

AUSTRALIAN PUPPETRY GUILD

1ST ANNUAL REPORT.

DECEMBER, 1969

The SOFIA PUPPET THEATRE (from BULGARIA) was invited to play at the EDINBURGH FESTIVAL in 1969. Following are the introductory words on their programme :-

THE SOFIA PUPPET THEATRE—1969.

A creative effort devoted to human happiness !

The puppet has been a constant companion of mankind throughout the ages, because it is creative of joy, gaiety and pleasure. Because it sparkles with wit. Because it is the free expression of man's aesthetic imagination.

The puppet stage is endowed with eternal youth. The puppet, that actor of several thousand years' standing, is creating today an entirely new and youthful art, one might say an art unsuspected hitherto, answering to the restless, explorative thought of today.....

M.LUCIEN CARON, (from Amiens FRANCE) speaking at the 1969 FESTIVAL in PRAGUE, on "The Puppet Theatre of our Time and its Importance for the Younger Generation", says :-

"Whether the audience is before or behind the stage matters not. On either side, a window is opened on the unknown, on a dream-fantasy, on poetry and all that which makes mundane existence livable. A poet has written :

"There is a freshness in the child which man inherits not." Our puppets should permit this freshness to endure, to survive. ... And where do we start ?...In the school...even in the kindergarten...by cultivating a love of all that is beautiful, of fantasy, of culture... By placing this "world heritage" within the reach of all.

The young generation ?..Children of today, !..Men of tomorrow ! It is our duty as puppeteers to help in their moral and intellectual development.

"Quite often life stamps robots——let us fashion humans."

The above is quoted from UNIMA—ALMANACH No. 1, printed by the Soviet Section for the Prague Conference, 1969.

THE AUSTRALIAN PUPPETRY GUILD.

FIRST ANNUAL REPORT ---1969.

HISTORY.

The Australian Puppetry Guild was inaugurated on 14th February, 1969, when the New South Wales State Section was formed, and the following officers elected :-

President : Mr Norman Hetherington,
Hon. Treasurer : Mr Dale Woodward,
State Representative : Mrs Edith Murray (Hon. Sec.)

The interim committee, which had been appointed by the Convention of Australian Puppeteers held in Adelaide during March, 1968, to draw up a Constitution, had submitted their proposals (by post) to all the original participants, and others since contacted, for suggested amendments. As many of these amendments were incorporated as were consistent with flexibility for local conditions, and conformity with the general principles of UNIMA (Union Internationale de la Marionette.) This amended Constitution was agreed to, by postal ballot, unanimously.

The N.S.W. State Section is, in effect, the former Puppetry Guild of N.S.W., which was formally dissolved on 18/4/'69, and its assets and funds handed over to the new Australian Puppetry Guild.

In March, a State Section was formed in Western Australia, And in June, one in Victoria.

Subsequently, these Sections agreed that the N.S.W. State Section should continue to exercise the functions of the Federal Committee until time for the next election, in April, 1970.

Total membership is now 54 ; of these 9 are "Family Groups" or "Joint members". (See LIST of MEMBERS, at the end of this REPORT.)

REPORTS FROM STATE SECTIONS.

NEW SOUTH WALES. (Acting FEDERAL COMMITTEE.)

The State Section has been active during ten months. Business meetings were held in February, April, July, September and November. Practical Demonstrations were given by members on 4 occasions—in June, Ann Davis illustrated "Controls"; in August members of her class showed their finished Marionettes (mostly Clowns, and one Hippie); in September, Edith Murray demonstrated simple Rod Puppets (some made using Wooden Spoons); in October, Neil Hunt showed Cane-ite modelling, and all present fashioned a head.

On 3rd May, some old friends met at Clovelly Puppet Theatre to greet Arthur Cantrill, just arrived from London to take up his Fellowship in Creative Arts at the National University, Canberra. During the afternoon show, he and Aaron devised an impromptu play, featuring an ancient two-way Indian puppet which they had bought in Delhi. On Sunday, 4th May, a few members met at Edith Murray's home at Springwood, for a "Planning Session" and barbecue. Here it was arranged that Greg Smith and Bruce Barratt would conduct jointly a morning class at the West Lindfield Centre of the Creative Leisure Movement in Marionette construction (wooden bodies); while Ann Davis would hold an evening session at the Surry Hills Centre, showing stylized Marionettes with cloth bodies. Both these classes have proved highly successful, and Greg Smith repeated his course during third term.

