



President:

Secretary:

Treasurer:

Michele Spooner
201 George St.
Fitzroy Vic 3065
Ph (03) 417 6446

David Poulton
26 Angler St.
Noosa Heads Qld 4567
Ph (074) 492 607

INTERNATIONAL PUPPETRY ORGANISATION

UNIMA CENTRE AUSTRALIA

September 1992



from the secretary

editor: peter grasshopper

Dear Members,

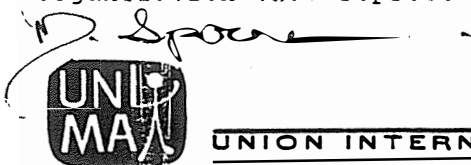
Here I am home again and I must confess it is fabulous to see this part of the world again. I would like to begin this report by way of an apology in so much as I had intended the last Newsletter to contain information about the possibilities of our new president and how to get one, but because I was not here to proof the copy an omission was made. All election details were left out. After consultation with the executive we decided that we would wait for this newsletter. Contained in this edition are details of who is running for election and how to vote for them, so happy voting members!

Ljubljana sits strongly in my heart. This is my second Congress/Festival and they have been uniquely different and uniquely the same. This Congress alerted me to the Executive and the role it has to play in our lives and I want to encourage members of U.N.I.M.A. in Australia to understand the function of this organisation more clearly. It is worthy of our understanding and in doing so I find you become more committed to being an active member within the organisation. I have sent Grasshopper the Jacques Felix report and hope that elements of this will be published over the next few editions.

The executive (what a big word!) is made up of a group of people who are committed to the puppet and the role the puppet has to play within the various cultural communities. These people commit their time and energy in an honorary capacity with the best interests of the puppet and the puppeteer at heart. They engineer ways for us to communicate with each other and try to put into place structures such as schools where we can learn from experienced artworkers. They are a group of people who are interested in justice and believe as an organisation we can have an effect on society and how it functions. They are a group of people who know the value of standing up and being counted.

All the members of the Council from all over the world that I had the good fortune to meet were personally involved in humanitarian activities in their own countries and I found them inspiring. It would seem that the puppet and its possibilities attracts to it a special type of person, a person with soul.

U.N.I.M.A. lost three of its most committed and long standing executive to declining health. We will miss the contribution they have so unconditionally given. These were President Dr. Henryk Jurkowski, Ms. Meher Contractor and Mr. Taiji Kawajire. I would like to take this opportunity on behalf to the Australian U.N.I.M.A. to thank these people for their time their commitment and their love of the puppet and the organization that represents puppetry.



UNION INTERNATIONALE DE LA MARIONNETTE

FOUNDED IN 1929. MEMBER OF IFL (UNESCO)

JENNIFER DAVIDSON

September '92 page 2

nominated by Rob MATSON

seconded by Michele SPOONER

Jennifer Davidson has distinguished herself as one of Australia's foremost exponents of Puppetry, both as a designer and as founder of Terrapin Puppet Theatre. Through her encouragement of new talent in all areas of their work, she has created a vibrant and thriving company that will doubtless continue to do credit both to her dedication and to our Artform. She writes, "I would be glad to accept nomination .. I am concerned to maintain contacts of puppetry people within Australia and between Australian and overseas puppeteers, and now I am no longer the Artistic Director of Terrapin, I would have more time to give to our community of puppeteers".

To have someone of Jenny's standing as our new President could do much to enhance the reputation of UNIMA in Australia.

DAVID POULTON

nominated by Norman HETHERINGTON

seconded by Laurie GARDNIER

DAVID POULTON is the only puppeteer in Australia who has obtained a flying licence in order to take puppetry to otherwise inaccessible areas of Qld. and the Northern Territory.

David and his wife Sally have been professional puppeteers for 23 years.

David studied with Roser in Germany and has represented Australia in Canada, USA (& Hawaii), NZ, Europe, and next year South Africa.

His enthusiasm and ability would be used to lobby for puppetry worldwide, for communication and not factional fighting, and to continue the links and friendships which are the essence of UNIMA.

ELECTION OF AUSTRALIAN PRESIDENT OF U.N.I.M.A.

Two of our members have accepted nomination for President of the Australian branch of the U.N.I.M.A. organisation. So now, we the members must vote.

Each member is entitled to one vote per person.
Each company is entitled to one vote for every 4 people employed on a full-time basis.

