



Around The World With Mr. Punch

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Looking Back and Moving On



These opening years of the new century are as good a time as any to reflect on the Punch and Judy tradition and consider its current state of health. This seems to be an underlying pattern in the articles and other material submitted for inclusion in this issue of the journal.

Firstly - as we all know very well - the tradition is alive and flourishing in the UK as ever before and there is also increased interest in the other lands to which he has migrated. Let us salute, therefore, young William Cousins of the UK (not yet in his teens) who has got the Punch bug and can hold an audience with his show as the photograph above, sent in by his dad Rick, demonstrates. Says Rick "He is just getting under way with his outdoor shows for this year and has shown no sign of tiring of his career so far! It looks like dad is going to have to make a new portable theatre for him soon as he is rapidly outgrowing the current one."

Young hands entering an old tradition are proof indeed of its vitality.

Then there is also the constant nostalgia interest in Mr. Punch. He is an A List celebrity in the UK cultural heritage industry - with his status having weathered the late 20th C. obsession with issues of Political Correctness as a younger generation of parents comes to the fore. Not that Punch himself has remained unchanged. His show is, after all, moulded by the culture in which it operates and managing to stay in touch with how his audience thinks is what stops him fossilising into a museum piece. All great drama has contemporary relevance and the underlying dramatic premise of Punch and Judy is no exception.

It is this perennial fascination with Punch and Judy which is being celebrated in an exhibition at London's celebrated Pollocks Toy Museum. Entitled *Pollocks Packs a Punch* the museum explains that it features "puppets and memorabilia from the collection of the internationally renowned Punch performer Professor John Styles including booths used in the 1960 cult television series *The Avengers* and the film *Time Bandits* plus puppets and artefacts over 100 years old. Also on display a unique collection of *Punch & Judy prints* dating from the late

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18th and 19th centuries from the collection of Mr. George Speaight, the distinguished historian of the popular theatre and authority on Punch and Toy Theatre."

Old Red Nose is certainly no fading star.

TEACHING PUNCH IN POLAND

Prof. Dan Bishop (Lands End, UK) was invited to give master classes at the International Puppetry Summer School, Bialystok, Poland in June and July of this year. This is indicative of the level of seriousness with which the wider world of puppetry in Europe is engaging once more with the once despised forms of puppetry of which Mr. Punch is the pre-eminent survivor. Seeing new raw talent come to grips with the possibilities inherent in the Punch and Judy show is always exciting - as Dan shows us in his article.

Dr. Marek Waszkiel is the Head of the Puppetry Art Department of the Aleksander Zelwerowicz Theatre Academy situated in Bialystok, Poland. (This Faculty of Puppetry Art runs a four year MA course for Actor - Puppeteers and a five year MA course for Directors).

Some months ago Dr. Waszkiel had hinted in conversation that he would like to arrange some master classes at the Faculty. In June and July of this year, a summer school took place in Bialystok which hosted twenty two students: two from Latvia; two from Holland; one from Poland; one from Israel; also a German and Lithuanian. In addition, there were 14 students from the puppetry school of Cervia in the north east of Italy. Sadly, not one from the United Kingdom.

The cost was only 400 Euros which included the cost of food, very good accommodation and 80 hours of intensive tuition over a period of two weeks in a puppetry school to die for: equipped with numerous lecture rooms, classrooms, workshops, studios - and, in addition, a fine library of puppetry books, an assembly hall and a large, fully equipped theatre. Three well equipped rehearsal rooms were made available to me and I worked with groups of no more than 6 students. The Subject was 'Mastership in Manipulation', (working languages: Polish &

English). There were four lecturers, three from Poland:

Leslaw Piecka, an expert in string puppet construction and manipulation; Piotr Damulewicz, Professor and authority on playing with and manipulation of objects; Wieslaw Czolpinski, Professor and director of modern and unconventional forms of puppetry; and also myself with a brief to teach about the theory & practice of traditional hand puppet playing - especially in relation to the U.K. tradition of Punch & Judy.