In March, the Epworth Players set up their new portable Marionette Stage at Clovelly, and to an audience of local children and Guild members presented "The Pink Elephant" (with a "live" clown out front), "St George and the Dragon" (combining effectively Gloves and Marionettes), and "The Flowers that Hated Christmas" (with humans invading the puppet stage.) This Group of live-actors-turned-puppeteers is interesting---their ideas and voices are good, at present surpassing their manipulative skill, but this can be remedied with practice.

N.S.W. continued.

On 18th April, before the Business Meeting, some films were screened by Bruce Barratt. As local children from the Surry Hills Creative Leisure Centre were present, two short films showing children engaged in Puppet-making and other activities at the Clovelly Puppet Theatre, were shown first. After "supper" members saw the magnificent Japanese film "Bunraku"—depicting the famous 3-man puppets of OSAKA and also a traditional show in a country district. Someone remarked that the puppets were so "alive", that at times it seemed the operators were holding them back rather than animating them. We thank the Japanese Consulate for the loan of this beautiful and instructive film.

On 5th September, we were entertained by Richard Bradshaw, who talked about "The Perils of Touring"—and some of its amusing and delightful incidents as well! (See his Report later).

PUBLIC PERFORMANCES :

On September 27th, afternoon and evening shows were given at Parramatta High School Hall--- local organizing being done by Neil Hunt and the Ladies' Auxiliary of the Northcott School for Crippled Children, which benefitted to the extent of \$200. Ann Davis (Marionettes), Marti McClelland (with "Maxwell-the-Monkey"---a Vent Doll), the Jeral Puppets and Clovelly Theatre (both with Gloves), contributed to this Programme.

On 8th November, at St Andrews Church Hall Roseville, two shows were also given. Contributing were :- Ann Davis (Cabaret Marionettes and "Momotaro"---a Japanese folk tale); Marti McClelland ("Maxwell" and also Shadows with New Guinea legends); Una Vincent and Bruce Barratt ("Jan Klaassen"---a Dutch story); M. Jeavons (The Living Theatre); and Clovelly Theatre Group ("Blue Donkey" and "We Dine at the Colonel's")---last 3 Gloves. It was difficult to fit in the 400 odd who arrived for the afternoon show ; our "sound" was bad for the Gloves, and many young children restless. For an adult evening audience of about 50, conditions were better. (Yes, Puppetry is an intimate Art !) A cheque for \$150.00 was sent to The Creative Leisure Movement, whose premises we use for our meetings.

WESTERN AUSTRALIA.

State Representative, Mrs N.R. Johnston reports :- The Puppetry Guild of W.A. inc. continues to meet each month, and the A.P.G. (W.A. Section) has met four times prior to these meetings. Our project during the year has been the preparation for discussion and demonstration of "The How and Why of Puppetry" at the November meeting of the Australian Society for Education through Art.

In this State there are two groups busy making puppets, rehearsing plays or acts, and arranging teaching sessions. "The Workshop Group" (May Robinson, Elaine Dearden, Betty Murphy, and Mildred Clarke) have presented Marionette and Glove plays, and arranged classes in association with the Children's Activity Times Society of W.A. inc. --- C.A.T.S. --- "The Koorunga Puppeteers" (David and Vivian Kirby, Daan Kowarski, and Nancy Johnston) work in their two home studios to make puppets and rehearse 3 plays by Eric Bramall, and to conduct a weekly teaching session.

"The Workshop Group" presented their annual show through C.A.T.S. inc. during September School Vacation, and had a most successful season with "Full Houses". The programme included Marionette plays ("The Three Sillies" and "Waltzing Matilda"); Revue items by "Taffy, the Welsh Pony"; "The Contortionist"; and "Dot and Carry---the French Poodles"; as well as "The Vegetable Patch" with Glove Puppets.