Votes must be returned to :-

The Secretary
Michele Spooner
201 George Street
FITZROY 3065

By 28 October 1992.



PLEASE NOTE: Please mark outside of envelope with the words: 'UNIMA VOTING PAPER' so the envelopes can be opened in the presence of scrutineers.

I _____ (please print full name)

vote for _____ (full name)

to be President of U.N.I.M.A. of Australia.

Signed _____

Books

PUPPETEER Peter Hartland, of Bicton, has compiled a fascinating biography of his work with puppets and marionettes.

Life Among The Little People traces Peter's 30-year television and theatrical career.

He quit the theatre to work for the WA Education Department, spreading his expertise as a sculptor and painter for 14 years.

He has written the book in retirement.

Chapters trace his creation of the Hartland Marionettes, his involvement in the early days of television in WA and his decision to hit the road to the Eastern States.

Some might remember Dudley J. Pilkington from the ABC series Highway 55 and Sheba, the night-club stripper.

Well before the political satire of Rubbery Figures, the Hartland Marionettes were taking off the mannerisms and foibles of Billy McMahon, John Gorton, Robert Menzies and Arthur Calwell.

Life Among The Little People is published by Pembroke.

— **FRAN HODGE**



■ Peter Hartland with Berzerkus the Cat and Dynamite Dad.

ARTS ON TOUR IS GETTING COMPANIES ON THE ROAD IS YOURS ONE OF THEM?

Because of Arts On Tour's close contact with the touring units in Victoria, South Australia, Western Australia and Queensland, it is possible to co-ordinate your touring dates throughout a number of states.

We can: **liaise** with local presenters on your behalf
help you work out budgets and devise itineraries
recommend the towns most likely to be interested in your show
advise you whether the theatre has a sprung floor, whether your set will fit, etc.

For further details contact Rebecca Whitton
 by phone, fax or mail
 Arts On Tour-NSW
 Pier 5, Hickson Road
 MILLERS POINT NSW 2000
 Ph-(02) 247 8150/247 8577 Fax-(02) 247 7829

GARDNER PUPPET THEATRE NEWS

Return to: Peter Grasshopper, 100 Tilba Road
UNIMA NEWSLETTER Akolele via Narooma 2546

Please give as much or as little information as you have time to write
All replies will be very welcome.

Name and address Lorie Gardner - Gardner Puppet Theatre
72 Heathcote St Penrith East 3135
State and touring district... Vic. Aust.

Present production(s) i.e. age group, subject, type of puppet.
"The Frozen Heart" - all Primary age - conservation base
"Left Off" - Kinder to grade 3 - space adventure - planet
"Folk Tales" - Kinder to grade 3 - teaching children to create
"The Bush" - Kinder only - Aust. Bush land animals in
single adventures - children participation

All puppets rod or hand except one marionette in "The Frozen Heart".
People involved in production(s) i.e. performer(s) writer designer.

Lorie Gardner - } performer
Ralph Baker } performer
Future production plans... Lorie - writer
Joani McBrat - Art Design
... "Is That A Dinosaur Egg?" - lower primary
... "What Happened to the Dinosaurs?" - upper primary

Problems and Successes... - - - -

We are very pleased with all our present
productions and children + teachers are very
happy.

Problem - Time! Am days getting shorter or am
other... I getting older? After 25
years as both performer, writer & maker
I find that at the end of days of three
performances I am more inclined to a
chahi with my feet up than an evening
in the studio!

Add other pages, reviews etc. if desired. Lorie

'ONE TOE' NEWS

I am writing to renew my contact with UNIMA, having lost my membership card and the UNIMA address in a recent move to Melbourne. Since arriving here, I have collaborated with actor Kym Tonkin to form a visual theatre company called ONE TOE. Please find enclosed a media release and flyer for BIN, our forthcoming production for the Melbourne FRINGE Arts Festival. We would be grateful if you could mention BIN in the next UNIMA newsletter.

We are keen to make contact with other people working in this field. We would greatly appreciate it if you could sent us some names and addresses of other puppetry/visual theatre companies and artists, especially those in Melbourne.

Thankyou for your help,

Regards,

Jenny Andersen

Jenny Andersen 5th August, 1992

ONE TOE presents **BIN** . Highly original theatre for the Melbourne FRINGE Arts Festival.

BIN is ADVENTURE in the Outback!

