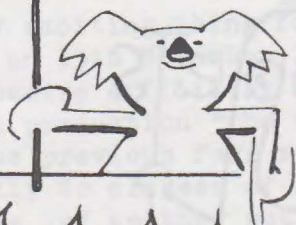




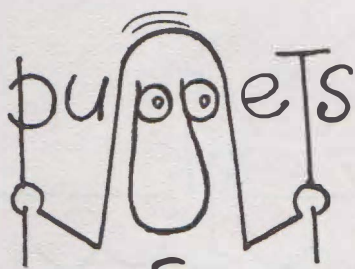
Australian
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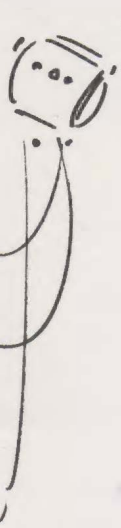


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1975



The Pilgrim Puppet Theatre

Edith C. Murray

A very exciting thing for Puppetry in Australia happened on 15th November 1975, when The Pilgrim Puppet Theatre officially opened for the public, with its first production "The Wind in the Willows". During the previous four weeks they had been playing twice daily to classes of school children — "running themselves in" as they put it, when with a couple of puppeteer friends, I was allowed to attend a performance, during my visit to Melbourne in October. We were as charmed and delighted as were the primary classes and their teachers. But the really exciting thing, to me, is that this is not just another place where puppet shows are held. A visit to the Pilgrim Puppet Theatre will afford an "Education in Theatre" itself. No detail of elegance and comfort has been overlooked by the Directors (Robert and Nancy Akins) in the preparation of their theatre.

In his late teens, along with Peter Scriven, John Bisset and other young folk, Robert Akins trained under W.D.Nicol in "The Littlest Theatre" (situated in Little Collins St, Melbourne) and decided that some day he would have his own Puppet Theatre. Not only did he become a successful businessman, but he found a wife who was able and willing to help in the fulfilment of his dream. They found a beautiful dark red brick church, built over a century ago in Hawthorn — at that time a fashionable residential suburb on the outskirts of Melbourne. But now, Commerce and Industry have encroached on the area surrounding the elegant church in its frame of huge trees. Robert secured an option over the site, and about three years ago began transforming it into a Puppet Theatre.

cont. over....

"Pilgrim cont...

In the front entrance is a Box Office area, flanked on each side by "Cloakrooms". The church floor has been slightly raked, and 242 padded, push-up seats installed—with each back, seat and arms covered with orange-red nylon velvet —zipped on for easy cleaning : Interior side walls —from high vaulted ceiling to floor —are hung with soft silver-grey curtaining. Four large coloured flood-lights are installed midway on each side wall, at ceiling height, to illuminate the proscenium, with its silver lame curtain. I hazard a guess that the elegance and beauty will command respect from the young audience —no running up and down the aisles, or jumping on the seats in this theatre !

Back-stage — what a puppeteers' dream ! A fine Marionette Theatre (made of steel), with front and rear bridges spaced so that puppets can be passed from one operator to another during play, is at present in use. But below the stage floor (which is raised 3 feet above the floor of the building), cement-lined "pits", 3 feet deep, have been provided, so that Rods, Gloves and / or Marionettes can be presented in the same proscenium. Under both bridges battens of coloured lights are installed, and during the performance which we witnessed (from seats in the back row), it was evident that such a nice balance between lighting, and the proportion between size of puppets, scenery and proscenium, had been achieved, that the marionettes appeared to me much larger than they actually were (when we saw them back-stage after the show.) Incidentally, this has only happened to me once before, when I saw the Salzburg Marionettes at the Adelaide Festival in 1968 — even though I knew their actual size.)

The "Pilgrim Puppets" range from 20 to 33 ins. (averaging 24 ins.) in height, and have 8ft strings. They have been made by Helen Scrutton, (who had done

some Puppetry in England, before coming to Australia in 1974) and Sue Bennett, a Melbourne girl. Toad, a most effective puppet, has a separate control for his "legs" —because of his large "waistline"; and when disguised as the Washerwoman, for his escape from prison, he is magnificent.

Moving scenery and back-projection, combined with subtle lighting, produce a wonderful illusion of Mole and Ratty rowing down the river, for example; or of Badger searching through the forest for a little lost cub. In contrast, there's perfect stillness, as the three friends wait and watch the coming of dawn —and the audience waited and watched in silent sympathy — "in this very special place."

The position of the proscenium, at the foot of the nave, ensures that there is a very large area available back-stage; and in addition, behind the actual church area, are sizable rooms for storage and for workshops.

A notice in the front "garden" area states that parking space for patrons' cars is available in the grounds of a large school almost opposite —what a blessing in a busy road ! School classes are brought in buses.

At present a group of ten is involved in the production —5 manipulators, 3 scene shifters, a projectionist, and a sound-controller for the beautifully recorded "tape". Friends and neighbours, full of admiration for what has been done for their community, have offered to help in front-of-house duties.

The Pilgrim Puppet Theatre is situated at 500 Burwood Rd, Hawthorn, 3122, and is not far from the Glenferrie Railway Station. It will be open for public performances every Saturday, at 1 p.m. and 4 p.m. . . . Be sure to pay a visit when you visit Melbourne.



"On Jan. 5th we started our Lightning tour of Australia. Perth, Adelaide, Melbourne (on the occasion of our visit the First Australian Puppetry Festival had been arranged there), Canberra, Brisbane, Sydney, Newcastle. We celebrated a reunion with Richard Bradshaw, who had recommended us to the Elizabethan Theatre Trust (the organizers of our tour.) We got to know Australian puppetry and its isolation. Who could here at home possibly imagine that a three-day desert crossing is necessary to reach the next big city? (Perth - Melbourne). As far as puppetry is concerned, everything is in the formative stage. Without a doubt, Bradshaw is right at the top. Our shows were all wonderfully well organized, so that we were most satisfied with audience numbers and with our success. Gustaf and his Ensemble have been invited to take part in various Theatre Festivals during 1976.

Translated by Gerda Pinter.

(This article is taken from the journal "Information" No. 1975 /1, containing news for members of the Association of German Puppet Theatres, inc. It is a Report from "Gustaf & his Ensemble" (Roser & Ingrid Hofer) "Puppeteering Around the World in 139 Days."



Report on the Festival

Richard Bradshaw

(Artistic Adviser for the Festival.)