Performances have been given at meetings during the year by several individual puppeteers, including Mildred Clarke with her "Tinkerbelle Puppets", Robert Hedge with "Bob's Puppets", and Elaine Dearden with her "Moppet Puppets".

"The Explorers" (Marionette Theatre of Australia) was enjoyed by all our members, and during their season we welcomed three of the puppeteers to our monthly meeting. James Ridewood, Roy McNeill and Joy Economos later watched a rehearsal of "The Voice of the Lobster" (Bramall) by the Koorunga Puppeteers.

MEETINGS are held on the first Thursday of each month, in The Studio at 54 Ord St, West Perth, and all visitors are welcome.

W.A. extends warmest greetings to all puppeteers.

PUPPETRY IN SOUTH AUSTRALIA.

We were fortunate this year, in having visits from both the Australian Marionette Theatre and Richard Bradshaw with his Shadow Puppets. The London Palladium Marionette Theatre has been presenting Variety for Telethon.

Yatala Labour Prison Puppetry Group has had two major productions. They have received very wide publicity in the local press, and 16,000 people attended their first season.

Some Puppetry is being done by interested teachers in schools; and there is increasing attention to Puppetry in some of the Teachers' Colleges.

Heather Giffin and John Grant have been working in the national commercial T V programme "Here's Humphrey". During the past year they have done 225 playlets in the series "Tingalinga Town", and 120 segments using Gloves, Rods, or Marionettes in conversations and games with the "live" actors. They have also done live shows at schools, private homes, shopping centres and Christmas parties ;and during school holidays conducted a free Puppetry Club at the West Torrens Public Library. At the "Halfway House Puppet Theatre", Father Herde was attempting to help ex-prisoners to adjust to community life, and when a number of the men left (taking the heads of the puppets with them), Heather and John came to the rescue. Several sets of Marionettes and Gloves were borrowed from Clovelly Puppet Theatre, and more than 40 full length shows were given over a period of 3 months.

One informal gathering of local people interested in Puppetry was held at the Grant home to see the "Bunraku" film, kindly lent by the Japanese Consulate. It is hoped to have further meetings of this nature, when the Grant's new Puppetry Studio is opened in 1970.

A fruitful contact has been with Rev. Mrs Kiek, retired Congregational minister, who did much pioneer work with puppetry as a therapy for children on probation from the Courts.

It is regretted that the visit of the Bunraku from Osaka to the Adelaide Festival has been cancelled.

QUEENSLAND.

Two of our members, Bernie and Eileen Ehmer, report on their group--the Remhettes Marionettes :- We are in our twelfth year of semi-professional Puppetry, and find that it is becoming more popular as a means of raising funds for schools, kindergartens, etc. We also do shows in Stores, as well as at Parties, Cabaret and Hotel spots, Festivals and Fairs.

In August last year we displayed Marionettes at the St Louis Festival of the Puppeteers of America; and again recently at a Festival in South Africa.

An interesting and unusual experience was when we were booked to do a show at Government House, on 23rd December, 1968, for a family Christmas celebration. The audience of about 50 adults and children proved most responsive ; we were given Xmas presents, and invited to stay for their party, altogether a very happy occasion.

Undoubtedly, the highlight of the year was our recent Season at the Twelfth Night Theatre, where we presented an hour and a half stage production :- "A Puppet is Born." We have not done much of this type of work previously, and it gave us the opportunity of using Rod and Hand Puppets more seriously than we had done in the past. The Twelfth Night Theatre Group are anxious to include Puppet performances in the splendid new theatre which they are building, so this should provide an opportunity to present Puppetry under ideal conditions.

During the year we have corresponded with a number of Australian puppeteers ,as well as several in other countries. We find this exchange of ideas and news most stimulating.

Commencing on 12th July, we had a comprehensive display, with Lecture/Demonstration, on "The Art of Puppetry" at the Queensland Art Gallery, covering a two-weeks period. Press, Radio and T.V. coverage was great , and the interest shown by adults and children alike, was encouraging. The Gallery Director was delighted, and wants to discuss future activities. It is a pity we had no leaflets to hand out, on behalf of the Australian Puppetry Guild, to the 500 visitors on the Opening Day.

VICTORIA.

