



UNIMA AUSTRALIA

FRIENDSHIP THROUGH PUPPETRY

WORLD PUPPETRY DAY



**MARCH
21, 2024**



SPECIAL NEWSLETTER

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The featured image on our front cover is UNIMA Internationale's [World Puppetry Day poster](#) for 2024, designed by Taiwanese artist Park Lee.

This special newsletter was compiled by UNIMA Australia's General Secretary, Kay Yasugi, with many thanks to Steve Coupe, Sue Wallace and Fiona Finley for their editing assistance.

Message from President of UNIMA Australia

How do we find and support new and upcoming puppeteers? Where do we find and how do we nurture new audiences for puppetry? More than just casual speculation, these questions are central to making sure that puppetry has a vital and sustainable future.

I have been thinking about these questions in the wake of recent experiences at the Adelaide Festival. In a rare but most welcome move the Festival had two shows during opening week at major venues which featured puppetry. The most well known was 'The Nightingale', directed by Robert Lepage and featuring beautiful puppets designed by Michael Curry, perhaps best known for his work with Julie Taymor on 'The Lion King'.



Philip Millar, President of UNIMA Australia



The Nightingale & Other Fables by Robert Lepage. Photos by Andrew Beveridge

The smaller new production featuring puppets was 'Guuranda', a dance/opera piece performed in Narunnga language, written and directed by Jacob Boehme. And, full disclosure, the puppets were designed and made by me.

For 'Guuranda', six of the eight dancers were tasked with learning how to manipulate and perform with puppets. Only one of them had ever operated a puppet previously. And so, here's an answer to the first question. Give performers the opportunity to use puppets, offer them training and support and watch them develop new performance skills. For me the almost year long process was extremely rewarding as the young team of dancer/



Guuranda - Written and Directed by Jacob Boehme. Puppets and photos by Philip Millar.



Guuranda - Written and Directed by Jacob Boehme. Puppets and photos by Philip Millar.

newbie puppeteers showed such remarkable skill, determination and willingness to try new things that they made the puppets really alive for the audience. I felt like a very proud Dad.

Unlike the premiere of 'Guuranda', 'The Nightingale' is a show which has been touring the world for two decades. The mix of mostly traditional puppet techniques, puppets operated mostly by the opera singers themselves, blended with music by Stravinsky has made the show an international success. Thousands of theatregoers have been presented with shadow puppetry, and variations on rod and Vietnamese water puppetry, to lift the profile of puppetry in venues which otherwise tend to be puppetry-free zones.

Here was a show which, twenty years into its life, is still introducing audiences to puppets, and the audiences are by and large delighted. This show celebrates puppetry as a viable and marketable form suitable for audiences around the world. We need more of that kind of support.

So, to answer the second question, the answer still seems to be, make shows which feature and celebrate puppetry. Get them in front of audiences and delight in their response.

Make more puppets!
Teach more puppeteers!
Happy World Puppetry Day!

- Philip Millar
President of UNIMA Australia



The Nightingale & Other Fables by Robert Lepage. Photos by Andrew Beveridge

UNIMA Internationale's World Puppetry Day Message from Inés Pasic (Bosnia)

Greetings on behalf of UNIMA worldwide to all puppeteers for the World Puppetry Day.

For my dear colleagues, walkers of the shared dream, interpreters of the timeless actuality... We are people who exercise one of the humblest professions. The paradox is that, despite this, we converse, debate and rage with the living world with the intimacy and frankness of an old married couple.



Every time a wooden head comes to life in our hands or strings of a puppet reaffirm the connection between all living things, we rediscover ourselves as protagonists of the story represented. Every time an animated object reveals the memories that inhabit us or the arcane mysteries become present in a play of light and shadow, our historical time is betrothed to the timeless. When the characters that live on the surface of our skin take possession of parts of our body, we discover that a man contains within himself the whole of humanity. Beyond all the possible forms of our art, when we give ourselves to the game with puppets, we are officiating an ancient ritual. We make palpable and visible what is not and at the same time, we make the puppeteer and the audience experience their own transcendence.

We are living in wonderful and at the same time frightening times, but wasn't it always like this?

Like humanity, are we walking on the edge of extinction itself or perhaps we were never this close to making Prometheus' fire our own?

Such irreverence! Is it a sign of our stupidity or a quantum leap in our consciousness?

Will we reach the critical mass that will bring about the necessary change, or will we be diminished by inertia, misinformation, or fear?!

How many answers and proposals can we give and how many can we realize?!

Can puppets save the world from climate change, wars or slavery?

I don't know!

The world is what it is and there are no guarantees for anyone or anything. As a wonderful poet said, "you make the path by walking".

What I know, from experience and practice of this wonderful art, is that puppets are the light in the darkness, the sun behind the clouds of human tragicomedy, the shelter from the storms of badly wounded hearts.

They are an invitation to live with enthusiasm and fight for a better version of oneself.

They strip us of conveniences and "politically correct" things.

They take away the masks of gravity of those who have already lived and know it all.

They teach us to play like children, without expectations or worries.

They are our adventure, our heaven and our firm steps on earth.

What better gift to give to the world and to oneself than the awareness of one's own humanity!

Hand in hand with our puppets let's make a "good face to the times to come" because they are an excellent pretext to take the puppets out of the trunks and make a good show.

Happy World Puppetry Day.

About Inés Pasic

Of Bosnian origin, after finishing her studies at the Sarajevo Conservatory, she met her theatre teacher and partner Hugo Suarez Flores. Interested in the expressive possibilities of each part of the body, they developed their own style and language, combining manipulation, mime and dance techniques. Hugo and Inés' productions were presented at more than four hundred international festivals in Japan, USA, Canada, France, Spain, Brazil, Argentina (among some), and were awarded various prizes from critics and audiences.

As soon as the activities in Peru had premiered and had the seasons of their productions in Alliance Française theaters (Lima and Cuzco), San Isidro Catholic Cultural Center, Lima Municipal Theater, Peruvian-North American Cultural Center (IPNA), Ricardo Palma Cultural Center, British Peruvian Cultural Center e.t.c., Inés Pasic and Hugo Suárez (with whom she studied mime techniques) founded Hugo and Inés Theater in 1986. In 2003, Inés Pasic founded Gaia Theater and directed "The Worlds of Fingerman".



This show has participated and has been praised in several festivals around the world.

"The Worlds of Fingerman" was the winner of the MASQUE award from the Academy of Performing Arts of Quebec - Canada, as the best foreign production of the year 2006 - 2007.

In 2011 she directed "Red Thread" which has been presented in Lima and Buenos Aires. Since 2012, she has been touring with the solo show "From the Blue", which has won the audience award as the best show at FIL (international festival of scenic languages) in Rio de Janeiro.

In 2015, the International Festival of Animated Forms Firas Titelles Leida, Catalonia, where she presented "From the Blue", awarded her the prize for best performer.

Some of the places where she has taught courses for professionals have been at the international festival Bonecos do mundo Brasil 2013, 2014, the Seville International Puppet Festival 2015, Eugene O'Neill Performing Arts Center in USA Connecticut 2015.

In September 2015 the company, of which "Teatro Hugo and Inés" is co-founder, received "Sirena de oro", recognition that the international figure theater festival in Italy, "Arrivano del mare", awards each year to the people and institutions that have left their mark on the development of figure theatre.

Until today. Inés Pasic has directed and created shows: "The Worlds of Fingerman", "Red Thread", "From Blue", "Odyssey" and "Cabaret Gaia".

"Body Odyssey" and "About Tenderness" are works co-produced and created for the Torino International PIP Festival and Mostar Puppet Theater in 2019.

In all productions the accent is placed on the investigation of metaphysical concepts. Gaia theater explores different languages of body expression such as mime, dance, animation, music and with minimal use of verbal text.

Another important point for the artist is to highlight the sensitivity and feminine gaze on the histories of the world that, until recently, were analyzed and interpreted almost exclusively from the point of view of patriarchal culture.

