



Australian
Puppetry
Guild IIth
annual report
1979+80



AUSTRALIAN
PUPPETRY
GUILD

1979-80



Historical miniatures

WILLIAM PITT

The Indians have some legends which try to explain the beginnings of puppets. One says that they are little divine beings sent down to earth by the gods to amuse and educate people. And the first puppeteer — called Adi Nat — came from the mouth of Brahma, the god of creation.

In the ancient city of Harrappa, they found a money made from terracotta clay. It has an eccentric hole in its body suggesting the use of a string to make it move. It can now be seen in a museum in New Delhi. There is also an Indian bull with a jointed neck. Both figures are about 4,000 years old.

Traditional Indian puppet plays are mainly based on the two great epics, the Mahabharata and the Ramayana, written around 500 BC to 100 AD. These two works of enormous length (longer than the bible) are full of heroes, demons, magicians, animals, giants, kings and gods. The plots with love stories, disagreements, chases and battles make them marvellous material for puppets.

The plays last all night, which is a general custom with puppet performances in many Asian countries. The audience may come and go as they please. They usually know all the stories from the two epics. They are mainly interested how different performers portray the same material.

Traditional puppetry is in danger of dying out. Western values with their easy lifestyle is slowly killing the old ways without supplying an adequate replacement. Even the best film or TV show (let alone the rubbish) can't compare with the dedication and artistry, handed down from generation to generation.



INTERNATIONAL

PUPPET FESTIVAL

HOBART
TASMANIA
AUSTRALIA

1-7 JANUARY 1979

*A Queensland View,
by Jocelyn Clarkson*

A large party of Queensland Guild members, packed their bags and puppets and jetted south to Hobart for a cool ... cool Festival.

Accommodation for the adults was at Jane Franklin Lodge, (one of the University Colleges) — which wasn't on campus as most of us had expected — and the children were at Christ College.

It was a very large gathering of Puppeteers from all over Australia, Lectures were held each day in the Southern Teacher's Centre which was across the other side of the city, and meant daily "bussing" to and fro ... and then again at night after dinner for the evening's performances in different parts of the city.

So we were literally "on the go" all day, making sure we were in the right place at the right time, otherwise it meant taxis, which were scarce. Festival time in Tasmanis, with the Sydney to Hobart Yachts in port, the Hobart Fiesta and the Puppet Festival was a lively experience.

The first day was spent learning details of classes, the allotting of theatre tickets and lots of information, all enclosed in a specially designed folder for each person. The contents were somewhat overwhelming and there was much scratching of heads while we organised ourselves with the help of the more experienced Festival goers.

This must have been a mammoth task for the organisers and considering the large number of participants, not including those who came late, unexpected, or whose applications went astray in the mail. The central registration point was the Hobart Teacher's College, as the ain organiser was the A.S.E.A. and they certainly did a marvellous job.

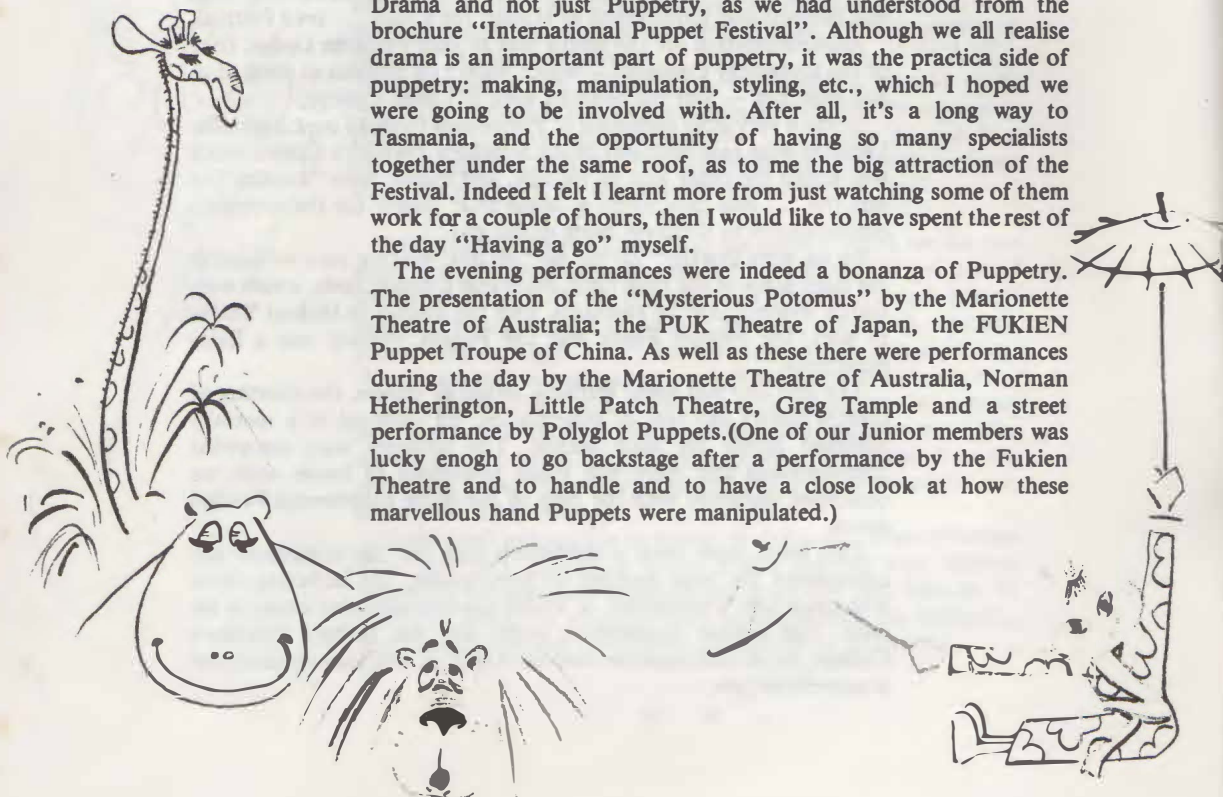


From then on it was nonstop . . . breakfast, then off in the bus, to various lectures, a short break for morning tea, back to workshops, lunch, classes or lectures, afternoon tea, Pot Pourri performances, then back to the college for a tidy up and dinner before it was back to town for a performance by a professional puppet troupe.

Afterwards, the bus would return home via Salamanca Place for those wishing to stop off at the Festival Club. This proved a most worthwhile detour, with people like Richard Bradshaw, Little Patch Theatre, Joe Gladwin, and two delightful clowns (female) Heather Robb and Jan Hamilton, alias "Buttercup and Gladys" performing each night. If people wished, they could stay on at the club, but most felt it was time (usually long after midnight) to hit the hay. Some hardy types hoofed it back to College, (a walk of about 40 minutes uphill) while others decided it was worth the half hour wait for a taxi. Thanks to Peter Wilson for his co-operation in calling taxis and making sure we were not stranded.

And so the week went by. Some were disappointed that the Theme of the Festival was "Drama and Puppetry" — with the emphasis on Drama and not just Puppetry, as we had understood from the brochure "International Puppet Festival". Although we all realise drama is an important part of puppetry, it was the practica side of puppetry: making, manipulation, styling, etc., which I hoped we were going to be involved with. After all, it's a long way to Tasmania, and the opportunity of having so many specialists together under the same roof, as to me the big attraction of the Festival. Indeed I felt I learnt more from just watching some of them work for a couple of hours, then I would like to have spent the rest of the day "Having a go" myself.

The evening performances were indeed a bonanza of Puppetry. The presentation of the "Mysterious Potomus" by the Marionette Theatre of Australia; the PUK Theatre of Japan, the FUKIEN Puppet Troupe of China. As well as these there were performances during the day by the Marionette Theatre of Australia, Norman Hetherington, Little Patch Theatre, Greg Tample and a street performance by Polyglot Puppets. (One of our Junior members was lucky enough to go backstage after a performance by the Fukien Theatre and to handle and to have a close look at how these marvellous hand Puppets were manipulated.)





