



OPAL

The Ontario Puppetry Association Newsletter

Welcome to the latest issue of *OPAL*, the newsletter of the Ontario Puppet Association. In this issue, we're looking at our Beginnings—where did you see your first puppet, put the first puppet on your hand, and perform your first show?

My name is Janna and I am your new *OPAL* editor. Since this is a new Beginning for me, I thought that we should all look at where it all started for each of us.

Yours truly, Janna Munkittrick-Colton, *OPAL* Editor

Beginnings

What was the beginning for you? Was it Howdy Doody? Kukla, Fran, and Olly? Charlie MacCarthy? The Muppets? The Friendly Giant? Punch and Judy? Did you encourage your children to watch *Sesame Street* so you would have an excuse to watch it with them and laugh! Most of us were introduced to puppetry when we were very young and puppets made us laugh. Now we are the ones entertaining audiences and we laugh with them because puppetry is so much fun! For me it was Kukla, Fran, and Olly, The Friendly Giant and Jean Williams. Jean Williams was my supervisor at the Belleville Public Library. Jean ran workshops on puppetry,; encouraged the children from our community to perform puppet shows at the local library. When Jean passed away, I inherited her puppet collection. I had just started doing puppet shows at the library for the children, following in Jean's footsteps, when the idea of starting my own business began to form.... The rest is history.

From the President

Beginnings. With puppetry, it can be hard to know where to begin. Puppetry is a multifaceted art form and finding a starting point isn't easy. Perhaps the best starting place is to begin calling yourself a puppeteer. You can worry about how to actually *do* puppetry later. Advice too simple but it works. Naming yourself *Puppeteer* changes your mind set. From now on, no matter what else you are doing, you are a puppeteer. There is work to do now. Practice; find somewhere to exhibit your talents. Behold! There now exists a lethal combination of a person who knows that they are a puppeteer and who is prowling for a venue. The process has begun. There's more to it that you'll figure out for yourself. Good luck. Let the puppet shows begin!

Mike Harding, OPA President

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Your first Puppet Stage

For Jan-Bo's Puppets first puppet stage, we answered a *Kijiji* ad in Toronto and bought the one pictured here. Not quite what we expected or needed, but it worked for two years of puppet shows. The larger puppets can sit around the corner on the sides of the puppet box. Eventually, we had a stage built that could fit three or four puppets, even the larger Folkmanis puppets. Using the Internet to find a puppet stage worked for Jan-Bo's Puppets, and it can work for you!

The Birth of Jan- Bo's Puppets

By Janna Munkittrick-Colton, Jan-Bo's Puppets

The birth of Jan-Bo's Puppets goes back a long way. As a child, I used to hang around at our local library and saw many puppet shows. The Children's Librarian was a professional puppeteer and was always inviting children to the library for puppet plays. When I graduated from college, as a Library Technician, I went back to that same library and have worked there for 36 years now. Throughout my time at the library, Jean Williams, that Children's Librarian who I watched as a child, drew children into the library through puppetry. Jean taught the children about puppetry and many puppet shows were performed for the children of Belleville by the children of Belleville. I was always on the periphery, watching all of this and enjoying the moments of entertainment and laughter. Several years ago, Jean passed away and donated her puppets (quite the collection, from marionettes to hand puppets and papier-mâché!) to the same library for use by the children of Belleville. The current staff decided that they had no need for them, so I took them. Because of the historical nature of many of the puppets, I felt that they needed a safe home. They did find a home, in my living room. In the meantime, the staff decided to start hosting puppet shows at the library, and they asked me to write a script. That was the start of it. I found that I had a talent for composing puppet shows, and with the help of my teenage daughter and some of her friends, I started performing for the children with the few puppets that the library possessed. In 2010, I decided to run for the local school board and to go out in the community and perform some shows that I had written. The same troupe of teenagers helped me out. Later, just to try puppetry out, my friend Bonnie joined me for a puppet show at a local Rib Fest. It was so funny because we discovered that Bonnie had an amazing talent for different voices; when she put a puppet on her hand, it just transformed into something real. Jan-Bo's Puppets was born, created from both of our names. Over the next four years, we performed many shows throughout southern Ontario, from Gananoque and it's Pirate Festival, to a local church (where were performed an honorary show for the pastor), to a Probus Club, local Canada Day celebrations, the local Rib Fest, and lately, a local daycare and a few schools. Unfortunately, Bonnie and I have parted ways, but I still have a passion for puppetry and continue to write scripts. These days, my teenage daughter, one of her friends, my life partner, and his sister have stepped in to help me put on shows. Life has dealt me a couple of blows which doesn't allow me the time to perform as much as I would like, but Jan-Bo's Puppets carries on.

