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UNIMA  
1991

INTERNATIONAL PUPPETRY ORGANISATION

# UNIMA CENTRE AUSTRALIA

SEPTEMBER 1991

edited by P.Grasshopper

Messrs.

Dr. Henryk JURKOWSKI

Jacques FELIX

U N I M A



XVI. KONGRES 19.-18. 6. 1992  
LJUBLJANA, JUGOSLAVIJA

Ljubljana July 2nd, 1991

Dear friends,

In the middle of preparations for the greatest meeting of puppeteers of the world the XVth congress UNIMA '92 in Ljubljana, was our young state attacked without reason by Yugoslav army. This situation has temporarily stopped all the preparations until the military operations are prevented. We hope every day that reason prevails and that we shall be able to continue to realise our obligations toward the world puppeteers and the audience. As the threat of the army is directly connected with the unrecognised international status of Republic Slovenija, we are appealing to you personally and to all national UNIMA centers to pledge with your reputation and your influence with your governments, to alter their status toward the Yugoslav Federation and recognise the independence of Republic Slovenija. Only this can be the warranty for a succesful realisation of the planned world meeting in Ljubljana.

Expecting your moral support we ask you for understanding.

UNIMA '92

Organising Committee

President: Janez DOLENC

Secretary General: Edi MAJARON

*Edi Majaron*



UNION INTERNATIONALE DE LA MARIONNETTE

FOUNDED IN 1928. MEMBER OF IFL (UNESCO)



Peter Wilson, quite rapt with recycling: There's an inexplicable chemistry between the object and operator.

# Juggling reality and illusion

**I**T IS 9.25 on a cold, grey morning at Monash University. Inside the Alexander Theatre a crowd of excited schoolgirls are in the centre of the large auditorium. The house lights snap off, reducing chatter to a few nervous glances.

'The Reading Boy', Handspan Theatre's latest production, opens to an electronic rock melody and the stage lights come up on a larger-than-life crowd wearing a flat cap, chequered vest and perched on a dustbin.

From centrestage, a section of cream-painted weatherboard containing a window slides forward and swivels to reveal a boy sitting up in bed, immersing himself in a giant book that floats down into his hands.

As he reads, images rise up out of the pages: pyramids, birds, an egg, a nest, and a kettle that turns into a railway engine. They are manipulated, like the crowd, by almost invisible human puppeteers.

The boy, too, is human (actor Hugh Wayland) but in 'The Reading Boy', as with all Handspan productions, the line between human and puppet is blurred. Wayland will be hoisted into the air by the crowd and even the book takes on a life of its own when all three are churned around in a pile of recycled newspapers.

"Animate the inanimate — anything can be a puppet," is the motto of the 29 members of this Fitzroy-based company, now in its 14th year.

A key originator of this world of grand illusion, created with silent precision, is Peter Wilson, director of 'The Reading Boy' and one of Australia's finest puppeteers.

Mr Wilson, 38, is a slim ex-dancer and basketballer who 16 years ago in Perth abandoned a secure future as a State Government accountant for a precarious career in Melbourne's performing arts world. Since then he has had hands-on involvement in successful Handspan projects, nationally and internationally, notably with 'Secrets', 'Cho Cho San', 'Smalls' and 'Four Little Girls'.

'The Reading Boy', which had its premiere a fortnight ago at Adelaide's Come Out youth arts festival, is the first major Handspan production Peter Wilson has directed. Written by John Romeril, it was conceived by Mr Wilson

Handsban Theatre's master puppeteer, Peter Wilson, has turned to directing.  
**MIKE DALY** reports.

five years ago. "It was partly inspired by my godson James's love of reading and partly by my interest in the Australian Paper Mills in Fairfield," he says.

"I used to drop my newspapers in for recycling at the mill when I was living in North Fitzroy. I was fascinated by the workings of the mill and what went on there at night — I am still.

"I imagined a boy sneaking out late at night and going to the paper mill to try to recover his favorite book accidentally thrown out with the papers his mum took there for recycling. It reminds me of what I used to do as a kid in Perth. I'd sneak out of my bedroom window and walk a mile in the dark to queue up with my mates for football tickets."

Peter Wilson is one of Handsban's six founder members. This remarkably enduring artistic collective began almost out of frustration with traditional puppetry. They all worked for a Camberwell company run by the late Parry Marshall and answered an ad for a Sunday lunchtime puppet show in a local family theatre.