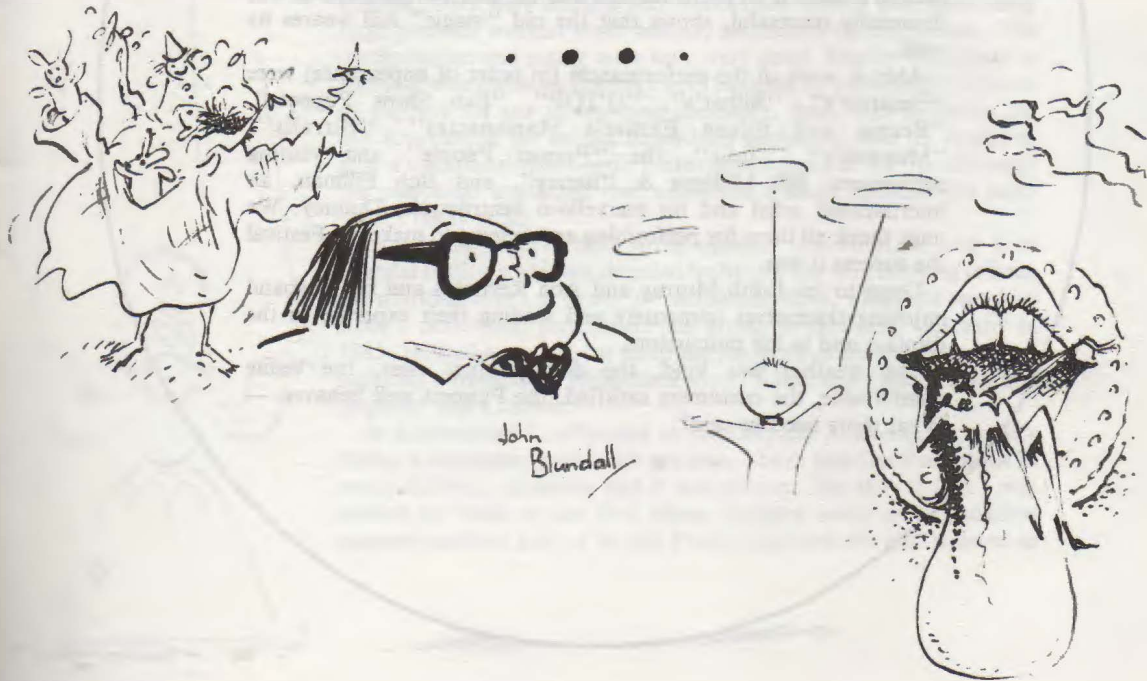
By Friday, we were all beginning to think about our return home during the weekend, and then it was suggested that anyone with puppets bring them out to the Dinin Room at tea for viewing and general discussion. This was the breaking down of barriers, and the result was quite surprising. A shame that this had not happened early on in the week. I guess the presence of such superb talent was somewhat overwhelming and made many feel their humble puppets didn't amount to much. Silly attitude, but we are all human!

On Sunday, those of us still in residence, set out for some sightseeing, wishing we were able to stay on — Tasmania is such a beautiful place.

To sum up, I guess the best part of the Festival for me was seeing the professionals at work, and getting to know puppeteers and their skills from all over Australia. It is good to be able to put faces to names which we read about in the annual report . . . and also to meet overseas people like John Blundell from the Cammon Hill Puppet Theatre, Birmingham, in Great Britain.

We were only sorry that illness had prevented Sergei Obratsov, President General of UNIMA from being with us as guest of honour.

Heartiest congratulations to Peter Wilson as Artistic Director . . . and to all who worked so hard and so long to make the Festival in Hobart such a success.



FIRST *Queensland Festival of Puppetry*

Brisbane, January, 1979

The Queensland Section of the Australian Puppetry Guild conducted its "First Festival of Puppetry in Queensland" at Kelvin Grove College of Advanced Education on the long weekend Friday 26th to Monday 29th January, inclusive.

A good time was had by all — Puppeteers and audiences alike. The packed houses at all performances and the fact that the Festival was financially successful, shows that the old "magic" still weaves its spell.

Ablly at work in the performances (in order of appearance) were "Panaroo's", "Bilbar's", "Q'TOP", "Fun Show Puppets", "Bernie and Eileen Ehmer's Marionettes", "Birralis", "Maxwell's", "Jolie", the "Puppet People" and visiting performers, Bill Milligan & "Benny", and Bob Fillman, an international artist and his marvellous ventriloquist Dummy. We must thank all these for performing and helping to make the Festival the success it was.

Great to see Edith Murray and Ada Reynolds and her husband enjoying themselves immensely and lending their expertise in the displays and in the discussions.

The weather was kind, the displays first class, the venue comfortable, the customers satisfied, the Puppets well behaved — What more need be said?

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Puppets in India

Richard Bradshaw

In December 1980 I did a tour of India with my shadow puppet show at the invitation of the Indian Council for Cultural Relations. The tour had been arranged through the Australian Department of Foreign Affairs as part of a cultural exchange program. My wife, Margaret, accompanied me on the tour (at our own expense).

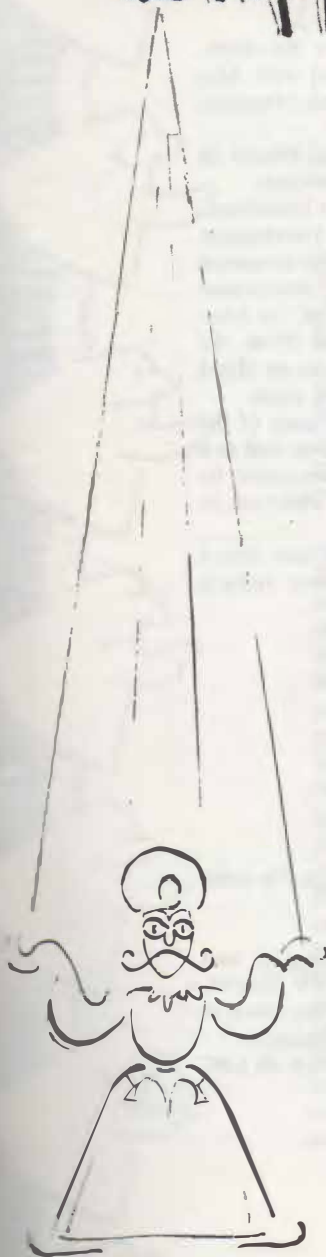
The people of the I.C.C.R. were considerate hosts and careful organisers and the whole tour was remarkably free of problems. I gave shows in six different cities, each with its own special character ... appearance, custom, costume and language. I had wonderful audiences, mostly invited, although admission was free to anyone interested. In Mangalore, because my show was preceded by an address given by Mother Teresa to a huge crowd at the back of the Town Hall where I was to perform, I had my largest "drop-in" audience and played to at least 1300!

The tour had also been arranged so that I could meet some of the Indian puppeteers.

In New Delhi we saw a company of puppeteers from all over India directed by Dadi Pudumjee, a young man whom I had met some years ago when he was performing with Mrs Contractor's group in Europe. They were doing a play improvised from a folk story using large puppets worked from behind, sometimes by two people. The manipulation and acting were very, very good. Nearby we visited an institute where science teachers were learning to make different kinds of puppets for use in teaching chemistry. And, also in Delhi, the ICCR arranged for an old Rajasthani puppeteer with his family to give a traditional marionette performance just for me ... although the puppeteer explained that with such a small audience his heart wasn't really in it!

In Udaipur I performed in the open-air theatre at the Lok Kala Mandal Institute which is directed by Mr Samar who is trying to keep the marionette tradition of Rajasthan alive. I had not seen him since I performed just before his group in Bochum, Germany in 1965. He had arranged for us to see the work of his company which included a traditional Rajasthani show, a folk story about a wicked elephant and a circus.

In Ahmedabad I performed at the Darpana Academy where Mrs Meher Contractor works with puppets. I have met Mrs Contractor in seven different countries and it was through her efforts that I was invited to India in the first place. We saw some of her shadow puppets perform part of an old Persian tale and she also showed us



PUPPETS IN INDIA . . .

some splendid puppets made from basketwork. (After my show, which was on Christmas Day, we had a Parsee meal with Mrs Contractor in the company of two Chinese dancers and an Armenian girl from London.)

We didn't see puppets in Bombay, but Mr Madhulal Master (a Tintookie enthusiast) watched one of my shows from behind.

In Mangalore, thanks to the efforts of a journalist, Mr Upadhyay, who is working to preserve the tradition, we saw the Yakshagana puppets of Mr Kogga Kamath. In fact, they gave a performance immediately following mine. These are really splendid, spectacular figures, carved wooden marionettes, in the tradition of the local Yakshagana dance troupes. The story presented was from the Ramayana and came to a spectacular climax as Hanuman set alight the villain's palace with his flaming tail. An outstanding show.

The last city I played in was Bangalore. There I met some of the shadow players who had been at the Washington festival as well as a man who uses the Bommallattum-style of puppet, supported by strings from a circular control on the puppeteer's head with rods to the arms. Unfortunately we didn't see performances.

The tour was the experience of a lifetime, and on our return Australia seemed strangely one-dimensional by comparison. India is poor, but rich.