Although I have worked at various levels on voice and characterization with puppeteers and puppetry students in the past - at home and abroad - there is no doubt that the anticipation of this particular period of teaching had caused me more excitement - and more anxiety - than ever before. However, having arrived three days before the classes were to commence in order to perform in the Bialystok International Festival of Puppet Theatres, I had a chance to have a meeting with Dr. Waszkiel, and also to have a good look at the Puppetry Art Department and see the conditions in which I was to work.

Each lecturer worked with each of four rotating groups for 20 hours. In practice this meant Monday to Friday - during the first week - for four hours in the morning with one group, then four hours in the afternoon with another, with a presentation on Saturday of the work of all four groups. Then, in the second week, I worked with the third and fourth groups in the same way.

I quickly found that the age and experience of the students varied enormously. There were puppetry students, actors, working puppeteers and a Polish ethnologist who had never previously worked with puppets. For all, however, the

work with hand puppets - and in particular Mr. Punch - was a steep learning curve. Even the 3rd Year Polish puppetry student (assigned to my classes as a translator and assistant) found working with two puppets simultaneously very difficult because they have trained using just one puppet at a time.

My objective after five days (20 hours each group) was for each participant to present a 3 minute sequence of their own devising of Punch & Judy. I made it clear that my aim was to provide information and suggest a procedure with which they might create an original interpretation of this particular tradition - not as a 'museum piece' - but as something fresh and up to date of their own making.

During the first two days I inundated the students with as much visual and factual information about the Punch & Judy tradition as possible. Also in these initial two days we worked on characterization, some elementary voice work and on making Mr. Punch's voice.

As is always the case, the 'voice' proved more difficult for some than for others. Whether it 'clicks' straight away or not seems to be as much a matter of luck as anything else, and during the two weeks of work I saw one student make a strong Punch voice at the first try, while others struggled for a few minutes - or hours - before succeeding. There were some who arrived on the third day with very long faces and knitted brows. But then - quite suddenly - a break through, and broad grins. After only 5 days of work, only one of the 22 students decided not to make their final presentation using the 'voice' - and of those 21 who did, 16 achieved not only a rich sound but

also managed the alternation between Punch's voice and that of the other character(s) with considerable skill.

When I divulged the secret of the 'voice', I stressed - of course - that they must never show off with it, share the secret or use it inappropriately and I was very struck with how seriously they all took this.

The foundation of study and practice established in the first two sessions were in preparation for the final, three day task: to choose and create a contemporary Punch & Judy sequence of their own devising, approximately 3 minutes long, understandable to an English speaking audience but retaining the essence and spirit of the continually evolving tradition through the study of extant texts. Some participants had also seen my own performance during the festival which preceded the classes.

During these three days of individual preparation it was interesting - and sometimes very funny - to see how the different nationalities embraced the Britishness of Punch's drama. For example, Mr. Punch's encounter with the very serious Policeman of Martins Bruveris (one of two very talented Latvian students) who was marvellously ridiculed by Punch kissing him in a cleverly timed sequence of verbal and slapstick comedy - this was entirely in keeping with tradition yet fresh and strangely different to anything I'd seen before.

Then there was the Hangman, operated by an Italian - Francesca Piersanti - who referred to the gibbet as 'the instrument of death'. Or the very fierce (Italian) Judy entering with: "I arrive !!" & "Waaat do you Waaant!!?? Then, at first, constantly having to remind the Polish and Italians that when the baby cries or Punch hits Judy, it's 'Comico - no tragico' !

There were many fascinating and



multi-nationally inspired variants, verbal gags, puns - and all were true to the essence and spirit of the tradition.

I have a photograph (*above. Ed.*) which reminds me of the persistence which they applied to mastering the 'spinning' of so many 'plates'. It is of Francesca Castagner - one of the Italian puppetry students. In it, she is pictured in rehearsal with her eyes riveted to the practice mirror whilst successfully animating two puppets (sometimes at high speed), simultaneously managing props, maintaining audience involvement, sustaining her rhythm of performance, alternating between Punch's voice and the other character's voice - and all this in English.