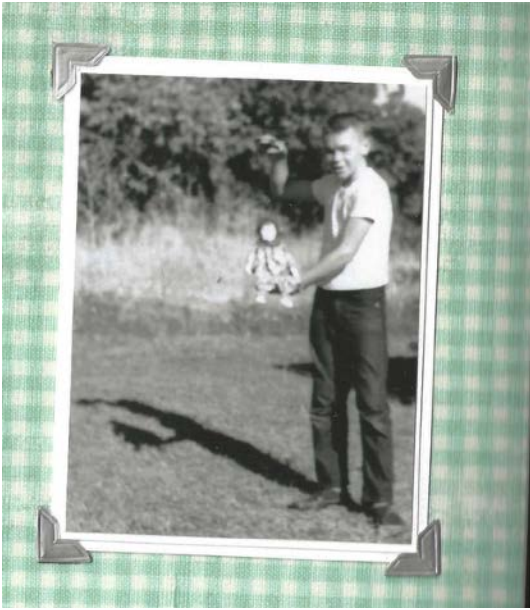
Circular and ecological vision in her works reflects the yearning towards the possibility of being a responsible creator of her individual and collective reality.

See videos from Hugo and Inés on their Youtube Channel here: <https://www.youtube.com/user/teatrohugoeines>



See more from UNIMA Internationale here, including their **2024 Puppetry Video Project** with the theme 'The Climate'.

Dennis Murphy (Murphys Puppets) to Retire



After 12,000 performances over 43 years, on three continents and in four languages, I've decided to retire.

I got where I am through Hard Work. The work was mostly done by other people and I am so very grateful for their help. As well as for their guidance, construction skills, long lunches, interstate accommodation and encouragement over the years. My love and thanks to you all.

And a BIG THANK YOU to Isis Fortuna better known as Lady Luck who has consistently paved the way for me since birth.

It's all been eye-wateringly joyous.

Meanwhile: My library and I have taken up residence amongst the fleshpots and fever spots of Toowoomba, Queensland. A provincial life, studying up for the next trip. This year I spent two months tramping around Albania, Serbia, Kosovo and Macedonia. I now speak a 'smattering' of Macedonian but a 'SHATTERING' of Serbian. In April I'm off to make ears bleed all over Bosnia i Hercegovina.

All in an effort to placate my mutant gene for Curiosity, a monomaniac interest in Balkan History and a love of Languages.

I do miss performing, though.

As Comedian Jackie Gleason once said,

"If you can go out in front of an audience and do things that make them happy and induce them to laugh, there's no greater thrill."

And to quote my Comedy Hero:

"There is nothing that feels as good as standing on stage and hearing the laughter and applause of an audience." - George Burns

- Dennis Murphy



Dennis Murphy was our special guest speaker for UNIMA Australia's World Puppetry Day Zoom Event on Thursday 21st March, 2024.

At the end of his Artist talk, we awarded Dennis with a Life Membership to UNIMA Australia, in appreciation of his contribution to Australian Puppetry.

Congratulations Dennis!

Adventures with a Puppet Across the USA - Report by Katherine Hannaford

From mid September until mid November 2023, I travelled across the US visiting my puppetry friends and teachers from Beyond the Sock. My puppet travelling companion was Georgina Monster, a Lil Critter puppet I had made in 2020 from Project Puppet for the online version of Beyond the Sock.

My adventures with Georgina began in Disneyland California, then we travelled to Seattle, Denver, Bozeman Montana, visiting friends, but when we got to Grand Rapids Michigan, we spent a week with Pam Groom of Live Action Puppets. While I stayed with Pam, I got to build a

mechanical talking skeleton puppet using a \$9 prop from Amazon - as part of her preparation for releasing the full build tutorial on her YouTube and website. I also got her help to order the parts I needed to follow her tutorial on transforming a Grogu doll from Star Wars Mandalorian into a mechanical puppet.



[Build a Talking Skeleton Puppet with a \\$9 Amazon Prop](#)

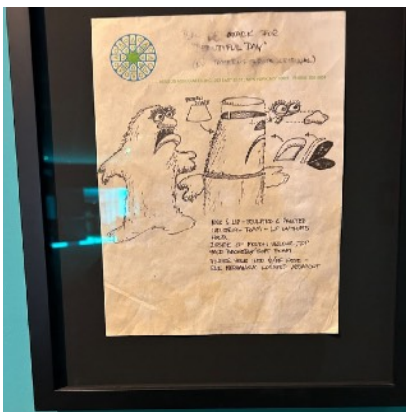
[How to make a Grogu puppet — puppet mech design for head and arm controls](#)



My next puppetry stop was Baltimore, Maryland. The state of Maryland is famous in the Muppet world as it is where Jim Henson attended college at the University of Maryland and met his future wife and Muppet co-founder Jane Nebel. I visited the University of Maryland where outside the Student Union building, is a beautiful bronze statue of Jim Henson and Kermit the Frog sitting on a granite bench. Space has been left on the bench for visitors to sit with them.

While I was in Baltimore, the **Jim Henson: Imagination Unlimited** travelling exhibition was at the Maryland Center for History and Culture. Developed by the Museum of the Moving Image (MoMI), this Muppet-filled multimedia exhibition is full of hundreds of objects, including puppets, character sketches, storyboards, scripts, costumes, and film and television clips. What I loved about the exhibition was the diversity of the objects, how close I could get to original puppets, and as long as I did not use a flash, I could take as many pictures as I liked. My favourite exhibits were seeing how Count von Count's eyebrows and monocle are mounted on the puppet, the muppetised petrol pumps made from foam and found objects for a commercial project, and seeing some of Jim Henson's screen prints from when he worked in the print shop of the University of Maryland.





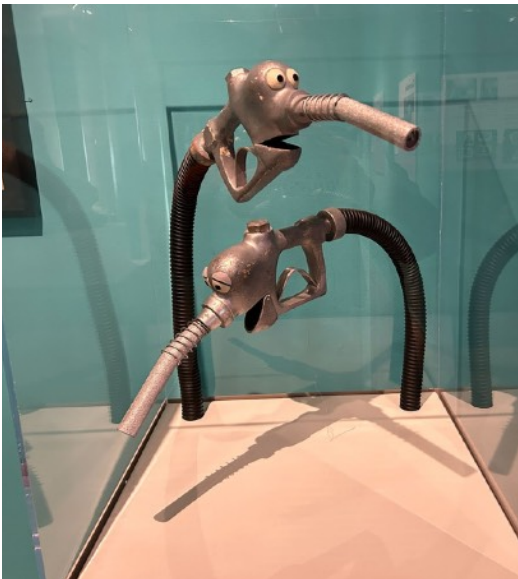
Savok for Beautiful Day puppet, 1976
ink on paper
Loan by The Jim Henson Company



Kermit the Frog puppet, c. 1978
Designed by Jim Henson
Built by Carly Wilson from patterns developed by Don Selin
Performed by Jim Henson
Felt, fabric, felt, plastic, rubber, and self-adhesive vinyl paper
Loan from the family of Jim Henson
(The first Kermit puppet was built by Jim Henson in 1955.)
Though Henson created and performed many characters over the course of his career, he is most closely identified with Kermit the Frog. Kermit, originally a light bluish-green abstract creature, was among the puppets Henson made for his first television show in 1955. By the mid-1960s, the Kermit puppet had its trademark characteristics: a bright green color, fringed collar, and webbed feet.
The puppet's simple construction allowed Henson to create the wide range of subtle facial expressions that make Kermit such a believable character. "Kermit is the closest to me," Henson said. "The character is literally my hand."



Jim Henson: Imagination Unlimited travelling exhibition at the Maryland Center for History and Culture, Baltimore USA



Jim Henson: Imagination Unlimited travelling exhibition at the Maryland Center for History and Culture, Baltimore USA

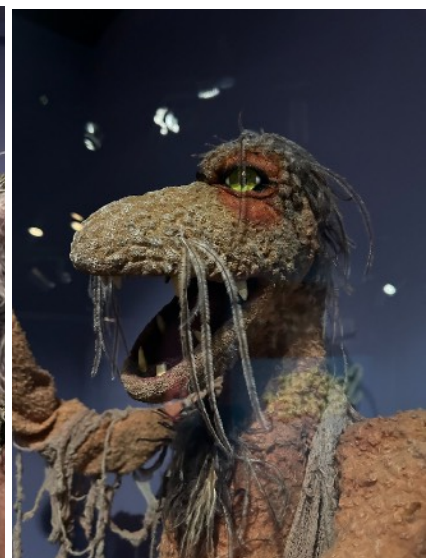


My next stop was New York City where I got to catch up with my puppetry teachers Peter Linz and Noel MacNeal. I was very fortunate to see Noel perform as Audrey II in the off-broadway revival of Lil Shop of Horrors as pods 1 and 4. It was puppetry night on Broadway, so after the show, I got to attend a talk back with the puppetry cast of Lil Shop with other puppeteers, and enthusiasts of puppetry.