A New Beginning

By Bob Nathanson, Puppets To Go

Without a doubt, September 16, 1979, was the second most important date in the lives of my wife, Elise, and myself. The first was the day we met each other four years earlier.

On September 16th, 1979, I was driving a privately dispatched taxi in New York City, trying to figure out where, if anywhere, my life was heading, other than into the toilet. I had a B.A. in Psychology from City University of New York, but going further in that area didn't appeal to me. To put it bluntly, I was drifting aimlessly through life.

Elise had a college degree in mass communications, and was working for a magazine publisher, but she, too, was looking for something more creative to do with her life.

On September 16th, we decided to travel into Manhattan and risk the roving gangs and people knifing each other and clubbing one another over the head on every street corner. That was a joke. New York City is nothing like people's pre-conceived ideas. It is truly one of the great cities of the world.

It was a beautiful, crisp autumn day and we decided it would be fun to walk along the long Fifth Avenue book fair. One wonders whether there is such a thing as fate. I always used to doubt it ever existed. Now I am not so sure.

Among the hundreds of bookstalls, we gazed at a young man doing a marionette variety piece right there on the sidewalk, accompanied by some tinny music coming from a beaten up boom box. The puppet and the way it was manipulated looked somewhat interesting to me, but Elise was really fascinated. After the short performance ended, my wife spoke to this man, and he told us there was a woman, Lea Wallace, who gave puppet lessons about two miles from where we were standing.

After giving it a few days of thought, we both decided to sign up for the ten lesson course. It turns out that Lea Wallace was one of the original founders of the Puppeteers of America, and had traveled throughout the world as both a puppeteer and a dancer. Lea proved to be a very important person in our lives. She was generous and always supportive of everything we did. Sadly, but after a glorious life, Lea died this past year at the age of 96.

To make a long story short, September 16, 1979 was the beginning of a now 34-year career as puppeteers. We formed our own company, Puppets To Go, performed throughout the United States and parts of Canada, and have been fortunate to meet Jim Henson and Frank Oz, gotten to be casual friends with Martin Robinson (Telly Monster, Snuffleupagus, builder of Audrey II for Little Shop of Horrors) and Pam Arciero (Grundgetta on Sesame Street), performed at the National Aquarium in Baltimore, the Museum of Natural History in New York, as well as doing a private birthday party for the son of the French ambassador to the United Nations at his residence in Manhattan. We have made life-long friendships with talented and creative puppeteers in many countries, including one of our favorites, Canada.

I have written a comedy book, "Diary of a Doll Wiggler," about our career, and the many humorous war stories that have happened along our wondrous journey. It is available through Luman Coad's Charlemagne Press (Canada), or through Amazon.com.

We are members of Puppeteers of America, UNIMA, as well as most likely the most southern members of OPA.

Elise and I have been living a glorious dream for nearly 35 years and hardly a day goes by that we don't think how lucky we were to have begun again so long ago.

Words, words, words

By Grant Harding, The Abstractions

You know, I never noticed before. But most of the puppet shows I've seen, whether in a theatre or on a screen, have been incredibly dialogue-heavy. I mean, I've always known that puppets don't need to speak. Indeed, that's something I demonstrate in my children's puppetry workshops by manipulating a teddy bear to show various emotions: he can communicate happiness, sadness, and fear purely through gesture. But it wasn't until I attended Animotion, the three-week intensive puppetry class at Mermaid Theatre of Nova Scotia, that I realized just how much talking goes on in most puppet shows. The puppets are constantly talking about how they feel, talking about what they've done, talking about what they're going to do, and cracking jokes. Yak, yak, yak. Even my beloved Fraggles, the show that got me hooked on puppetry, is guilty of this. Not that it's necessarily a bad thing but now that I notice it, I can't un-notice it. It probably happens because these shows start with a script. All the dialogue is written before anyone actually picks up a puppet. Conversely, Mermaid's Artistic Director Jim Morrow taught us to develop a play with gesture alone, and then layer text on top of it. Most of the bits we created at Animotion had no talking at all. Those that did only used the occasional phrase to convey something you couldn't with gesture ("Honey, will you water the flowers?"; "Is she there? Put her on!"). Sometimes they'd have dialogue at first, but with further rehearsal the words would drop out as we realized we didn't need them. To put it another way, the writing and the rehearsal were the same thing. Writing was a physical action. I've read that some comic book artists don't write the actual dialogue for a scene until the images are almost done. The text doesn't lead the image; it augments it.