Mr. Squiggle
— his book . . .


Mr Squiggle celebrated his 21st birthday very quietly (he was born 1st July, 1959) by publishing his very first book . . .

"THE GREAT MOON ROBBERY"

This book, written by Margaret (Peggy) Hetherington and illustrated by Norman, is based on a proposed ABC:TV Special, which tells of a strange "collector", who has kidnapped the Moon in the hope of obtaining a ransom . . . a squiggle by Mr Squiggle.

It is of course published by the ABC and is available from all ABC merchandising outlets and most booksellers.

Don't forget to buy it!



New South Wales "mini fest."

By Jocelyn Clarkson

The Festival "From Workshop to Performance" was held at Abbotsleigh Girls' School and Knox Grammar Preparatory School, Wahroonga, during the N.S.W. Labor Day long weekend. Sept. 29th, 30th, Oct. 1st, 1979.

SO WHAT HAPPENED?

After the usual necessary registrations, the Festival was opened by Miss Betty Archdale, in the library of Knox Grammar School, and a lively display of puppets by puppeteers attending the Festival and puppet posters from all over the world... a very apt setting for the occasion. Miss Archdale was presented with a delightful owl puppet by Beverley Campbell Jackson.

From then on, the weekend went all too quickly, as we were treated to a non-stop kaleidoscope of happenings!!!

Performance by Knox Grammar Pupils. Bruce Barrett's boys presented a selection of poems and items aptly accompanied by simple but effective rod puppets. A very good example for anyone with a children's group.

Shadow Show by Kostos Zouganells. Traditional Greek shadow puppets shown on a very large screen. Kostos is using this programme within the migrant communities.

Marionette Theatre of Australia. Presentation of "Forever Mountain" in bunraku-style, the operators acted as storytellers and became part of the play. A Japanese tale with delightful puppets and plenty of action. A sumo wrestler meets more than his match with a "granny" who would make "Miss Piggy" quake in fear!

Polyglot. This was an unscheduled performance included "on request". A magnificent Chinese dragon stole the show.

Norman Hetherington's Marionettes. Lovable "St. George and the Dragon". A rollicking story with witty dialogue, clanking St. George and a smoke-breathing pink dragon, (previously seen by thousands of children in Brisbane during the August school holidays).

Richard Bradshaw. A pastiche of shadows ranging from the much-loved "The Broken Bridge" to "Super Kangaroo" and many, many others. I'm sure the audience, particularly the children would have stayed on and on.



from Workshop

Peter Oldham. Peter's puppets ranged from glove to marionette and were presented in cabaret style. Because of the large numbers of children in the audience, some of his more sophisticated puppets did not appear. Nevertheless the trick marionettes, including a monkey on a trapeze, were a hit! I hope we will see more of Peter's work in the future.

Performance by Abbotsleigh Pupils. Beverley Campbell-Jackson's girls presented "Me", a modern but very entertaining performance, with the story adapted from the book of the same name, by William Saroyan and assisted by the Knox boys with lighting and musical accompaniment. Done with rods, glove, masks and hand puppets, which were made by the girls. As we were told afterwards, "we *all* helped in the making of *each* puppet so that no one could say that any particular puppet was theirs". A very interesting idea. The younger generation certainly has plenty of imagination and talent, which augers well for the future of puppetry in Australia.

WORKSHOPS

Sunday was workshop day, so after breakfast we all headed off to our various classes.

Shadows with Richard Bradshaw... Marionettes — Ann Davis... Junk Puppets — Norman Hetherington and Beverley Campbell-Jackson... Production and Script writing — William Pitt... Rods — Ross Hill...

Time passed very quickly and some people were so absorbed they were reluctant to stop for lunch! Because the theme of the week-end was, "Workshop to Production", there was much gnashing of teeth and clanking of brains while puppeteers prepared the puppets for their debut.

Following afternoon tea, we all gathered to-gether in the Gym where groups and in some cases individuals from each workshop, gave a short performance with some hilarious and entertaining results. The script writing class also took part using puppets they had brought with them, to present their written efforts.

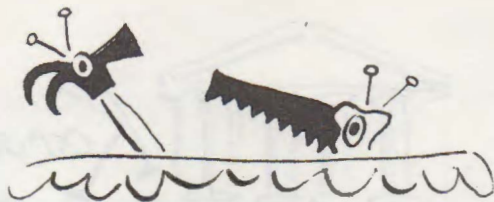
AND WHAT ELSE HAPPENED?

A forum with *Edith Murray* in which she talked about her life and work with puppets and the Clovelly Theatre. She also answered questions from the auditorium.

A talk by *Naomi Tippitt* on the work of Polyglot Theatre, amongst migrant children in schools.

A session on puppet stages and lighting with *Robert French*. This was a very interesting and educational and entertaining two hours.

... to performance



Slide showing of audio visual kit made by the Craft Council of Department for schools. This is an excellent lead into the art of puppetry, which incidentally is available for hire or purchase.

Pot Pourri — the full spectrum of puppetry with all styles, qualities and talent.

The *accomodation* at Abbotsleigh was comfortable and the food delicious and plenty of it!

The *venue* — Abbotsleigh Girls School and Knox Grammar School — these two schools are only a stone's throw away from each other, (a short pleasant walk), but transport was available if required.

Looking back, it's hard to believe so much was done in such a short time (3 days).

Thanks to the NSW Puppetry Guild Members for all their hard work in organising such an interesting and successful puppet festival. Also for their hospitality while we were there — nothing was a trouble to them and members went out of their way to see that visitors were well looked after.

• • • •
* E.C.M. — B.E.M. *

On May 5th 1980, at Government House, Sydney, Edith C. Murray was officially awarded the B.E.M. by the Governor of N.S.W, Sir Roden Cutler. This was a well deserved and well earned honour, an acknowledgement of the undivided devotion, dedication and service which Edith has, over many years, infused into her work with and for children through her work with the Creative Leisure Movement and in her furthering of the cause of puppetry in Australia.

From her creation of the Australian Puppetry Guild in 1968, and before that the creation of the Clovelly Puppet Theatre in 1949, not to mention her help and encouragement to the many enthusiastic young helpers who have, over the years, worked at, and graduated from "Clovelly", since become some of Australia's best known puppeteers.

We are both proud and delighted that Edith's work has been recognised at last.

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Karagösis Migrates...

as told by **KOSTAS ZOUGANELIS**

For centuries the clever Karagosis has been used to overcoming all obstacles and difficulties with ease. He, like the English Punch has always been undisputed lord and master of all. But, since arriving in Australia, he has struck one really big problem....the language barrier.

Everywhere Australian audiences see the show and like it, but do not understand what is being said. Another problem for the performer is that of working with, and transporting, the very heavy stage. It being constructed mainly of 3" X 2" timber, bolted together, to accomodate a large 12' 6' screen (aprox) and a complex collection of lights. Remember, at home in Greece this stage was usually a fixture built into a theatre in a coffee shop.

However this problem, at least, is about to be solved with the kind assistance of the Community Arts Board of the Australia Council.

Seeing the value of Karagosis, they have initiated arrangements for a new lightweight aluminium stage to be built, with newlighting arrangements and using a smaller 9' X 4' screen. This will mean that the puppets will have to be remade much smaller. When this is complete then Karagosis will star in a brand new story, which is to be traditionally Greek in style, but with English dialogue....the title....."Karagosis Migrates to Australia".

Karagosis is an historical symbol of the Greek nation and his experiences are based on the everyday experiences of the common people in Greek society.

Some believe that the Karagosis history really began far off in China, perhaps in the 12th Century when the enterprising Greek merchants, travelled to China in search of trade. There, Karagosis, or his long forgotten predecessor, also very enterprising, travelled back with them to Greece, via Indonesis, India and Turkey. He very quickly adapted to the Greek way of life, appealing to adults and children alike.

There are of course, two Karogosis. One is Greek and one is Turkish, each being quite difernet to the other.

In Greece his jokes are of the comon life and he converses on topics of the day, and on the environment, while in Turkey he favours bawdy jokes, sex and 'R' rated discussions with the audience....strictly for adults.

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During the long period of foreign domination, when the Greek nation was oppressed by the Turks, — a period of some 400 years which ended in 1821 — the hero, Karagosis helped to keep the Greek religion, national customs and folk traditions alive.

After the last war, 1939-45, there was as yet, no TV and no cinema, so of course Karagosis became more popular than ever...drawing audiences of up to 2,000 people at a time.