While I was in New York City, I visited the Museum of the Moving Image which has a permanent Jim Henson exhibition. MoMI was one of two institutions to receive a bequest of puppets, props and ephemera from the Henson Family. As I mentioned earlier, MoMI has their touring exhibition, Jim Henson: Imagination Unlimited, but this exhibition has even more of their Henson Collection.



Museum of the Moving Image - Permanent Jim Henson exhibition in New York City





Costume design sketch and knit samples for Janice puppet, 1980
 Polly Smith
 Pencil, color pencil on paper, yarn
 Gift of Polly Smith

Costume knitting pattern for Janice puppet, 1980
 Polly Smith
 Photocopy and ink on paper
 Loan from The Jim Henson Company

Costume for Janice puppet in *The Great Muppet Caper*, 1981
 Designed by Polly Smith
 Cotton, yarn, satin cord, wood, metal
 A gift from the family of Jim Henson



JANIS SWEATER

BUST 19"
 WAIST 16"
 HIPS 20"

CIRCULAR NEEDLE
 (45 ST. TO YAK 1/2 INCH, 6 ROWS TO THE INCH)

CAST ON 80 ST. IN PINK
 K. 4 ROWS K 2-P 2
 99% PINK THREAD THROUGHOUT KNITTING 4 ROW STRIPES OF PINK+GREEN - PINK+BLUE - PINK - REPEAT

AT 1 1/2" FROM BEGINNING (SHOULD BE AT THE TOP OF A PINK+BLUE STRIPE) START DECREASING FOR ARMHOLE & FRONT NECK & MAKE BACK SLIT

BACK ARMHOLE IS THE SAME AS THE FRONT
 FRONT NECK LINE FROM C.B. IS DECREASED
 DECREASING 2 ST., 3 ST., 3 ST., 2 ST.
 PATTERN

SLEEVE:
 CAST ON 28 ST.
 AFTER 5TH BLUE STRIPE DECREASE 2 ST. EACH END
 TWICE.
 DURING 2ND GREEN STRIPE IN CAP KNIT TOGETHER 2 ST. ALL ACROSS TWICE



Set Model for *The Muppets Take Manhattan* (1983)
 Gift of Stephen Hendrickson
 Production designer, Stephen Hendrickson



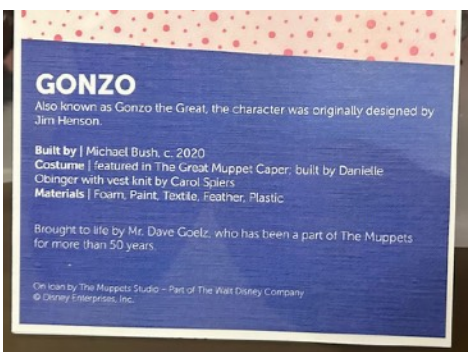
Set Model for *The Muppets Take Manhattan* (1983)

Statler Muppet

Miss Piggy as a bride

The next stop on my trip was Orlando, Florida. While I was in Orlando, I met Doug, from the Foam, Fleece and Fur Puppet Company - the developer of the new F3 puppet fleece. I have been following the development of the new F3 fleece for many years, so it was a great privilege to talk shop with Doug about the fleece, the upcoming opportunities for the new fleece, and I was also gifted a quantity of the lighter weight version of the F3 fleece which is currently not yet available for sale to test on a future puppet build of mine.

You can find out more about F3 fleece at <https://www.foamfleeceandfur.com/fleece/> or on Instagram [@foamfleeceandfurpuppetco](https://www.instagram.com/foamfleeceandfurpuppetco)



Center for Puppetry Arts in Atlanta, Georgia

My last stop of the trip around the USA, was Atlanta Georgia. I visited the world famous Center for Puppetry Arts which is the best museum dedicated to puppetry in the world. I saw their mainstage production of Rudolph the Red Nosed Reindeer - a faithful puppet adaptation of the classic 1964 Rankin Bass stop motion film. The Center also has an original Rudolph and Santa stop motion puppet from the film on display in their special exhibitions gallery.

'Rudolph' puppeteers create holiday movie magic

In the Global Collection Gallery, I spotted Richard Bradshaw's Hippo shadow puppet on display among other animal puppets. Richard's Hippo puppet is the only Australian puppet in their entire global collection, and it was donated by Nancy Lohman Staub.

The Center for Puppetry Arts is the other beneficiary of the gift of the Henson Family. At the time of my visit, the Jim Henson Gallery had the only original Gonzo puppet on display in the world! The Gonzo puppet dated from the 1981 *Great Muppet Caper* film. The puppet is on loan from the Disney Company, and it will be on display for a short time as the puppet is incredibly fragile as the head is made from exposed foam that is susceptible to deterioration from UV light.

It was an incredible trip across 11 states of the USA visiting many of my puppet friends, visiting three muppet exhibitions, getting insights into all the ways a foam puppet can be built by looking at original puppets, and sketches, and exploring my new interest into mechanical puppets.

- Katherine Hannaford

Katherine Hannaford is our UNIMA Australia Treasurer and Membership Secretary. She is a professional Puppet Builder and Teacher Librarian based in Sydney, Australia.

Instagram: [@misskhannaford](https://www.instagram.com/misskhannaford)



The 7th Shanghai International Puppet Festival, 2023

by Richard Hart

Once a biennial event, it has changed to an annual festival from this year on and is hosted by the Shanghai Municipality, through the Shanghai Puppet Theatre. It spans from late September to mid December. The Shanghai Puppet theatre was founded in 1960 and is located in the Ciro's Centre, central Shanghai. It occupies a whole floor with a 100+ seated theatre, museum, rehearsal room, workshops, offices and display areas with around 50 performers plus staff.

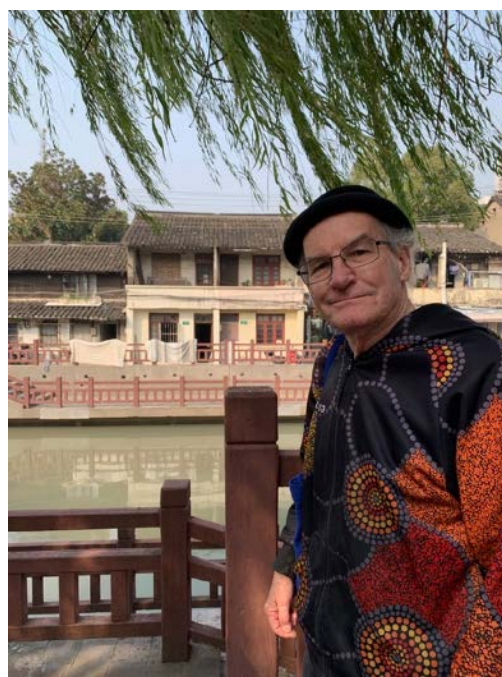
This year was its first national tour to Guangdong, Jiangsu and Zhejiang provinces with puppet theatre productions from Russia, Germany, Armenia, Portugal, Holland, Brazil, Australia and France.

All theatre companies performed at different venues at different times for almost a month, averaging around 20 performances each. The final four performances of the tour were at the Shanghai Puppet Theatre. This meant that we could not see each others' performances and could only meet at the hotel in Shanghai.

We were all given a more than adequate meal allowance for each day in China and excellent hotel accommodation, including breakfast. Good and inexpensive places to eat were plentiful wherever we went.

We were also paid very well for each performance, provided transport and helpers within China. We just had to pay to get there, which is pretty standard for many international puppet festivals, and the fees for performing were more than compensate for this.

Dream Puppets was the Australian component this year, comprising myself, Richard Hart (Melbourne VIC), and Joanne Foley (Fremantle, WA). Our tour was from November 2nd to 27th.



The production we performed was my latest, “Dreamer and the Rainbow Tiger”, which was first publicly performed in full length at this year's Melbourne Festival of Puppetry.

Joanne relied on a video and notes from a couple of run throughs in Melbourne to learn her part and due to her experience and training as a puppeteer, we were able to get the performance together very quickly, even though the first couple were a little rough. The nature of the show can make our mistakes look like they were part of the performance.

The performances were all very well received and the venues ranged from theatres, music halls, community centres and an elite private school in Shanghai, which presented us with hand painted dinner plates.

Not long after returning to Australia, Dream Puppets was invited back again for 2024! That would make my eighth tour in China with Dream Puppets.