The first Australian national puppet festival was held in Melbourne from 9 to 13 January, 1975. It received financial assistance from the Australia Council, and was administered by the Australian Elizabethan Theatre Trust. Some 200 delegates registered for the festival, and they came from all around Australia, with two from New Zealand. They included professional puppeteers, lecturers in teachers' colleges, teachers and amateur enthusiasts and most of them chose to stay at University House where the festival was based.

A very full program of performances, talks, workshops and discussions was arranged, and only at one time in the day, mid-morning, were people obliged to choose between activities. These included practical sessions in puppet-making, films and the opportunity to use video equipment.

The Festival was timed to coincide with a visit to Australia (sponsored by the Goethe Institut and the Australia Council, organized by the A.E.T.T.) of Albrecht Roser, whose performance was the highlight of the festival. Herr Roser also made a great personal contribution by participating in most sessions of the festival.

The most popular form of puppet in Australia seems to be the marionette. Performances at the festival ranged from Norman Hetherington's whimsical one-man version of "St George and the Dragon", through the two-person marionette

cont. over....

"Festival cent....

cabaret of the Rees Puppets to the large-scale revival of Peter Scriven's "Tintookies" in a city theatre, by the Marionette Theatre of Australia. Greg Temple (from U.S.A. via Adelaide) began the festival with a lively "Punch and Judy" after the official opening by Mr Hamer, the Premier of Victoria. The Queensland Theatre of Puppets used hand-and-rod puppets for their version of "The Three Little Pigs", and shadow puppets were represented by Poedijono's "Wayang Kulit" and myself. The Tasmanian Puppet Theatre, under the direction of Peter Wilson, and the Popeye Puppets both successfully combined live actors with puppets worked in full view.

One evening was devoted to a "pot pourri" along American festival lines, where puppeteers not on the official list of performers were able to present short items.

There were several discussions led by a panel of speakers, one of the most interesting being on "Puppetry and Tribal Aborigines". Topics for lectures included technical advice, puppetry in education, puppets in therapy, and puppetry overseas.

An area was reserved for an exhibition of puppets, which was changed daily, and the puppets shown here were often of high standard.

The festival was a great success; an exhausting experience for all. I have a nice memory of tired, happy faces . . . one of them in my mirror.

If you will permit me a note of well-intended criticism, I would like to see our puppeteers become less self-indulgent and more concerned with the needs of their audiences.

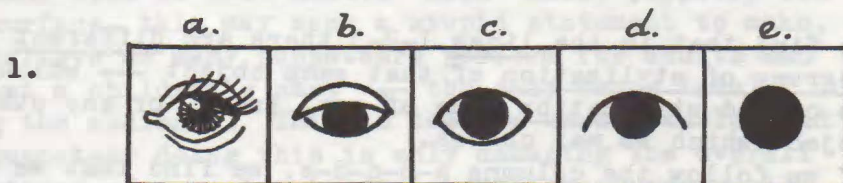
Finally I would particularly like to thank the people from the A.E.T.T., especially Carole Long, who did so much to insure the festival's success.

Stylisation

Milena A. Valis.

Stylization has a very wide application in the Art of Puppetry. Its theoretical rules are of great value in the practical work of designing puppets and stage props.

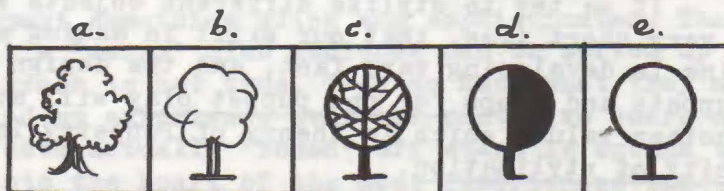
Basically, stylization means simplification. Let's try to design a human "EYE", which is, anatomically speaking, a very complicated organ. (See 1 a) It consists of eye lids, eye lashes, iris, pupil. But even a partly simplified drawing (See 1 b) will give us an image of an "EYE". So will much more simplified drawings (See 1 c-d-e).



In a similar way we are able to make drawings of

LEAFY TREES

2.



or

FIR TREES

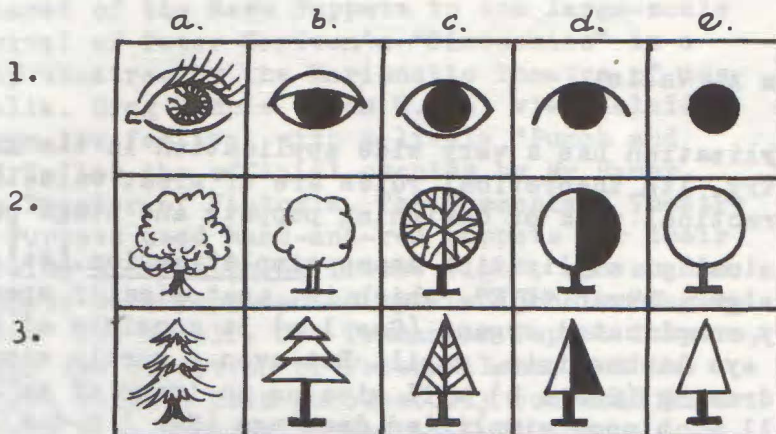
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Style cont...

If we now put together our three examples



we find that in the lines 1-2-3 there are different degrees of stylization of that same object — which is called stylization line of eye, trees, or any other object which we may choose.

If we follow the columns a-b-c-d-e, we find that we are having more or less that same degree of stylization, and this is called the stylizing code.

If we try to stylize different objects we find, in a very short time, that our skill in making a stylization line is developing very fast, and the design of all the puppets and props for one puppet play will attain another value, which in theory of Puppetry is called unity of stylization.

This degree of stylization has a limitation which restricts us in our simplification. For example :the drawings ○ or △ are too simplified, and have no meaning to the audience as trees. Therefore these drawings ♀ ♂ are probably the last degree of the trees in their stylization lines .

The scale of expression in Puppetry is very wide, and each puppeteer has an artistic freedom in how he uses them,

Adult Puppetry ✓

Peter Oldham.

After three years performing in the clubs in New South Wales, and prior to that for two years in the clubs in England, I have made a few observations about puppetry in an adult environment which may interest others.

Whilst nightclub puppetry is probably different from that which would be performed in theatres, many of the same principles apply.

Perhaps the one thing that I have learnt more than anything else is that adults need "adult puppetry". On the surface, this may seem a stupid statement to make, but believe me many puppeteers perform for adults and present a children's show — the only thing 'adult' being the audience. This is totally unacceptable, and any puppeteer doing this is only damaging the overall acceptance of puppetry in the community. Puppets will always be 'kid's stuff' if this continues, and we can never hope to gain the recognition that puppetry deserves.

