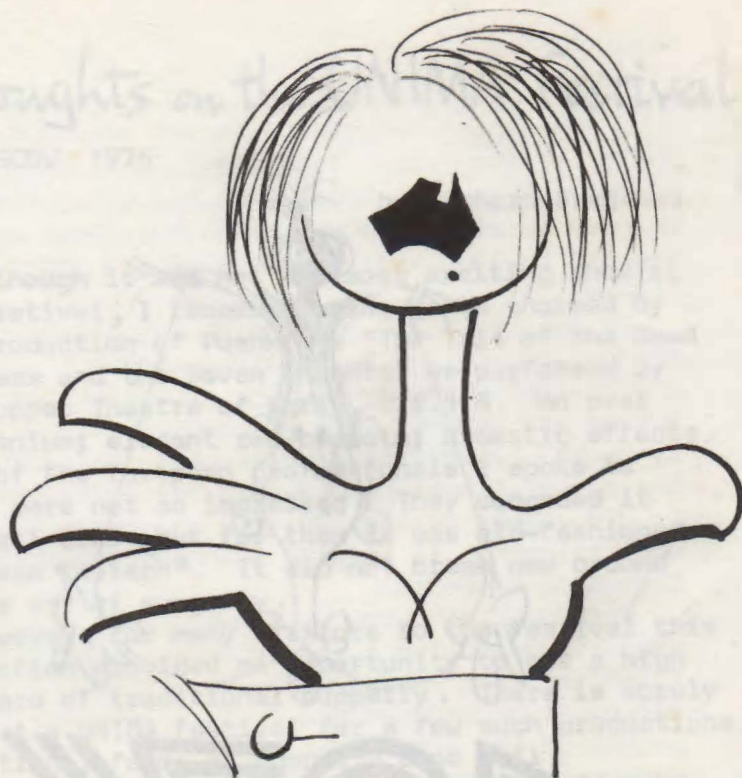


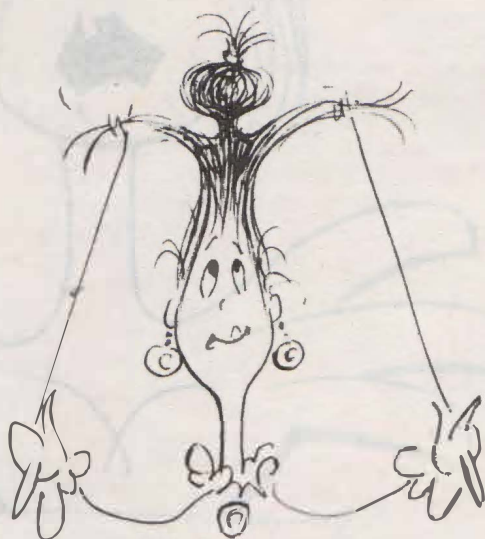
**Australian
Puppetry 8th
Guild
ANNUAL REPORT
1976**





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1976



Thoughts on the UNIMA Festival

MOSCOW 1976

by Richard Bradshaw

Although it was not the most exciting show at the festival, I remember being quite charmed by the production of Pushkin's "The Tale of the Dead Princess and the Seven Knights" as performed by the Puppet Theatre of Gorky, U.S.S.R. An oval proscenium; elegant rod-puppets; dramatic effects. Some of the European professionals I spoke to later were not so impressed. They conceded it was well-done, but for them it was old-fashioned ... even "kitsch". It did not break new ground in the art of puppetry.

However, for many visitors to the festival this production provided an opportunity to see a high standard of traditional puppetry. There is surely room at a UNIMA festival for a few such productions. Traditional forms of puppetry done well.

Nevertheless, I take the point of the "jaded" professionals. They've come to see something new. And puppetry will remain a vital art form only as long as puppeteers explore new directions.

For me the Moscow experience was worthwhile, although there were only a handful of shows I really liked. But you don't have to like a show to learn something from it. It can be highly rewarding to see the results of an experiment even when the experiment has not been a great success.

For some time now there has been a move in puppetry to reveal and involve the human puppeteer/actor. This was done in varying degrees in Moscow. The puppeteer was sometimes merely a draped presence behind the puppet; sometimes a masked actor on equal terms with the puppet; sometimes an on-stage personality working a puppet.



"thoughts . . ."

A show which had strong impact was "The Star Child" by the Puppet Theatre of Constansa, Rumania. Draped actors with hoods that hid their faces were scenery as well as puppeteers, but never were you tempted to read character into these shrouded figures.

In the Leningrad Bolshoi Puppet Theatre's production of "The Good Soldier Schweik" there was a different experiment. The production used both humans and puppets, but the humans were disadvantaged by masks. Otherwise I doubt that the character of the puppet Schweik could have dominated the show as it did. This rollicking show was quite brilliant entertainment, in keeping with the reputation of this fine company.

The "Drak" Theatre of Graded Kralove, Czechoslovakia presented a highly ingenious and original "Cinderella". Young people exploring a room in an old house discovered old dolls which became the people in the story, while the furniture in the room became the improvised sets. But here the character of the live actors dominated too much for me. In contrast to these lively humans, the dolls remained fairly stiff and characterless. It was more a play about a group of bright young people than a puppet show about Cinderella.