For me, this was the most rewarding and satisfactory period of teaching I have yet experienced, both for the seriousness of study the atmosphere of the building seemed to inspire and for the commitment of the students I worked with, some of whom seemed to grow in confidence and maturity before my very eyes. It was also a lot of fun - mind you, we all worked very hard: Gemma, my

wife, had to wake me up in the middle of the night during the second week. I was sitting bolt upright, fast asleep, with my hands in the air practising a routine.

Naturally, I'm not in a position to comment in any depth on the other three elements of the classes, except to say that judging by the presentations at the end of each week, the study of manipulation had clearly been expertly directed. Several pieces, stand out in my memory: Amongst them, a poignant marionette study by Martins Bruveris' (once again); a comic object study on the contraception pill by the Dutch Girls - who also gave a bravura performance of 'Brave Urgurki' (gherkin) who overthrew a tyrant king, told entirely with vegetables.

There were many studies both touching and comic, but the one which will always remain with me was another object piece from Paolo Rech from Italy & Maja Kruk - Poland. Whilst Maja patiently constructed a couple of stacks of baked bean cans - about three in each stack - Paolo opened a large old book, and whilst tearing out a page and then folding it into a paper aeroplane he said (in English and Italian) that it is said that there is a book of life and that each of us has a page. He then 'flew' the aeroplane upstage saying (as the aeroplane came once again into view, now on fire) - that none of us knows which page is ours. Then as the aeroplane reached the two towers of bean cans, they too burst into flames.

GRACIE FIELDS, RITA HAYWORTH AND TONY MARTIN

Punch and Judy have been featured many times in popular songs and a message of some while ago on the PUNCHLINES bulletin board enquired about the lyrics of one from the 1930s. Recorded most famously by Gracie Fields - the Lancashire lass who rose to international stardom - it was also covered by other artistes of the dance band era. Called 'The Punch and Judy Show' it evokes those 'days of long ago' that were distant even to audiences of seventy years ago.

By coincidence a day after transcribing the lyrics from a cassette recording a second song from the same era came your editor's way. This time an American composition from 1939 featured in the Tony Martin/Rita Hayworth movie 'Music in My Heart'.

Whilst the lyrics of the Gracie Fields song bear witness to the writer having at least seen a Punch and Judy Show at some time, the lyrics of 'Punchinello' are a truly dreadful blend of cliché and inaccuracy that go to show that Hollywood had (and probably still has) not the slightest idea who or what 'Punchinello' is. "My fine, furry friend" indeed! I hope it didn't win any Oscars.

Incidentally, although the composer and lyricist of 'Punchinello' are credited as Bob Wright and Chet Forrest similar details are not available for the Gracie Fields song. If any reader has the missing information it would be welcome at editor@punchandjudy.org



Punchinello what's the matter
Surely this is idle chatter
All this talk of love has got you down
Must you be a 'Pagliacci'
Crying always made you splotchy
Your'e a funny figure of a clown.
My fine, furry friend begone.
Remember the show must go on...
and on!

Ho Punchinello.
Don't be a down hearted fellow.
No Punchinello.
Tho' your heart is breaking in two
Smile through those teardrops
Maybe some day she will listen
And kiss you and whisper
I miss you I need you I do
Punchinello funny fellow
Your funny old dream
may come true.

The Punch and Judy Show

Come with me and I will take you back
again to days of long ago
Where we used to gather round to see
the merry Punch and Judy show.

Just a frame with curtains tacked upon
it made of coloured calico
and a lot of little wooden people just a
jumping to and fro.

There was Punch a cunning little fellow
with his funny nose and chin
and his wife though better known as
Judy who comes gaily tripping in.

There were many other little figures
some were fat and some were thin
but the kids are waiting very anxiously
so let the show begin.

The curtains are open what do we see
goodness me
Punch with his club hits poor Judy on
the head.

Then up comes the policeman in his
suit of blue, brave and true.
Punch with one blow knocks the poor
old Bobby dead.