Adults expect something slick and sophisticated. The old idea that a 'merry' club audience can be served up any sort of trash is not true. They do know what they are looking at and my experience over the past five years of seeing some acts actually 'booed' off stage is enough to put terror into the heart of the most experienced performer. This hits home even harder when one is following that 'defunct' performer onstage and has to regain the confidence of one's audience.

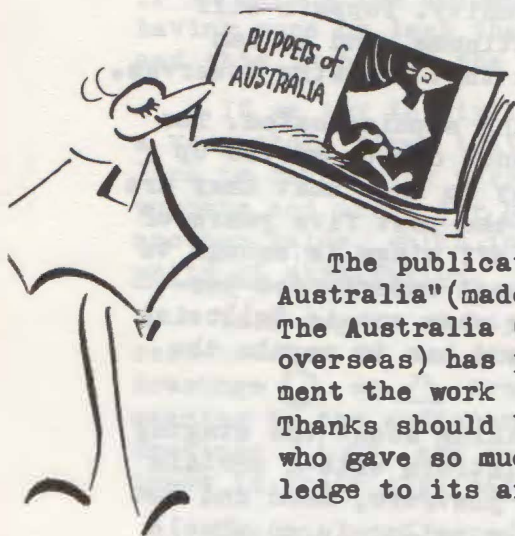
I must at this stage say something about the staging used in cabaret. I use a simple platform with a curtain behind. I work marionettes on the platform, hand and rod puppets over the curtain. The whole set-up is on wheels and can be put in place quickly and efficiently. This is

cont. over....

Adult puppetry cont....

essential as one needs to be able to set up on stage in less than thirty seconds, as that's how long the introduction to an act usually takes. A word of warning about the amount of equipment used. Most clubs have a minimum of space backstage, and therefore a minimum of equipment necessary; but do not cut down on equipment if this means you are also cutting down on the visual impact of your performance. There is one other word regarding the amount of equipment. In most clubs the auditorium is upstairs, and if you have 'a ton of gear', then by the time you load it all into the club you are tired and in no fit state to give a polished performance.

There are many opportunities open in Australia, and despite all the disadvantages of performing in the clubs, the reward of the applause from an all adult audience after you have given an adult performance is only something you can appreciate after you have achieved it.



The publication of the book "Puppets of Australia" (made possible by assistance from The Australia Council, and distributed widely overseas) has proved an excellent advertisement the work of many Australian puppeteers. Thanks should be given to Norman Hetherington, who gave so much of his time and expert knowledge to its arrangement.

Writing Plays for Puppets

Richard Bradshaw,

The most important, the most difficult and yet the most neglected aspect of puppet theatre is the devising of puppet plays. There seems to be no end to the number of books on the construction of puppets but very little of value has been written on the creation of plays.

One very valuable reference is "Puppets and Puppet Plays" by Batchelder and Comer, and this book does suggest ways in which good, dramatic plays can be made. For Drama, something must happen ... and the audience should see it happen on the stage. There should be a problem, with conflict; and in a good play the resolution of the problem comes from something inherent at the beginning of the play. Naturally, this resolution should not be obvious at the beginning ! A good play is rarely predictable.

You should question these ideas on drama, but they have been basic to drama for centuries and will be basic for some time to come.

There are things to be avoided in puppet plays, and they are things which don't move the play along. We should avoid sub-plots, padding of any kind including unimportant songs, elaborate scene-changes, and reported action. Characters should be consistent and not too complex, and they should not be required to do things which will be very difficult for puppets.

We want a story with a beginning, a middle and an end. In deciding the end we may be influenced by the mood in which we want to leave the audience. Jean-Loup Temporal has said that he tries to end his shows for children on a quiet, peaceful note. Indeed, we should be conscious all the time of the response we wish to get from the audience.

cont. over....

"Scripts cont.....

There are several ways of presenting plays. We can use mime, with or without music, narration, dialogue or a combination of these. I think it would be correct to say that most puppet plays use dialogue, and this requires the audience to imagine that the sound is coming from the puppet. This is often very hard to accept, so that often the use of dialogue works against the creation of the illusion.

In the writing of dialogue or narrative we should try to use simple, direct language, avoiding long words if simpler, shorter words can be used. Speeches should be short and sentences made such that key words are not easily lost.

At a Guild Meeting this year we attempted to devise a play for marionettes by a group effort. I first asked them to list characters the group thought would make good marionettes. One character which won instant appeal was an animated garbage tin, and it was inevitable that our play should centre around it.

It was not hard to find a problem. The garbage tin was not liked by the flies it snapped at, by the creatures who found it had an offensive smell, etc. Finally, it was to become respectable when a musician discovered it made a pleasing sound when struck. It was no longer just a garbage tin. . .it was a musical instrument.

Then someone suggested it would be a better play if the musician was part of the original problem. He was a failure, too. Down and out, he would come and sit by the garbage tin. . .Share a sandwich with it . . . and then would discover its musical sound. Together they would become famous.

If I were to do this story I would be tempted to use narration throughout. I would see the story in two scenes, the second being an actual performance

The COAD CANADA PUPPETS

In Spring 1975 we were visited by the Coad Canada Puppets of Vancouver, in the persons of Luman and Arlyn Coad, a husband-and-wife team which has represented Canada internationally. The visit was organized by the AETT on a suggestion from the Puppetry Panel of the Australia Council, and was valuable for several reasons.

Their principal offering was their production of "The Tinderbox", which gave people a chance to experience both Rod Puppets and that technique of Black Theatre which uses a "curtain of light". This also provided valuable experience for the three "trainees"—(Susan Bradbury, Mary Travers and Michael Creighton) who worked with the production on its tour of eastern states, giving both public shows and shows for schools. The show was a professionally finished show with strong direction and strong design, hampered somewhat by a disappointing and wordy soundtrack.

In Sydney a workshop was held for a necessarily limited number of puppeteers invited from around Australia and the Coads proved very generous with their information. In particular they showed how to make the rod-puppet head control they have adapted from Czech and Russian designs.





The Coads also gave open workshops for interested people, especially teachers. These well-prepared sessions offered many new ideas which were enthusiastically received. A highlight was Luman's performance "Out of the Box", a show he has been presenting to schools in British Columbia. This was a series of sketches mimed to music, and concerned a boy and a dog portraying different emotions. This show was given twice in the Recording Hall of the Sydney Opera House; but it is to be regretted that more folk did not see this virtuoso performance since such fine control of glove puppets. . . or of any other kind of puppets for that matter. . . is all too rarely seen.