Like comic books, puppetry is a visual medium. I'm not saying puppets should never speak – indeed; it's quite possible that you couldn't sustain a half-hour show with gesture alone. (Then again, ballet does it!) But so many puppet shows on the internet, which is where I do most of my work, consist of puppets talking to the camera, and I can't help but wonder if there are other ways to do it.

Puppetry Praxis—Puppetry Theory, History, and Practice

What/Where/When Is Canadian Puppet Theatre?¹

By James Beauregard Ashby

Following an October 2005 performance of the Puppetmongers Theatre production *The Brick Bros. Circus*, a young audience member exclaimed, “That wasn’t a puppet show!” I was amused but surprised, as I had been entertained by the daring feats of the performers—all of whom are actual bricks, save for the Brick Contortionist, a cleverly disguised sponge—and impressed by the ability of the visible human manipulators to bring them to life. I had not been the only one. Earlier, having had set up Briikko the Clown to perform his routine, the manipulators had sat down in front of the audience to watch. As one might expect, Briikko had been unable to provide much entertainment on his own. Still, some residual sense of imagined life had remained, since another child in the audience had felt compelled to shout, “Do something!” The outburst could conceivably have been directed at the manipulators, but given the direction in which the child was facing, that seems less likely.



Photo courtesy of Puppetmongers Theatre.

The Brick Bros. Circus. Humans: Ann and David Powell. “Brick”: The Brick Contortionist, a doubly deceptive performer.

This production is obviously an example of object theatre, which, thanks to the pioneering work of David and Ann Powell (the brother-and-sister team who founded Puppetmongers in Toronto in 1974) and a few companies outside of Canada, has become an

increasingly popular form of puppetry. A similar show could arguably now be created anywhere on earth, but was there anything distinctly “Canadian” about its genesis?



Photo courtesy of Puppetmongers Theatre.

The Brick Bros. Circus. Humans: Ann and David Powell. Bricks: Brikko the Clown and Trixie la Brique. Although the Powells themselves have changed little over the years, they are always open to reworking their shows. Brikko lost this part of his routine to then newcomer The Great Brikini in the 1980s.

Describing the Canadian context in general, Kenneth B. McKay notes that this country “shares in the general North American culture, one based on that of Western European immigrants and modified by regional conditions and, more recently, by contact with other traditions and by technological changes.” Another “overwhelming influence” on this nation has been the USA, since “[t]he attraction of a rich and powerful neighbor, so close and linguistically the same as most of Canada, is irresistible” (23).

When he begins to address the cultural context of Canadian puppetry more specifically, however, his chain of argument becomes more dubious. Due to “the relative youth of Canadian puppet theatre,” he claims, “it has not developed any traditional puppet character, such as is found in many older cultures” (29). Although “[s]ome of the work done by our leading puppeteers does have a distinctive style,” he continues, “it is that of an individual company, rather than of the country as a whole or even of a region” (29-30). There is indeed no Canadian equivalent of England’s Punch, for example; moreover, it is unlikely that a single such character will ever emerge in such a large and culturally diverse country. Even so, McKay’s attribution of this to “the relative youth of Canadian puppet theatre” (29) and of the country as a whole (23) is symptomatic of a larger problem: a national identity crisis.