All the kids begin to laugh Oh gee
'twas lots of fun.
Yelling loud to all the crowd says
Punch "That's number one".

Then up comes the hangman so tall
and slim, stern and grim.
He sets up his gallows and says "I'm
after you".

Then a fight, what a sight, they
struggle on the floor.
With a blow Punch lays him low and he
is seen no more.

Now the show is very nearly over how
we hate to see it end.
All the figures come back for the finish,
see them make a gracious bend.

All the things that tickled every fancy in
the days of long ago,
there were none that made us quite so
happy as the Punch and Judy Show.

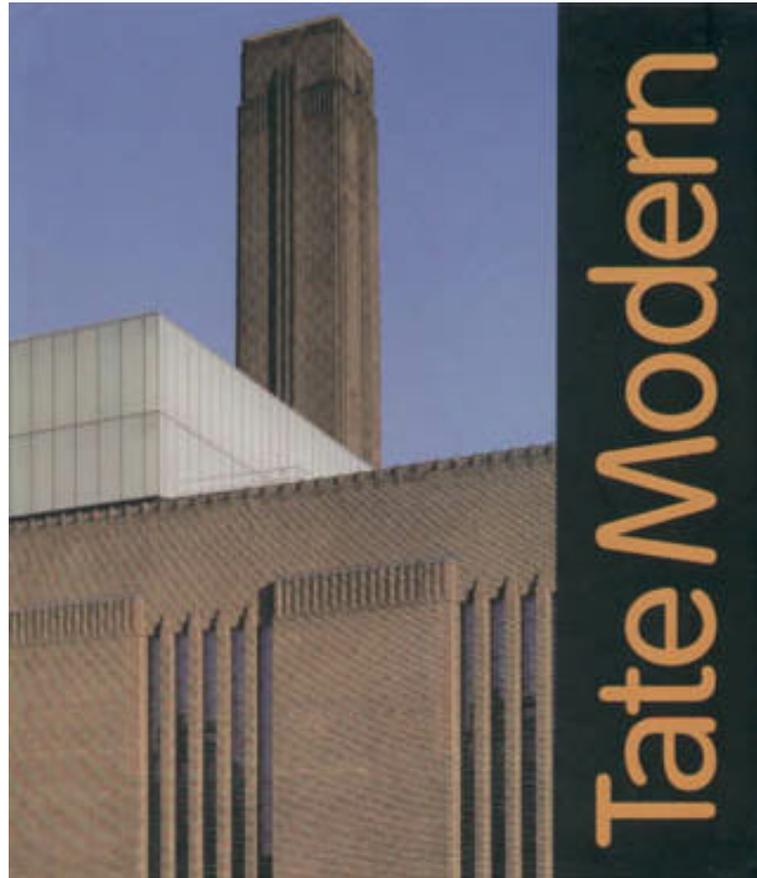


PUNCH UP AT TATE

The Tate Gallery in London has long been a key stopover for anyone on a European cultural excursion, containing as it does national treasures of British art from 1500 to the present day. It is currently re-branded simply as Tate and has a sister gallery Tate Modern situated at the cutting-edge of contemporary Britart. It also has the outpost galleries Tate Liverpool and Tate St. Ives. None of these are places where you would expect to find Mr. Punch going about his normal activities. And thereby hangs a tale.....

In January of this year Dan Bishop and Caz Frost (both members of The Punch and Judy College of Professors) happened to see in Tate St. Ives a video installation by artist Wendy Hiller. It was part of a touring exhibition whose aims are best expressed by Tate itself *"The video installations demonstrate the frailty of human nature and life experience. CV by Tracey Emin is an overt visual diary of the artist's life and is also an ironic response to the public fascination with her private life. Gordon's Makes Us Drunk by Gilbert and George reveals both artists seated at a table drinking gin to a soundtrack of Elgar and Grieg. Susan Hiller's An Entertainment looks at a seaside ritual, the Punch and Judy show, and focuses on the drama and violence of a scene that has for so long been taken for granted."*

Joe or Josephine Prof would probably describe the latter installation differently. Something perhaps along the lines of *Video fragments of some 30 Punch and Judy shows edited MTV style to*



a pounding sound track designed to highlight the "violence" .