The Coads are likeable, outgoing people and we enjoyed having them with us. I believe that the benefits of their tour will be long-lasting. In addition to their happy willingness to share information, I hope that puppeteers here will particularly remember Luman's insistence that puppets should be so well manipulated that they appear to act, and Arlyn's insistence on strongly stated and unified design.

R.B.

ATTENTION!

A.P.G. LOGO

At a recent A.P.G. meeting (all States being represented) it was decided that the time has come to create a symbol, emblem or logo to be used by all State Sections on letterheads, cards, brochures, badges etc.

Members are invited to suggest ideas or submit designs to the Hon. Sec., National Section, A.P.G.

Una Vincent
8 Birrell St.
Bondi Junction
N.S.W. 2022.

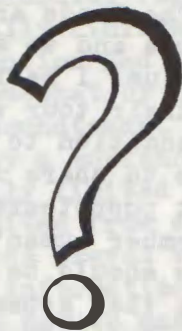
A drawing in black and white, the simpler the better, is all that is necessary. Dont worry if you feel you cant draw - it's very definitely the idea that counts.

Selected entries will be circularised for your vote.

CLOSING DATE 31st JULY 1976.



E.P.A.

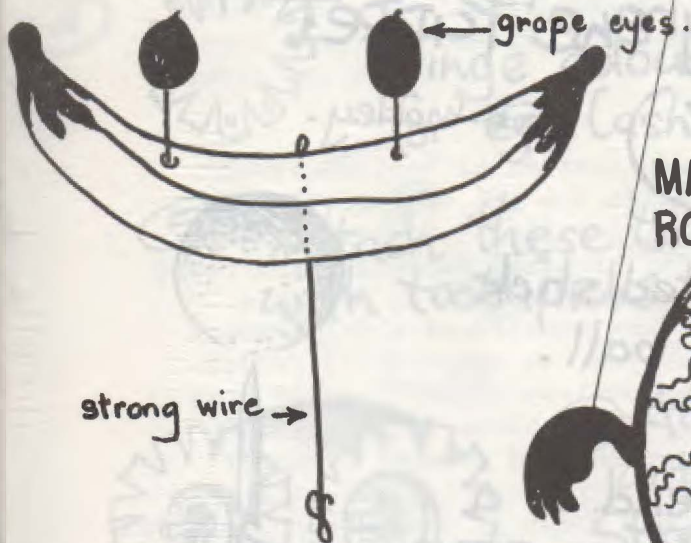


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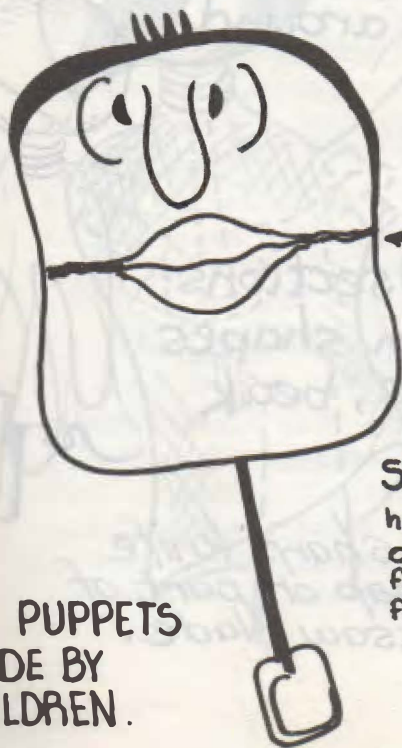


U.S.A.

BANANA SMILE PUPPET



MARIONETTE ROCK-MELON-SKIN TURTLE



SLICE OF BREAD PUPPET

held in the palm of the hand
or a B.B.Q. fork.
features painted with
food dye.

PUPPETS
MADE BY
CHILDREN.

Easy Polystyrene Puppet

("that flies") G.B. Morley.

- ① Twist a pointed stick into a foam ball.



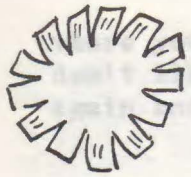
- ② Pull the toe end of a stretch stocking over the ball to form the costume. Secure around the neck with a rubber band.



- ③ Cut up sections of foam shapes to form eyes, beak etc.



Note :- Use a very sharp knife wet with soap or part of a fine hacksaw blade.

- ④  Fringe coloured paper shapes for eye lashes, etc.

- ⑤ Attach these to the puppet head with toothpicks. (glue is not necessary)



- ⑥ Attach paper wings with masking tape. Stretch the stocking over forefinger and thumb to form pockets. Fix in position with masking tape.

- ⑦ Flap the wings by moving thumb and forefinger.

G.M.

Rapid Robust Heads

Jim and Marj. Fainges.

Having frequently been invited by various Youth organizations to instruct in the Art of Puppetry, and usually being allocated a time limit of approximately three hours to do this in, "Panaroo Puppets" were faced with a problem. Short cuts were required; and as a strong and robust puppet was considered a fair reward to the youth we were teaching, we evolved the following method. With this, a complete painted puppet head can be made and attached to its Glove body within 3 hours, leaving time to produce and present a Puppet Play from scratch in under six hours from the time we are first introduced to our group of would-be Puppeteers.

Construction :-

This is based on a Styrofoam Egg (for Human heads)
or a Styrofoam Ball or Cone (animal or whatever)

These are obtained from some big stores and most Craft Centres.

Preparation :



1. Cut eye sockets



2. Drill hole to fit Tube (for Glove Puppet)
or dowel (for Rod or Marionette head)

3. Build up features required in Modelling Clay (the cheap one from Woolworths works excellently). This may need to be smeared on at the edges to hold. This is

where your own imagination can take over, and if you don't like the result, you can quickly start all over again and remodel.

3.



4. When you have the required features, you then cover the entire head (including all Modelling Clay) with small pieces of newsprint drawn through white p.v.a. Adhesive (Aquadhere or similar); we usually use lids off plastic Ice Cream cans or old saucers to hold the glue. One layer of paper slightly overlapped and smoothed down is usually sufficient; but if you wish for an even stronger result, either cover finished article with a thin coat of glue, or two layers of paper are definitely enough.

5. The secret of this method (if any) seems to lie in the hardness of the P.V.A.glue-paper mixture, which forms an extremely hard skin on the head, and also seems to dry and harden the modelling clay underneath.

6. During the 20 minutes or so it takes for the glue to dry, you can work and decorate the glove to fit the character you have just made.

7. Paint with Students Acrylic Tube colours, mixed with Flat household Plastic Paint. These dry fast, can be mixed easily, and while finishing drying you can finish off the Glove, or practise hand movements and actions for the coming play.