'Hansel and Gretel' was their first show. "We created everything we hadn't been allowed to do: rod puppets, strings, shadow work, things on sticks every form of puppet. It wasn't a wonderful piece of theatre but it connected with the audiences and ran for 16 weeks," Mr Wilson says.

Five of the six are still associated with Handsban: Peter Wilson, designer Ken Evans, actor Andrew Hansen, former administrator Helen Rickards and Maeve Vella, a teacher. "No one else tackles work like this in Australia," Mr Wilson says. "Our style is no style, you might say. We consciously set out to break rules: creating illusions, then destroying or transforming them.

The turning point for Peter Wilson came six years ago, when he studied at the Institut de Marionette with Philippe Genty, whose troupe is in Melbourne at the moment. The experience reinforced his beliefs about the relationship between puppeteer and puppet and gave him new confidence.

"I was able to bring my dance experience more into the manipulation of puppets," he explains. "I'd always felt there was a connection between the movement of a person's body and the object at hand. All of a sudden I started to discover wonderful possibilities.

"There's an inexplicable chemistry between the object and operator, which is why I wanted the reading boy to be an actor. When he relates to something inanimate being animated it has a far greater potency."

Peter Wilson is puppetry consultant to the Australian Children's Television Foundation's new \$10.3 million weekly 'Liftoff' series. He also regularly runs courses for puppeteers, has directed puppet theatre and acted in productions of 'The Fall Of Singapore' and 'Moby Dick'.

"We need more opportunity to expose our work to audiences beyond children's theatre," he says. "Genty has crossed over the adult line and so has Handsban with productions like 'Secrets' or 'Four Little Girls' (in which the human children's fantasies were realised through puppets).

"Because there is no tradition of puppet theatre here at all we can take things in any direction. We are open to strong influences by all forms, particularly Asian and Japanese."

In 'Cho Cho San' — Handsban's adaptation of the Puccini opera 'Madam Butterfly' later staged with Playbox Theatre for the Spoleto Melbourne Festival with actors and musicians — Peter Wilson was revealed and interacted with the larger-than-life puppet he operated. He believes exposing the puppeteer in this way can play an important part in a production.

"Can you imagine trying to rip a person to pieces as we did with Butterfly? Wonderful metaphors are created when you set up an image like that. You have a character who looks completely whole and within 25 seconds she is completely derobed and ripped to shreds. That's the kind of puppetry I like: it has such extraordinary power."

●Daytime performances of 'The Reading Boy' continue at the Alexander Theatre on Friday and Saturday, and then at the George Fairfax Studio from 8 July.



THE AGE, Thursday 11 July 1991

Picture: JOHN LAMB

# Puppeteers remove mystery of cancer

By SALLY HEATH,  
medical reporter

A troupe of almost life-size puppets is touring Victorian schools teaching young people about the treatment and consequences of childhood cancers.

One of the main characters is bald from chemotherapy, while another has only one leg. Under the spell of puppetry, school-children, who often have contact with cancer sufferers, can giggle, poke and touch the puppets; they can satisfy their curiosity without hurting anyone's feelings.

The scripts are based on the problems of children returning to school after being treated for cancer. It is explained, for example, that cancer is not contagious and that school friends can still play with children recovering from leukaemia.

Horror stories about bags and crutches being stolen or children being excluded from play when they returned to school prompted the formation of the troupe, McDonald's Camp Quality Puppets.

One of the foundation puppeteers, Mrs Jane Ashmore, said: "The show helps to educate and explain about cancer, and let the children cope better if they have a classmate with cancer without being frightened."

Mrs Ashmore's son, Timothy, had a bone-marrow transplant in 1989 from his sister Melanie after being diagnosed with lymphatic leukaemia.

When he returned to school, the Ashmores wrote to every parent explaining the illness, the baldness caused by chemotherapy and the prognosis. Consequently, rather than being intimidated by Timothy's condition, students happily monitored his baldness and eventual hair gain.

A spokeswoman for the puppet group, Mrs Sharon Donovan, said children were able to respond to puppets without inhibition. "They are fascinated by their life-like size. They can laugh when the scarf is removed from the bald puppet without being concerned about its feelings."