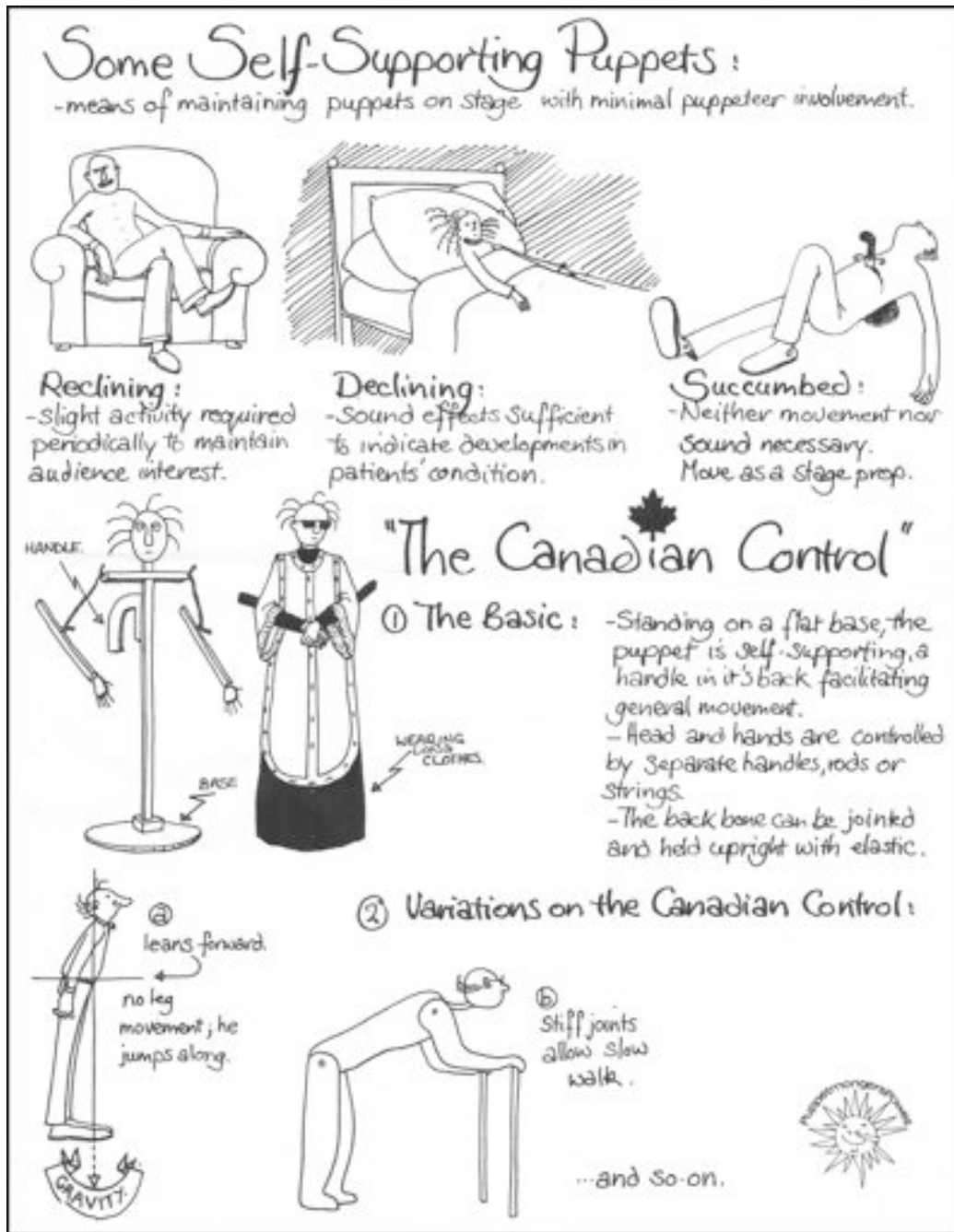
The supposed youthfulness of Canada as a nation is a common trope in historical and theoretical constructions of the country, but Canadian theatre scholar Alan Filewod emphasizes that “[a]s a state, Canada is no ‘younger’ than Italy or Germany,” since, “[l]ike them, it is a product of nineteenth-century liberal nationbuilding.”¹ Unlike them, however, Canada could not be validated through “a mythic invocation of racial unity” or related “originary myths located in immemorial time.” This was of course due in part to a varied population, which led to the dominant multiculturalist discourse, but like other postcolonial states, Canada was founded on the “expropriation of aboriginality,” sometimes in grimly literal terms, from the original inhabitants of the area. As a result, lacking a cohesive etiological myth to explain its past and justify its present, Canada, along with other postcolonial nations, has been dogged “by recurrent crises of ‘identity’” (2), Filewod observes. This question of identity has compelled myriad scholars to ask what “Canada” and “Canadian theatre” are. Unfortunately, however, because of the persistent marginalization of puppetry in the popular and academic presses in Canada, markedly fewer authors have essayed to ask what Canadian puppet theatre as a whole might be. This question has nonetheless only become more pressing, given the complex of influences outlined thus far.