BIN is TRAGEDY starring Antony and Cleopatra!

BIN is BEAUTY in the Ocean Deep!

BIN is SLAPSTICK in a runaway car!!

A builder's battle to evict a squatter from his rubbish bin turns into a fantastic journey as ordinary bits and pieces of rubbish come to life.

ONE TOE's theatre celebrates slapstick humour and the imaginative power of play.

ON: 8th - 20th September.

6.15pm Daily. 2pm & 6.15pm Sundays.

AT: THE ORGAN FACTORY. 6 Page St, Clifton Hill.

COST: Full \$10, Conc. \$6, Child \$4.

BOOKINGS: 482 3292

99 Bent Street NORTHCOTE Vic. 3070 (03) 482 3292

ONE TOE

For bookings and enquiries
please contact the office
on (09) 335 5044.

OUR NEW NAME

Spare Parts Theatre is no more! The Company has now returned to its former name of Spare Parts Puppet Theatre, expressing the Company's pride in being a puppet theatre company and celebrating the artform that we practice.

June 1992 — excerpts from

SPARTICLES

OUR NEW PUPPETEERS

After nine years at Spare Parts puppeteer Sean Masterson has decided to move on from 'playing with dollies' and is now heading for the wilds of the Melbourne comedy circuit. Stage Manager Simon Reeves has also decided to move on and puppeteer Peter Jagger will take over from Simon as Stage Manager and Trainee Director. To replace Sean and Peter, Spare Parts welcomes two new puppeteers to the crew - Michael Barlow and Miguel Cayazaya.

Michael has a Bachelor of Communication and has worked in production of public radio and film in NSW and WA. Inspired by uninspiring jumpers available in shops, Michael now spins and knits his own. He also plays the piano and is interested in mime.

Miguel was born in Chile, coming to Australia in 1989. He has a degree in Early Childhood Education and most recently worked as a playleader and pottery teacher. Miguel has a plethora of interests, including pottery, video production, fencing and playing the digeridoo!

Michael and Miguel will make their debut performances in *PLAY A TUNE FOR ME* with 'old hands' Shauna Weeks and Warrick Williams.

LUCKY NUMBER 63,000!

Spare Parts has a new lucky number following federal Arts Minister Ros Kelly's announcement that the Company has been granted \$63,000 to continue work on our building, the Short Street Theatre. Various architectural changes are planned for the building, including better foyer-theatre access and new toilets! Work should commence at the beginning of 1993, so you can look forward to the new improved Short Street Theatre next year.

More good news! Healthway has awarded the Company \$61,630 in sponsorship (that's close enough to our lucky number!) under the name of the Child Accident Prevention Foundation of Australia. This sponsorship will cover the 1992 and '93 seasons of *CRASH BANG WOLLOP* and a new foyer exhibition.

THE COMPANY OVERSEAS

Spare Parts goes international this year, with our senior artistic people, Peter Wilson and Noriko Nishimoto, spending more time in the air on planes than on the ground it seems!

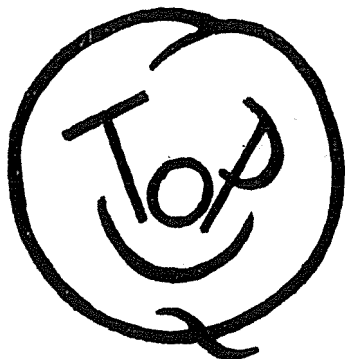
Peter has been awarded two fellowships that will keep him occupied for most of 1992. Peter has just spent two months in New Zealand through an ANZAC fellowship working with the NZ Puppet Theatre and running workshops with the NZ Drama School. After ducking back to Perth to direct *PLAY A TUNE FOR ME*, Peter will return to NZ through a Performing Arts Board Fellowship to develop a new work titled *DRAGON RAMPANT*, based on NZ writer Robin Hyde's novel of her travels through Shanghai and China. This production could lead to a future collaboration between the NZ Puppet Theatre, Shanghai Puppet Theatre Troupe and ourselves. Peter will also be going to Spain, France and possibly the United States over this year. Lucky!