The show is free to schools and can be booked through Mrs Donovan on 557 1363.



Nothing odd about these puppets for Timothy Ashmore and his sister Melanie. They became familiar with cancer and its treatments when Timothy received a bone-marrow transplant from Melanie for leukaemia.

VICTORIAN NEWS.

Axel

The Gardner Puppet Theatre has a new puppet play called 'The Frozen Heart' which is set on Phillip Island and the Antarctic. I attended a performance at a school, and the children were completely involved with the story which is about a penguin from Phillip Island tourists in such environmentally sensitive areas as the penguin rookeries. It has a strong message of conservation which the children got clearly. Lorrie and Ralph appear as character actors which added a lot of life to the play. They also used a different type of stage which made the play area much larger. After the performance, the children asked many questions, especially about how the puppets were made.

I wonder if puppet plays are now made to compete with cartoons and television and too much action is compressed into too short a time, which does not allow the characters of the puppets to be developed.

HELEN LUNN has written a book, 'Digger's Mate', illustrated by Clifton Pugh about a wombat who was rescued from her dead mother's pouch. Polyglot Puppet Theatre will tour the show around schools until the end of the year. They will also give performances at the Melbourne Zoo for two weeks from July 28th.

Axel, in conjunction with the Goethe Institute, Melbourne, has adapted his book 'Hand & Rod Puppets' to be used as a guide for German language teaching in Schools. The book contains a puppet play with eight characters, designed by Axel, in two versions, a simple rod for the younger children and a hand puppet for the older.

Axel gave workshops on the making and use of puppets in language teaching to the Modern Language Teachers' Seminar at Monash University in July. This is the second year he has been invited.

DIMITRI KATSOULIS is a Greek puppeteer and film maker who has lived in Melbourne for many years and has decided to return to Greece. The Museum of Victoria has purchased his puppets and he agreed to give a final performance at the Phillip Institute, Coburg on 28th July. Lorrie Gardner, Axel and Janet Axelrad attended the packed performance of mainly Greek folk who all thoroughly enjoyed the two plays, 'The Lie Said to the Pasa' and 'Karagiozis as a Doctor' and laughed at the many jokes. We could not understand, but appreciated the atmosphere and the puppets which were traditional karagiozis.

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There were several puppet shows, mainly for children, during the school holidays including 'William on the Woodside' at the Polly Woodside Maritime Park, Puppet Workshops in the Mornington Peninsula Arts Centre and several puppet shows at the Malvern Town Hall and The Jam Factory, South Yarra.

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We send our deepest sympathy to Ralph Baker of Gardner Puppets and his family and friends, on the death of his wife Beryl on 21st July 1991.



In the UNIMA Newsletter of March 1991, there was a write-up on David Erskine of Fools Theatre Company on his new show for schools, 'Skew Whiff'. David is touring Victorian schools, sponsored by the Victorian Arts Council. I went to his show in Mitchum Primary School and David pointed out to me that the age of the children he performed to was rather young to understand all the meanings. This did not appear to make much difference and great enthusiasm was shown by all the children, who appeared to understand it.

It is a one-man show full of fast moving action which has technically been well thought out and did not suffer from being a one-man show. The puppets were beautifully made and worked well.

#### QUEENSLAND NEWS

DAVID AND SALLY POULTON have a new telephone number (074) 492607.

David is currently working in the Toowoomba area where he is experiencing such cold weather. He comes home for weekends to thaw out! They are still busy building puppets for 'Blinky Bill' which opens in Sydney in early November and has already a sell-out season. It is coming along well - but a lot of work.

#### NEW SOUTH WALES NEWS .....

##### from Murphys Puppets

We are having more than our usual pre-tour mania. After Monday I barely touch down until Christmas. I've got a week of shows in Sydney then the Children's Book Fair all weekend. The next Monday early I have to be on the other side of the Blue Mountains for the start of a 5 week tour of the Central West and Ruiverina. I have a dozen or so Allenby's FAMOUS Flea Circuses to do evenings and weekends. Then home half a weekend and then off early to Newcastle on the Monday for a week of work. After a whole weekend at home I'm off to a half-week in Wollongong but can't commute because of Flea circuses every evening in libraries. Then the other half-week at home but every busy with shows and then hosting and performing at the Storytelling Festival over the weekend plus pereforming at an Arts & Crafts faur on the Sunday arvo. Monday I'm back at Newcastle for the week. The next Monday off to the Young Agricultural Show then home for 1 1/2 weeks of school holidays leaving that Saturday for my 6 weeks for the Queensland Arts Council. Home intime for December's silly season.