On 28th June, 1969, the Victorian State Section was formed. A dozen people met at the home of Mrs Lorrie Gardner to see the Japanese film "Bunraku", and afterwards the following were appointed officers :- President Mrs L. Gardner; Treasurer Mr Axel Axelrad; State Representative Mrs J. Quayle.

To date there are ten financial members, two of these being family groups. We plan to meet three times a year---in February, June and October---in members' homes, as at present we consider ourselves an "interest group". On 18th October, the group met at the home of Mr& Mrs Quayle, where films on Puppetry in China, and one using stop-action photography (made by Axel Axelrad) proved of great interest.

During the year, Victorian children have been fortunate to see Richard Bradshaw's Shadow Puppets; as well as "The Explorers" (which was presented by the Marionette Theatre of Australia). At the Royal Melbourne Show, the Hartland Marionette Theatre presented a show for the Dairy Industry's Display.

Lorrie Gardner, as well as Parry Marshall, have both been busy doing puppet plays in schools; while Jennie Quayle and Enid Bisset have been working for pre-school and kindergarten children.

Axel Axelrad has made some of his truly professional puppets for "Adventure Island" (Channel O's T.V. programme.)

At a Holiday Workshop at Mount Waverley, Jennie Quayle, with help from Helen Campbell and other friends, taught Puppetry to twenty children, who put on several plays they had themselves written, using the puppets they had made during the week.

The activity of some of his former students, in thus spreading the knowledge of the Art of Puppetry, should gladden the heart of Mr W.D.Nicol---"the father of Puppetry in Australia" who sent his blessing to the new Victorian group from the Northern Territory, where he is introducing many Art Techniques to groups of Aborigines.

REPORTS FROM INDIVIDUALS.

NORMAN HETHERINGTON ("Meryla Marionettes") reports :-

Mr Squiggle celebrated his tenth birthday on T.V. in June. The programme has been moved to a better time spot, has a new set, and a specially written and recorded theme song with animated cartoon opening titles. Mr Squiggle also took part in the Waratah Festival again this year, appearing "live" in Hyde Park with Miss Pat (Pat Lovell) and Bill Steamshovel.

A "Skippy" episode, built around Norman's puppets, was filmed in wet mid-winter in Duffy's Forest. The puppets were manipulated from the branch of a gum-tree ten feet up, with a lower branch as the puppet stage.

For the sixth year in succession, Norman did a one-man Christmas show for David Jones at Parramatta.

A school holiday programme of puppet shows and workshops was presented at Westfield Plaza, Hornsby.

This year saw the first anniversary of the Dental Health Foundation's School project : "The Good Teeth Puppet Theatre". This was created, designed and built by Norman and Margaret, and had to meet rather exacting demands by the Dental Research Foundation, the Education Department, and the Committee of Dentists. It has been a success from the beginning, and now Bruce Barratt, Greg Smith and Belinda Foote are helping to cope with the demand.

ANN DAVIS this year has conducted classes in making simple, stylised marionettes with soft bodies and "ball" heads. She is preparing Instruction Leaflets for these, which will be available from the Guild at a small cost, early next year.

Ann's work on T.V., in Clubs, and Shopping Centres has taken her to both Suburbs and Country Towns during the year; and she is always a willing performer at public functions arranged by the Guild. Ann's very original stripper : "The Pink Pussy Cat", and her traditional "Grand Turk" act, are always prime favourites with young and old.

RICHARD BRADSHAW writes : This year I have been touring in Victoria and South Australia for the Australian Children's Theatre, presenting a one-man Shadow Puppet show to audiences of schoolchildren. The programme has been built up from items which I have been doing for several years, as well as from new items especially prepared for the tour. The older items have been revised under the direction of Joan and Betty Rayner, founders of the Theatre; they were also very helpful in the preparation of the new items. These include an adaptation of the story "The Stork Caliph", an Aboriginal Legend, & a "Western" which makes use of puppets made from foam plastic.

Part of the show is a demonstration in which the children are shown how to make simple shadow puppets. (After the show, teachers are given Instruction cards.) This has proved to be a very worthwhile inclusion in the show and many of the children try their hand at the Art. I have seen some of the results and I'm glad to report that the children are more likely to be original than to copy.