Noriko, who has only just returned from China, and our Production Manager Stan Kubalcik have gone to Ljubljana, Yugoslavia, this month to attend the Sixteenth Congress of UNIMA, an international puppetry conference. Following this they are going to the Festival of Czechoslovakian Puppet Theatres. Talk about suffering for your art - Yugoslavia is not the safest place to be at the moment, but Noriko and Stan and some other dedicated Australians are heading off to the danger zone in the name of puppetry. Upon returning to Australia, Noriko will then be going to Brisbane to work with the Etcetera Theatre Company over October. Busy, busy!

SING A RAINBOW IN SHANGHAI

The cast and crew of *SING A RAINBOW* have just returned from China where they performed at the Shanghai Spring Festival and in Perth's sister city Hangzhou. A total audience of about 4000 greatly enjoyed *SING A RAINBOW* and it was an outstanding success. Chinese culture is heavily steeped in puppet theatre, with more than 120 puppetry companies operating in Greater Shanghai alone, so it was a great honour to be asked to perform there. We should have the reviews translated in time for the next SPARTICLES!

The Company is grateful for the financial assistance of the Australia China Council of the federal Department for Foreign Affairs, without which the tour would not have been possible.



QUEENSLAND THEATRE OF PUPPETRY



P.O. Box 437,

SOUTHPORT,

QUEENSLAND, 4215

Q'TOP CELEBRATES 21 YEARS!

The Queensland Theatre of Puppetry came into being on March 1971 at a well attended public meeting with representatives from local Arts groups. Miss Edith Murray an early promoter of puppetry in Australia who had close connections with International Association of Puppeteers was there. Also Arthur Creedy, the Director of Queensland Cultural Activities.

The election of Kay Littler as President gave the potential Puppet Theatre a very talented creator. A widely experienced Director/Producer - Gerda Pinter - was elected Director/Producer and Gerda has also contributed with writing, polishing and recording of scripts. Husbands became involved with construction work and helped with light and sound equipment. The Royal Art Society offered us room in their Headquarters and there we made our first attempt to present puppets. Edith Murray had given us puppets made by her for a French play "We dine at the Colonels", written in 1867 by Maurice Duvivent, the son of French novelist George Sands.

We began to get invitations to provide entertainment by the Lions and Rotary Clubs and the Brisbane Arts Theatre invited us to supply Saturday Afternoon Puppets for January and February school holidays. We were thrilled to be able to perform in a real theatre.

During 1972/73, Jan and Ann Bussell, well known English puppeteers gave lessons to us and lots of children. Richard Bradshaw taught us about shadow puppets. We received a small grant from the Arts Council to purchase curtain material.

In 1974 Kay received a Govt. Scholarship to study puppetry overseas. Her travels around Europe were planned to coincide with a business trip of Gerda and her husband. Kay and Gerda visited Vienna, Salzburg, Munich, Prague, and Chudrim attending festivities, later visiting Paris, London and New Orleans.

Kay and Gerda were very impressed with a puppet theatre in Luxemburg gardens and on their return to Southport approached Robert Nueman, the then Mayor, to build such a Theatre in Macintoch Island Park. The council agreed and by 1976 we had our own Puppet Theatre in the park - a home where we could store our props and present regular puppet shows during school holidays.

September '92 page 9

Exciting events continued to take place. In 1975 we presented "Three Little Pigs" at the first Australian/International Festival in Melbourne. During the next few years we presented plays at the Brisbane Agricultural Show. We had trips to Hobart, Ipswich, Townsville, Ballina, and Sydney. During the Bi-Centennial year our plays had an Australian flavour. The Cancer Fund gave us permission to use their "Slip, Slop Slap" song in one of our plays.

Locally, we arranged static displays of groups of our puppets for exhibitions at the Arts Council and for the University of the Third Age.

Our 21st birthday was celebrated by a luncheon at a beautiful restaurant overlooking the river where we stayed chatting till 4pm. Many past and present members were there including one from Adelaide.

We are a caring united group who share many precious memories of visiting puppeteers - visits to other places by us and happy audiences now into the second generation.



Q'TOP Puppeteers - left to right ...

Beth Somers, Margaret Hymus, Gerda Pinter, Linda Hale and Alison Cran.

All have been active within the Group, for 18 years or more.



CONGRATULATIONS TO Q'TOP FROM UNIMA AUSTRALIA

(May your next 21 years be just as much fun & fruitful !)

GOULBURN PUPPET FESTIVAL

Jennifer Lamb, Director of Goulburn Regional Art Gallery, organised a Puppet Festival in conjunction with an exhibition of puppets lent by NSW and ACT Puppeteers. The exhibition ran for a month from 20th June to 18th July. Most local schools attended and in all over 2,500 people saw the exhibition.