Puppet theatre is not new to Canada, just as the country itself is not especially young. As McKay reveals, “the first permanent puppet theatre in Canada operated near Quebec City from 1775 to 1837” (44). The first appearance of a puppet in a performance by Europeans in Canada could be dated much earlier, however, if David Gardner is correct in his suggestion that 1583 marked the “date for the beginning of play production in Canada” (226). Although the focus was generally on human performers in the kind of mummers’ play that may have been performed in 1583 in or by St. John’s, Newfoundland, this production seems to have involved a “Hobby Horse [sic]” (Haies qtd. in Gardner 227), a kind of body puppet that the performer wore and therefore controlled from the inside (229).¹ If one can accept the puppetry traditions of the original inhabitants of the area now known as Canada in this discussion, one can trace this history even further back.¹

Although Aboriginal puppetry has in fact been largely ignored by later puppet artists based in this country, Canadian “theatre artists who chose to explore this ancient medium were forced to borrow concepts and techniques from the more established puppetry cultures” (13), as Jim Morrow—then the associate director and designer at Mermaid Theatre of Nova Scotia and now the artistic director—confirmed in 1998. He went on to identify an openly appropriationist and adaptive “approach” to puppet theatre as “truly Canadian.” It could best be described as a tradition of innovative recycling, since it entails “experimenting with proven techniques and adapting them to the processes which define our own theatre” (14). This is indeed an encouraging proposal, but Paul McPharlin has already shown us that many puppet artists across North America have adopted just such an approach in the past. Still, several puppet theatre companies have demonstrated through productions developed by means of this approach that puppetry in Canada can be a site of resistance to the supposedly “overwhelming” (McKay 23) cultural influence of the USA.

There are certainly many instances of Canadian artists successfully adapting “proven techniques” appropriated from other cultures. One example—or rather one cluster of related examples—has particularly attracted the attention of the Powells. In fact, they have gone so far as to assert that this method of puppet construction, the “Canadian control,” not only originated in Canada but also soon became popular throughout much of the country,

which would seem to challenge McKay’s position that no “distinctive style” (30) could exist at the regional, much less national level. The Powells have argued since the mid-1970s that it should join the list of other control methods named for their respective countries of origin, such as the more famous “Czech control.” David Powell explains that the term “referred originally to any puppet built to stand up on its own” (“Re: Canadian Control”).



Document courtesy of Puppetmongers Theatre. Illustrations by Ann Powell. An information sheet on the “Canadian control” created by the Powells decades ago. It never circulated widely . . . until now.

An early source of inspiration that led the Powells to formulate this concept was the now defunct company Canadian Puppet Festivals, once known as Ledo Puppets, which was founded and led by the late Leo and Dora Velleman in 1950. Powell states that he first noticed their use of this method of construction while watching a performance of their production *The Firebird*. The puppets used in its staging were rod puppets, “some of which were built onto wheeled stands” (“Re: Canadian Control”) and thus were able to remain standing without human assistance.



Photo courtesy of Kenneth B. McKay and the Ontario Puppetry Association. From McKay's *Puppetry in Canada: An Art to Enchant* (37). Canadian Puppet Festivals (Leo and Dora Velleman), *The Firebird*. Puppets: Ivan and Helen. Note the visual similarity between these puppets and those of the *wayang golek* tradition, particularly with regard to the costumes, headdresses, and rod controls. (Photo by Andrew Oxenham.)

The impact that the Vellemans' style had on the Powells' own then emerging style should not be overemphasized, however. Their rod puppets were controlled from below, whereas the Powells discovered their passion for puppetry as children through playing with marionettes, which are controlled from above. Moreover, the Powells were by this time trying to reduce the distance between themselves and their puppets (A. Powell). They therefore adapted the "Canadian control" method to their own needs. For their very first show as Puppetsmongers, *The Miller* (1974), the puppets representing some of the supporting characters were built upon bases, so that they could be moved onto the stage when required but stand on their own while the Powells manipulated other puppets.¹



Photo courtesy of Puppetsmongers Theatre. Humans: Ann and David Powell. Puppets: The cast of *The Miller's Wife* (1976), the sequel to *The Miller*. A variety of variations on the "Canadian control."