While up in Queensland I will be doing a show at Q.T.O.P. one weekend. I'm taking Allenby's FAMOUS Flea Circus and an adult storytelling called "Rough As A Cow's Tongue" which I have written but still need to memorise - I'll do it while on tour.

It's a good life!

NSW News

Jonquil Temple had her Mum, Doris, out from England earlier this year and together they did a schools tour of Tasmania and Victoria. During the tour Doris had her 80th Birthday as Australia's Oldest Roadie and still going strong.

Australia's last surviving Puppetry Guild branch is in deep crisis. The NSW Branch has suspended all meetings until later in the year when an Extra-Ordinary Meeting will be called to decide its future. This year has seen protest resignations from its President, Treasurer/Public Officer and even the person looking after the White Pages telephone entry. The Secretary has since resigned as well.

PEOPLE Magazine turned its attention away from engorged mammary glands long enough to do an article on the "Perverted Puppet", Mr Punch. The bright colours of Basil "Gypsy" Smith's show sabotaged the author's apparent attempt to imply that there was something sinister in the show.

WOMAN'S WEEKLY in August will feature Basil - no doubt with more serious scholarship applied.

David Hamilton's Puppets played a Sydney shopping centre over the July school holidays. The show was in the Tintookie style of marionette.

The NSW Department of Education has started presenting "Playdays" at the Powerhpouse Museum. School performances are presented on a weekend to the general public. June's Playday featured Greg Howard's "Who Let the Puppets Out of the Bag?" and Sydney Puppet Theatre's show based on the writings of the late Roald Dahl. Excellent feedback.

Ann Davis is selling off some of her puppets, props and equipment to make way for a bit of a holiday and then a new show. Anyone interested in acquiring anything, contact Ann on (02) 985 9004.

Extract from the July Newsletter of the Australian Puppetry Guild .....

A newsletter will be issued in October or November announcing a Special meeting to decide the Guild's Future. Nomination forms will be included. Current committee vacancies are for president, secretary, public officer and two members.

Members' ideas and suggestions for the Guild will be solicited for the Special Meeting. While members may write to the Guild, members' attendance at the Special Meeting is to be encouraged.

The Guild's address will be as above. Dennis Murphy will temporarily resume the role of Public Officer so that the Guild can fulfill its legal requirements as an incorporated body.

NEW SOUTH WALES NEWS .....

Recession Arts in Moruya

September saw the end of Australia's first Performing Arts Course, run by the C.F.S. exclusively for registered unemployed people.

In the (N.S.W.) South Coast town of Moruya (pop. 2,700) 16 people between the ages of 16-38, enrolled for a 5-day a week X 14 week Course, covering areas such as stage management & design, lighting & sound, script development, voice, music & percussion, dance, mime, movement, circus & mask. Dennis Murphy (Sydney Puppeteer), kindly gave an afternoon on Puppetry, while touring the area.

The completion of the Course was celebrated with 2 evening Performances by the 13 remaining students, consisting of 2 1/2 hours of group and solo pieces, attracting an audience of over 250.

The next week, 8 performers from the Course met to form "EuroNow Theatre" to cope with performance work being asked for by the community, and to plot further directions for work.

With over 40 unemployed people registering for future Courses the region's Performing Arts look good !  
(Every cloud seems to still have a silver lining.)

Peter Grasshopper (teacher on the Course.)



**SHOPPING CENTRES**  
ALTONA GATE: *Beauty And The Beast*, puppet show by singer/puppeteer Claire Everton

● Claire Everton with the puppets in her show at Altona Gate shopping centre.

(Fremantle Herald 8/7/91)

# Puppeteers take on the swagman

by DINAH HALL

BANJO Paterson's swagman has hit town - and he has no strings attached, although he's personified in the puppetry of the Spare Parts Theatre.

Artistic director of 10 years Peter Wilson has cast a cheeky magpie in the lead role to re-tell the story of the jumbuck, the coolibah tree, the swaggie, the squatters and their troupers.

"In all my overseas travels its the one song people always want to sing.