The highlight for us was the week starting 6th July when ten weary puppeteers from Sydney and Kempsey arrived at the Gallery for a wondrous sight of fantasyland. -"Is that really my puppet?" was heard as they were handed a glass of champagne.

Jennifer's display of the puppets was superb and showed us how well this can be done.

A slow convoy of seven vans left the Gallery to drive through the darkened countryside to Jennifer Lamb's farm (in a weak moment Jennifer had said she would love to put us up). We bunked all around the house - some of us sleeping beside the central fireplace. We finished the night with a wonderful meal provided by our hostess. Soon the only sounds were of gentle breathing from our sleeping bags.

The next three days the Gallery were full of activities with -

- 3 performance workshops with Jonquil Temple
- 2 puppetmaking workshops with Haim Navarro, Jan Paton, Jonquil Temple, Jerry Van der Veer and Noele Hoerlein.
- a puppet and Conflict Resolution workshop with Jan Paton

They were all well attended with some people turned away on the final day. One workshop had 80 people!

Another activity in the Gallery was Storytelling with Puppets by Janice Edwards. Our view of this was of spellbound tiny children watching "Tortoise" telling her story.

Meanwhile in the Argyle Mall, another fantasy world was created during the week by Ann Davis with her Marionettes and Jerry and Dawn Van der Veer with their distinctively Dutch Punch and Judy Show. At the weekend Murray Raine carried on the Puppetry takeover of Goulburn.

The week ended with two fantastic farewells - a dinner in a restaurant followed by an impromptu concert at the farm.

The official farewell was a luncheon at the Gallery provided by Jennifer Lamb and her staff. Jennifer was made an honorary puppeteer. This was achieved by asking her to pull a magic piece of string attached to Jerry's wrist; twenty puppeteers' arms shot up in the air.

All traces of puppets and puppeteers have now gone except for a beautiful tree we presented to Jennifer for her farm.

Many others were involved in this Festival. Janet and Basil Smith brought many of the puppets from Puppet Cottage, visiting Goulburn earlier as they had commitments in the school holidays. Gwen Hall exhibited Wind in the Willows scenery and puppets ex The Marionette Theatre and she was our official photographer.

Other exhibitors were; Richard Bradshaw, Skylark Theatre Company Canberra, Ann Davis, Peter Grasshopper, Greg Howard, Marti McClelland, Murphys Puppets, Haim Navarro, Jan Paton, Elizabeth Patterson, Murray Raine, Jonquil Temple and Jerry van der Veer.

It was the Goulburn Art Gallery's most successful project to date.

- Jan Paton

GOULBURN REGIONAL ART GALLERY 1ST PUPPET FESTIVAL
JUNE 20TH - JULY 18TH, 1992

The chill winter solstice heralded the opening of the Goulburn Puppet Festival and a magnificent meal in the puppet festooned gallery was the opening event. As I pen these lines the first Puppet Festival, a new concept for an art gallery, is only one week down with over two weeks to go. Already 700 pairs of eager eyes have drunk in the cosmopolitan display of all kinds of puppets from all quarters. Everyone within hailing distance of Goulburn was invited to participate with either performances or loaning precious puppets. The usual nitpickers in the puppet world expressed their usual negative comments. "You can't call it a festival!!" and so on and so on. Well it's great to see the wowsers proven wrong. The true atmosphere of a "festival" persists and Jennifer Lamb, Karen and Kylie, the Goulburn Art Gallery staff, have excelled themselves in persistence and effort to make the whole thing a memorable success.

Richard Bradshaw left puppets months ahead to be exhibited in his absence overseas. Jerry van der Veer travelled down from Kempsey to perform with Jan Klassen. Jonquil Temple and Haim Navarro lead workshops in the gallery. Ann Davis and Murray Raine performed to the puppet starved public in the covered shopping mall. Skylark had their "Scat Cat" setting on display - Elizabeth Paterson's "Suburban Rhapsody" turned many heads. Hugh Anderson's Jack & The Beanstalk sprouted much comment! Jan Paton, Janice Edwards and many other names, too numerous to mention, all gave of their time and talents.