The artist herself has referred to it (in an issue of *Frieze* magazine dated Summer 1995) as *"not intended to be an admonition; it was meant to be the experience of a child....Punch and Judy puts Punch on the puppeteer's dominant right hand and all the other characters, women, children, animals, death - on the intuitive, denigrated left"*

Susan Hiller had created the work sometime in the late 1980s possibly after shooting footage at a Covent Garden May Fayre . Dan and Caz both recognised extracts of their own work within it and were appalled to see their original performances misrepresented in this way without their permission. Thus the College

began discussions with Tate to address the issue.

Getting the serious attention of this self-protecting institution of high culture was the first task. Requesting that Tate withdrew the work from public view whilst the complaint was addressed was taken as the first step. The Director of Tate St. Ives was initially dismissive of the approach saying that Punch and Judy was "a mediaeval ritual in the public domain", and further observing that she didn't see how it would be possible for anyone to identify their own work in the video. A brief reminder of Commedia Dell' Arte history and of the fact that any art historian worth their salt would easily be able to differentiate between the brush strokes of ,say, a Rubens and a Rembrandt

soon persuaded her otherwise and the matter was referred to a person known as Head of Legal: Tate.

At this point the College drafted in some expert legal advice of their own from Arts Council England. The issue at stake being the right of performing artists not to have their intellectual copyright infringed just because the performance may take place in a public place. The College was assured they had a case - although it would cost money to bring in the lawyers.

Meanwhile Tate (whose policy of respecting the copyright of others was fortuitously posted on its website) was asserting that the video artist had obtained consent prior to filming and in any case the quick clips were so short as to not constitute any problem. The College countered by asserting that no permission - written or verbal - by Dan or Caz existed allowing an artist to use extracts from their performances in a video installation. Tate then withdrew the point. The College further asserted that the use of fragmentary clips was similar to the use of sampled sounds in the recording industry - something which was policed with some severity by the Musicians Union and other interested bodies. The College suggested that it would be necessary to bring the actor's union Equity in to the dispute and talk about royalties for past screenings.

Underneath the manoeuvrings was the issue of censorship and artistic freedom of expression. The College had no wish to see Mr. Punch

cancel the work of a video artist by seeking to have the work re-edited or withdrawn from circulation. Mr. Punch is not into censorship - having experienced it enough himself. Equally the College was going to stand up for the rights of Profs not to have their work pirated and traduced by artists deemed to be higher up the cultural pecking order. And, of course, there was the issue of defending Mr. Punch from being tagged in high profile with a 1980s feminist viewpoint of the tradition and its unthinking assumption that Profs haven't thought the issues through for themselves before putting Punch through his paces.

Tate had by now implicitly accepted that there was indeed an issue to address. The College therefore suggested that the alternative to legal action was an appropriate acknowledgement caption at the end of the video. Tate's suggestion of "With thanks to the Punch and Judy College of Professors" was rejected by the College as insufficiently representing its own point of view. It drew inspiration instead from Article 5 of its own Founding Articles which says "*Concerning the question of Mr. Punch's morality the College subscribes to the view of Charles Dickens that the Punch and Judy Show is "an outrageous joke which no one in existence would think of regarding as an incentive to any course of action, or as a model for any kind of conduct". The College directs persons persistently critical of Mr. Punch's behaviour to debate the matter further with Mr. Dickens himself.*

Given the artist's interest in the relevant characteristics of the left and right hands it was felt appropriate to make the case for Mr. Punch *On The Other Hand*. Thus the following wording will appear in future as a full frame caption, with the wording displayed clearly legible and held for a minimum of five seconds, at the end of the video loop.