"The story is so much a part of our tradition it's appropriate we've returned to the traditional rod puppet for this performance - I've returned to my grass roots," Mr Wilson said.

"Once a Jolly Swagman" was first performed by the Tasmanian Puppet Theatre in 1974 and toured the outback of the eastern states for some time.

It was here Mr Wilson saw the possibility to develop the characters along the lines of the all-pervasive Australian mannerism of larrikinism.

He says the performance is directed at all ages with plenty of material for adult audiences.

"There are social messages in the story - like the class barriers which exist in Australia that supposedly don't exist," he said.

Mr Wilson's previous productions "Overcoat" and "Pied Piper" have toured China, Japan, Korea, the US and Canada, collectively winning acclaim

for Spare Parts Theatre.

"Once A Jolly Swagman" runs the duration of the school holidays (July 6-20) and early bookings are advised.



## AUSSIE PUPPETS FORGE STRONG TIES WITH ASIA

THEATRE

WA puppet theatre, Spare Parts is currently negotiating with the Shanghai Bureau of Culture to present its production of Pied Piper at the Shanghai International Spring Festival in 1992.

The move is part of an ongoing relationship between the company and leading Asian puppet performers.

Fremantle based Spare Parts has recently completed a 10 day season in Singapore at the invitation of the Singa-

pore Department of Arts and Information where it was commissioned to create a community performance for the country's 1991 courtesy campaign.

Spare Parts played to more than 20,000 children during the tour and two members of the troupe will return to Singapore later this year to teach contemporary puppetry techniques to Singapore's only youth

theatre company, the Act III Company.

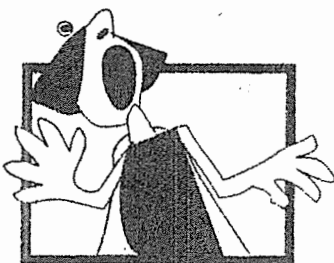
Following the visit this month of guest artist Mr Takeshi Hoshino, who designed the coming production Sing A Rainbow, Spare Parts will host two Chinese artists in October.

Designer Ms Xu Wen Qi, and puppetmaker Mr Yu Yi Nong, will run a series of classes for local artists and craftspeople.

Both artists are members of the Shanghai Puppet Theatre.

(Stamers News Sept 91)





from the secretary

YOU WOULD THINK THAT AN OPEN ENDED INVITATION  
TO INITIATE SOMETHING FOR U.N.I.M.A. WOULD BE  
GOOD ENOUGH - "IT'S NOT" - EITHER PEOPLE ARE

TOO TIRED

TOO BUSY

DON'T THINK THEY ARE GOOD ENOUGH

DON'T THINK ANYONE ELSE IS GOOD ENOUGH

OR JUST DON'T CARE

THIS IS MY RESPONSE TO YOUR LACK OF RESPONSE TO  
MY SUGGESTION TO HOLD A MICRO FESTIVAL AT  
ADELAIDE IN 1992. NOT ONE U.N.I.M.A. MEMBER  
HAS RESPONDED. DO YOU REALLY EXIST OR JUST  
IMPERSONATE EXISTENCE. PLEASE TELL ME WHAT IT  
IS YOU WANT FROM U.N.I.M.A. I THOUGHT THIS  
ORGANISATION WAS ABOUT COMMUNICATION AND  
CLOSING THE TYRANY OF DISTANCE? NOT JUST  
EXOTIC HOLIDAYS.

*M. Spence*  
SECRETARY (YOUR) -

## PUNCH UP AT JAM FACTORY?

Not anymore, because this is the new 'Magic Punch and  
Judy Show' and it's just part of the school holiday  
entertainment programme which continues this week at  
The Jam Factory.

This Thursday the 18th, see the fabulous 'Circus in a  
Suitcase Show' and on Friday the 19th, 'Punch and Judy.'

Both shows start at 2 o'clock at  
The Jam Factory Shopping Centre,  
500 Chapel Street, South Yarra.  
Undercover parking for 700 cars.

UNIMA - ITALIA

An issue last year of UNIMA-Italia's newsletter was devoted to the results of a survey conducted among its members. Its 437-strong membership includes over 120 puppet companies or associations. But before reporting the results here, it's necessary to come to terms with some terms.

