are taken by the army. The small chest of puppets sit in a trench, next to ammunition boxes. Then, in a wonderfully filmed scene, the two men awake in the trench to silence. They assume that the other soldiers have run off to escape Mao's advancing army, and practice holding up their arms in surrender because they have been told that this will ensure that they will be fed and sent home. They peer over a stone wall to see the missing soldiers lying dead in the snow. Shots ring out. They run. From an aerial camera view, behind the running puppeteers, are hundreds of soldiers, chasing. They hold up their arms. Puppets are spilled in the snow. A bayonet lifts up a delicate shadow puppet to the sun. Next camera shot, they are performing for the Liberation Army. They have

changed sides and ensured their survival.

Fugui returns to his family. The puppets escape by having their metal pins melted for cannon balls - puppets can be used as propaganda. Past events and people keep threading their way back and forward through the narrative - former puppeteer Chengseng returns as a Party Official, to be later denounced as a 'Capitalist Roader'. Fugui's son dies, underscoring the ever-present death and loss.

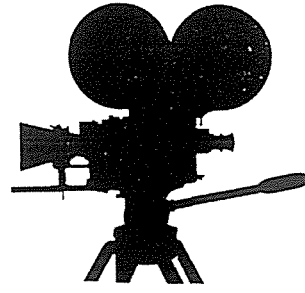
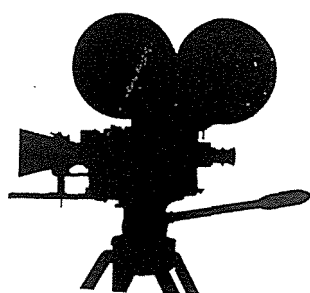
Then, in the 60's, Zhang Yimou raises the story to its tragic-comic heights when Fugui's daughter is giving birth in hospital, attended only by Red Guard medical students. The father-to-be, worried about their lack of competence, drags in Dr Wang, a sign around his neck denouncing him, to view the birth of a peasant - a re-educational move acceptable to the guards. But Dr Wang hasn't eaten for 3 days and remains slumped in a corner. Fugui races out and returns with steamed buns to give him strength. Dr Wang is still working his way through the buns when the baby arrives. Fugui's daughter starts to haemorrhage. Dr Wang chokes on the buns. As the daughter dies, to her mother's shrieks, water given to Dr Wang causes the buns to swell - comedy and tragedy side by side.

The puppets are burned during the Cultural Revolution - too many Landlords and Emperors, and Zhang cheekily sends up the passing political fashions as their lives roll in and around these events.

Zhang Yimou, admired by Australian film directors Gillian Armstrong and Bruce Beresford, has presented a film described by David Stratton at its Hobart opening as 'handsomely' photographed, sumptuously staged and filled with memorable scenes and characters'.

The film closes with Fugui opening the empty puppet chest for his grandson Little Buns to use as a home for some day-old chicks - life keeps happening, but only just!

**Peter Grasshopper**



## BOOK REVIEW

15.

Tim Burton's 'Nightmare Before Christmas' by Frank Thompson.

Pub. Hyperion, N.Y. 1993

Many 'books-of-the-film' are disappointing, cynical exercises in marketing, but this one rises well above that. It is an ode to the movie, to be sure, but it is also a celebration of stop-motion animation in general, the people who work in the artform and the skills they possess.

Thompson has written a broad but comprehensive account of how the film was made, from its original conception 12 years ago, to its final, stunning form. Tim Burton's original drawings illustrate almost every page, and it is interesting to compare them with production storyboards and stills from the film.

The main jobs involved in stop-motion are clearly explained, with specific reference to individual puppets, problems and scenes from the film. Technical terms such as skeletal puppet armature and "flashing" (scraping off the latex which has seeped out of the seams in a mould) are illustrated with detailed photos.