This delightful market town on the edge of the rich arable and sheep tableland of central N.S.W. suddenly came alive with the cavortings of the "little people". But hanging from the gallery at every turn and corner were puppets old and new from all over the world. Wayangs and wimseys, artifacts and animates, memories of the marionette theatre revived by glimpses of the Wind in the Willows characters, Joan Sutherland perched - Mr. Punch boothed. Dennis Murphy's puppets - idle on display - whilst he was lounging in Ljubljana. Never seen Dennis's puppets idle before, have you? Even his flea circus could be found basking in idleness to enthralled eyes.

The "speedway" journey down from Sydney to Goulburn was well worth the effort. Anyone who missed getting to Goulburn missed a treat. No doubt as you read these lines the puppets will all be safely "back home" gathering dust, or cavorting at their performances around the country - maybe they will dream of chilly Goulburn and their time together. Perhaps we can all give Jennifer a great big thank you and hope that our diaries can now feature a Puppet Festival regularly at Goulburn. What do you think? Your support will be most appreciated.

BASIL SMITH, CURATOR, PUPPET COTTAGE, SYDNEY.

COPIES TO: UNIMA (AUS.), UNIMA (G.B.), ANIMATIONS (ENG.),
MANIPULATION (AUS.), B.F. & M.T. GUILD (ENG.), A.P.G. (AUS.).

A QUICK IMPRESSION

- Dennis Murphy

I am just back from Europe and have had to 'hit the ground running' so this will have to be short and pithy.

To give a quick impression of "The State of Puppetry in Europe" is a bit presumptuous as I was only there for seven weeks. But I had, as the Irish say, an eye like a travelling rat and so I saw some 66 different puppet productions in three countries. And I talked to a lot of puppeteers.

The first impression I got is that the trend in Puppetry is away from puppets. {You may need to read that sentence again.} Most of the student production at the UNIMA Festival and the *Arrivano dal Mare* Italian Festival had little and sometimes even no Puppetry at all.

I had the impression that just enough puppetry was included to show that the students could do it - but not enough to show whether they could do it well.

In talking to people it seems that most of the students currently in puppetry training institutes really want to be actors. As a result puppets are becoming props. It has been going on for some time. After Object Theatre, Materials became the trend. Now even Materials are out of favour as more and more productions go for live actors on stage and the occasional bit of Puppetry. DRAK's "Pinocchio" had only one puppet while "The Beatles" had no puppetry at all in the first half of the show.

The word "Puppet" is fast disappearing from many puppet theatres' names.

My second impression was that there is some wonderful, brilliant Puppetry going on.

My third impression was that there is a lot of bad acting going on in puppet productions. The sort of TIE acting sent up so beautifully by FAST FORWARD. This was more among the experienced puppeteers than the students. At first I thought it was some school of European acting: a style that I wasn't used to. But in talking to people it seems it's just good old fashioned ham acting mixed with a bit of condescension.

For example, I saw an excellent show using Object Theatre but the first ten minutes spent constructing the set were tedious as the puppeteer was over-playing his character. Once he settled into his Puppetry, it was brilliant.

I was pleased to find that the Traditional style of Puppetry in Italy is still strong and very popular. Many traditional Puppeteers like the Monticelli family in Ravenna also have non-traditional shows that they are developing concurrently.

I saw a traditional Gioppino show in Bergamo (away from puppet festivals) and it was very well-received by the public with the children joining in with shouting and the adults laughing at the dialogue.

Most of the traditional puppetry is in dialect (don't kid yourself that Puppetry is a media of action as opposed to dialogue). One Puppeteer, Romano Danieli, performs in Italian. His characters spoke with regional accents but not in dialect. Thanks to him I was finally able to follow the whole thing and understand the jokes. There were quite old jokes, of course, but delivered well by well-loved characters.

I apologise for the brevity of these comments. I hope to have more detailed articles for the next newsletter on the work of Italian Paolo Papparotto and Slovakia's Tomas Plaszky as well as a description of the *Arrivano dal Mare Festival*.

"PUPPETS POPULATE ALICE"

The puppet population of Alice Springs reached an all time peak in May 1991 when, as an Artist-in-Residence attached to 3 primary schools, the students and I set out to explore various styles of puppet construction, manipulation and story building.

My vision was to make the construction process simple and efficient, in order to move onto the 'fun' part of being the puppeteer. So often, I've seen workshops finish where the students haven't completed their puppetlet alone had the time to play and enjoy the experience.