In an off-festival show by the Central Puppet Theatre of Moscow . . . "The Tale of Tsar Sultan" . . . the puppeteers appeared from time to time in bright costumes to sing or even to provide effects like waves. Here the puppets did not suffer so much by comparison with the on-stage humans, and I feel this was because the humans behaved more as a group than as individual performers, or characters. This again was a highly polished show, not as ingenious as the Czech show, but allowing more scope for the puppet characters. Even then I think the humans were at times too dominant.



"thoughts "

In the Estonian Puppet Theatre's production of "Little Illimar", actors dressed in dark green, manipulated large puppets in a dominantly green set. I found my attention straying from the puppets to the expressive faces of the puppeteers alongside.

Yet in Albrecht Roser's show...the same one we saw in Australia...the puppeteer in view in no way detracts from the puppet, even when talking for it. But here there is no point in glancing at Roser's face. If we do, it directs us back down to the marionette near his feet, where his attention and our attention are focused.

By contrast, in other shows the puppets were so incidental to the humans on stage that the shows seemed to have moved out of the realm of puppet theatre into that of live theatre actors.

The experiment will go on. Humans will continue to intrude on to the puppet stage. I believe their presence there can enhance the illusion of a living character belonging to an inanimate puppet..but only so long as our attention returns to the puppet and does not stray to the actor.

There will still be those who prefer puppeteers to remain quite out of sight, as they were in one of the most delightful shows of the festival. This was "The Mysterious Potamus", a play for children by the Central Puppet Theatre of Moscow. Splendid puppetry without frills. The back-cloth was a plain cyclorama and minimal scenery was used. Our attention was held by the strongly created characters of the little lion, his hippo friend and the animals they encountered.

* * * *

R.S.

Richard
forgot.


Ed.

Richard Bradshaw performed with resounding success at the X11th UNIMA Congress and Festival in Moscow in June. In a festival dominated by large state supported groups, concentrating on spectacular effects and blockbuster productions, the elegant simplicity of Richard's shadows made a great impact.

In an age when "bigger equals better", it is reassuring to see that puppetry can still be an individual statement.


* * * *

The Good Soldier




The Leningrad Bolshoi Puppet Theatre continued the trend of mixing puppets and live actors in their production of "The Adventures of the Good Soldier Schwejk", a dramatisation of Hasek's satiric novel of the same name. Puppets and live actors were admirably integrated in this presentation, as actors took a subordinate but strongly supportive part.

Schwejk is a well-loved anti-hero of Czech literature, a rotund little dog dealer from Prague, who is swept into the stream of events around the time of World War I, when he is drafted into the Austro-Hungarian Imperial Army as a batman to a permanently drunken Army Chaplain who promptly loses him at a game of cards to a lecherous Lieutenant.

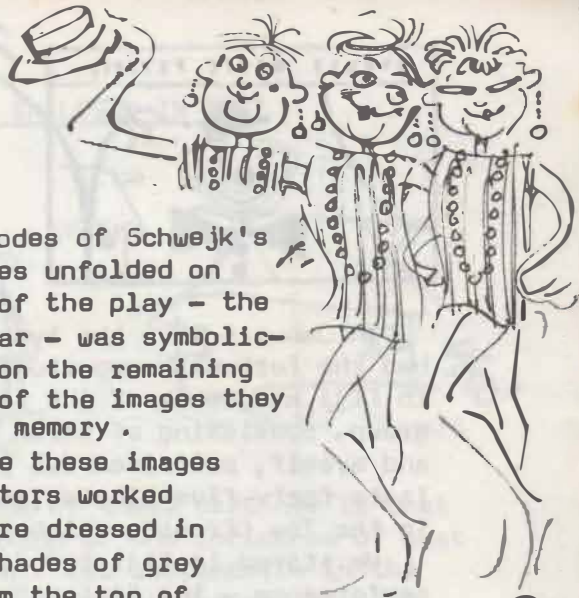


A medical Commission declares Schwejk congenitally feeble-minded; "his artless countenance, smiling like a full moon, beams with enthusiasm" as he always speaks his simple mind, approves wholeheartedly of bureaucracy and adheres to orders from officialdom to the letter; but frequently gets his metaphors and messages all mixed up.



This satire was presented on a traditional live theatre stage, and I have never seen such a stage and its facilities used to better advantage in a puppet play. It was divided into two areas of action. Across the right half of the stage was a black screen, approximately 6 ft high, forming an elevated play area for puppets. Here an unseen cast manipulated glove and rod puppets superbly, presenting the narrative part of the satire. Cleverly designed cyclorama lighting and positioning of props gave depth and perspective to this acting area.

SCHWEJK



Whilst the serio-comic episodes of Schwejk's army life behind the front lines unfolded on the puppet stage, the message of the play - the grim reality and futility of war - was symbolically presented by live actors on the remaining part of the stage. The effect of the images they created will stay always in my memory.