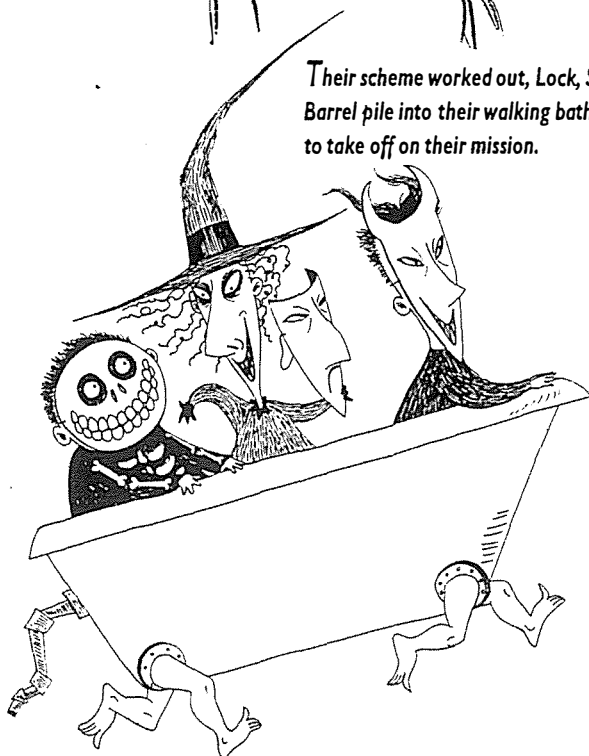
My respect for "Nightmare Before Christmas" was greatly enhanced by knowing how technically complicated the production was. The description of the script-development also confirmed the few reservations I had when I saw the film (eg: some characters were written from finished songs, not from the original plot, so the writer and director had difficulty realizing them. This was reflected especially in the character Oogie Boogie, whom I felt was underdeveloped).

It is especially interesting to read how computer technology can be used at various stages of production: in making multiple heads for lip-synching, during filming with a 'mocon' camera, and in post-production superimposition of images such as fire. Combined with this love of technology is a deep respect for the infinitely detailed and creative hands-on work of the puppeteers. It is a book which is inspiring for general readers and, I think, professional animators alike.

Jenny Andersen.



*Their scheme worked out, Lock, Shock, and Barrel pile into their walking bathtub, ready to take off on their mission.*



### Chain Letter

Axel Axelrad recently received a chain letter asking for business cards, to fulfill a wish made by a terminally ill 12 year boy to get into the Guinness Book of Records. He made some inquiries and found that the original request (for Get Well cards), made 6 years ago (and helped by Make-a-Wish Foundation), has been fulfilled & that the boy in question is doing quite well. The chain-letter seems to be a genuine mistake which Make-A Wish has tried to clear up many times. So, if you get a letter, don't bother to send it onto other companies.



## GRUNGE PUPPETRY?

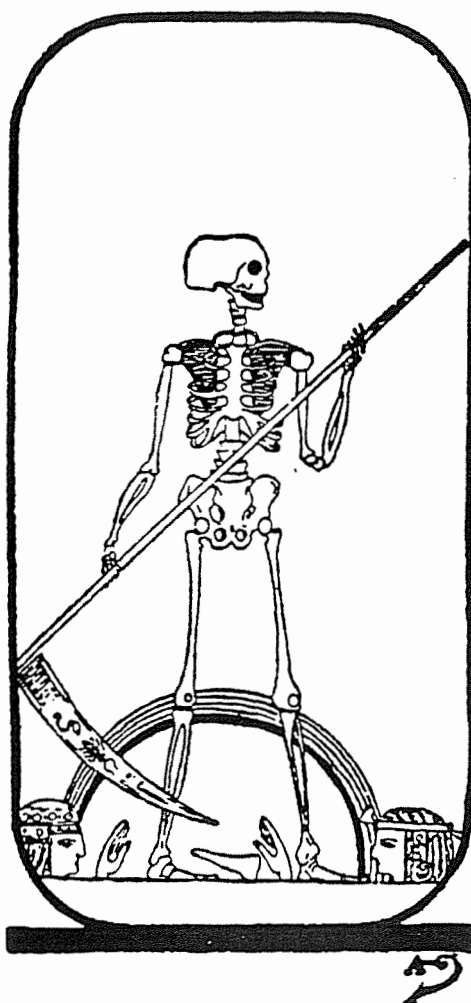
Two companies have popped up in Melbourne over the past couple of years that seem to be intent on dragging visual theatre kicking and screaming into the era of grunge rock and Pulp Fiction. From what I can gather, both groups - **Theatre of Hell** and **Snuff Puppets** - are best known for their performances in Rock 'n Roll venues and pubs.

I caught the tail end of a Theatre of Hell show at the Punters Club in Fitzroy. A man with appalling dress sense and a grotesque rubber mask was re-enacting, at breakneck speed, what appeared to be scenes from B-grade western, action and horror movies. It was all done to a soundtrack of industrial noise in front of a very appreciative after-midnight rock 'n roll audience. Amphetamine object theatre is the best description I can think of.