While the French have a general word for puppets; *marionnettes*, the Italians do not. Considering that Italy is the cradle of European puppetry, it is not surprising that in Italian you have to be specific as to the type of puppetry you are talking about. Long history has established many categories.

Five categories were featured in the survey. Shadow puppets and marionettes were two. A third, *burattini*, refers to the mostly traditional glove puppets, named for the *buratto* or coarse cloth used to make the hard wearing sleeves of the puppet.

*Pupi* are those puppets we generally call Sicilian rod puppets - though this style is not restricted to Sicily.

*Pupazzi* is the catch-all category that includes all those types of puppets not already referred to. These would be the non-traditional rods, arm, Muppet-style, etc.

The survey was sent out with the UNIMA Newsletter in mid-1989. It asked for a short history of the puppeteer or puppet company, a list of their current repertoire, length of show, intended age group and types of puppets used.

124 replies were eventually received with a certain amount of prompting from the executive committee. The survey contained description of these companies and a total of their 410 shows, an average of 3.3 shows per company.

In the shows, the largest single category was Glove Puppetry with 167 shows (40%).

Second came marionettes with 43 shows (10.5%).

25 shows or 6.1% featured shadows.

14 (3.4%) have the traditional rod puppets, *Pupi*.

The general category, *Pupazzi*, accounted for 17 or 4.15%.

Mixed media was used in 144 shows or 35.15%

Some companies boasted generations of puppeteers while there were also plenty of recently formed companies of amateurs. There were also regional associations or cooperatives of puppeteers and several puppetry research centres.

I concentrated on the four northern regions; Piemonte, Lombardia, Veneto and Friuli V.G.. This is roughly a band running from the French border to the Yugoslav border. It includes the cities of Torino, Milano, Venice and Trieste.

In this area there were:

*34 companies with 114 shows*

*Three research centres*

*Three museums*

*Ten companies using Commedia dell'Arte characters or their local puppet character, Gianduja.*

*One company, The Lupi Family of Torino, can trace 8 generations of puppeteers.*

*One priest, trained by a traditional Verona glove puppeteer, does religious plays.*

For anyone planning a trip to Italy, this newsletter is invaluable. Anyone wishing to borrow it {it's all in Italian, of course} may contact the undersigned.

DENNIS MURPHY

INTERNATIONAL NEWS

The General Secretary of International UNIMA urgently wants to know if our members want to buy UNIMA Calendars for 1992. The price is \$11US each, in advance.

FRANCE

The 1X th World Festival of Puppet Theatres will be held at Charleville-Mezieres from Sept. 20 - 29th. In front of the International Institute of the Puppet, there will be an inauguration of the Monumental Clock of the Great Puppeteer, created by Jacques Monestier, who also created the 'Defender of Time' clock in the Quartier de l'Horloge near Beaubourg, Paris.

'UNIMA Day' has been organised for Sept. 24th at which all UNIMA Centres will each have a stall for information about their activities.

Axel has received the catalogue of a French bookseller, Garnier Arnoul, who specialises in books on Puppetry and which range in price from 80Fr to 4000 Fr (4.5.Fr to A\$1).

JAPAN

The Puppetry Carnival 91 was held in Iida from 1st to 14th August 1991, but the information arrived too late for our last newsletter.

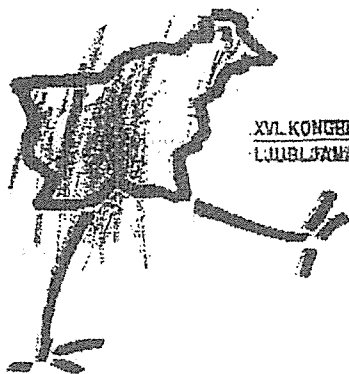
GERMANY

There is a new puppet book on Shadow Puppets called 'Rebirth of Shadows'. A Look at the current situation of the International Shadow Play. It is by Reiner Reusch, is in English and German and has many pictures in b/w and colour - including one of Richard Bradshaw. It is available from Arbeitskreis Schattenspiel, Rainer Reusch, Wolfackerstrasse 23, D-7070 Schwabisch Gmund 9 at a special price for UNIMA members of US\$20 plus postage.