Our jump into the world of puppetry followed a sequence of events designed to inspire, motivate and enthuse my captive audience. I introduced each session with a demonstration of the particular style of puppet we would construct then pulled it apart to see how the elements were combined. To this I added inspirational video snippets of these puppets in performance situations. It was a recipe designed to tantalise the taste-buds and inspire my chefs. Ahhhhthere's nothing like the taste of success !!!!!

The weeks slipped by at three classes a day over six weeks that's a lot of workshops !!!

The most valuable feedback I received was conformation that the tasks I had set were achievable. Using simple construction techniques each student had possession of a working, durable puppet which could immediately participate in basic manipulation exercises, which in turn served as a starting point for devising short performance scenarios.

Three puppets discover a box full of pogo-sticks (pieces of dowel).... they experiment and figure out how to use them off they all hop one by one they disappear into a hole. THE END.

The above was an example of our performance product.... not the scenario for a main stage production but an achievable task.

In retrospect simplicity proved to be the special ingredient. Too often inexperienced Chef's attempt to combine a bulk variety of ingredients rather than choosing a simple selection and topping it with complimentary spices.

If the role of head chef is offered to you I hope this will help you with your recipe.

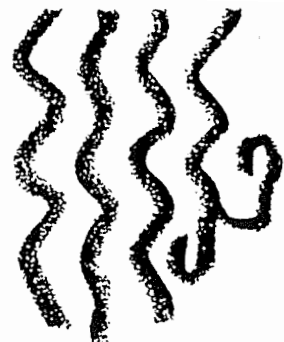
Bon Puppeteering!!!
HEATHER MONK

ADELAIDE FRINGE PRESENTS

THE SECOND AUSTRALIAN INTERNATIONAL WORKSHOP FESTIVAL

proudly supported by
Media Entertainment & Arts Alliance - Equity Section

ADELAIDE SOUTH AUSTRALIA
11 APRIL - 24 APRIL 1993



adelaide
fringe

PROVISIONAL PROGRAM

An opportunity to work with some of the world's most extraordinary creators of theatre.

Proposed teachers include:

AUGUSTO BOAL	Brazil
MONICA PAGNEUX	France
AKAJI MARO	Japan
ANATOLY VASILIEV	Russia
ROBERT STURUA	Georgia
CRISTINA CASTRILLO	Argentina
LINDY DAVIES	Australia
FRANKIE ARMSTRONG	United Kingdom
SAN MAEK THEATRE COMPANY	Korea
THEATRE DE COMPLICITE	United Kingdom
NIGEL JAMIESON	United Kingdom
LINDA WISE	France

Following the great success of the Workshop Festival in 1991 the Adelaide Fringe has once again collaborated with the International Workshop Festival in London to bring to Adelaide a number of the world's best teachers in various performance techniques. They will be conducting a series of workshops over a two week period between 11 April and 24 April 1993. The duration of the workshops will vary from 2 to 8 days.

The emphasis of the workshops will be on physical and voice performance techniques which derive from a range of cultures.

The Australian International Workshop Festival will be an opportunity for Australian performers and teachers not only to attain new skills and disciplines, but to extend and develop their existing capabilities to an advanced level.

Multiple copies of this Provisional Program including the Registration of Interest Form are available on request. If you require any further information, please contact:

Australian International Workshop Festival
Adelaide Fringe
Lion Arts Centre
cnr North Terrace and Morphett Street
ADELAIDE SOUTH AUSTRALIA 5000

ph 08 231 7760 fax 08 231 5080

Australian International Workshop Festival 11 - 24 April 1993

Media Entertainment & Arts Alliance
South Australian Branch
the Union that supports the
Artworkers at

The Second Australian International Workshop Festival
who help keep South Australia the State of the Arts
Authorised by Stephen Spence, Joint Branch Secretary
MEAA 241 Pirie Street Adelaide SA 5000



MARIONETTE SEMINAR

A one-day "Marionette Seminar" is being planned for the end of the year in Sydney. It will focus on this somewhat neglect form of Puppetry. The emphasis will be on Australian marionettes with a look at European marionettes via video.

The seminar is being organised by MURPHYS PUPPETS and is open to professional puppeteers with marionette experience. For further information ring Dennis on (02) 631-0613.