For its first in-theatre production Theatre of Hell chose to bring David Lynch's cult horror film "**Eraserhead**" to the stage. The tiny La Mama theatre proved ideal to recreate the claustrophobic atmosphere of the film. Indeed the real appeal of the show was in anticipating how accurately it would be able to recreate the dream-like quality of the film on stage. I wasn't disappointed, though it's hard to imagine what I would have made of it all had I not seen the film.

Puppetry was used to great effect in a number of scenes, particularly the mutant baby in its cradle which is the chief cause of its reluctant father's distressed state of

mind. The cathartic scene in which it is cut from its bandages defies my powers of description except to say that it involved a very effective use of shredded plastic and strobe lighting. An industrial noise soundtrack was again used, as well as Super 8 film footage. I can't wait to see their next show!



The Snuff Puppets have also ventured into a more conventional theatre setting with their show "**Scary**" at the Carlton Dancehouse. The characters in this show consisted of skeletons (people in skeleton suits), large towering, corpse-like creatures (operated by a hard working puppeteer deep in its bowels - I suppose you'd call them body-puppets) and plain old human beings who seemed to be at the bottom of the pecking order. The costumes and puppets were superb, as was the live musical accompaniment performed by a couple of lowly humans on trombone and percussion.

More used to pub and outdoor settings, the Snuff Puppets' transition to the theatre wasn't as successful as that of Theatre of Hell. Too many images were held on stage long after their initial impact had worn off, with little further development. Transitions from one scene to another were often tortuously slow. However, "**Scary**" featured a number of stunning sequences which were well worth the price of admission.

A skeleton manipulates and dances with a human corpse as rigor mortis sets in.....a giant corpse-like puppet runs frantically towards the audience, losing control of its bodily functions after having its arm pulled off by a couple of malicious skeletons!

Not a show for all the family.....although come to think of it, the kids would probably love it!

\* \* \*

Kym Tonkin

# NORIKO NISHIMOTO Puppetry Masterclass (May 29 - June 2, 1995)

17.

In October 1994 Noriko Nishimoto from Spare Parts in W.A. conducted a master class at **Polyglot Puppet Theatre**. She had been invited by the company to conduct a week long session with a focus on technique and manipulation. In June of this year Noriko was invited back to do a further week of exploration.

On this occasion the company gave no specific requirements as to the content of the master class and so Noriko was free to explore and share her own current passions. Hence 10 people (4 from last year) took part in a very energetic and motivational week of exploration of what Noriko felt was the essence behind puppetry and object theatre (with a bias to also explore other areas of the performing arts including voice, dance and drama).

Discussion often arose dealing with the nature of our art. What is puppetry? With Noriko sharing her thoughts, opinions and indeed her wisdom with a captivated collection of performers, all present agreed that whether you are exploring the use of fabric, paper, bricks, or preconstructed puppets, the essence is always the same: to breathe life into an inanimate object and to allow that life to express. We spent the week exploring this.

Throughout the workshop the following were explored:

Physical warm-ups and technical exercises including voice.

Use of the rod as the essential centre of the puppet.

Manipulation of Bunraku style puppets.

Objects, including paper, fabric and household utensils.

By the end of the week we had all participated in dozens of improvisations exploring numerous elements of the art, from the creation of aesthetic and meaningful images to the relationship between performer and object. This process involved a lot of improvisation and performance followed by critical analyses from the group, focussing in particular on the ability the performer has to empower the puppet or object with the controlled use of focus. We explored the use of screwed up paper as landscape and as puppet, and we explored our own body as landscape and as object, always looking for ways of increasing clarity of intention, and for ways of maintaining the audience's interest.

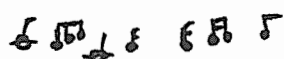
Noriko's passion for her art clearly consumes her pupils, and the nature of her classes, and teaching style is clearly motivating. Noriko constantly asked for our opinions as to what we would like to do next, ensuring that we were all involved and achieving. Her caring approach is obviously what has endeared her to many others and I urge all those interested in any form of puppetry or object theatre to ensure you take the opportunity to work with Noriko when it next arises.

Noriko will be back in Melbourne in March 1996 to direct *Little Moments* for Polyglot. With a little luck and some encouragement she may undertake another master class. If you are interested, make sure you contact Polyglot to advise them.