With thanks to the Punch and Judy College of Professors whose work inspired mine and who have suggested the inclusion of the following

*On The Other Hand
"I regard it as quite harmless in its influence and as an outrageous joke"*

*Charles Dickens
on Punch and Judy*

The Punch and Judy College of Professors

The College (to which of course The Worldwide Friends of Punch and Judy is affiliated) is pleased that Charles Dickens thus has the last word.





PUNCH IN OZ

The concluding part of Australian puppet maestro Richard Bradshaw's survey of Mr. Punch's history Down Under

In 1994 a set of Punch and Judy puppets and booth was put up for auction in Melbourne. They had been found under a house in Torquay (Victoria), in 1983 and had been sold to a curio shop in Inverleigh (Victoria). One day a swagman, complete with corks on his hat, had come into the shop claiming to recognise the gear and stating that it had been used between 1880 and World War I by the Great Alfredo, who gave shows in the Botanic Gardens in Melbourne and on the beaches in Brighton (Victoria) and St. Kilda. Despite the distance in time the swagman told how the Great Alfredo had made all himself, describing him in detail, even to his white dog with a red-and-white collar to which a collection tin was strapped. One of the shop's proprietors asked the old swagman if he had been a puppeteer, but he didn't reply to that question.

In Perth there is a set of nine Punch and Judy characters which are believed to have been specially made for one of Queen Victoria's "Command Performances". These are in a private collection, but in the 1970's they were part of a touring exhibition of puppets.

In the middle of this century a number of magicians included Punch and Judy in their shows. When I was at primary school in Sydney in the 1940's two such performers came to our school. One was a New Zealander known as "The Fun Doctor" who balanced a number of the school's chairs on



his forehead and also played the piano with his nose. The other had a spectacular ending to his Punch and Judy in which, after the Devil had taken Punch "below", real flames filled the booth. I doubted my memory on this but in the mid '50s I saw this same show in a Sydney Department Store and can testify that the flames were provided by setting fire to a double page of the Sydney Morning Herald in the booth!

One Sydney showman, Jim Bell, had a father who also performed Punch beginning in 1917. Jim Bell, who died in 1989 aged 67, had presented his show for Prince William and Prince Richard, the sons of the Duke of Gloucester, when the Duke was Governor-General of Australia. Roy Royston is another veteran Sydney

showman. My information on these two comes via John Styles and 'Punchlines' in *Animations!* (*'Animations'* is the UK puppet magazine published by The Puppet Centre Trust. Eminent 'Prof' John Styles for some years edited the regular 'Punchlines' column. Ed.)

In the book *Theatre of The Impossible* by Vella and Rickards (Roseville, N.S.W.: Craftsmen House, 1989) Keith Lawrence, who began performing in Melbourne in 1958, recalls two earlier Melbourne showman/magicians, Leonard Austin and Viv Bell. One Melbourne-based puppeteer who also worked Punch and Judy was "Parry" Parry-Marshall. Parry was a construction site engineer who came to Australia in the '50s to work on the British atom bomb site but became a full time puppeteer (in Adelaide first) in 1962. (He died in 1980 aged 72). In Perth in the 1970's Alan Keys, a former civil servant in Kenya performed Punch and Judy.

In these days of political correctness Punch often has to lose some of his punch. Greg Temple, a young American puppeteer, who came to Australia in 1973, did a liberated version in which Judy had become a liberated woman. Even then, when he returned to live in the US in Seattle a local education officer refused to allow him to perform the show in schools there, insisting that her decision had nothing to do with her name - which was Judy! Greg had made

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his puppets in London in 1970 with guidance from "Panto". (A. R. Philpott, *Pantopuck The Puppetman, was a guru to many student puppeteers. Ed*). Sadly last year Greg died of leukemia.

"Greg Howard was bold enough to do a very Australian Punch in which Punch had a hat rimmed with corks"

There have been at least two women who have performed Punch here, Annie Heitmann, who saw the American Steve Hansen perform in Adelaide, and Mary Travers whose show was more aptly called "Judy and Punch". Joe Gladwin, now back in England, created his version in 1988 and also acted in a solo drama by local playwright David Allen, called *The Professor*, about a Punch and Judy showman. Another Sydney-based puppeteer, Greg Howard, was bold enough to do a very Australian Punch in which Punch had a hat rimmed with corks like that of the swagman mentioned earlier. A young Adelaide showman, Lachlan Haig, was featured as recently as mid-1995 on an A.B.C. TV current affairs programme.