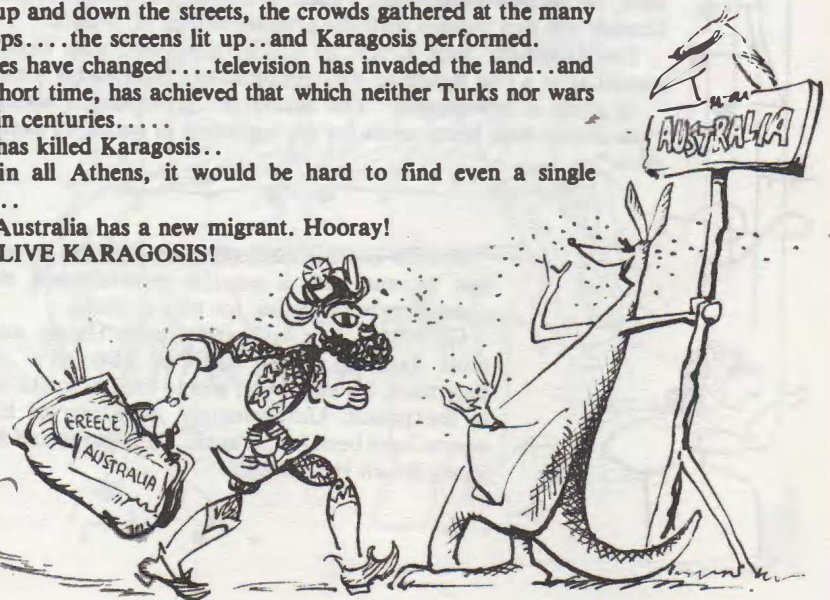
Children in every street made their own Karagosis puppets and gave their own shadow shows. His popularity knew no bounds. On warm summer evenings, with bells ringing and sandwich boards parading up and down the streets, the crowds gathered at the many coffee shops....the screens lit up...and Karagosis performed.


But times have changed....television has invaded the land...and in a very short time, has achieved that which neither Turks nor wars could do in centuries....

...TV has killed Karagosis..

Today in all Athens, it would be hard to find even a single performer..

So....Australia has a new migrant. Hooray!
LONG LIVE KARAGOSIS!





Historical Miniatures

In ancient times, one of the emperors of China had a mistress. He loved her very much and spent a lot of time with her. But the girl died suddenly.

The emperor was beside himself with grief. He spent most of his days mourning for the loss of his beloved. He lost interest in the pleasures of life and gradually shied more and more away from any contact with other people.

One of the great artists in the country came to court and offered his services. He cut a figure from leather which looked exactly like the girl who had died. He put up a screen and invited the emperor. As soon as His Majesty entered, he darkened the room except for a light behind the screen. Then he let his figure appear and speak to the emperor.

His Majesty was overjoyed to be able to talk to the shadow of his beloved. He became quite a different person again. He ordered the artist to continue with his performances every evening.

And so, the Chinese shadow theatre was born.

. . . .

Punch was originally an Italian migrant. He was Pulcinello, later, he became Poliginello, Punchinello, and then, because the English still had trouble with the pronunciation, Mr Punch.

The hangman, Jack Ketch, or Catch, was more than likely named after a real hangman who continuously bungled his jobs.

In 1710, a newspaper, "The Spectator", complained about "the church bells being taken for the beginning of another Punch show"

. . . .

In 1670 another medium opened up for puppets: the opera. It fast became such a popular entertainment that a number of composers wrote music for this art-form.

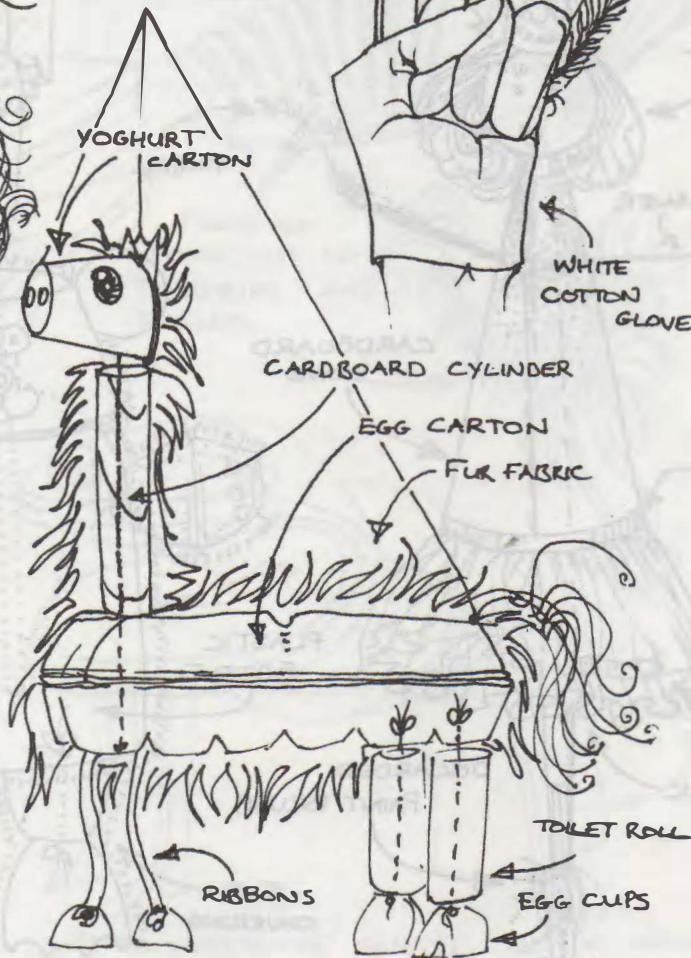
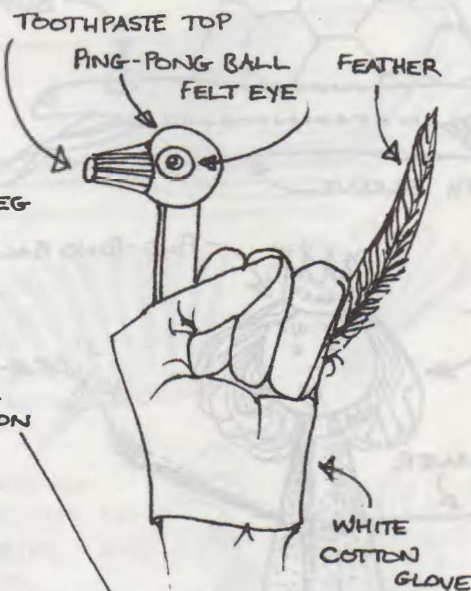
Christoph W. Gluck and Joseph Haydn are just two of the more famous names. One of Haydn's jobs with Prince Esterhazy, his employer, was to look after the marionette theatre in the palace. Unfortunately, only two of his six marionette operas have been found again, "Philemon and Baucis" and "The Burnt-Down House".