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Heads cont...

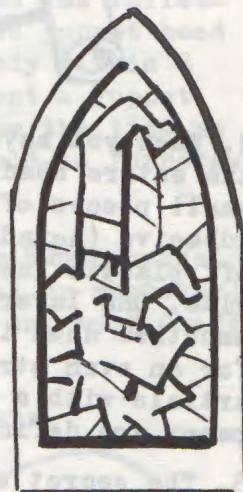
8. Finally fit finished painted head to glove, add any trimmings, such as hair, spectacles, crown, etc., then place on hand, and instead of an inanimate craft object, another Puppet character comes to life.

9. With a little more experiment with combinations of part eggs, cones and balls, using small and large together, ideas are limitless.

If you would like any further information on our method, please write to 60 Fallon St., Everton Park, Brisbane, 4053.

A Personal Approach

PUPPETRY IN THE CHRISTIAN CHURCH.



It all began some seven years ago, with a small ventriloquist doll. At the time I was running an open-air Sunday School in a park adjacent to the site on which we were to build a Church. I had "promised" puppets to the children, without any experience, and, I must admit, without careful thought. Rather than a puppet play presentation, however, I "performed" first with a small ventriloquist doll.

Since that time, four ventriloquist dolls, rod puppets, marionettes, and numerous glove puppets later, I now feel I have learnt so much but still know rather little of the

art of puppetry. However, during the past seven years, from that small group of children, I can hardly comprehend, it has been my privilege to have used puppets face to face with over 25,000 persons.

I am not a puppeteer, but a parson. Puppetry is not my "life" but I use it with appreciation in my busy life as a Christian minister. I am indeed grateful for the friendship, assistance and encouragement of the members of the N.S.W. Section of the Australian Puppetry Guild.

When I first began to read about puppetry, and to learn what I could, I was amazed to discover that the association of puppetry and religion goes back to the earliest history of puppetry. Puppetry in ancient cultures seemed so often to have a sacred purpose. Whether it was used in religious ceremonies, or for the spread of a particular religion, puppets sometimes were given a divinity, and a puppeteer had to be a devoutly religious man.

One fascinating fact comes from the New Hebrides, where immediate death was the penalty for forgetting particular lines. Could that be the reason there is not more puppetry in the Church today? Puppetry grew in the early Christian Church, and really blossomed in the Middle Ages, until the Council of Trent, in 1540. This Council rather dampened the enthusiasm of budding puppeteers by banning performances inside the church. It seems that the operators had lost a clear understanding of what they were trying to achieve. The Biblical stories which had been presented so acceptably for so long, began to have to compete with the intrusion of parodies, comics, popular songs, vulgar and sometimes obscene humour.

I fear the Church generally (with some exceptions) today does not see puppetry, with all its capabilities and possibilities, as it should. There are very few folk involved in puppetry beyond the Sunday School Department of the Church. Credit must be given, however, that at least here, even in this restricted sphere of influence, there

cont. over....

Religious puppetry cont....

is a widespread acceptance of the value of puppetry in the Christian Education programme. There appears to be a lack of suitable literature, and few books have been written to give guidance for the use of puppetry in the Church — something I would personally like to see remedied. The real problem seems to be that until there emerge Christian puppeteers who are once again clear and objective in their aims, to illustrate, to dramatise, to influence, to communicate ideas of spiritual significance, the puppet will not regain the place in the Church that once it had.

Whenever and wherever I have used puppetry, I have had a twofold purpose, to seek in an educational way to enlighten, and also to inspire with an evangelistic challenge. It is fascinating to look back and to realize the variety of places and programmes in which I have used puppetry.

I have found enthusiastic appreciation for puppetry in Church services; and moving beyond the four walls of the church to the open air, I have once again discovered that the attention and appreciation from children to adults is so enthusiastic. I have found the great value and adaptability of puppetry, as second to none, in opportunities of communicating, whether it be with small groups or with large numbers in theatres or open-air meetings. One's own imagination is the only limiting factor in the use of puppets.

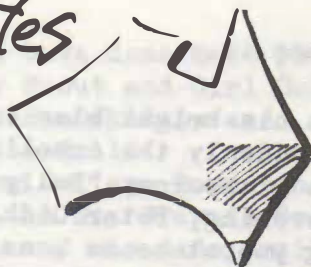
The comments of a gentleman, on the first occasion when I organized a group of children to present the Nativity Story, gave me the encouragement to continue, and the certainty that I was right to use puppetry in the task of the Christian Church. He was greatly moved to have said spontaneously ;"I really felt I was there !" I continue to seek to present Christian insight through the presentation of Biblical incidents, as well as the contemporary application of the Christian message of God's love for all.

* * * * *

Robert H. Wyndham.

Reports from the States

New South Wales



Because of their many committments, it is often difficult for puppet performers to give the Guild the opportunity to see their work ; so we are grateful to those who have given actual performances, talks and demonstrations during 1975.

The main points in Richard Bradshaw's entertaining talk on Script Writing are presented elsewhere in this Report. His own Shadow Puppets are old favourites, and it is no wonder he is acclaimed wherever he performs.

A 15 year old lad, Brett Brown, a new-comer to the group, has on two occasions shown some of his very original puppets. To date, he has been working alone, and is glad that he will now be able learn more on his favourite subject.

Barry Hart, another new member, proved an entertainer of high standard, with a new approach to Glove Puppets. At one meeting, he presented a "failed" show, and asked for the Guild's criticism and suggestins for improving it — a brave and interesting attitude.

Milena Valis's illustrated article on "Stylized Puppets" appears on another page, and should serve as a useful reference.

John and Jacki Lewis are now doing more "live" shows, having found the strain of continually doing T.V. work too much to bear.

Ramzy Mishriki and his wife, Mary, presented some of his Egyptian Marionettes, and demonstrated an easily erected stage for presenting beth Gloves and Marionettes.

Ann Davis has been (literally) enlarging some Of her 'Night Club' acts, and recently she showed us an

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N.S.W. cont....

Arab with his bright blue Camel, resting in the desert —when suddenly the camel's hump opened and out stepped a glamorous "Belly Dancer".

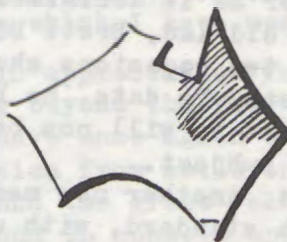
One evening, Peter Oldham demonstrated a method of making puppet heads , using latex in a plaster cast, the resulting head being very pliable.