Doing these workshops reminded us that we rarely get the opportunity to work together with our peers in a creative environment such as we had with Noriko; where we have the opportunity to explore our craft from the technical skills of manipulation, through to more grand creative ideas. It is not a new idea, but perhaps it is time to consider again some form of ongoing training, workshops, classes etc. A number of participants in the Noriko workshop have been motivated enough to explore this opportunity.

Craig Gillespie.

**UPDATE:** The group Craig refers to in his final paragraph is called **OBJECTivity.(H.T.M.B.)**. The initials stand for 'How To Make Better', recalling Noriko's insistence that we be critical of our work, so we can continually improve it. We have met regularly to have workshops in specific skills, and to play with different materials. In August we had our first informal showing of the pieces we had developed over the past two months, and were very pleased with the feedback and support we received. It has been wonderful to be able to experiment with ideas without the pressure of a performance, and to share enthusiasms and constructive criticism with such a creative group. We are continuing our sessions, inspired by the success of the ones so far. Jenny Andersen.



**Street Theatre Workshops**, 29Sep-30Oct, Havana, Cuba: a series of workshops in conjunction with a seminar based on the theme 'Street Theatre, A Space to Conquer', organised by Casa de las Americas.

**UNIMA International School**, 1May-1May'96, Paris, France: the school of puppetry is recruiting for the 1996-9 term. Applications will be accepted from Oct & the deadline is 29Feb'96. Entry exams will take place in May'96.

**ITI Update** Ph: (02) 3190718

**Gulliver Clearing House:** matches up artists with potential guest organisations all over Europe through non-bureaucratic networking. A very important element in this informal exchange is the principle of reciprocity. If you have something to offer to a fellow artist in Europe, the Gulliver Clearing House will take into consideration your desire to work or study abroad.

**Wellington Fringe Festival'96:** are looking for unconventional, rule-breaking, dangerous, zany & entertaining ideas for Fringe '96.





## MEMBERS

THEATRE NA	SURNAME	FIRST NAME	STREET N	SUBURB	POSTCODE	SUBSCRIPTION	TELEPHONE
	AXELRAD	AXEL					
	BRADSHAW	RICHARD & MARGARET					
	BROMLOW	MARJORIE					
	IBUXTON	LYNDA M					
	CAMERO N	MEGAN					
	CLARKE	MILDRED R					
	CLARKE	MILDRED R					
	COUPE	STEVE					
	DAVIDSON	JENNIFER					
	DAVIS	ANN					
	DONALD	MARIE A					
	DOWNS	ANNETTE					
	EINFELD	PHILIP					
	ERSKINE	DAVID					
	FUHRMEISTER	GARRY					
	GABB	KATRINE					
	GARDNER	LORRIE					
	GASKELL	TRINA					
	GRASSHOPPER	PETER					
	HEITMANN	ANNIE					
	HETHERINGTON	NORMAN & PEGGY					
	JOHNSON	PRISCILLA					
	LODGE	ROBERT G					
	MACALLISTER	JANET					
	MALZONE	ANITA					
	MC COY	MATTHEW J					
	MILLAR	PHILIP					
	MILLARD	RON					
	MITCHELL	PAT					
	MONK	HEATHER					
	MURPHY	DENNIS					
	O'NEILL	ROY					
	O'SHEA	HELEN					
	PATERSON	ELIZABETH					
	PFEIFFER	JENNIFER					
	POULTON	DAVID & SALLY					
	PRIMROSE	RODERICK					
	PRIOR	ROSS					
	RAINE	MURRAY					
	RUNDLE	DEMISE					
	SCABACU	MADDY					

THEATRE NA	SURNAME	FIRST NAME	STREET N	SUBURB	POSTCODE	SUBSCRIPTION	TELEPHONE
	SIEMER	MARGOT					
	SINCLAIR	ANITA					
	SMITH	BASIL					
	SPOONER	MICHELE					
	SUTHERLAND	MARY					
	TEMPLE	JONQUIL					
	TONKIN	KIM					
	TROWBRIDGE	LESLIE					
	VAN DER VEER	GERRY					
	WALLACE	SUE					
	WALUS	TESSA					
	WILSON	P J					
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CAROUSELLE THEATRE CO							
HANDSPAN THEATRE LTD	EVANS	KEN					
HARMONEE WORKSHOPS	PATON	JAN					
ITI							
JERAL PUPPETS	LEWIS	J R & J C					
NIHON UNIMA	2-28-4-503, YOYOGI	SHUNJI					
ONE TOE	ANDERSEN	JENNY					
PELICAN PUPPETS	MANNERS	SEAN					
PINZ-UNIMA	41 MAIDA VALE RD	ROSENEATH					
POLYGLOT PUPPET THEATRE L							
SPARE PARTS THEATRE							
TERRAPIN PUPPET THEATRE							
THE QLD THEATRE OF PUPPET	HYMUS	M					
UNIMA-USA	ANTHONY	VINCE					
WILLIE WONK S PUPPETS	JACKSON	BILL					

My name is Bob Lodge. I am a professional puppeteer, ventriloquist and magician, and have entertained both children and adults in all types of venues for the past 25 years.