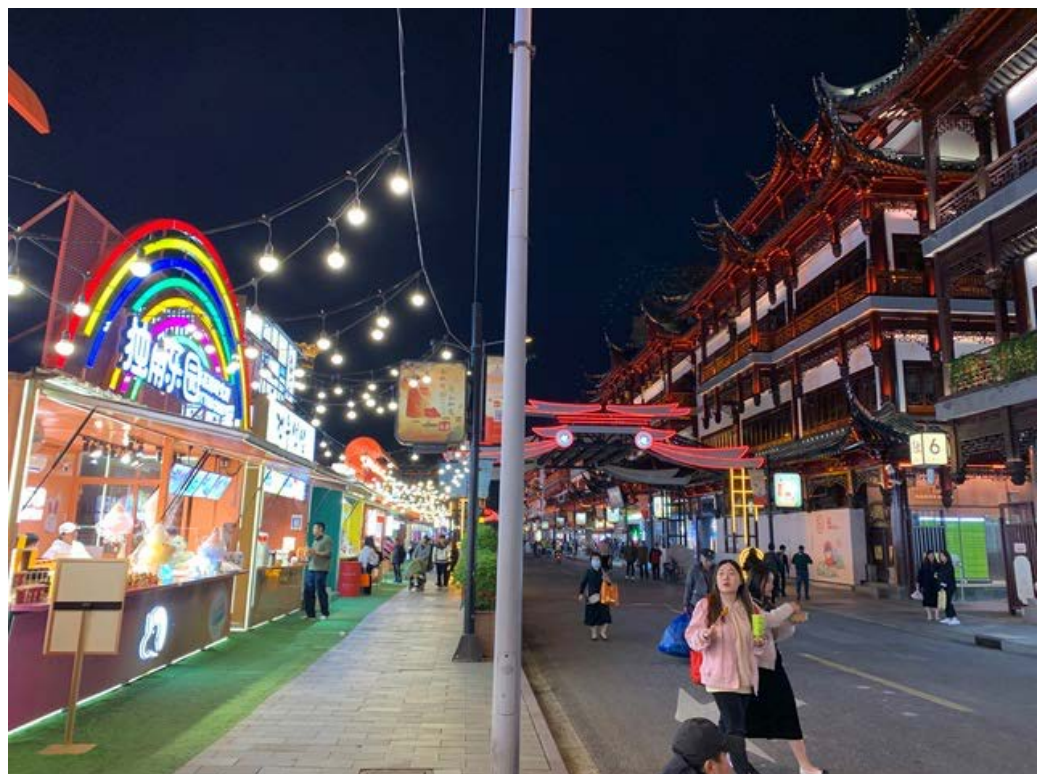
We were very fortunate to have Jaira, (nick name 'If '), as our helper or “angel” for the whole tour. She was incredibly well organised and even arranged tickets for us to see a Chinese opera, the only show we saw.

It was a wonderful experience to top off a real China travel experience. It was great Joanne could speak enough Mandarin to get around shopping, metro, etc. and just converse. People opened up and were very friendly. Great to have the opportunity to do it again, though next time we will be based in South Australia. Dream Puppets is moving there by mid February, 2024.



- Richard Hart
[Dream Puppets](#)

Richard Hart is one of our Australian representatives for the UNIMA Asia-Pacific Commission.



Puppets in Japan

by Kay Yasugi (Pupperoos)

I travelled to Japan in November 2023 to visit family (my father is Japanese and my mother is Korean) and to immerse myself in Japanese puppetry. I travelled with my father, Haruo Yasugi, who acted as an invaluable translator on many of our puppetry adventures! Here are some highlights - If you are interested in seeing more from my travels, I posted some photos and videos on my Instagram [@kay_yasugi](#).

Ms Tamiko Onagi from Puppet Theatre PUK in Tokyo

I had the pleasure of meeting Ms Tamiko Onagi who is the Producer and Manager of [@puppet_theatre_puk](#). She is also the Vice President of the [Iida Puppet Festival](#) executive committee - The Iida Puppet Festival in Nagano City is the largest puppet festival in Japan. Ms Onagi is also an esteemed member of the puppetry organisation UNIMA Japan (she is part of their International Department) and we spoke at length about their activities including sending news, writing an annual year book, fostering a network of traditional Japanese puppetry and raising funds for UNIMA Japan through various enterprises like festivals. There are about 220 members in UNIMA Japan and over 2000 puppeteers in Japan. PUK has about 70 members and has been going for over 50 years. They used to run a puppetry academy in 1975-1990, offering 2 year courses (though she believes the course would have been better if it was over 4 years). She recommended a few puppetry troupes to visit, and I'm very glad that I had the opportunity to meet so many puppeteers on this trip. I also later visited PUK in Tokyo - the place is legendary in the puppetry world.



Atelier Minomushi Marionette Theatre in Kyoto

It was a real privilege to meet Mr Koichi Imuro and Mrs Makiko Imuro at the Atelier Minomushi Marionette Theatre in Kyoto, Japan. We also had the pleasure of meeting Ms Ayako Bando from Jijo Puppet Company, who performs in their shows.

In June last year, I was contacted by Mr Imuro's cousin, Dr Hiroo Suami, who is an Associate Professor at Macquarie University in Sydney. Dr Suami was visiting Mr Imuro in Kyoto and said their company has always wanted to visit Australia, so he got in touch through UNIMA Australia.

I'm very grateful to have travelled from Sydney to see their show and have a tour of their theatre. Their small wooden atelier had a beguiling and enchanting aesthetic that was distinctly Japanese. The puppets are all made by Mr Imuro, with costumes by



Mrs Imuro. They have been in the puppetry industry for over 50 years and have made over 1000 puppets!

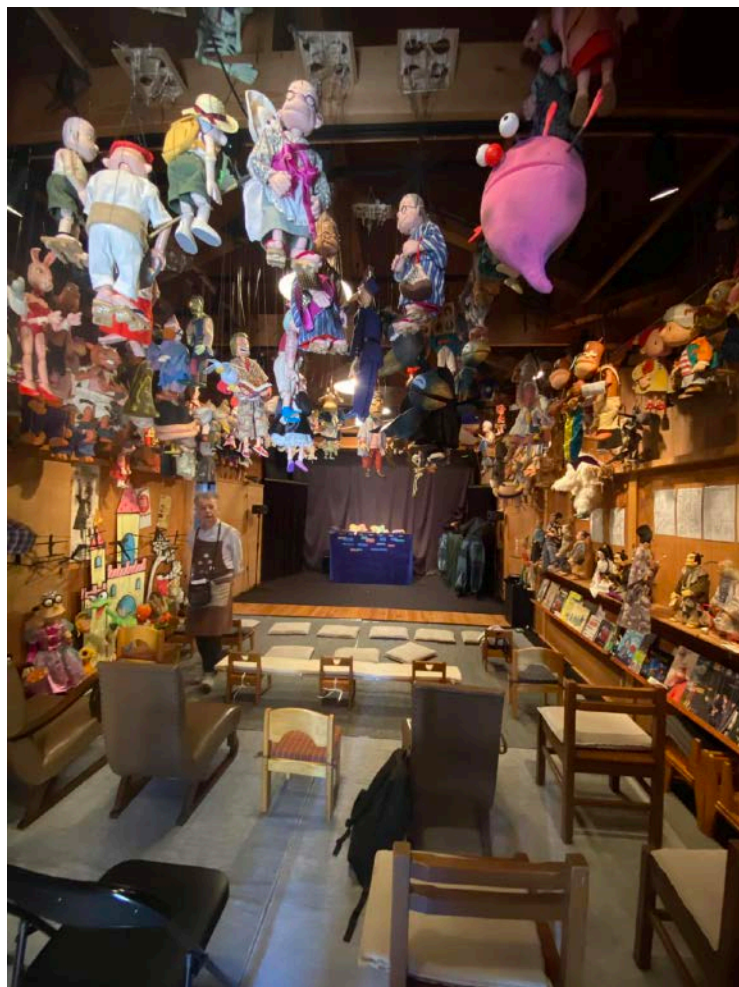
There were birds, babies, princesses, ghosts, samurais, kimonos, sumos... it was a mini cathedral of exquisite puppetry art. Mrs Imuro told me that there is a market each month in Kyoto where people can buy vintage and second-hand kimonos, and that is where she has sourced much of her materials for the costumes for their more traditional Japanese characters.

Having trained at London School of Puppetry (UK), I was mostly familiar with western styles of marionettes up until this point.

I was fascinated to see traditional Japanese marionettes for the first time, with their wooden square controls and anything from 12 to 30 strings. I was keen to see more!