Earlier in the year, I gave five Saturday morning shows at St Martin's Theatre in Melbourne. All but the first of these were booked out. A further twenty-eight shows will be given at St Martin's before Christmas. By the end of the year, I will have given 250 performances to more than 80,000 children.

In September, in N.S.W., the ABC screened a 20 minute session on making Shadow Puppets which I prepared for school broadcasts late last year (part of "Fot the Juniors"). Also the ABC has repeated this year, the items I recorded for "Play School" two years ago.

"THE JERAL PUPPETS"—designed, scripted and directed by John Lewis, with the aid of his brother Phillip—have had a busy and successful year, performing Glove Puppet shows at Grace Bros. and Walton's Stores, and at children's birthday parties.

In October, John was interviewed on Channel 10 "Young World", about designing puppets and writing scripts. During the year two new productions were added to the repertoire : "Hansel and Gretel" (a less grim version) and "The Elephant Who got his Trunk Caught in a Mouse-trap". Phillip (who resents always being cast as the charming hero) delivered with great delight his leading line in this play : "I'm a little rat !"

MODEL A WOODEN PUPPET HEAD IN 20 MINUTES. (N.N.Hunt)

"The Caneite Method".

Caneite modelling material for puppet heads was developed some years ago at Sydney Teachers' College. The caneite head is light in weight, extremely strong, can be modelled quickly in very fine detail and finished with a variety of textures from very smooth skin to rough hair.

The Raw Material: Caneite is an insulating building board usually seen as acoustic tiles, ceilings or notice boards. Originally it was made from megass, the waste product of sugar-cane. In recent years, thinnings from pine forests, ground down to the fibres of the timber, have taken over to form a much stronger and whiter board. In production, the fibres are lightly pressed together, the natural lignin in the fibres supplying the only bonding agent.

Off-cuts or broken pieces of caneite are available from builders or hardware stores. $\frac{1}{8}$ " thick sheets may be purchased at about 10 cents per square foot. A piece about 6" square is sufficient to make an average sized head.

Producing the Modelling Pulp: Caneite can be reduced to its fibres very quickly with a wood rasp, an old cheese grater or a grating board — made by nailing four pieces of timber, each 6"x $\frac{1}{4}$ "x $\frac{3}{4}$ ", into a square frame; then nail a piece of thin sheet metal across the top. From the underneath side, punch as many holes as possible through the metal with a large nail to form a rough grating surface on the top. —

Rubbing the caneite firmly on to the grater at a low angle, separate the fibres into a flat dish, or on to a pasting board — (a piece of masonite covered with 3 coats of clear plastic varnish is found to be suitable.)

Add hot starch (other pastes may be used, according to personal preference) to the fibres and knead thoroughly into a workable modelling mixture — too dry if it cracks or crumbles — too wet if it sticks to your fingers, or will not support its own weight when modelled.

"The Caneite Method" (continued).

Modelling the Puppet Head: The following method has been found to be successful with college students and with primary school pupils.

1. Prepare a neck-tube (for a Glove Puppet), or a stick (if planning a Rod or String Puppet).
2. Wrap a sheet of dry newsprint (about 24"x15") around the tube or stick. Some children need to tie this on.
3. Paste over both sides of a sheet of newsprint (about $\frac{3}{4}$ the size of the first sheet) and wrap it firmly around the dry core, pressing it into the required shape. Allow to dry if possible.
4. Coat the core with paste and apply a thin layer ($\frac{1}{8}$ " to $\frac{1}{4}$ ") of the caneite mixture, working it into the desired head shape.
5. Apply a blob of pulp where each feature is to be positioned. After working it well into the first layer, to assure correct adhesion, model it into the appropriate shape.
6. Short hair may be added with some of the mixture made a little sloppy, so that it tends to stick to the fingers.
7. Form a collar around the neck, to which the dress may be attached with a drawstring.
8. After the features are complete, work a coating of hot starch paste into the surface with a finger, so as to produce a smooth finish that will not crack, and needs very little sanding before painting.
9. Allow to dry thoroughly on a stand — in a current of air, not in a cupboard — for at least a week, in dry weather. The head may then be sanded, or carved with a sharp knife, before being painted with whatever medium is preferred.