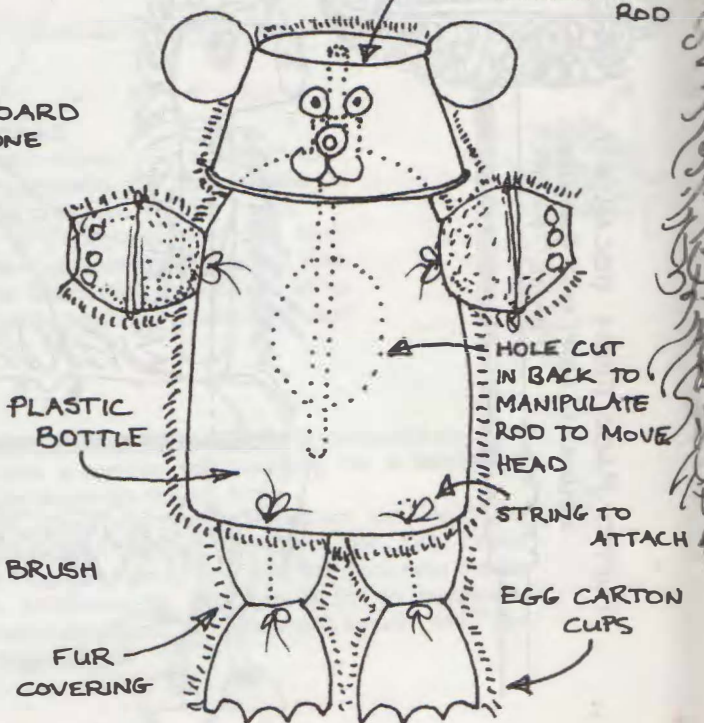
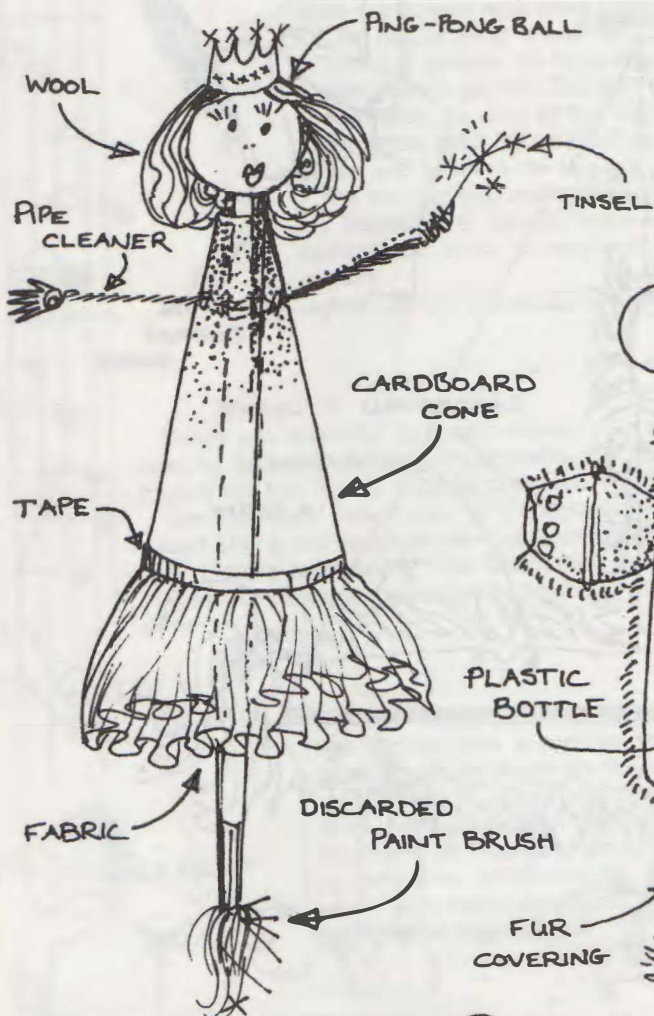
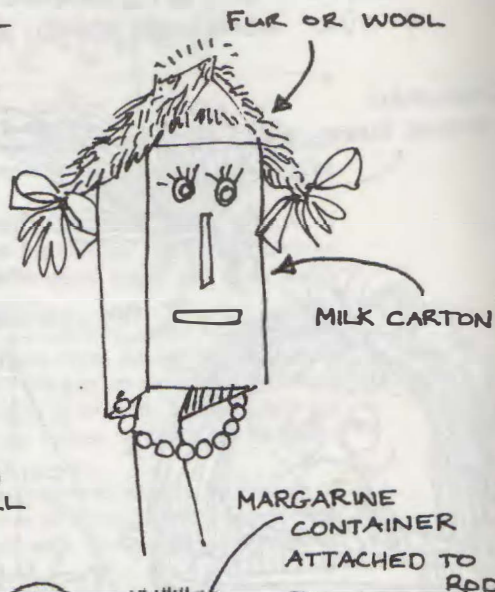
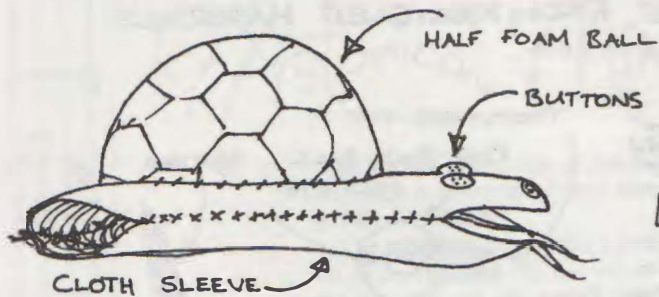
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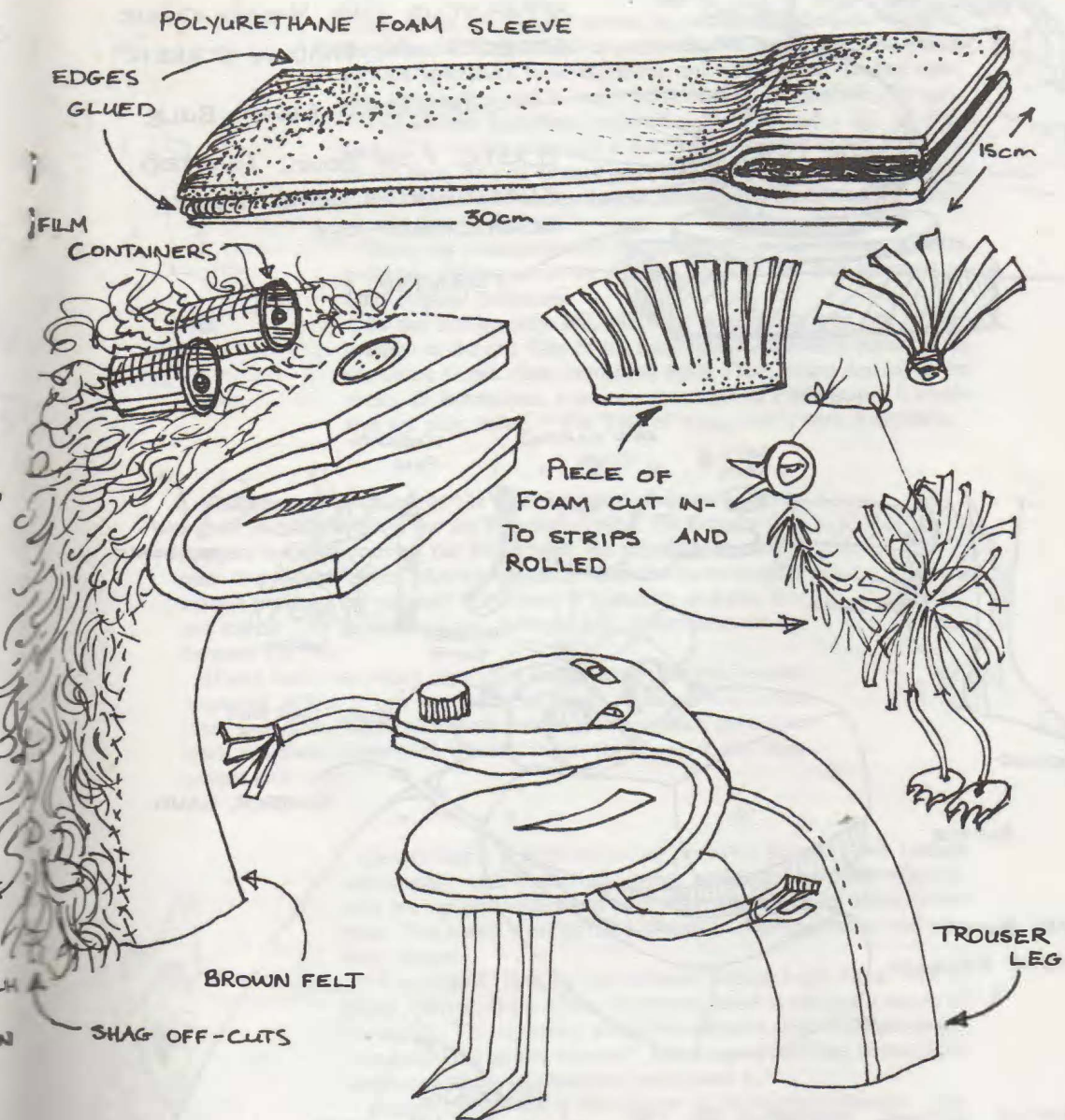