Early in the year, a group led by Alec Morgan, demonstrated with Shadow Puppets "The Revolt of the Plants". The Shadow Screen was placed at floor level — not the most comfortable for adults — but we were advised that it was meant for children, and had proved satisfactory.

Una Vincent (Hon. Sec.)

* * * *

Queensland



REPORT ON ACTIVITIES : APRIL to NOVEMBER 1975.

The Queensland Section held its inaugural Meeting on 19th April, 1975, and elected Bernie Ehmer President, Olive Hodges Secretary, Irene Gur Treasurer, and Regional Representatives :- Nildra Buzacot (Caloundra), W. Turnbull (Too-woomba), D. Hamilton (Bundaberg). At a later meeting Jim Fainges was elected Vice-president.

Meetings have been held monthly, followed by a demonstration of methods for making puppets. The Ehmers make carved wooden marionettes; the Fainges, papier mache over styrofoam forms, QTOP FabriKAYtions (fabric sculpture), Lee Gilchrist, celastic large moving-mouth animals and the Turnbulls both Gloves and Marionettes.

Jim and Marjorie Fainges have done much youth work, especially in the Boy Scout and Girl Guide Movements, and have conducted workshops and performances on behalf of the Guild.

Kath Hughes, our Training College Representative is Drama Teacher at the Mt. Gravatt College of Advanced Education, and has made available video facilities; and Mary Pirrotta of the Kelvin Grove Kindergarten Teachers' Training College, has made available film facilities.

Eileen Ehmer edits a monthly Newsletter.

A Community Arts Centre is to be opened in the City in June and we hope to have accommodation there and to participate in the Gala Opening.

We hope that 1976 will be a year filled with constructive hard work, and successful strides in making for greater awareness and enjoyment of Puppetry.

Olive Hodges (Hon. Sec.)

Queensland Theatre of Puppetry.

Mrs Kay Littler, 27 Anembo St, Chevron Island, Surfers Paradise, who is Founder-President of QTOP, writes :-

"First, there was all the excitement of being invited to perform "Three Little Pigs" at the Australian Puppet Festival, held in Melbourne, Jan. 9 -13, 1975. Including the cast of six, there were nineteen members of Q.T.O.P. who attended lectures, performances, films and workshops, as well as contributing in workshop sessions to teach our methods."

As a follow-up of this, Kay has given tuition to lecturers and students from Teachers' Colleges, to several professional puppeteers and to the trainee-cadets from the Australia Council.

cont. over....

Queensland cont....

On Anzac Day, Q.T.O.P. organized a big Fun Festival in Broadbeach Park, where 700 children enjoyed Puppetry, puppet-making, clay-modelling, painting, kite-making, dressing-up, etc. (made possible by a grant of \$500 by the Australia Council.)

For some time past, Q.T.O.P. have been wanting to extend their activities by presenting "Puppetry in the Park". They have now been informed by the Gold Coast City Council that a grant of \$3,000 from the Community Arts Board will enable facilities for Puppetry workshops and performances to be incorporated in the Band Shell being erected on McIntosh Island Park.

* * * *

The Rehemettes Marionettes report another year full of activity —with shows at Fairs, Pre-schools, Kgtns., School Fetes, Shopping Centres & Cabarets. Eileen & Joyce were invited to present Puppetry in a Women's Year programme of "Women in Cultural Activities." This group's 21st year of activity began with a demonstration of Puppetry at University of Queensland's Orientation Week —designed to introduce various aspects of the Arts to new students.

* * * *

Victoria



The most exciting happening in the puppetry world of Victoria in 1975 was the opening of the Pilgrim Puppet Theatre (500 Burwood Road, Hawthorn). Toad, Ratty, Mole and Badger, complete with the most magnificent motor car, have been delighting school and now public audiences.

They play on a transversely moving stage and set that would do credit to any professional company. The decor of the theatre is both visually and physically pleasing —the high wooden beams of the old Church and a glimpse of stained glass windows behind the long curtains, but most important for the audience of 242 are the comfortable red theatre seats. The venture is the inspiration and hard work of Robert and Nancy Akins, and is to be highly commended.

It is with regret that we record the death of Will Field, a foundation member of our Guild. Will Field was a gentleman; he loved children and was an old-time showman. Will's direct involvement with puppetry was with Punch and Judy but he took a great interest in all aspects of the art and was one of our most loyal supporters.

Events that highlighted the 1975 Victoria Section calendar were firstly the Festival in January, to which reference was made time and again throughout the year. The intense interest that the workshops and lectures generated could almost be summed up by one more elderly member who exclaimed : "I excelled myself; I never went to sleep once!"

Later in the year Dale Woodward had a captivated audience. We learned much; but who would have believed that a feather boa and a little bird could so effectively assist in teaching migrants to speak English ?

And then we met the Coats -- Arlyn who told us about design (simplicity, contours and suggestion is the name of the game for both puppets and backdrop) and Luman who showed us glove manipulation technique (again simplicity, but of movement and be sure to look through your puppet's eyes).

Any branch has its business aspects and its

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Vio. cent....

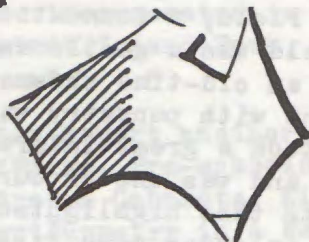
share of questioning function and role. So the Victoria Section. Hence members in 1976 will be involved in a series of workshop activities that delve into construction and production, for Puppetry is both the puppet and the play. Involvement and evolvment will be as a learning experience.

Margaret Fitzgerald.

President—Viotoria Section.

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Western Australia



The year began with events of great import and inspiration for all interested in Puppetry.

First, we weloomed to Australia, Albrecht Roser from Stuttgart, Germany and saw his first performance at the University of W.A.; then sixteen of our members attended the puppetry Festival held at International House in Melburne, where Roser not only performed, but demonstrated the finer points of string puppetry. All enjoyed the experience, and especially the chance to meet and talk with other puppeteers.

Our special project for the year was inspired by the booklet "Puppets of Australia", and it was decided we should purchase oopies to be presented to Libraries by our members, and eleven have new been distributed. Meetings held each month have embraced a variety of subjects, and the films "Blue Like an Orange" (Philippe Genty's search for Puppetry in many

countries), and "Carmen", an early Lotte Reiniger film, were much enjoyed.

May Robinson, whose puppets were featured in the early days of T.V. in this State, gave an interesting and instructive talk on "Writing Adapting and Producing Puppet Plays". Jean McKinley gave a second provocative talk on "Aleatory Music", and members participated in the search for Sound for Puppets.