SIMPLE ROD PUPPETS (E.C.Murray)

' Attractive Rod Puppets can be made using Wooden Spoons. Choose one with rounded convex bowl and rounded handle.

HEAD. Attach a nose just below centre line. This can be a small piece of dowelling, a cork, a carved wooden shape or a shell — screwed, tacked or glued into place. Then give the bowl and at least an inch of handle a coat of flesh-colour; When dry, add eyes and mouth. The eyes, just above the centre line, can be buttons, beads, seeds or thumb-tacks. Mouth can be painted, or felt or paper shape can be glued on.

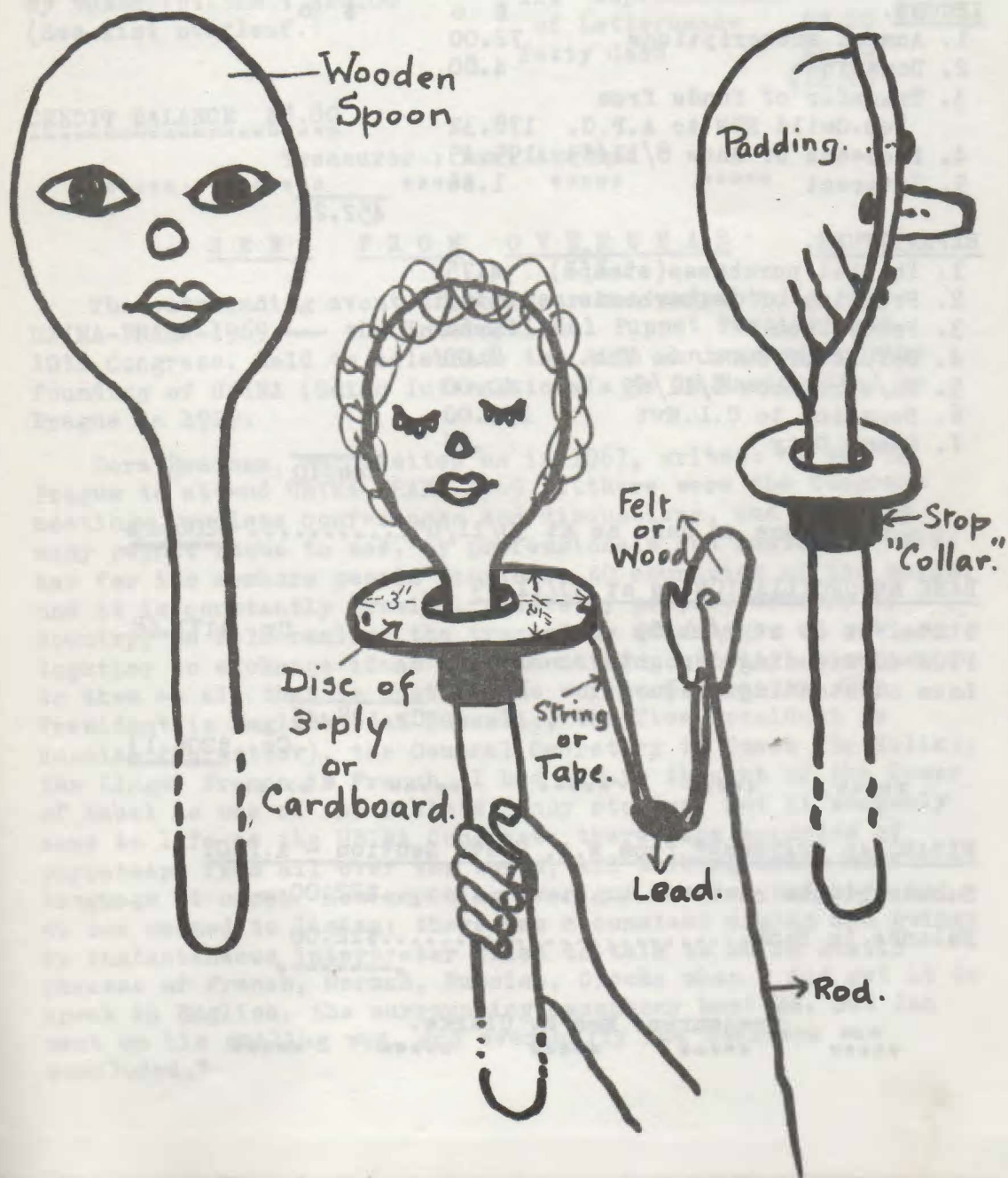
Concave part of bowl must be padded to form back-of-head shape, and padding securely glued in position. If hair is to be added, do this when even the dressing is finished.