JUNK PUPPETS MADE FROM RECYCLED MATERIALS

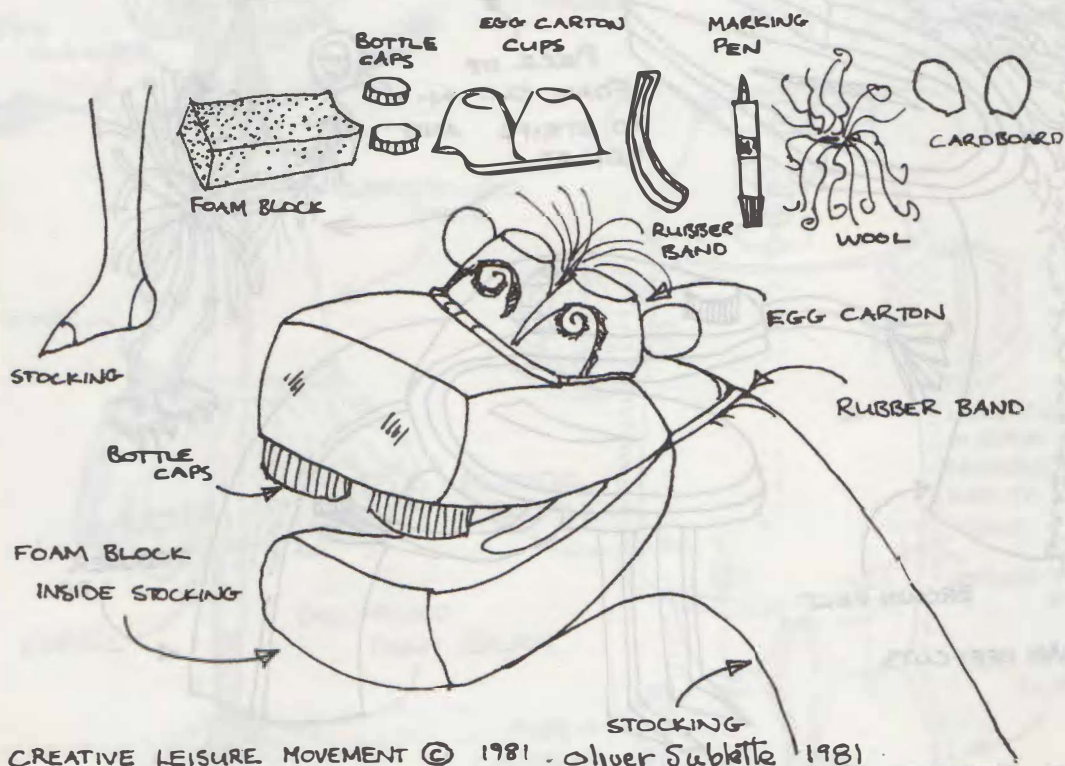
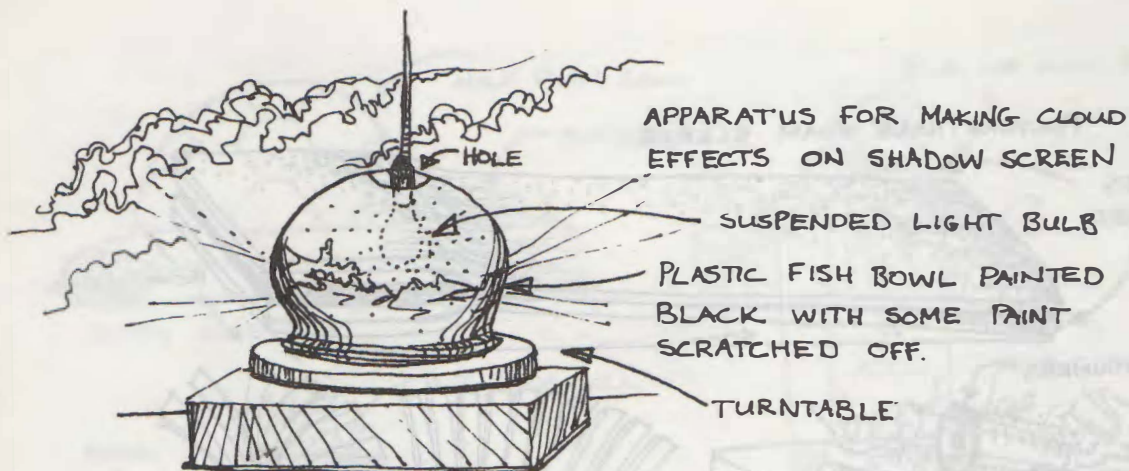
§ P.V.C. ADHESIVE, TAPE & STRING.







TWO PUPPETS MADE USING POLYURETHANE SLEEVE SHOWN ABOVE.



... historical miniatures.



Automata are figures moved by mechanical devices. Whether they should be classified as puppets or not, is a question which various specialists have different opinions about. In any case, they have taken part in many performances throughout the ages.

The ancient Egyptians believed sculptures had a life of their own. If it was the statue of a god, they accepted its incantations, as if it were the god himself who had spoken to them. They made statues speak and had prophetic images who intervened on many occasions in their lives.

There was a monument in Heliopolis which came down from its pedestal. Others could be thrown into the sea and returned to their original positions.

In the 3rd century BC, Hero of Alexandria was one of the masters in the art. One of his spectacular Automata consisted of the entire Greek fleet, returning from Troy, being destroyed on rocks. In Byzantium, a man by the name of Philo staged a whole five act play, titled, "The Tale of Nauphius", with Automata.



Chikamatsu Monzaemon, the "Shakespeare of Japan", wrote a great number of plays for the Bunraku theatre. He thought that puppets were superior to the live actors. He expressed his ideas once to a theatre critic: "Art is something which lies in the slender margin between the real and the unreal. It is unreal, and yet, it is not unreal — it is real, and yet, it is not real. Entertainment lies between the two.

If one makes an exact copy of a living being one will become disgusted with it. When one paints an image or carves it of wood there are, in the name of artistic licence, some stylised parts in a work otherwise resembling the real form; this is, after all, what people love in art."



George Sand, French writer but probably better known for her relationship with Frederic Chopin, performed puppets together with her son and sometimes with other associates for about thirty years. She wrote most of the 120 texts in their repertoire and also built puppets.

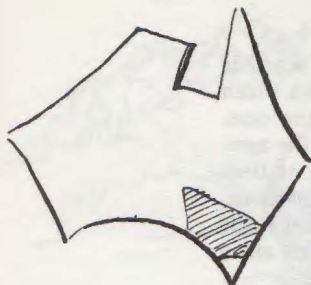
"I remember making the monster, whose huge throat was to engulf Pierrot, from a pair of slippers lined in red and a sleeve of bluish silk. This monster, which we still have, and who has always been called the 'green monster', has always been blue. None of his numerous audiences has ever mentioned it."

Almost sounds like a fore-runner of the Cookie-Monster, only this one gobbled up a whole character.



Reports from the States.....

Victoria.



Marie A. Donald,
Hon. Secretary

Hobart, 1979 ...!! All who attended this Festival agreed it was a most beneficial experience, and in the Year of the Child of special significance.

During the winter months, members visited Pentridge, on consecutive Sundays, to help with the Puppetry Club formed at the Prison. The puppeteers inside were extremely grateful for all advice and the occasions were voted a success by both inmates and 'outmates'.

Later in the year, we met the Philippe Gentry Troupe from France and their marvellous and very 'French' puppets, at the home of Janet and Axel Axelrad in the Dandenongs. It was delightful to meet in such beautiful surroundings ... and to hear more of the Puppet World.

1980 opened with a meeting and performance in Ringwood Community Hall especially hired for the occasion. Lorrie Gardner and Ralph Baker, of Gardner Puppet Theatre, presented Lorrie's new work entitled "Under Shark Bay". This is an interesting show based on historical incidents in Western Australia. Local children and Interstate visitors helped to swell the numbers in the audience.

Our next meeting, the Annual General Meeting, saw the election of a new President, Axel Axelrad, who thanked the retiring committee under Mrs Jan Scott.

The frequency of meetings has increased — they are now on a monthly basis, with talks by experts in their field of puppetry, films and performances. Unfortunately attendance did not increase ... but we have had some interstate visitors, including Edith Murray. Meetings are held at Handspan Theatre Workshop in Fitzroy. Handspan have generously contributed free premises, and a donation was made towards electricity.

Early in June, 1980, some members attended the U.N.I.M.A. congress in Washington D.C., U.S.A. Helen Rickards of Handspan, with partner Ken Evans, and Axel Axelrad of Lamont Puppets have given their impressions at various meetings.

Helen and Ken also toured Europe and Britain afterwards and tales of their adventures gave members vicarious thrills.

Axel toured the States and his illustrated talk with slides showed us that you can enjoy street life in New York City without getting "mugged".

In July, the Guild gained some publicity in the "Age" newspaper's "Weekender" in an article featuring Lorrie Gardner and her puppets.

VICTORIA

Visiting puppet companies were Nesche of Israel and Marionette Theatre of Australia with "The Magic Pudding".

The end of the year saw the formation of the Australian Puppet Company, who were rehearsing the re-vamped "Mamma's Little Horror Show" under the direction of Nigel Triffitt at the Last Laugh Restaurant. After the season at the Collingwood venue, they will probably tour overseas. Some former Guild members are in the cast.

"Manipulation" is a new magazine for Puppeteers on the local scene and we hope Maeve Vella and her helpers get their grant in order to continue.

On that positive note we wish Puppetry and related Arts a successful future.