At the entrance of their atelier there were some flyers, including the Inasa Puppet Festival in Hamamatsu and the Kinosuke's Marionette Festival in Okayama. They told us that they would be performing at both, and it would be a fantastic festival for seeing Japanese puppetry - so we put both festivals on our itinerary.

I do hope there will be a chance for Australian audiences to see this amazing puppet company one day. They are not only extremely skilled and talented with over 50 years experience, but also very humble, kind and down to earth. For more information about Atelier Minomushi Marionette Theatre, go to mino3064.com.



The 35th Inasa Puppet Festival in Hamamatsu

We next travelled to the Inasa Puppet Festival in Hamamatsu. I was thrilled to see a variety of puppet shows including an adorable pig story by Ryouji Narita of Tongarashi Theatre, and the traditional tale of Issun-boshi done with beautiful hand puppets by @g_kainohi. After grabbing some yakisoba (fried noodles) at the outdoor entertainment and food festival stalls, we saw a spectacular production of the Wizard of Oz by @musubiza. I also enjoyed perusing through Ms Wake Mizue’s puppet stall with puppets, toys and books.

On the second day of this 2-day festival, we saw Puppet Theatre Akkerakan (人形劇団あっけらかん) perform their very funny Tengu and Daruma show. Next was a gorgeous marionette show by our new friends Mr and Mrs limuro from Atelier Minomushi Marionette Theatre, performing their show ‘The Monkey and the Crab’. It was also lovely to see Ms Ayako Bando (from Jijo Puppet Company @ayajijo) perform with them again. After a quick break, we were off to see some sand and shadow stories by Hokekyo Shadow Play, followed by the final show of the day by @puppettheatrekyougei. They performed an epic tale called ‘Metke of Todogafuchi’ with 7 puppeteers! They also showed us their puppets after the show, while demonstrating their incredible ‘squat shuffle’! Such skill!

It was an inspiring 2 days of puppetry and connections. For more information go to <https://www.puppet-inasa.jp/>.



The 34th Kinosuke's Marionette Festa in Setouchi City, Okayama

We could only attend the first day (of this 2 day festival) but it was amazing. The festival was created in memory of the great Puppet Master Kinosuke Takeda of the Takeda Marionette Theatre of Japan. This year marks 100 years since he was born, and at the opening ceremony there was a very special presentation - Kinosuke's younger sister Miyoko Fukuma, officially donated Kinosuke's most famous puppet (Yukinko - the 'Snow Child') to the mayor, as a gift to the city. The festival was also attended by Kinosuke's daughters Ori Okamoto and Mana Koike.



We then saw Mr and Mrs Imuro and Ayako Bando (@ayajijo) from Atelier Minomushi Marionette Theatre perform 'Comic Momotaro' (as Okayama is said to be where the famous tale of the 'Peach Boy' originated). Next we saw a show by Takenokokai (The Bamboo Child Puppet Theatre) alongside Tomoko Suzuki, who was Mr and Mrs Imuro's Senior at the Takeda Marionette Theatre. Suzuki-san kindly showed me how to operate a Japanese marionette control!



We then saw the [Edo Ito Ayatsuri Ningyo](#) (Edo Period String Marionette) Puppet Theatre perform with their traditional marionettes to music. In the break I met a lovely lady from the community group Setouchi Well Being who showed me her puppet. There were also puppet clubs from primary and high schools performing at the festival. It was great to see amateur groups perform alongside professionals and share the same space, and to see the art form being passed on.



Our last show of the day was by Marionette Artist Yoshiya Yamamoto @yoshiyayamamoto_session who performed with contemporary puppets to live music by Masatoshi Uminuma and Eri Uenoyama. I bought Yamamoto-San's beautiful book 'The Great Marionette' and he kindly demonstrated his gorgeous kappa puppet that swims!

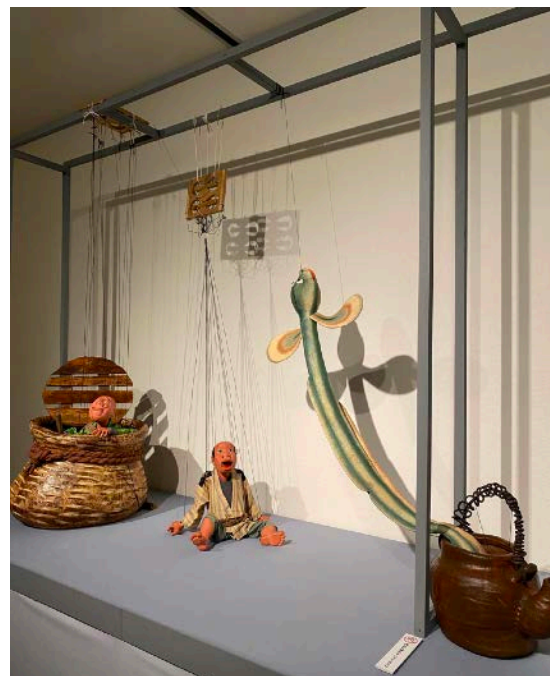
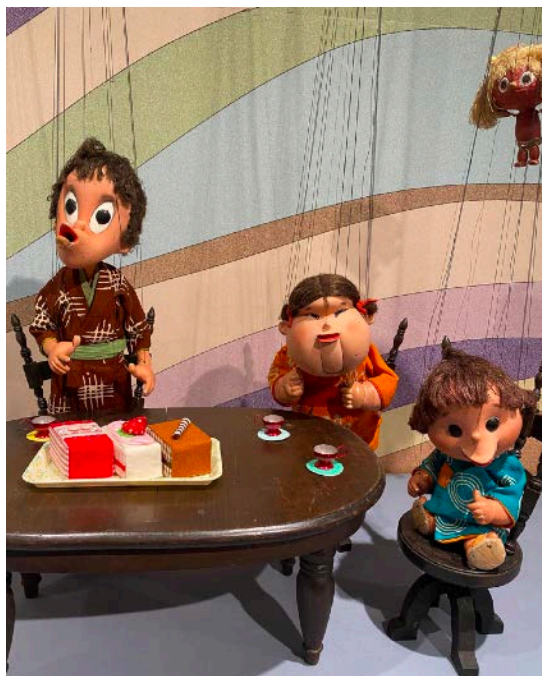
One of our favourite memories was taking a mini puppetry excursion with Mr and Mrs Imuro. As soon as they had finished their last show of the day, we got into their puppet van and drove about 20 minutes across the Okayama countryside - with rolling fields of cabbages and daikon (white radishes) to the Setouchi City Museum of Art. Inside this creamy white-bricked building was a historical retrospective exhibition commemorating the 100th anniversary of Kinosuke's birth; bringing together approximately 90 representative works from the collection of Kinosuke dolls in Iida City, Nagano Prefecture.



The marionettes created by Kinosuke Takeda are called “Kinosuke Ningyo” (dolls/puppets) and he produced more than 2,600 puppets during his lifetime. His puppets stand out due to their meticulously crafted and well-balanced design, a testament to his proficiency as an aeronautical engineer during his university years. His inventive approach involved creating specialized devices that defied traditional constraints, allowing for ideal movements. Moreover, he has successfully miniaturized these devices, enhancing the doll's form and highlighting the beauty of his creations.

What a gorgeous exhibition, and an incredible festival! It's amazing that we saw so much for only 1200 yen (approximately \$12 AUD) which got us access to see all the shows and the museum - if only we had something like this in Australia!

For more info about the festival go to <http://www.kinosukefes.com>



Hitomiza Puppet Theatre, Kawasaki

Towards the end of the trip, we visited Hitomiza Puppet Theatre. The theatre is a short drive from Hiyoshi station in Kawasaki, and the building itself is so distinct! I first heard about them after seeing this wonderful [Youtube video](#) called 'Hitomi-za puppet theatre (Imagine).

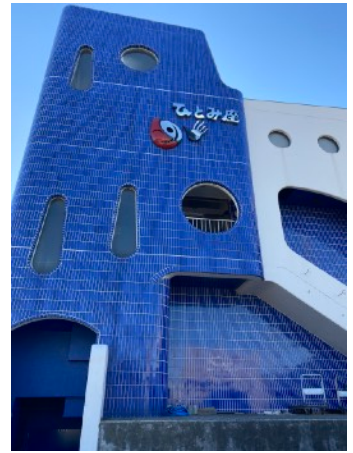
Hitomiza was established in 1949. It includes a Deaf Puppet Theatre as well as an Otome Bunraku theatre (a style of Japanese puppetry done by women, with one person operating the puppet). They also created a puppetry series for television called 'Hyokkori Hyotanajima' which was broadcast on NHK TV (Japan Broadcasting Corporation) in the 1960s and later in the 1990s (my father remembered watching it growing up in Japan, and he was thrilled to see the puppets displayed in their foyer - the photo shows him with Haruo Tasaka- the 2 Haruos!).