SHOULDERS. Cut an oval shape, 3" by 1½", from 3-ply or strong cardboard. In the centre of this piece, cut a hole large enough for the spoon-handle to turn easily in it. A small hole is made at each end of shoulder-piece, through which a 12" length of string or tape is threaded — and doubled to form arms. Attach felt or wooden hands to arm-ends, and a small piece of lead at each elbow. Some kind of "stop" must be fastened to the spoon-handle, to keep the moving shoulder-piece from slipping down too far.

Sometimes it is fun for the arms to dangle loosely. Or thin rods, made from umbrella-ribs, can be attached to each hand. When these are held by the puppeteer, in one hand, head can be turned from side to side, inside the shoulder-piece, giving the Rod Puppet its distinctive movement.

DRESSING. It is a good idea to clothe the arms first, and attach the sleeves firmly to the shoulder-piece. Arm-holes of dress or coat should be "faced", or whole garment "lined", but not fastened to sleeves; this allows very free arm movement. Garments should be loose-fitting, so as to disguise the operator's hand, which is inside, grasping the handle of the spoon. The other hand holds one or both of the "hand" rods — to control the puppet's movement.

ROD PUPPETS FROM WOODEN SPOONS.



STATEMENT OF INCOME AND EXPENDITURE==1969==(N.S.W.)

Balance on hand as at 13/2/69.....Nil.

<u>INCOME.</u>	\$	c	\$	c
1. Annual subscriptions	72.00			
2. Donations	4.80			
3. Transfer of funds from Pup.Guild NSW to A.P.G.	178.32			
4. Proceeds of Show 8/11/69	195.45			
5. Interest	1.66			
			<u>452.23</u>	

<u>EXPENDITURE.</u>		
1. Initial purchases(stamps ^{etc})	4.75	
2. Printing of Letterheads	13.69	
3. Petty Cash	29.61	
4. Refund of Subs. to Vic.	8.00	
5. Ex/s re Show 8/11/69	40.00	
6. Donation to C.L.Mvt	150.00	
7. Stamp Duty	.05	
		<u>246.10</u>

Balance on hand as at 30/11/69..... \$206.13

BANK RECONCILIATION as at 30/11/69

Statement as at 7/11/69		Cr. \$177.68
Plus outstanding deposits	196.45	
Less outstanding cheques	168.00	
	<u>Cr. 28.45</u>	
		<u>Cr. \$206.13</u>

FINANCIAL STATEMENT from W.A. State Section - A.P.G.

Subscriptions received.....\$22.00
Balance in Bank.....\$22.00

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Treasurer: Mrs M. Clarke.

FINANCIAL STATEMENT from Vic. State Section - A.P.G.

Statement of account as at 1/12/69

RECEIPTS

By Subscriptions : \$20.00
(See list overleaf.)

DEBITS

121 Reproductions
of Letterheads \$9.20
Petty Cash \$2.00
\$11.20

CREDIT BALANCE \$8.80
=====

Treasurer : Axel Axelrad

NEWS FROM OVERSEAS

The outstanding event of the year was undoubtedly UNIMA-PRAHA-1969 — the International Puppet Festival and 10th Congress, held to celebrate the 40th anniversary of the founding of UNIMA (Union Internationale de la Marionette) in Prague in 1929.