I have never performed Punch myself but for some reason Margaret and I have collected a number of Punch items: doorstops, jugs, money-boxes, tea-pots, mugs, a stereoscopic slide etc. etc. These have been

found as far apart as Albi in France and Northport on Long Island. Some Punch items originated in Australia. I have a decorated tin containing a mop made by the Punch mop and Polish company of Adelaide (circa 1925) but I do not have a tin of Punch Custard Powder...I saw it in an antique shop but the owner didn't want to sell it. Nor do I have the tin of Swallow and Ariel's biscuits (Melbourne) which had an embossed Punch on it.

The first volume of the 1994 Sydney Telephone Directory featured Basil Smith's Punch and Judy booth on its front cover. On a visit to Australia from England



This concludes the two part article on the history of Punch in Australia originally printed in the first two issues of *Around The World With Mr. Punch* back in 1996. It also serves to confirm the general ability of the current online format of the journal to deal with the paper archive editions. Thus over the coming year or so the first five years of the journal will be scanned for the web and deposited as an online archive. This will take precedence over re-printing further articles within new issues of the Journal.

The Editor offers his apologies to any contributor who was expecting to see their work re-printed sooner but begs their indulgence in the interests of the wider project.

Meanwhile all manner of new material is actively welcomed for inclusion in forthcoming issues.

Please send any material to editor@punchandjudy.org

Glyn Edwards

PROVENÇAL PUNCH PURSUES PUBLISHER

Please excuse the excessive alliteration of the heading. It was too good an opportunity to resist (the fastidious may consider it an exercise in the post-modern ironic use of cliché). The story it heralds, however, is an interesting one and comes from Anthony Walker who explains all below - after his translated extract of the familiar opening of the Payne-Collier script.

LA COMEDIA DE POLICHINÈLA E JACMELINA PRIMIER ACTE

Polichinèla es entendent darrier la scèna cantant ambe cridas agudas una melòdia populara ; puei pareis e dança sus la scèna en cantant aquestei linhas :

Sénher Polichinèla es un brave bon òme,
Sa costuma es tot jauna e roge,
E se de tèmps en tèmps es trobat ivre,
Es soncament ambe sei bons amics.
Son argènt librament despend amb elei ;
Sa prioritat es de rire e grossir com'un rei.
Es vertadier qu'es un aventurier,
Manja, quand pòt, de l'ambròsia,
Quand morirà ~ Alor, tot serà acabat,
E aquò serà la fin dau brave bon òme.

Occitan is the language of what is today southern France, south of the Loire, from the Atlantic to the Alps. About ten million people are still able to speak it in one of its forms, although far fewer do actually use it. However, in the past few decades, Occitan has been enjoying a resurgence in the region, and many people take classes in it, both at school and at university. These range from individuals wishing to write and converse in the language of their grandparents, to others with a specialist interest in Occitan culture ~ including literature and music ~ and history.

I taught myself this ancient language some years ago, as it only takes a month or two to learn if one is fluent in French (more or less). I thought the people of Provence and Occitania (southern France) would jump at the chance of a translation of Punch and Judy, but maybe they are stumped by Punch's so English brand of humour. They themselves have an immensely

rich puppet theatre tradition, which comes from their next-door neighbour, Italy, and the Commedia del'Arte is well known in Provence. The Museum of Old Aix in Aix-en-Provence has a gallery of marionettes and effigies carried in processions etc. (Musée du Vieil Aix, Hotel Estienne de Saint-Jean, 17, rue Gaston de Saporta, 13100 Aix-en-Provence), but the museum is not run by Occitan speakers, so I don't think they can help with my quest for a publisher, but certainly they could help enthusiasts about puppet traditions etc.