Mr. Michihiro Watanabe, Director General of the Cultural Affairs Department, controlled by the Education Minister of Japan, has been in Australia to discuss an exchange scheme for Artists. He met representatives of the Australia Council which is the first step to making a bridge for artists at a professional level and for joint productions. A five plan has been agreed to for a trial period of two years. The points are: exchange of performing groups: co-productions by artists: joint training: seminars in both countries and information exchange.





XVI KONGRES 14.-19. 6. 1992  
LJUBLJANA, JUGOSLAVIJA

In June 1992, LJUBLJANA, the heart of Slovenia,  
will be the World Capital of Puppetry.

The greatest event in the art of puppetry will take place  
in CANKARJEV DOM, Ljubljana, Yugoslavia

from 14th till 19th June, 1992

The XVIth Congress of UNIMA will gather puppeteers and councillors from all over the world. The sessions (only mornings) will be combined with an interesting international festival composed of 5 representative shows from non-European lands, 3 selected performances of the highest level from Europe, 8 international productions of puppet schools and some representative Yugoslav shows. There will also be puppet productions of traditional heroes and many various exhibitions, as well as numerous meetings of puppeteers, street shows, improvised events, club programs and video productions.

**Preliminary time-table of the Congress:**

June 14, arrival day and Executive Committee session

- opening ceremony in the evening
- 15, plenary session
- 16, council meeting
- 17, symposium: The Art of Puppets - An integral part of Culture
- 18, council meeting
- 19, plenary session - closing ceremony

On June 20, there will be an opportunity to transfer all interested puppeteers to Šibenik, a seaside town (400 km distance) for the opening of the Festival of the Child - a world renowned meeting of all who deal with the art for children. The first session of the new Executive Committee of UNIMA will take place there.

- Registration fee will not be higher than USD 200, as it was in Japan 1988.
- JAT, the official air carrier, will offer reduced air-fares
- Tourist programs will be organized by KOMPAS Yugoslavia, Ljubljana
- President of Organising Committee: Mr. JANEZ DOLENC
- General Secretary: Mr. EDI MAJARON
- All information: CANKARJEV DOM, Cultural and Congress Center,  
61000 Ljubljana, Kidričev park 1, YUGOSLAVIA  
telephone: 061 210 956  
telefax: 061 217 431

# UNIMA '92



# UNIMA '92

The prices of accomodation in Ljubljana amount to arround US\$ 50.- for A category and US\$ 40.- for B category hotel. Transportation cost from Ljubljana to Šibenik and back to Zagreb or Ljubljana would be about US\$ 100.- per person.

I hope that this is what you need at the moment, further information will be sent in September with the registration forms and other necessary data.

Best wishes, *Edi Majaron*  
EDI MAJARON UNIMA '92 - General Secr.



XVI KONGRES 19.-20. 8. 1992  
LJUBLJANA, JUGOSLAVIJA

Mr.  
AXEL AXELRAD  
Coolinata, R.F. Olinda  
VICTORIA 3788  
AUSTRALIA

Ljubljana July 17, 1991

Dear Axel,

Thank you for your concern at the happenings in this country. Luckily we had no victims here in Ljubljana and no casualties among the puppeteers.

We wrote to the Scretary General UNIMA for the support for our independence. Please find enclosed a copy of the letter. Do your best with your authorities.

We hope that the situation next year will be calm again and suitable for our Congress and Festival. Reckoning on the Hendspan show and other puppeteers from Australia, I send you my warmest regards,

EDI MAJARON  
UNIMA '92 *Edi*  
Secr. General

A letter, with copies of these letters attached, has been sent to Senator Gareth Evans.

# newsletter

## national script centre

JULY 1991

Greetings to all our subscribers from the depths of another frosty day here in Hobart. Well, actually I have to admit it's snowing! But the weather here is really very nice....really.

As usual, things are very busy here with all the regular orders and subscriptions etc., and also planning for the future. The Centre is facing a crucial time in terms of future development and stability, and in order to address these problems, the Board of Directors is establishing a working party to investigate and report on ways to consolidate the Centre's long-term future.

As the future of the Centre is you, the subscribers, we would welcome any input from anyone with an idea to share. What we are looking at primarily is ways to raise revenues (who isn't!) - whether it be private sponsorship, advertising or government subsidy (the latter of course being extremely limited). But any other thoughts and suggestions would be welcome.

now for the bad news...

Galloping inflation continues to gallop on - postage, rent, printing and wages keep on their upward voyage, so in order to keep up in these difficult economic times we have to put all our charges up.