AN OBITUARY

Last October saw the death of one of Melbourne's well known identities in the Puppetry world, Mr F. W. Parry-Marshall, "Parry" to all who knew him and "Mr Punch" to the children for whom he made his theatre.

Originally an engineer by profession, Parry had worked in theatre since he left the army where he distinguished himself in another theatre — that of war.

After the arrival of his young daughter Angela, he and his wife Ann looked for a place to settle and chose Australia. Firstly he went to South Australia, later to N.S.W. eventually settling in Melbourne, Victoria. Here the Parry-marshall Puppet Theatre became well-known especially in Primary Schools throughout the City of Melbourne as well as in country areas.

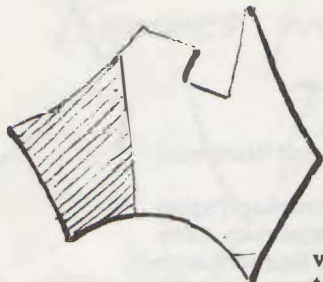
His first puppet show was performed as an entertainment during a birthday party for Angela; the gift of puppets having arrived from Angela's English grandmother.

From this occasion, the Parry-Marshall Puppet Theatre was born.

From then on until a recent ten thousandth performance, they toured in schools and shopping centres, with Mr Punch delighting adults and children alike.

Those of us who worked for Parry were all strangely linked by such coincidences as sharing the same birthdate as Parry and some through personal relationships.

Parry's message was "free people through puppet theatre". He was free to help others through his choice of activity, that of Puppetry.



Western Australia

Nancy Johnson
(Hon. Secretary)

In 1979 our membership numbered 22 and the year began on a very high note with the return of three of our members from the International Festival held in Hobart. Ann Miller, Joanne Parry and Bryce Kershaw told us of the new ideas and interests gained from their experiences.

Bryce Kershaw, our Treasurer, wrote a very full and informative report of the festival for the W.A. Arts Council, who had assisted participants with travel grants, and we were privileged to share it. The accounts, in particular, of the performing skills of Fukien Chinese Troupe and Puk Puppet Theatre of Japan made us all very envious.

At the Annual General Meeting, Wilson McCaskill was elected President and during the year he infused his humour and knowledge into our meetings. We recorded our thanks to Zelda Cadlolo for acting as Chairman from the December meeting when we regretfully farewellled Ken Martin on the eve of his return to his homeland (U.S.A.) after four years in our midst.

It was decided that our aim for the year should be to increase our critical skills and to develop a language to express opinions in a clear and constructive manner.

1979 provided us with more opportunities than usual to see puppet shows in a variety of styles. Yves Joly, Phillippe Genty and Steve Hansen all brought shows to Perth and Peter Wilson and Greg Temple came to W.A. Institute of Technology for short periods as "artists in residence" with student shows following their workshops.

On the home front, we had performances by Lyn Myer, Lloyd Noble and The Nutshell group.

Discussion about the shows seen provided the topic for each meeting and some interesting comments were made. We had previously seen or read much of the overseas performers and the lack of change or development in some shows was a disappointment. The workshop productions fell short in communicating the very exciting ideas and concepts behind them due to the limitation of time allowed by the sponsors.

We were glad to welcome Peter Wilson to our September meeting when he gave an interesting talk on his recent visit to Japan for the festival in Toyoko.

The year 1980 found our membership reduced to 19. Two members had moved away from the city and it is with very deep regret that we record the death of one of our most loyal members - Greta Buchan.

WESTERN AUSTRALIA

Early in the year we enjoyed discussions with Greg Temple and Amanda Frost and at the following meeting, they were joined by Lloyd Noble and Jenny Twydale in comparing their experiences in working with aboriginal people in the far North of the State.

Following this the Guild began to take a look at its aims and experimental activities for sharing experience and knowledge were considered. A combined show and exhibitions were proposed but after early planning meetings, each failed to attract sufficient interest. We are not sure that we now the reasons for the failure - was it the informality of approach or were members overextending themselves with time commitment?

At the October meeting it was recommended that only two regular meetings (March and November) be held each year in future.

We send our greetings to all our fellow members interstate and wish all Australian puppeteers a prosperous and rewarding year in 1981.

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QTOP reports two busy years of workshops and performances. 1979 started with a number of members attending the Hobart Festival at which QTOP President, Kay Littler, conducted a workshop. This was followed closely by the first Queensland Festival, organised by the Queensland Section of the A.P.G. and again QTOP members participated.

The permanent base in the Bandshell Theatre at MacIntosh Island was the scene for performances for young children and adults, and also QTOP presented shows at Ipswich (Festival of Pre-School and Primary Theatre-in-Education) and Ballina. Gerda Pinter, QTOP's producer/ director, and her husband, Joe, inspected the venues beforehand, which made setting up, etc. a great deal easier.

1980 saw workshop/performance seasons in January, March, May, August and September. QTOP members rehearse twice a week at the theatre, each rehearsal being 2 to 2½ hours and this rehearsal schedule must be very necessary with so much activity.

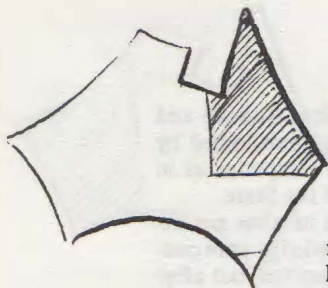
QTOP is also involved in after hours school activities, and 1980 was the year for shadow puppets in this field.

Members are branching out. Bridget Robb is teaching puppetry to children at the Gold Coast Little Theatre, and their puppet musical "Pied Piper" is scheduled for 1981. Another member, Lorraine Lord, is beginning to work as a solo performer, always a brave step!

QTOP's report must finish on a sad note. Gerda Pinter's husband, Joe, died suddenly. All Australian puppeteers extend their sympathy to Gerda.

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Queensland...

Queensland had a very busy 1979. Firstly, a large number of members attended the Festival in Hobart, then it was back to Brisbane to present our own 'First Puppet Festival of Queensland' which was a huge success. It was presented over the Australia Day weekend by the kind assistance of the Kelvin Grove College of Advanced Education, who gave us the use of one of their buildings.

During the year 30 members and friends attended a performance by Phillippe Genty ... also at the performance were 25 members from the Queensland Theatre of Puppetry (Q.T.O.P.) from the Gold Coast.

In September Queensland members attended the 3 day mini Festival held in Sydney, which all who attended thoroughly enjoyed.

Puppetry during 1979 was very alive with performances of 'Spring' by *The Puppet People* (Peter and Gwen Illiffe) in one of our Theatres, also we were honoured by the visit of PUK Theatre of Japan.

Two of our local groups turned professional: *Bernie Ehmer's Marionettes* (Bernie and Eileen Ehmer) and *The Maxwell Puppets* (Max and Joy Ehmer).

At the Brisbane Show in August, Norman Hetherington presented *St. George and the Dragon* in the Sugar Court, and Panaroo Puppets performed a marionette variety show in the Dairy Hall.

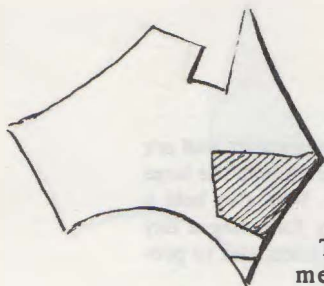
Lee Gilchrist of *Birralis Puppets* was elected our new President in June.

Although The Guild as a body has been in recess since July 1980, following a request from the Warana Committee for the Guild to take part in the Warana Festival in September, Lolo Watta and Jocelyn Clarkeson decorated and managed to find enough bodies to man a Guild float in the annual procession through the city.

Then followed a stint of 17 performances on the same and the following weekend in the Botanic Gardens as part of the celebrations, also under the banner of the Guild. We managed to survive, with thanks to Lee and Earle Gilchrist who assisted by bringing along their show, thereby allowing two exhausted puppeteers some breathing space.

Individually, members have continued puppetry in the following ways:

- ✓ Jim and Marj Fainges have opened a doll and toy museum at Windsor, *Panaroo Puppets & Playthings* and their puppet shows are becoming a regular feature for visitors young and old.



New South Wales . . .

This report covers 1979 and 1980. The general format of Guild meetings remains constant — a performance or demonstration/workshop/talk, followed by supper, during which members catch up on news of other puppeteers.

The highlight of 1979 in N.S.W. was certainly the mini-Festival, held during the October holiday weekend, at Knox and Abbotsleigh Schools. The idea was originally Bruce Barratt's and Bruce, together with Beverley Campbell-Jackson and Norman and Peggy Hetherington, put in weeks of work to make it successful. This it undoubtedly was, as Guild membership, previously at a record low, is now healthier.