Provençal once referred to the entire south of France (which is how I am using the word) but now refers specifically to the dialect of Occitan spoken in Provence proper. I write in the classical script, which is that used in the universities and is understood by all Occitan speakers (Provençals, Languedocians, etc.). I use the Provençal dialect. This classical script, re-established at the beginning of the 20th century by Louis Alibert, was the one used in the Middle Ages, and most speakers now prefer it to the script of Mistral, the phonetic one invented in the 19th century.

I have even adapted Punch's songs and ditties so they rhyme in Provençal, and I have the officials (Sartine, the Sergeant, Sanson) speaking in French, as they represent the state, administered from Paris. The show should thus appeal to Provençals, as Polichinèla (Punch) wins out at the expense of these French-speakers!!!

The names have also been deliberately chosen by me. Jack Ketch is replaced by Sanson, who was chief executioner of France under Louis XVI, the Revolution, and later. It was Sanson who cut off the heads of the King and Queen, after having cut off numerous heads at their behest before the Revolution too.

He is the classic equivalent of Jack Ketch. Sartine was chief of police under the Old Regime, and it was he who plagued the early career of the Marquis de Sade as the latter was chased through brothel windows etc. I have added a Sergeant too as general policeman.



From his own magazine The Raven (available from of 23, Wentworth Drive, Christchurch, Dorset, England) Anthony also not only forwarded the above well known image (which thus appears in our Journal for the first time in colour) but also a period poem of his own composition in celebration of Mr. Punch. If any reader can help put Anthony in contact with a possible publisher of his unusual piece of Punchiana please contact him at the above address.

WELL TROUNC'D

Signor Punchinello at Figg's Academy
saith, Thou shalt not trounce me,
for I am Signor Punchinello,
Have a care: 'tis I shall cudgel you.

With that, the noble signore,
armed with courage exemplary,
did give the knave a beating sore,
so that he troubleth Punch no more.

Hath learnt his lesson, sorry knave,
who thought 'twas a simpleton he gave
the challenge, ay, not the King
of puppets, stage and ring.

And Punch to fair Judith did return
an Account of the battle fit to make her
mourn,
with illustrations apt and terse
upon her fair and gentle arse,

so that with shrieks most warm and shrill,
the wench supply'd her lord the thrill
of endorsement for his victory,
at the celebrated James Figg's Academy.*

(*James Figg's boxing and fencing academy was established in London in 1725)

red nosed miscel l any

Editorial

There have been more contributions than available space in this issue - so watch out next time for the saga of 'Mr. Punch and the Licensing Bill' in which the UK's National Puppet follows an Alice in Wonderland-like plot of Government red tape as the machinery of British law creaks into action intent on updating its entertainment regulations - with (as they say in press releases for dire sit-coms) "hilarious consequences".



There are over 200 items in the catalogue of this major event as well as hundreds more on the fair stalls with many bargains. The Punch & Judy Fellowship, and the Punch & Judy College of Professors will be among the stall holders selling merchandise, and Mr. Punch is very well represented amongst the items in the auction. For the complete online catalogue go to www.puppetauction.co.uk where you will also find out how to register online bids. If you live in a part of the world where Mr. Punch collectabilia is scarce - this is the place for you!



Punch and Judy chess set and house sign. Just two of the unusual items in the auction.

toby's tail piece

There has been a dearth of practical information submitted for publication recently - but Profs everywhere will be delighted to know that there is a new source of swazzle tape on the market.

'HERRINGBONE' SWAZZLE TAPE

Herringbone pattern cotton twill tape, widely regarded as the easiest type to work with and produce an excellent tone. Two types available, 'Ecru' unbleached and 'White' bleached. The white is slightly easier to work with, the Ecru may produce a deeper tone. The Ecru has been treated and can be boiled to make it more absorbent.

Now available, 4 yards of tape (2 of White 2 of Ecru) plus swazzle making tips leaflet: £3.20 inc P&P. (UK) Overseas enquiries to the address below or email lespunch@btinternet.com

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Cheques payable to L. Clarke.