Haruo-san and Tsuyoshi-san took us down to their Aladdin's Cave of puppet storage and it was incredible. So many puppets, dating all the way back to the 1950s! Most of the puppets were designed by the late Akira Kataoka. There were puppets for traditional and contemporary Japanese stories and plays, as well as western stories like The Wizard of Oz, Alice in Wonderland, King Lear, A Midsummer Night's Dream, Romeo and Juliet (one production with masks and cloth, and a second production with an all-cat cast), Macbeth (the first production was inspired by African mask, and the second production done years later had the puppets all portrayed as insects).

Japan and Laos Deaf Puppetry and Object Theatre Collaboration

[Khao niew lao Theater](#) are a Deaf Object Theater Company from Laos. Since 2018 they have collaborated with [ひとみ座](#) Deaf Puppet Theater Hitomi (Japan) through 4 joint workshops to create new work together. In 2023 they welcomed Choreographer and Director Momoko Shirakami, who, together with Rattanakorn Insishenmai from Laos devised a new work that was performed in Tokyo.

It was a privilege to be invited to watch some of their rehearsal session. It was a unique experience to watch various methods of communication, interpreting spoken and sign languages in Japanese and Lao, as well as showing expression directly through body language. Puppetry and object theatre are such visual art forms that can transcend and overcome language barriers.



Trying out Otome Bunraku

Just when we had thought our visit to Hitomiza had come to an end, I was invited to try out Otome Bunraku (a style of puppetry traditionally done by women)! I'm very grateful to Naomi Kamenno for so kindly showing me this amazing art form and letting me take photos of us - I shared some photos on Facebook for International Women's Day, and my puppetry teacher Dr Caroline Astell-Burt from London School of Puppetry (UK) shared some of her insights, based on her extensive research on the art form: "Otome bunraku is a type of puppetry, originally designed for women. They are tethered to the puppet at the head, waist and knees to produce dance-like movement. It came about because in the early twentieth century, men's bunraku theatre was in serious financial difficulty. Entrepreneurs realised they could save money by devising new controls for the puppets to enable women to operate instead of men. What took three men to operate, a single woman could now do on her own making bunraku theatre a much cheaper venture. These female puppeteers were called musume bunraku and later on otome bunraku which means women's or girl's puppetry."



She also added that "when Hayaki Jiboku designed the first groundbreaking means of one woman carrying and operating one of the beautiful bunraku puppets that he was hoping to make money with the udegane brace, and similarly, 10 years or so later when Oe Minnosuke enhanced the udegane brace which rested on the arms of the operator by making the dogane brace which took the weight of the puppet into the waist instead facilitating the operating of larger puppets, The motivation might have been to make money but tradition absolutely forbade women performing in theatres - so otome bunraku disappeared from the highly regarded bunraku theatre. The original troupe eventually took the puppets away and taught followers in different parts of Japan. I visited two groups - the one at Hitomiza which was the work of Kiritake Masako, and another, Shonan Theatre in Hiratsuka was the work of Kiritake Chieko." For anyone interested in reading more, [you can read Dr Astell-Burt's fascinating thesis here.](#)

To say we were blown away by Hitomiza Puppet Theatre is an understatement. So much talent and so much kindness, generosity and sharing. We are so grateful to Iyo Yoshimura, Tsuyoshi Ikeuchi, Naomi Kamenno and Haruo Tasaka for showing us their theatre. We also thank Tamiko Onagi and Takaki Kida for helping us make contact with them via [UNIMA Japan \(Nihon UNIMA\)](#). For more information about Hitomiza please check out their website: <https://hitomiza.com/english>

- Kay Yasugi (Instagram: [@kay_yasugi](#))

Kay Yasugi is our UNIMA Australia General Secretary and one of our Councillors. She is a professional Puppeteer and Maker ([Pupperoos](#) / [Digital Seagull](#)) and Teacher in Sydney.

Flashback: Tours of Richard Bradshaw & His Shadow Puppets in Japan

My tours for PUK were in 1976, 1983-4 and 1996

In 1964 Kawajiri-san had seen my small-screen show at the International Festival of Amateur Puppetry in Karlovy Vary, Czechoslovakia. Edith Murray helped me perform that show.

In 1972 Kawajiri-san saw my performance (no longer amateur!) at the UNIMA Festival in Charleville-Mézières, France.



Outside PUK in 1976: Taiji Kawajiri, Edith Murray, Jean-Paul Hubert and Richard Bradshaw

1976 First tour in Japan for **PUK** Puppet Theatre:
 Tokyo (18-23/11, x9), Nagoya (25/11,x2),
 Kyoto (26/11,x1), Osaka (27/11,x1), Tsuyama (29/11, x1),
 Fukushima (30/11, x1), Tokushima (1/12, x1), Sapporo (3/12, x1),
 Asahikawa (4/12, x1), Tokyo (7,8/12, x 2)

In mid-1976 I performed at the UNIMA Festival in Moscow, and I flew there via Tokyo and was able to spend a few days there as a guest of PUK ahead of the tour later that year. Takeshi Hoshino of PUK [i.e. Hoshino Takeshi!!] had earlier that year directed a show for the Tasmanian Puppet Theatre and after that spent a few days in Sydney as a guest of the Marionette Theatre of Australia where I had become artistic director that year. Jean-Paul and I travelled by train with PUK's general manager, Hasegawa-san and our interpreter Miriam, who spoke French, English and Japanese. The puppets went separately by road. We went by plane to Hokkaido. While I was in Japan, PUK arranged a separate shorter tour for Edith Murray, paying her airfares and all expenses and providing an interpreter.



"The Mysterious Potamus" in Asahikawa, 28/8/1979. The company from Australia, L. to R. is Tim Gow (tour manager), Michael Creighton, Allan Highfield, Ross Hill, Ines Judd and Linda Raymond



My companions for 1983-4 tour: li-san, Yuko Shiba-san, Ohata-san and Dr Margaret Williams.

1983-4

Second performance tour of Japan for PUK Puppet Theatre.

31 Dec 1984 arr. Tokyo with Margaret At PUK Tokyo (7-11/1), Asahikawa (14/1), Sapporo(16/1) Sendai (18/1) Yamagata (19/1), Yonago (21/1), Kurayoshi (22/1), Matsue (23/1), Osaka (26/1), Tsuyama (27/1), Saga (30/1), Kokura (31/1), Fukuyama (1/2), Nagoya (2/1), Tsu (3/1), Shizuoka (4/2), PUK Tokyo (10-15/2), Maebashi (16/2), Kyoto (17/2) [Margaret dep. 18 Feb, Richard dep. 21 Feb (or 20th?)]

This tour was in winter, and there was heavy snow. Sadly one of the PUK members was hit by a car and killed as he was walking along a road soon after we had arrived, but the PUK members deliberately kept this information from us until the end of the tour. Because of the snow, this time the puppets did not go by road, and travelled on the trains with us. We had all our personal luggage, a large bag containing the screen fit-up and a large box with the puppets. These last two were carried by our tour manager, Ohata-san. In addition to him we had an excellent interpreter, Shiba-san, and a technical director, the wonderful li-san. We even travelled with all this luggage in the Tokyo metro, and on the Shinkansen where we exceeded the limit of luggage allowed, but fortunately the trains were not full.



Ohata at the station during the 1983-4 tour, waiting for the Shinkansen with all our luggage. (The straps around the blue box near him were to help him carry it on his back!!)

1988 Performed at UNIMA festival in Nagoya, Japan, with other performances in Japan. Nagoya x 3, Osaka x 2, Tokyo x 2
 Nagoya [Denki Bunka Kaikan] We 27 (x1) Th 28/7 (x2)
 Nagoya [Mizuho Kuyakusho] Fr 29/7
 Nagoya [Tenpaku Kuyakusho] Sa 30/7 (x2)
 Nagoya [Kaniecho Chuo Kominkan] Tu 2/8
 Osaka [Jido Bunka Center] Sa 6/8 (x2)
 Iida Sozokan & Jikeien Su 7/8
 Iida Heiankaku Mo 8/8
 Tokyo Funabashi Shimin Bunka Hall We 10/8
 Tokyo Hatogaya Nishi Kominkan Th 11/8

I believe that PUK members, and possibly other Japanese puppeteers, had sacrificed something like half their annual salary to help finance the festival, which was a great success. This time our interpreter was Junko Matsumoto who later stayed with us a couple of times. We still send greetings at Christmas.