At our May meeting, Ted Wilkinson resigned from the presidency owing to pressure of work, and in accepting with regret, members passed a special vote of thanks and appreciation for the work done during his term of office. Kenneth Martin accepted the position, and we thank him for stepping into the breach. Two meetings followed when we made and performed with instant "junk puppets", inspired by our new president.

Freda Bensky and Kenneth Martin attended the August school arranged by the W.A. Guild, and spoke enthusiastically of the experience. The tutor (Beverley Campbell-Jackson) came from the M.T. of A. to give tuition in Celastic modelling of heads, and carving of wooden puppets.

It was a great disappointment that the Coats could not include W.A. in their itinerary. The Secretary, who was invited to attend the workshop and shows in Sydney, showed slides and discussed their Black Theatre Technique, at the September meeting.

Members were invited to the opening night of "Tintookies 75" performance, and later entertained Virginia Mort and Victoria Clutterbuck, from the Company, at a Members' Luncheon; we had time to chat, and discuss the pleasures and the difficulties of a professional touring company.

cont. P.35



Nancy Johnston.

The earlier part of 1975 saw the planning of last year come into fruition. In May, a short season of two plays was held. "The Firebird" a very artistic production, was directed by Zelda Cadlolo, who also wrote the narration, which was spoken by Anthony Howes through a large Rod Puppet (constructed and manipulated by Bryce Kershaw. "Alfred, Warder of the Tower" by Du Garde Peach was repeated to complete the programme.

In June, preparations began for the special holiday show for January, 1976.

During the year, requests were received from teachers for small groups of children to visit the Theatre to discuss Puppetry, and eighteen such sessions were held. After a short demonstration, each child was given the opportunity to manipulate Rod, Glove and String Puppets, and to explore the stage and the theatre.

Visitors to The Nutshell during the year included Albrecht Roser, Margaret Beresford (from U.K.), Ann Godfrey-Smith (Sydney), Gail Wilson (South Africa), Beverley Campbell-Jackson (Sydney), Julie Washington (Syd.) and Frank Italiano (Lorrie Gardner's Assistant, Melbourne).

These activities, as well as our two trips, first to the Festival in Melbourne, and later to the School for Black Theatre with the Coats in Sydney, have made it a very busy and stimulating year.

Financial Statements

N.S.W. SECTION.

FINANCIAL STATEMENT.

INCOME.

	\$
Balance 31/12/74.	136.06
Subscriptions,)	
Donations, (126.30
Supper donations)	
etc. (

\$ 262.36
=====

EXPENDITURE.

	\$
Petty Cash	66.32
Postage/teleph.	8.32
Printing <u>exes.</u>	60.44
	135.08
Cred. <u>Balance</u>	127.28

\$ 262.36
=====

Bruce Barratt (Treasurer).

* * * *

W.A. Section.

Financial Statement—Year ending 31/12/75.

RECEIPTS.

	\$
Balance brt. forwd.	317.39
Subscriptions	69.00
Donations	27.00
Sale of Books	10.00
Tea Money	5.89
Refund/Stamp Duty	.90
Bank Interest	11.79

\$ 441.97
=====

EXPENDITURE.

	\$
Sub.to UNIMA.	20.00
Rent of Theatre	22.00
37"Puppets of Aus"	77.40
Presentation/Roser	3.20
Petty Cash	10.00
Tea Money	5.89
Performing Fee	15.00
Cheque book	2.40
Bal. on hand 31/12/	286.08

\$ 441.97
=====

Vera Piesse (Treasurer)

* * * *

Victoria Section.

Financial Statement—Year ending 31/12/75.

<u>INCOME.</u>	\$	<u>EXPENDITURE.</u>	\$
Credit Balance	35.97	Wreath (W.Field)	10.20
Members' Dues	61.00	Petty Cash/Postage	18.80
Book Sale	178.50	D.Field from B.Sale	178.50
Workshop	4.50	Workshop expenses	4.50
Bank Interest	1.15	Telegram/Pilgrim P.T.	2.00
		Bank Cheque	.20
		CREDIT BALANCE	66.92
	<u>\$ 281.12</u>		<u>\$ 281.12</u>

L.Gardner (Treasurer).

* * * *

Queensland Section.

Financial Statement —19/4/75 to 23/11/75.

<u>Monies Received</u>		<u>Outgoings</u>	
Membership Fees (April–November)	\$96.00	Stamps, Stationery (May/Aug./Oct.)	\$35.49
Proceeds Raffle	\$24.20	Community Arts Centre (sum towards Postage)	\$10.00
Booking Fee (Faingos)	\$4.00	Expenses Coats' Visit (to repay B.Ehmer)	\$10.00
		Ehmer	\$10.00
			<u>\$65.49</u>
		Balance	\$58.71
	<u>\$124.20</u>		<u>\$124.20</u>

Treasurer : Irene Gur.

AUSTRALIAN CENTRE OF UNIMA.

1974--75.

<u>RECEIPTS.</u>	\$	<u>EXPENDITURE.</u>	\$
Balance/forward	45.01	Petty Cash/Secretary	50.00
Subscriptions		Postage on draft	1.30
(Individual 49)	147.00	Remitted/Poland/HQ/	118.00
(W.A.Group 1)	20.00	(\$2.00 per Sub.)	
Donation	2.00		
Bank Interest	2.73	Credit Balance	47.44
	<u>\$ 216.74</u>		<u>\$ 216.74</u>
	=====		=====

N.R. Johnston (Treasurer).

* * * * *

W.A. (cont. from P.30)

When we welcomed the Wilson family (travelling from Cape Town to New Zealand) in July, Gail gave us an interesting picture of her work with Lily Herzberg, in the Puppet Theatre in S. Af.

Julie Washington, from N.S.W. visited us in November, and gave a short Shadow Show "The Elephant's Child".

Thanks to Lorrie Gardner for lending us the strip film "No No Pinocchio" shown in December.

And Thanks to all who have helped the Guild during the year.

Nancy Johnston (Hon. Sec.)