The new rates are:

Subscriptions:

Individual.....\$25  
Organisations.....\$30  
O/seas individual.....\$35  
O/seas organisations...\$40

Purchase scripts:

25 cents per page plus postage.

Loan Scripts:

\$2 per script plus postage

Catalogue:

\$12 to non-subscribers

Please write or fax us at the address below.

77 Salamanca Place, Hobart, Tasmania 7004

Ph. (002) 23 4675

Fax. (002) 24 0245

SALAMANCA NATIONAL SCRIPT CENTRE      CONTD .....

77 Salamanca Place, Hobart TAS 7004  
tel:(002) 23 4675 fax:(002) 24 0245

WINTER TREE, THE by FLETCHER, LEONE

Age	Upper Primary/Lower Secondary/Adult
Cast	1M 2F
Length	45 MINS
Synopsis	Lillian is old and as she prepares to die she reveals to the audience her life and dreams. Using puppetry, music and song, this is a very sensitive play which aims to stimulate discussion on life, death and beyond; a difficult discussion topic which is well-drawn and resolved. Extensive teachers' notes available.

WRITERS' FEES

Following a number of queries in recent months, here is an outline of the Australian Writers' Guild recommended fees for performance of TIE, Community and Amateur Theatre plays. These are guides and can of course be negotiated by individuals depending on circumstances.

**A. TIE/COMMUNITY THEATRE**

Minimum payment will be 10% of Gross Box Office income per performance with a minimum fee per performance of:

- work up to 30 minutes duration    \$33.00
- work up to 60 minutes duration    \$38.50
- work up to 90 minutes duration    \$44.00

**B. AMATEUR RATES**

Full length plays, minimum per performance \$45.00

One Act Plays (1 hour or less)    \$25.00

**C. MINIMUM ROYALTY**

The minimum royalty payable for all full-length stage plays is 8% rising to 10% after houses have reached 60% capacity. (Does not apply if initial royalty is 9% or more). The going rate for most theatre is 9%; often 10%.

We have details of other Writers' Guild recommendations such as Public Readings, Musicals, Commission rates etc., so please contact us for these.

## ARTISTIC DIRECTOR

### TERRAPIN PUPPET THEATRE

The Terrapin Puppet Theatre is widely regarded as one of Australia's leading puppet companies. Headquartered in historic Salamanca Place in Hobart, this full time professional company plays to audiences of all ages.

After successfully leading the company to it's current level of professionalism over a ten year period the present Artistic Director is retiring.

Applications are therefore called for the position of Artistic Director. This is an opportunity to work in an environment conducive to the arts, and an opportunity to live in one of the truly beautiful cities in the world.

Applicants should be theatre professionals with enthusiasm for puppetry and a desire to experiment and extend the medium. The successful applicant will be appointed in early 1992. For further information phone (002) 34 6086. Applications with CV and the names of two referees should be addressed to:

The Chairperson  
Terrapin Puppet Theatre Ltd  
PO Box 23, Sandy Bay, Tasmania 7005

Applications close 20 September 1991.

\* SEE p. 16.

EDITOR'S ERUMPMENTS .....



CONTRIBUTIONS to this Issue .....  
thanks so much to all who have sent  
material - all States represented,  
except for South Australia - hello..  
hello... we know your'e there ..  
your'e on the weather map... let us  
give you a free plug - we're here for you !

SERIOUSLY folks - next deadline is 20 NOVEMBER 1991  
- send copy to: P. Grasshopper,  
P.O.Box 155,  
BRAIDWOOD 2622

CONGRATS to Terrapin for an outstandingly informative  
and colourful 1990 Report. They are currently calling  
for Applications for the position of Artistic Director  
( see advert. p.15) - Job Description available on  
application.

WELCOME to new members:

Milly Hine	Garry Fuhrmeister
26 Mary Street	28 Arkose Street
Redcliffe	Eight Mile Plains
QLD 4020	QLD 4113

PRINTING of the last Issue - sorry the printing was a  
bit rough - I'm hoping this one will be better - trying  
to balance a good quality with low dollar .....

happy performing - Peter Grasshopper

+ + + + +

Late News: PUPPETEER WANTED for 1992 by Terrapin  
Aplic. close 1/11/91