1996 Tour of Japan for **PUK** Puppet Theatre (with Margaret)
 10-12 May: 6 shows PUK theatre; 13 May Lecture/workshop; 15 May Sapporo; 16 May Asahikawa; 18 May Gifu (x2); 19 May Kadoma, 20 May Fukuchiyama; 21 May Katuyama; 22 May Hino-town; 24 May Utunomiya; 26 May Inasa-town; 29 May Kashiwa; 31 May Machida; 2 June Fujisawa; [dep. Japan 5 June]

This time we travelled by van with Ohata-san, our tour manager, driving. He spoke no English. The translated introductions to items had been recorded so we didn't travel with an interpreter. Later that year we went to the UNIMA Congress/Festival in Budapest and caught up with Ohata and Jean-Paul Hubert at the same time.

1998 Tour of Japan for Plaza Q.

This was not a tour with PUK, but Matsumoto-san, known as Q-san, was a former member of PUK who had left to work on his own organising tours, and my show was his first. I used to send the puppets and screen ahead as freight, but as the deadline approached I still hadn't received the documentation necessary for the work visa, and I took our air-tickets to our travel agent to cancel. I've forgotten the details now, but we were fortunate then to have a neighbour in Mittagong, Mary Taguchi, who spoke Japanese. (Her daughter is the TV presenter Kumi Taguchi.) Mary spoke by phone with Q-san and helped solve the problem, and I got the work visa just in time. Fortunately when I went back to our travel agent I found she had not yet cancelled our air-tickets, but Margaret meanwhile had made other work commitments at the university, so she now joined the tour halfway through. This time our interpreter in Tokyo was Haruko Oda who we caught up with in Sydney in 2018 when she came to Melbourne to visit a horse-whisperer! She did not travel with us, only Q-san, who had hardly any English, and his driver, who had none.

OTHER INTERACTIONS WITH PUK and UNIMA-Nihon

As already mentioned, in 1976 Takeshi Hoshino of PUK (who later became its president) was invited by L.Peter Wilson to direct "Big Nose" for the Tasmanian Puppet Theatre.

PUK was also a guest company at the international puppet festival organised by the Tasmanian Puppet Theatre for January 1979. Following their performances there, with the help of the Australian Elizabethan Theatre Trust (which was then responsible for the Marionette Theatre of Australia) they performed at the Seymour Centre. Taiji Kawajiri accompanied them, but the arrangements in Sydney were an embarrassment because the Trust accommodated the group in a low-cost Kings Cross motel with no air-conditioning, and it was very hot. The Australian Council for the Arts [which became the Australia Council] organised a reception for the Chinese puppeteers who had been in Hobart and Sydney and we managed to take Kawajiri-san to that, but it was unfortunate that all the PUK company wasn't invited.

PUK has always had a strong international commitment. Its name comes from the Esperanto for "puppet club".

PUK's president, Taiji Kawajiri, was also President of UNIMA-Nihon which organised a festival later in 1979 to celebrate the 50th anniversary of UNIMA. Foreign companies invited came from Australia, New Zealand, England, Canada, France, Yugoslavia, Mexico, Korea, China and India, and there were many Japanese companies. Australia was represented by the Tasmanian Puppet Theatre's "Kidstuff" and the Marionette Theatre of Australia's "The Mysterious Potamus", which had premiered at the festival in Hobart in January before going to the Sydney Opera House. (I had directed that show, which was a play Norman Hetherington, Ross Hill and I had seen at the UNIMA festival in Moscow in 1976, at the Central State Puppet Theatre. Norman was the designer and Ross made the puppets.)

The Tokyo festival was from 21-26 August, and was in four venues which included the small PUK theatre. Following Tokyo, there were festivals in Asahikawa, Osaka, and Kyoto, and the Marionette Theatre of Australia played in Asahikawa.

After the unfortunate demise of the Tasmanian Puppet Theatre, L.Peter Wilson moved to Perth where, with his future wife, Cathryn Robinson and Beverley Campbell-Jackson he founded Spare Parts Puppet Theatre in 1981, with a production of "Faust" performed by theatre students from WAIT. The production team included Takeshi Hoshino from PUK and Noriko Nishimoto from La Clarte puppet theatre in Osaka. As we all know, Noriko later became the artistic director of Spare Parts.

PUK was a guest company at the 2008 UNIMA festival in Perth.
- Richard Bradshaw

For more information about PUK go to <https://puk.jp/english/e1.htm>



Photo of PUK Puppet Theatre in Tokyo 2024
Photo by Kay Yasugi

Member Spotlight: Chris Elkington (Melbourne Puppet Kerfuffle/Elk Puppets)



As a child, I was given a small yellow hand rod puppet with Muppet eyes by my parents, and I became captivated by Jim Henson's work on Sesame Street. Puppets were a large part of my childhood. When my sister was born with a disability affecting her growth, I can remember doctors using what's known as Visual Reinforcement Audiometry (VRA) with puppets to assess her hearing and language development. The black booth with lights & puppets was fascinating. I also grew up in a church that used handmade puppets and a custom stage for outreach. These experiences marked the beginning of my passion for puppets and learning.

When I commenced a Bachelor of Education (Primary) in 2005, I wanted my classroom to be a creative space, and puppets were part of the bag of tricks. I joined UNIMA in 2012 and started performing little shows for the Salvos and at school assemblies. I was inspired by Ken McGregor (Sonshine Puppets) and Jennie Flack, who have been performing for over 40 and 30 years, respectively. Ken acquired puppetry skills and a distinct puppet-making technique during his time at Dry Gulch, a Western-themed town in Oklahoma. The place featured a train reminiscent of Disney, Christian camps, puppet shows, and a television series from 1981 to 1993. Since then, Ken's puppets have appeared in numerous churches and conferences throughout Australia. Jennie Flack produced numerous kids' albums in the 80s and early 90s and had a puppet named Snookles. I was fortunate to build a friendship with these two people who have been great mentors for me.

In 2017, with the encouragement of Jennie and Ken, I registered myself as a sole trader under the name "Elk Puppets". Elk Puppets performs at events throughout Victoria. My shows combine ventriloquism and puppetry to narrate stories on a black curtained stage. In the past, I used to record my voice onto CDs and give them to tech people before shows. It was challenging to get the cues right, and learning ventriloquism would give me the freedom to speak to the audience without worrying about my cues. To improve my skills, I received training

from ventriloquist Lindi Jane and performed on her show SKCTV during Season 3 on Channel 31 Melbourne and 44 Adelaide. Lindi has a background in television.

In 2019, a UNIMA member, Rob Irvin, met me at a puppet workshop held in a school. We are dads passionate about puppets and education. Rob won an episode of ABC's Hard Quiz for his knowledge of the Muppets. After Rob and I visited Puppet Mayhem at Seaworks in 2021, We came up with the idea of starting a business called Melbourne Puppet Kerfuffle (MPK) with the slogan "Puppets, Learning, Fun!". MPK aims to provide schools and kindergartens with puppet incursions that align with the current curriculum on topics such as confidence, resilience, problem-solving, and cyber safety. We were encouraged by Brett and Elissa at Larrikin Puppets and met with them to discuss our ideas. Ken created most of the puppets, while Jennie wrote two songs initially.

Since 2022, Rob and I have performed as Melbourne Puppet Kerfuffle in schools and kindergartens. Our shows centre around Calvin and Bruce (a human arm monster) who work and play in a fictional show called "The Prank Factory". The puppets' home base is a prank shop where they learn to manage situations and explore new technologies. Our latest line-up, "Reboot's Cyber Safety Show", illustrates the difference between the real world and the cyber world, guided by Reboot, a puppet robot. The two-person show with lights, sound effects, songs, and sets takes a lot of energy, particularly the set-up/unloading, but it is worth it when the kids start laughing and engaging with the story. We have received feedback from teachers stating that 'MPK engaged our students, and they learnt valuable lessons about bouncing back when tough situations occur'. MPK produces shows written for students from Prep to Year 4. Teachers are provided lesson plans and activity sheets based on the show's theme. The question time at the show's end is a highlight for many, as it offers students a glimpse into behind-the-scenes. For students in Years 5 and 6, a puppetry workshop is available, with 40 puppets and a display that showcases different types of puppets from around the globe. The MPK website also offers a showreel that you can watch.