Board room: The Adelaide Festival Board has taken a very sensible step and is expected next month to approve a recommendation that will limit the size and term of office of the board's membership. Legendary in its earlier days for stunning conservatism (lest we forget the Day of the Year, Patrick White, etc.), even recently it wasn't easy to persuade the board's time. But while festivals need their new blood, some continuity doesn't go astray, and so more Len Amadio has been appointed to help with departure to New Zealand of Rob Brookman, who had been with the festival for about 15 years and was this year's artistic director.

Budget extra
32 - THE AUSTRALIAN Wednesday August 19 1992 - 32
Ms Fatin yesterday unveiled two initiatives that the Government claims will improve cultural access for all Australians. A National Performing Arts Touring Program, which is designed to help major arts organisations take their work on larger tours, will start with a \$2 million program this year.

"PERFORMANCE"

ITI News June '92.

PERFORMANCE, ABC Radio's national performing arts programme on Radio National is broadcast every Tuesday at 10.00am and 8.30pm on RN Networks around the country. PERFORMANCE is produced and presented by Martin Portus who reports each week on important issues in the performing arts (theatre, dance, opera, music, puppetry, cross-artform, youth) in Australia & overseas. Martin would like to hear of any good programme ideas: tel: (02) 333 1349, fax: (02) 333 2828.

Unima Courier

JANUARY 1992

Mr. MICHIO 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 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.

Course :

WRITING AND DIRECTING A co-production of the International Institute of Puppetry in Charleville-Mézières, the Barcelona Theatre Institute and the Andalusian Theatre Centre in Seville.
in Barcelona, January 9 - 31 1993

What knowledge must a director have as the master of the theatrical purpose to achieve his imagined project and to construct on stage the complex architecture of words, forms, movement, sound and energies which make up a theatrical creation.

Who are his partners, what are his instruments ?

What are his relationships with the stage space, the means of expression, the techniques ?

What motivates his choices ?

Faced with the writing, the ideas, the emotions he wants to express on scenic space, is he the conceiver, the master craftsman or simply the "outside eye" ?

Finally, what of the audience ? What is its place ?

All these questions form the framework of the *Writing and Directing* course, to be led by : Ariel Bufano (scenographer and director), Josef Carbonell (Director of puppetry studies at the Barcelona Theatre Institute), Henryk Jurkowski (historian and theoretician) and Margareta Niculescu (director).

Organisation

Although the course will include a theoretical approach, it has been conceived essentially as a practical writing workshop leading to a production. It will include :

- theatre studies (from Cervantes to Jacinto Grau), analysis, theatrical convention and dramatic structure, adaptation..
- passing from the language of words to the language of images, and from the scenic image to writing.
- The participants will realise individual and also collective projects. They will immerse themselves in the creative process of a production : the visuals, the acting, the articulation, the rhythm, the dramaturgy of the lighting and the sound..

15 participants : Spanish-speaking puppeteers who have already been involved in three productions.

Enrolment fee : 800 FF

The organizers will assume expenses relating to the course, accommodation and meals.

editor's eruptions



What a yummy load of news has penetrated my mail box this quarter (my little heart is pumping for joy - and I'll forgive you all for ignoring my Questionnaire - thanks Lorrie Gardner for the one and only). And to Garry Fulmeister for volunteering to 'herd' together Queens and

news - his velvet phone-voice will signify 'print time in the North.' Next Newsletter I'll start feeding in some wonderful International Articles, and Jaques Felix's report, 'Blue Hills' style. Thanks so much for your Contributions!

TREASURER'S REPORT for 1991 - still not to hand yet David, and no news on new Members.

'SHOWBIZ - Centre for the Performing Arts' (Victoria)

Have recieved a wonderful 'Semester 2' booklet - acting, singing, improvisation, voice, accents & dialects, buffon, Butoh Commedia - clowning, comedy, writing, production, master-classes - info: "Showbiz - centre for the performing arts" Swinburne University, Prahran Campus, 3/40 Green St. Prahran, 3181, tel (03)522-6700 or (03)510-8509.

UIMA PRESIDENTIAL ELECTIONS

Please fill your voting form and post today - the late October date is to allow time for W.A. mail to 'to & fro.'

Results next time - 'watch this space

DEADLINE FOR DECEMBER ISSUE 'COPY' is 16 November

to: peter grasshopper
100 Tilba Road
Akolele via Narooma
N.S.W. 2546
tel: (044) 737-112



happy performing,

peter grasshopper

peter grasshopper: (editor)