Dora Beacham, who visited us in 1967, writes: "I was in Prague to attend UNIMA-PRAHA-1969....there were the Congress meetings, endless conferences and discussions, and each day many puppet shows to see, by professionals and amateurs. UNIMA has for its members people from over 40 countries of the world, and it is constantly growing, people by people, country by country, as folk realise the tremendous advantages of getting together to exchange ideas about something of vital importance to them — all that is best in the world of puppetry. The President is English (Jan Bussell), the Vice-President is Russian (Obraztsov), the General Secretary is Czech (Dr Malik), the Lingua Franca is French. I had always thought of the Tower of Babel as one of the Bible's funny stories, but it suddenly came to life at the UNIMA Congress; there were hundreds of puppeteers from all over the world, all talking their own language at once! How anything ever got decided defeated me; no one seemed to listen; there was a constant coming and going; my instantaneous interpreter tried to talk to me in static phrases of French, German, Russian, Czech; when I did get it to speak in English, the surrounding cacophony beat me. But Jan went on his smiling way, and eventually the business was concluded."

NEWS FROM OVERSEAS (continued).

In his opening address at UNIMA-PRAHA-1969, the President, Jan Bussell, stressed the following :

The Art of the Puppet theatre can play an important part in drawing together people of all races, all colours, religions and political ideologies, so that we may all peacefully agree to accept each other's differing beliefs and cultures. Puppetry can claim this especially important role for several reasons. Firstly, there is its strong appeal to children, where it is already very widely used to impart moral and social teaching. There is probably no other medium which can direct itself so forcefully towards the young. But the deliberate aiming of puppet performances towards children is a comparatively modern development. The real power and significance of the puppet lies even deeper, and is buried in the past.

The power of the Puppet Theatre at its best can be even greater than that of the live theatre.... In the human theatre "X" the actor has to develop himself into "Y" the character. In the puppet theatre, "X" has no visual existence at all, although he is, in fact, the puppet's soul....

The amateurs have an important part to play in the puppet theatre. Perhaps they have not always the facilities they would like, nor the time, nor the expertise—nor the money—to achieve a fully professional standard ; but it is they who should take the risks artistically, they who should try out the new ideas—who often produce the new ideas, break the conventions, and lead the advance of theory into new realms.

It is one of the uniquely pleasant things about our metier that amateur and professional generally get on well together, respect each other's work, and indeed can often be found working side by side.

FINANCIAL MEMBERS OF THE AUSTRALIAN PUPPETRY GUILD.

NEW SOUTH WALES (27)

President : Mr Norman Hetherington

Treasurer : Mr Dale Woodward

State Rep.: Mrs Edith Murray, Lawson Rd, Springwood, 2777.

Mrs A. Anderson, B.Barratt, R.Bradshaw, G.Bennett, Mrs P.Bickley, Miss J.Conway, Miss Ann Davis, Mrs G.Deem, Griffiths Marionette Theatre, N.Hunt, Jaeger Marionette Theatre, L.F.Keller, H.Kilgannon, Mrs H.Lance, J.Lewis, Mrs Marti McClelland, Mrs B. Norbury, Miss J.Nicholson, Miss D.Powell, Mrs L.Raig, G.Smith, P.Thorburn, Mrs M.Vincent, Mrs U.Vincent.

QUEENSLAND (3)

Mrs E.Ehmer, Mr B.Ehmer, "Damar Marionettes".

SOUTH AUSTRALIA (3)

Mrs Heather Grant, Klaus Kling, Mrs S.Salaman.

VICTORIA (10)

President : Mrs L.Gardner

Treasurer : Mr Axel Axelrad

State Rep.: Mrs J.Quayle, 406 High St Rd, Mount Waverley, 3149.

B.Binzer, W.Field, Mr & Mrs W.Prioker, P.Parry-Marshall, J.Niedeck, G.Quayle (joint member), Mrs A.Semon, Mrs H.Toxer.

WESTERN AUSTRALIA (11)

President : Mrs Daan Kowarski

Treasurer : Mrs M.Clarke

State Rep.: Mrs N.Johnston, 54 Ord St, West Perth, 6005.

Mrs S.Beach, Mrs M.Cornish, Miss Marcia Davis, Mrs English, Mr R.Hedge & Barbara, MP & Mrs D.Kirby, Mr W.Johnston (joint member), Mrs G.Lacey, Mrs V.Plesse.

For further information about the Australian Puppetry Guild contact your State Representative, or write direct to the Honorary Secretary of the (acting) Federal Committee :-

Mrs Edith C. Murray, Lawson Rd, Springwood, 2777.