Other companies and artists discovered their own variations on this control method. These variations have proven to be so disparate, in fact, that subsuming them all under a single control style may seem like forcing the issue. Furthermore, a given freestanding puppet cannot simply be labelled as "Canadian" without taking its provenance into consideration. David Powell himself has remarked on some international antecedents, including "the use of the banana logs that hold characters on stage in the Indonesian wayang (both shadow [*kulit*] and golek)" ("Re: Canadian Control"). Consequently, McKay's contention that there is no one "distinctive style" (30) that could be designated as Canadian would seem

to obtain. Nevertheless, since the “Canadian control” is a matrix of related solutions to the same problem, it could be thought of as a microcosm of the tradition of innovative recycling that was identified earlier. In fact, the ornate, flowing costumes and elaborate headdresses of the human characters in the Vellemans’ *Firebird*, not to mention their rod controls, serve as evidence of a possible link between the very Indonesian traditions mentioned by Powell and the Vellemans’ designs for this production, which in turn influenced the Powells.



Photo courtesy of Puppetmongers Theatre. Puppets: All of the children of the Miller and his Wife (from *The Miller* and *The Miller’s Wife*), save for the eldest, who has a base of his own. They can all turn together on this “Canadian control”-style base. (Photo by James Beauregard Ashby.)

As was noted earlier, however, even this broader understanding of a Canadian approach to puppetry is associated with a wider North American tendency. Nonetheless, to turn to the language of winemaking, there is a certain *goût de terroir*—literally “taste of the land” (“Goût”)—with regard to how this tendency materializes here.¹ A brief analysis of some key decisions regarding content and form will elucidate this claim with reference to resisting cultural encroachment.

With respect to content, a common strategy has been to draw upon material of national, regional, or local significance when developing new work. The artists at Mermaid Theatre of Nova Scotia—founded in 1972 in Wolfville, although it has been based in Windsor since 1987—have been particularly successful at following this approach, in both the sense that they have created engaging and formally experimental productions based on local

history and folklore and that they have attracted a great many spectators to these productions. This is not to say, however, that all Mermaid productions have been local in content; indeed, its production history has been somewhat inconsistent in this regard. Still, the company established its admirable reputation largely through its stage adaptations of the myths and legends of the Mi'kmaq, beginning in 1973 with *Micmac Legends*.¹



Photo courtesy of Mermaid Theatre of Nova Scotia. *Glooscap's People* (1974). Puppets: The Loon and Mikchik. An early example of a Mermaid production based upon the cultural material of the Mi'kmaq. Even after consulting two of the individuals involved in these productions, positively identifying related photos is difficult, as several of the legends were regrouped and reworked for various touring productions. (Photo by Michael Garbary.)

These adaptations raised the spectre of “cultural appropriation” (Lewis 24), but the company has managed to counter this charge to a considerable degree by involving members of the First Nations whose cultural material they were theatricalizing as consultants and, sometimes, participants. Less controversially, Mermaid has also staged a number of productions based on folk tales, histories, and legends associated with European settlers and their descendants, as well as plays written by, adapted by, or adapted from works by local authors.



Photo courtesy of Mermaid Theatre of Nova Scotia. "The Shaman and the Bagpipe" from the production *Noah and the Woolly Mammoth* (1999). Humans: Graham Percy and Jody Stevens. Puppets: Boy and Aja. This was the first Mermaid production to draw upon Aboriginal cultural material in nearly twenty years. Inuk choreographer Siobhan Arnatsiaq-Murphy collaborated closely on the production, which was presented in celebration of the establishment of Nunavut. (Photo by Geri Nolan-Hilfiker.)