I feel a little removed from the traditional puppeteer, because I appear with the puppets in a very obvious way.

It concerns me to read that some puppeteers 'do not consider ventriloquism as puppetry' and wonder why that should be so. I utilise both puppets and ventriloquial dolls in my act. Some talk and some don't (the antics are enough to delight), but they all amuse and fascinate, as do yours, I have no doubt.

If you are one of those who feel there are two camps, then I urge you to look at the larger picture. Personally I can't think of two things more closely related.

We both strive to create an illusion (ie: the animation of an otherwise lifeless object).. The only difference I can see is that the ventriloquist presents himself to the audience, and practices lip control to assist with the illusion. A good ventriloquist will put as much thought into puppetry technique as he does to lip control and scripting skills.

I reason we are all brothers and sisters in the world of make-believe, and should surely embrace one another as partners in entertaining and informing our public. So let's admire and appreciate one another's efforts. We all know the world is divided enough.

Fraternally,  
**Bob Lodge (Mulgrave, Vic.)**



**LOWDOWN Youth Arts Magazine** is a very useful and informative bi-monthly publication. It includes reviews (books, theatre, music, dance, puppetry), articles and lots of news about festivals, funding, current projects etc. If you perform with or for young people it is an excellent resource for advertising and for information. In this month's edition there is an interview with Jennifer Davidson, talking about UNIMA. Below is a subscription form for the magazine.

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dates for Youth Performing Arts Companies.

In August each year Lowdown publishes a comprehensive training guide to performing arts called *Directions*. A guide which is essential to anyone contemplating a career in theatre, music, dance, media or arts administration. It lists all tertiary education institutions and the courses they provide. It also contains articles by leading arts practitioners on careers in the performing arts.

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## LETTERS TO THE EDITOR

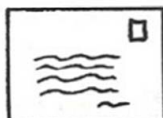
It's timely that the Editor raises the idea of the UNIMA Newsletter (June '95 issue) expanding into a magazine now that it appears quite certain that the former MANIPULATION is dead.

My preferred option was that MANIPULATION function as an irregularly published magazine and the UNIMA newsletter as a regularly published newsletter - both complementing each other. (In reality, both carried news and magazine-type articles, but the UNIMA newsletter usually beat MANIPULATION to the punch, due to its regularity.)

However, when editing the UNIMA newsletter in 1991-92, I found it very difficult to publish even 16 pages, 4 times per year and stay within the budget. Why not increase the annual UNIMA Subscription \$5-\$10 to enable and encourage the Newsletter team to expand to magazine status!

P.S. The idea given you by others Jenny, that the newsletter is 'a real drag' has to be envy - I loved my 2 years as editor. It was heaps of fun. The secret is to keep passing the editorship around every 2 years!

**Peter Grasshopper**  
(Sydney)



## SHOWGROUND PERFORMING Some stories from FUNTIME Puppet THEATRE

One of our more hilarious happenings took place at the Macksville Show where we were performing close to the grassed cordoned-off area which was used for judging cattle. Prior to our 'Punch & Judy' performances we warm up the audience with a variety of other puppets, one of which is 'Bulldust', an orange bull with a first prize rosette pinned to his chest. He appears in the proscenium, slowly surveys the audience, bellows loudly and wiggles his tail. On the occasion at Macksville this little act coincided with the judging of a large Hereford bull in the adjacent ring.

So there were:

Bulldust: MoooooooooooooOOOOOOO.

Hereford: MoooooooooooooOOOOOOO.

Bulldust: (not to be outdone) MoOOOOOOO.

Hereford: (who is this upstart?) MoOOOOOOO.

Bulldust: (who is wearing the rosette here?) MoooooooooooooOOOOOO.

Hereford: (shades of Indian love call) MoOOOOOOOOO. etc. etc.

It lasted almost 7 minutes and was absolutely priceless, more to the amusement of the audience than those involved in the cattle judging.



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