Following the Festival there was some enthusiasm for a follow-up project, but this fell by the wayside.

President, Norman Hetherington was appointed 1980 Artist-in-Residence at the Sydney University Theatre Workshop, the first time a puppeteer has been chosen for such a post by an Australian University.

There were two highlights in 1980. The first was, of course, the awarding of the British Empire Medal to Edith Murray, a fitting recognition of her many years of service to others. In June there came yet another honour for Edith! This was her election as "Member of Honour" of UNIMA.

The Guild, as always, retains close connections with the Creative Leisure Centre. Several members performed at the C.L.C.'s Clovelly Puppet Theatre during the season, and the Guild continues to meet at the Redfern Leisure Centre, whose new director, Oliver Sublette, is working closely with Guild members and with local children, to produce puppet plays that are fun to be in and to watch.

One member who began with Edith at Clovelly, is now artistic director of the marionette Theatre of Australia — Richard Bradshaw. 1980 saw the M.T.A. moving into a new (for Australia) and ambitious area — political commentary. "Captain Lazar and his Earth Bound Circus" was a cabaret style show, and well received.

Ethnic puppetry received a boost with a grant to Sicilian puppeteer, Giovanni Bronzino, for workshops (marionette making) at the Addison Road Community Centre, Marrickville, which were very popular.



Financial Statements

New South Wales

Financial Statement 1979

RECEIPTS	
Balance forward.....	121.79
Subscriptions.....	168.00
Donations.....	8.00
Festival.....	73.88
Supper donations.....	19.20
Reimbursement cheque forms.....	2.70
Interst.....	9.69
	211.69

Balance ... 191.75

EXPENDITURE	
Bank Fee.....	3.00
Composite fee.....	3.00
Keys.....	8.50
Postage.....	84.90
Suppers.....	12.29
Donation to Creative Leisure Centre.....	100.00
	403.44

FINANCIAL STATEMENT 1980

RECEIPTS	
Balance forward.....	191.75
Subscriptions.....	182.00
Donations.....	2.00
Interest.....	19.03
Postage.....	5.00
Supper Donations.....	5.00
	404.78

BALANCE ... \$248.51

EXPENDITURE	
Postage.....	97.17
Annual Report.....	28.00
Suppers.....	5.00
Telegram.....	6.10
Donation.....	20.00
	156.27

Western Australia

FINANCIAL STATEMENT FOR YEARS 1979-1980

RECEIPTS

Balance forward.....	303.43
Subscriptions.....	121.50
Donations.....	54.00
Tea Money.....	7.11
Bank Interest.....	20.51

506.55

EXPENDITURE

Rent of Theatre and Hall.....	44.00
Performing Fees.....	50
Cost of Annual Report.....	
Subscriptions to "Artlook".....	20.00
Tea Money (Cake).....	3.50
Listing fee — "Artlook Directory".....	5.00
Farewell gift.....	13.50
Wreath and funeral notice.....	16.50
Films for Hobart Festival.....	17.00
Secretary's petty cash.....	20.00
Balance on hand 31.12.1980.....	291.40

506.55

Queensland

FINANCIAL STATEMENT FROM 18th June 1978 to 27th July 1980

RECEIPTS

Balance b/fwd.....	417.41
Subscriptions.....	210.50
Festival.....	970.87
Gov. Grant Festival.....	150.00
Interest.....	54.46
APG Report.....	78.50
Raffles.....	13.20
Theatre Party.....	148.00
Miscellaneous.....	9.50

2052.44

EXPENDITURE

Secretarial.....	96.81
Printing Platform, etc.....	27.41
APG Annual Report.....	116.63
Festival.....	874.37
Audit Fee.....	10.00
Theatre Party.....	148.00
T-Shirt Printing Materials.....	21.50
Balance as at 27/7/80.....	757.75

2052.44

Balance as at 27/7/80 as per bank statemet ... 757.75

Victoria

FINANCIAL STATEMENT 1979

INCOME		EXPENDITURE	
Balance 1978.....	50.06	Petty Cash.....	50.00
Subscriptions.....	73.00	Hall Hire.....	6.00
Bank Interest.....	1.74	Annual Report.....	24.00
	124.80		80.00

BALANCE 1979 ... \$44.80

Membership was 16: 14 ordinary members at \$5.00 each and two student members at \$2.00 each.

FINANCIAL STATEMENT 1980

INCOME		EXPENDITURE	
Balance 1979.....	44.80	Petty Cash.....	27.00
Subscriptions.....	104.00	Meeting room.....	10.00
Bank interest.....	2.73		
	151.53		37.00

BALANCE 1980 ... \$114.53

MEWMBERSHIP: (A new membership fee was introduced "Company-Member" at \$10.00 per year .
.. two votes per "Company")

2 student members (\$2.00)
12 Ordinary Members (\$5.00)
4 Theatre Company Members (\$10.00)
Total ... 22 voting members.

AUSTRALIAN CENTRE OF U.N.M.A.

FINANCIAL STATEMENT FOR YEAR ENDING 31st Oct. 1979

RECEIPTS

Balance forward	176.00
Subscriptions —	
1979	690
1980	10 700.00
Back Interest	12.78
	888.78

EXPENDITURE

Remitted to World Centre	
1978 3 @ \$3	
1979 69 @ \$5	354.00
Secretary's petty cash	90.00
Balance on hand 31/10/79	444.78
	888.78

SCHOLARSHIP ACCOUNT

Balance forward	92.78
Bank Interest (4 years)	14.62
	107.40

Membership Lists...

QUEENSLAND

President: Lee Gilchrist
 Treasurer: Jocelyn Clarkson
 Secretary: Marji Fainges, 60 Fallon St,
 Everton Park. 4053.
 Bill and Barbara Turnbull (Billbar Puppet
 Theatre)
 Lee and Shane Gilchrist (The Birralis)
 George, Joan, Tony Bingelmann
 Sue Bradbury
 Carolyn Brown
 Mac and Vivienne Campbell
 Jocelyn Clarkson
 Philipa Cleary
 Marjory Craig
 Bernie Ehmer
 Max and Joy Ehmer
 Vicki Elliott
 Jim and Marj Fainges
 Keith Fainges
 Neil Fainges
 Carol Forster
 Ross Frazer
 Earle Gilchrist
 David Hamilton
 Wally Hains
 Norman Hetherington
 Susan Huckel
 Mary Jackson
 Lawnton Baptist Bible School (Mrs.
 Desley Starr)
 Kay Lillter
 Myra Lobegeier
 Malcolm Macklin-Shaw
 Neil McIntyre
 Edith Murray
 Judith Pfitzner
 Jack, Phyl, David Redfern
 Lola Watts
 Ada Reynolds

• New South Wales . . .

President. Norman Hetherington.
Treasurer. Una Vincent.
Secretary. Thelma Hatfield. 14A Rogers
Ave., HABERFIELD. 2045.
Bruce Barrett
John and Jacki Lewis
Edith Murray
Noela Allen
Peggy Hetherington
Ann Davis
William and Ursula Pitt
Margaret and Richard Bradshaw
Durza and Noel Cruz
Gerda Hirsch
Graham Morley
Jenny and Greg Smith
I. Harris
Marty McClelland
Marlene Norst
Jacki Deveril
Peter and Rosemary Glasby
Kostos Zouganelis
Shannon Simons
Mary Gow
Ross Hill

Mary Thompson
Linda Wessels
Takis Counstanlopedos
Jan and Denis Murphy
Alan Highfield
Ramizi Miskriki
Maggie Wilson
Mary Travers
Mrs Pettith
Jill and Robert French
Beverley Campbell Jackson
Paul and Brigid Harnischfeger
Jill Clifford
Jeff Dally
Valerie Davis
Rita Glass
Yasmin Haskell
Jenny Jagers
Michael Kokot
Dianne Lucas
Kay Seaton
Marcia Capelle
M/s P. Jones
Erica Oppenheimer
Dora Beacham (U.K.)

• Victoria . . .

President: Axel Axelrad
Treasurer: Lorrie Gardner
Secretary: Marie Donald, 50 Albert St,
Mt. Waverley. 3149.
Margaret Fitzgerald
Barbara, Ray and Guy Warren
Brenda Ridley
Jan Scott
Marjorie Oke

Rose Hill
Darren Varley
Handspan Theatre
Ralph Baker
Geraldine Fay
Roy Johnson
Penelope and Ron Lygoe
Gaye and Neville Taylor
Eic Levins
Dorothy Rickards