Form can be a subtler but no less effective means of resisting cultural influence. David Powell reveals that the initial idea for their production *The Brick Bros. Circus* resulted from just such a critical perspective. During a conversation with friends, the point was made that, since "marionettes [are] often pretty inanimate on their strings," one could conceivably replace them with bricks and still stage the kind of variety or cabaret show in which they are often featured. The Powells decided to accept the challenge, although they chose to forgo actually attaching strings to the bricks, perhaps because that would have been too pointed an attack on skating marionettes and the other "classic" ("Re: Sources/Creation") acts upon which some of those who would follow in the footsteps of Frank Paris have relied. They manipulate the brick circus performers directly instead, sometimes taking advantage of the "Canadian control," since bricks are obviously capable of remaining upright on their own.

In returning to the humble bricks, we can now address the question that was posed near the beginning. Puppetry in Canada has been shaped not only by the historical and geographical factors that were scrutinized above but also—at least in the case of the work produced by our most exciting companies—by a compulsion to tell stories rooted in this land and a resistance to dominant, facile solutions to the question of how to tell these stories. These stories certainly need not be serious or even factual, nor do the solutions need to be overly complicated. The struggle to load "the first Canadian brickonaut" into a miniature cannon during *The Brick Bros. Circus* illustrates these points perfectly—and playfully.



Photo courtesy of Puppetmongers Theatre.
The Brick Bros. Circus. Humans: Ann and David Powell. Brick: “[T]he first Canadian

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Ann Powell and David Powell. 1978. Puppetmongers Studio, Toronto. 22 Oct. 2005.
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Notes

¹ This article was first published in *Puppetry International* issue no. 31 (Spring/Summer 2012). A greater number of high-resolution photographs are being published here for the first time, however, as are these endnotes.

¹ Filewod is explicitly drawing upon the earlier work of theorists concerned with nationalism and postcolonialism, such as Benedict Anderson, Ernest Gellner, and Eric Hobsbawm, as he develops this argument and related ones.

¹ A "post-voyage account" by Captain Edward Haies, whose ship, the *Golden Hind*, was part of the fleet that accompanied Sir Humphrey Gilbert on his "historic visit to St John's to reclaim Newfoundland for Elizabeth I" holds "[t]he essential evidence" (227) for Gardner's argument. Haies writes, "[F]or solace of our people, and allurements of the Savages, we were provided of Musike in good variety: not omitting the least toys, as Morris dancers, Hobby Horses, and Maylike conceits" (qtd. in Gardner 227). Gardner does concede, however, that "no actual performance is confirmed, either on shore or on board ship in the harbor of St John's, at least in the scant research material so far available" (227).

¹ In doing so, one risks subsuming the distinct cultures and histories of the First Nations under "our" culture and history, even when one has the best of intentions and is striving to be as inclusive and culturally sensitive as possible. Furthermore, one faces the thorny problem of attempting to distinguish between using puppets in theatrical performances proper and using them "for religious and ceremonial purposes" (McKay 9). For one focused study of an Aboriginal ceremony in which puppets were used, see James Hoffman's article "Towards an Early British Columbia Theatre: The Hamatsa Ceremony as Drama."

¹ David Powell recalls that they initially manipulated the puppets for *The Miller* while "working on the floor." A number of years later, however, the show was transferred to a tabletop, which placed the Powells "among the groundbreakers" of the tabletop style of puppetry, of which they "have become leading exponents" ("Re: Almonte"), as Powell himself asserts. Thus, this small, innovative Canadian company was partly responsible for the origination of both contemporary object theatre and tabletop puppetry, two of the more popular forms at this time.

¹ Some of the arguments in this article were initially presented by the author in a conference paper with the same title at the 2009

conference of the Canadian Association for Theatre Research, which was part of the Congress of the Humanities and Social Sciences. The theme of that conference was, appropriately enough, Capital Connections: Nation, *Terroir*, *Territoire*. See the list of works cited.

¹ To quote Darlene A. Ricker from her study of a Mi'kmaq community, "[t]he spelling of *Mi'kmaq* [adjective] and *Mi'kmaq* [noun] are used throughout" this article "because it is the way the People wish to be known. *Micmac* is an older spelling and is only used when quoting another source" (viii2).



Puppet Allsorts Toronto's Puppet Performance Series

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A Touch of Light
At the brand new theatre at Alliance Francaise, 24 Spadina Road

May 26, 2014 7:00 pm
THE NIGHT OF SHORTS - new work
At Bar 3030, 3030 Dundas West

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PUPPET ALLSORTS SLAM & FUNDRAISER
At Bar 3030, 3030 Dundas West

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