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FINANCIAL MEMBERS OF THE AUSTRALIAN PUPPETRY GUILD

* NEW SOUTH WALES (27)

President : Mr Norman Hetherington

Treasurer : Mr Bruce Barratt

Secretary : Mrs Una Vincent, 8 Birrell St, Bondi Junction 2022
Mrs Nola Allen (Asst. Sec.), Susan Bradbury, B. Brown & Family,
M. Creighton, Mrs S. Dunn, French Family, B. Hart & Family, "Jeral
Puppets" (J & J Lewis), Hetherington Family, Mrs N. Maugher,
M. McClelland & Family, R. Mishriky, G. B. Morley, Mrs E. C. Murray,
P. Oldham, G. Payne, G. Smith & Family, Mary Travers, Mrs M. Valis,
Julie Washington, Modern Language Puppet Group & Academic
Puppet Theatre (both groups at Macquarie University).
Richard Bradshaw, Ann Davis,

* QUEENSLAND. (24)

President : Mr Bernie Ehmer

Treasurer : Mrs Irene Gur

Secretary : Mrs Clive Hodges, 388 Brisbane Corso, Yeronga 4104
Mrs J. Burley, Mrs N. Buzacett, Mrs J. Clarkson, "The Remhettes"—
(Eileen, Max, Joyce & Families—with Bernie); "The Panaroos"—
(Jim & Marjorie Fainges & Family), Marjorie Flitcroft, Ross
Fraser & Son, Lee Gilchrist & Family, Joanne Grabek, Wally Hams,
D. Hamilton, Kath Hughes, Susan Huckel, Kay Littler, Mary Pirretta,
Mrs Ada Reynolds (M.Z.), Bill & Barbara Turnbull, Neville Tranter
Group Member — Kindergarten Teachers' Training College.

* SOUTH AUSTRALIA. (Nil.)

* VICTORIA. (17)

President : Miss Margaret Fitzgerald

Treasurer : Mrs Lorrie Gardner

Secretary : (acting) Miss M. Fitzgerald, 12/506 Glenferrie Rd,
Hawthorn 3122.

Miss Lynanne Apedaile, Mr & Mrs Les Brumhead, Mrs Fay Conyers,
W. Conyers, Marie Donald, Mrs J. Fitzgerald, Mrs M. Oke, Parry
Parry-Marshall, Arthur Shaw, Mrs Jan Scott, Zee Scott,
Guy Warren, Mr & Mrs Ray Warren.

* WESTERN AUSTRALIA. (29).

President : Mr Kenneth Martin

Treasurer : Mrs Vera Plesse

Secretary : Mrs Nancy Johnston, 54 Ord St, West Perth, 6005.

Mesdames M.Anderson,S.Beach,G.Buchan ,F.Bensky,Z.Cadiolo,
M.Clarke, M.Don, Messrs A & M Finley, Miss L. Finley, Mrs B.
Groom, Mr&Mrs R. Hedge, Mrs L.Higgins, Mr W. Johnson, Mr W.
Johnston, Mrs D. Kowarski, Bryoe & Greg Kershaw, Mrs J.
McKinlay, G.Mentiplay, Miss S.Marchant, Miss D.Robinson,
Ms K.Spanney, Mr&Mrs E. Wilkinson.

* * *

* Miss Dera Beacham, of London, (overseas member)

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Edited by :

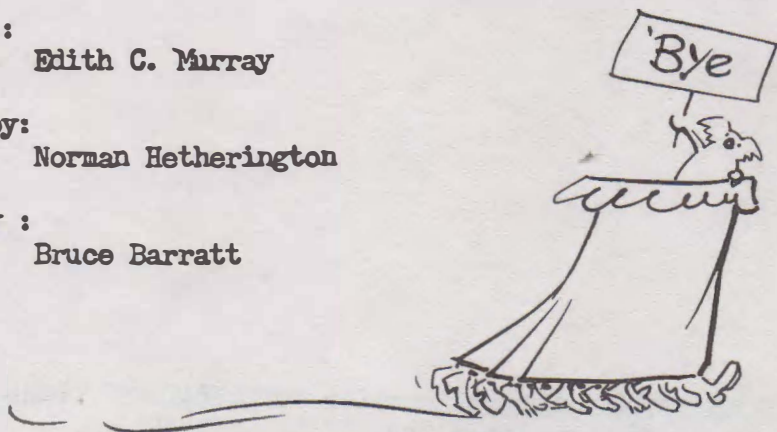
Edith C. Murray

Designed by:

Norman Hetherington

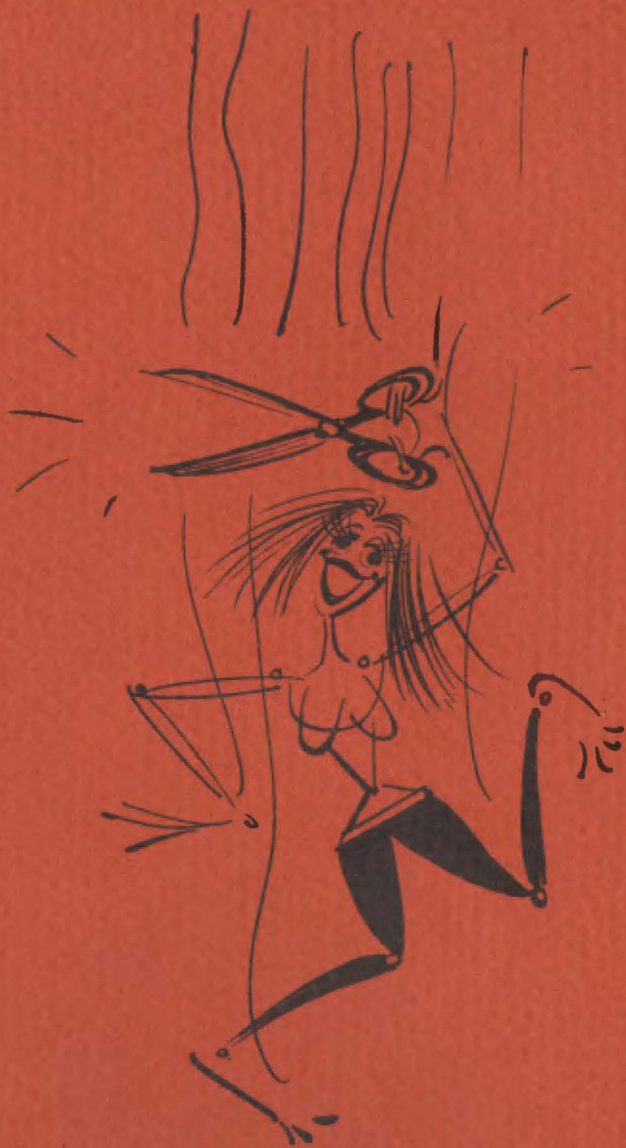
Printed by :

Bruce Barratt



NOTES

NOTE : The illustrations for "STYLIZATION" (Page 7.)
are reprinted from "CSL. LOUTKAR"
(Czechoslovakian Puppeteer) No. 7 - 1970.



" — women's year! "