Rob and I are excited to expand Melbourne Puppet Kerfuffle, connect with fellow puppeteers, and explore how we can utilize puppets to positively impact children's learning, especially those with special needs.

- Chris Elkington

www.puppetkerfuffle.com

www.elkpuppets.com

Ross and Rose Hill Scholarship closing soon (Due 31st March 2024)

Application Information Guidelines

Scholarship amount: Up to \$2,500 AUD

Closing date: 31 March, 2024

Projects must start no earlier than 25th April, 2024.

Successful applicants will be notified by 14th April, 2024.

To be eligible for either scholarship, an applicant must be a continuous financial member of UNIMA Australia for at least 2 years (please read the full eligibility criteria on our website at www.unima.org.au/grants/).

To join, please visit our membership page:
Or contact our Membership Secretary, Katherine Hannaford at membership@unima.org.au.

Please send your application to the General Secretary, Kay Yasugi at secretary@unima.org.au.

She will forward them to the Scholarship Committee: Sue Wallace – NSW, Joanne Foley – WA and Mark Penzak – VIC (Mark was the recipient of the 2022 Lorrie Gardner Scholarship).

If you have a project/course in mind but need more time to put your application/support documents together, please let us know (contact Sue Wallace from the scholarship committee at spuppet@ozemail.com.au).

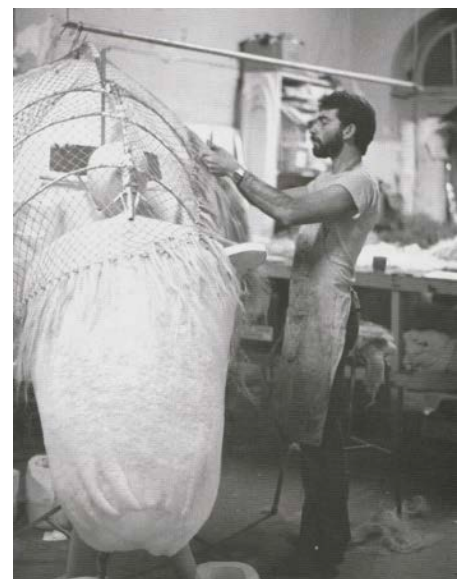
About the Rose and Ross Hill Memorial Scholarship

About Ross Hill (1954-1991) – Puppeteer, puppet maker, puppet director

And Rose Hill (1922 – 2022)

Ross Hill grew up in Mildura (Victoria, Australia). His mother Rose introduced Ross to puppetry at the early age of 6. By 10, Ross was mounting his own productions.

In the late 70s Ross joined the Marionette Theatre of Australia (MTA) as puppet maker. He was also Assistant Director on the Magic Pudding in 1980.



Ross went on to work as a designer/builder for Jim Henson's Creature Shop in 1985, overseeing the Lichen in Labyrinth. He appeared as himself in the companion documentary Inside the Labyrinth. He also worked on the Muppet production The Tale of the Bunny Picnic. Ross and his parents Rose and Arthur attended the UNIMA Festival in Moscow in 1976 and Rose also went to the 1979 festival organised by PUK in Tokyo celebrating 50 years of UNIMA. At that festival Ross worked as a puppeteer in the MTA's The Mysterious Potamus, for which he had made the puppets (to Norman Hetherington's designs). Ross's manipulation of Paul the Peacock and Calvin the Crocodile was outstanding. His cruel death in 1991 at the age of 36 was a tragic loss to Australian puppetry, and a devastating blow for Rose and the Hill family. Rose Hill created the Mildura Puppetry Centre in a large room added on to the house. There she displayed Ross's early marionettes and many other figures she had gathered or made. In 2023, the family of Rose and Ross Hill made a significant donation to UNIMA Australia to create the Rose and Ross Hill Memorial Scholarship.



[Watch this short documentary](#): 'Rose Hill - Life on a String', created in 2012 as part of the Memory And Place program 'ACMI in the Regions: Stories from Mildura'.

Purpose of the Scholarship Grants

The purpose of the two grants is to assist the development, evolution and growth of Australian puppetry arts & culture by benefiting UNIMA Australia Inc. members. All activities, projects and situations must be puppetry oriented.

The Lorrie Gardner as well as the Rose and Ross Hill Memorial Scholarship are offered to individual puppetry practitioners to further develop their puppetry practice.

Grant Guidelines

The Lorrie Gardner or the Rose and Ross Hill Memorial Scholarships can be used toward tuition costs or travel expenses to attend training institutions, workshops, appropriate festivals, etc. or to work with a specialist teacher.

It can also be used towards the costs of bringing a specialist teacher to work with an individual member or group of members or for any other activity that the scholarship committee deems worthy.

Either grant can be for in-person or online training/projects.

It cannot be used for production costs or capital purchases.

For more information about eligibility and to apply, please go to www.unima.org.au/grants/

UNIMA OZ CALENDAR OF EVENTS 2024

	Maker's Social	FEB 04		How to UNIMA Oz	JUL 14
	World Puppetry Day!	MAR 21		Silver Linings Film Festival: The Climate	JUL 28
	Puppetry Nailed It!	MAR 24		AGM + Silver Linings Film Festival Awards	AUG 18
	Maker's Social	APR 07		Puppet Doctor Date to be confirmed	SEPT 7/8
	Panel Discussion: Puppetry for Film	MAY 19		Spooky Social	OCT 27
	Puppets Only Zoom: No Humans Allowed!	JUN 30		Artist Talk: In Conversation Date to be confirmed	NOV 16/17

ROSS & ROSE HILL BIENNIAL SCHOLARSHIP - CLOSSES 31 MARCH
SUBMISSIONS FOR SILVER LININGS FILM FESTIVAL - CLOSSES 20 JULY

UNIMA AUSTRALIA - FRIENDSHIP THROUGH PUPPETRY

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 UNIMA.ORG.AU

See UNIMA Australia events on our website at www.unima.org.au/events/

Sun Feb 4	Maker's Social: The Climate	Climate-inspired Puppet Making for World Puppetry Day! 3-5pm (AEDT). FREE (members only).
Thur Mar 21	World Puppetry Day!	Storytime with Dennis Murphy (Murphys Puppets). Bring cake and drinks! 6.30-8.30pm (AEDT). Free for members/ \$20 non-members.
Sun Mar 24	Puppetry Nailed It!	Puppet making challenges full of fun and silliness + there are prizes! 3-5pm (AEDT). FREE (members only).
Sun Apr 7	Maker's Social: Works in Progress	Show us what projects you're working on. A relaxed sharing/ showcasing of ideas. 3-5pm (AEDT). FREE (members only).
Sun May 19	Panel Discussion: Puppetry for Film	Hear from puppet film makers about their practice. Time TBC. Free for members/ \$20 non-members.
Sun Jun 30	Puppets Only Zoom: No Humans Allowed!	Bring a puppet for a verbal improvised puppet jam session. 5-7pm (AEST). FREE (members only).
Sun Jul 14	How to UNIMA Oz	Peel back the curtain and get some insight into what UNIMA Oz is, and what we do as a committee. 3-5pm (AEST). FREE (Open to members and non-members).
Sun Jul 28	Silver Linings Film Festival: The Climate	The Silver Linings Festival Playlist on UNIMA Australia Youtube Channel will be made available, and voting for the People's Choice Award will open. (NB: Submissions open Sunday 4th Feb and close Sunday 20th July, 2024).
Sun Aug 18	AGM and Awards night for Silver Linings Film Festival	UNIMA Australia Annual General Meeting (with elections for Executive Committee), followed by Silver Linings Awards Ceremony. 7-9pm (AEST). FREE (Members Only).
Sat/ Sun Sep 7/8	Puppet Doctor	The Puppet Doctors are in to help you diagnose your puppet building problems! 3-5pm (AEST). Date to be confirmed. Free for members/ \$20 non-members.
Sun Oct 27	Spooky Social	Halloween social with puppets and pumpkins. 7-9pm (AEDT). FREE (members only).

Thank you for reading our special newsletter for World Puppetry Day!

UNIMA OZ COMMITTEE

		
PRESIDENT PHILIP MILLAR (VIC)	GENERAL SECRETARY KAY YASUGI (NSW)	TREASURER KATHERINE HANNAFORD (NSW)
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www.unima.org.au/membership



STUD/CONG: \$30/YR	INDIV: \$50/YR
COUPLE: \$70/YR	COMPANY: \$100/YR

Join us at www.unima.org.au/membership

UNIMA Australia - Friendship through Puppetry