The technique used to create these images was of great interest. The actors worked against a black background, were dressed in black and wore flat masks in shades of grey which covered their bodies from the top of the head to the knees. The masks were all of uniform design, showing, in one scene, a head and body dressed in some military looking gear. The actors, about twenty of them, were positioned in parallel rows, their numbers decreasing from the front of their acting area to the back, thus creating a perspective forming triangular pattern. They marched on the spot in unison, accompanied by music and a variety of sound and light effects, indicating military action. The image they created was that of columns of soldiers marching into the insatiable mouth of war as cannon fodder. A later image showed the similarly grouped actors wearing masks depicting plain crosses, creating a perspective of endless rows of war graves.

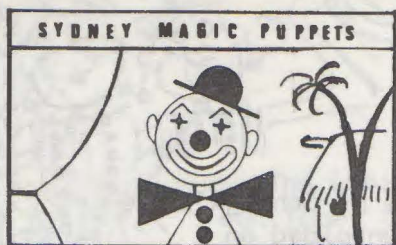
"The Adventures of the Good Soldier Schwejk" was one of the most impressive and convincing productions of the Moscow Puppet Festival.



* * * *

Gerda Pinter

Producer, Queensland Theatre of Puppetry.



in Fiji

In January 1976 the Sydney Magic Puppets company had the fortunate opportunity to travel and perform in Fiji as guests of the Fiji Arts Council. The group, consisting of three manipulators, technician, and myself, performed two plays; "Timmy Tiger", which lasts forty-five minutes, and after an interval, "Clown in the Toy Circus", which lasts twenty-five minutes.

We stayed in Fiji for four weeks. Our first public performance - the Fijian "premiere" in Suva - was opened by the President of the Fiji Arts Council. It was an interesting event...being the first time in the history of the Fiji Islands that a puppet theatre performed there.

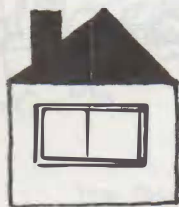
After each performance we allowed the audience to come and see the puppets and props in their real appearance "behind the scenes". We received later on many letters and drawings from the children, and all of them reflect the deep impact which the art of puppetry created.

Besides the theatrical programme, members of our group were involved in workshop activity, lecturing, broadcast and press appearances. On the way from Fiji to Sydney, we spent one day in Auckland where we performed both plays for children from hospitals and other institutions, who were on board as guests of the shipping company.

Performing in tropical conditions created considerable discomfort for puppeteers and technician. However the opportunity of visiting a new country, meeting the people and experiencing their culture was of enormous value for our group.

Milena A. Valis
Artistic Director.

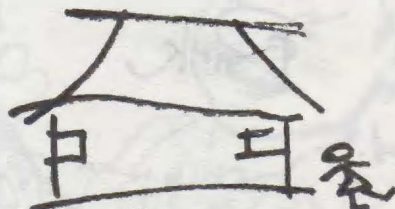
NOTES ON THE DRAWINGS MADE BY CHILDREN IN FIJI



House in the play



Fijian "Bure"



by Shalini ..7 years

The interesting aspect of these drawings is that they are a clear indication of the influence of past experience on perception . For instance: - in the pictures the children depicted the houses as they occur in their own environment , rather than in the form of the house in the play . It appears that they perceive the house as a concept , and consequently reproduce it in the form which is most familiar to them , and that which they have learned to associate with the idea of a "house".



Court scene from play



by simione .. 6½ years

Similarly one can see this in the children's reproduction of the "Court" scene . In the play the judge and the barrister are tigers, but Simione drew them as people with brown skins , similar to those with whom he is most familiar .

This is only one of the many possible psychological analyses which can be applied to these drawings in particular, and to the entire art of puppetry in general in its effect on a children's audience .

* * * *

Puppets in the Park.



"It was like a Pied Piper Operation at the band-shell on Macintosh Island last Tuesday and Thursday", says the "Gold Coast Bulletin" of August 17, 1976.

"A stream of children, mothers and fathers, aunts, uncles and cousins too, all headed in one direction. The magnet drawing them was the Queensland Theatre of Puppetry (QTOP), which put on several performances in the auditorium inside the shell".

QTOP director Kay Littler pays tribute to the Gold Coast City Council for building the band shell in the park, and including such a large auditorium - it can hold about 200 - and supplying such a large number of chairs. Small children are seated at the front, on strips of carpet supplied by QTOP - a very good "safety device".

QTOP has the use of the band shell for two days each week. There they can rehearse and try out new plays; and schools, kindergartens and other groups can bring children to see a show, and have a picnic in the park, as well. A large lock-up storage area is available, so that puppet theatre, "props" etc. can be left in safety; and only the "precious puppets" have to be transported as required. So the band shell has been a great blessing, not only to audiences, but to the wonderful band of enthusiasts who comprise QTOP.

* * * *

Granny up the Glacier

Jim Dorrington in Nepal



During 1974, having attended a short introductory course in Puppet Making, I ran a similar course for boys and girls attending the Creative Leisure Centre at North Sydney. This was great fun, and by January 1975, the Centre had acquired the services of "Granny Planet", who quickly developed her own character - cantankerous, rude, always getting her words mixed up - but otherwise quite likeable and good for a laugh, in spite of her alleged age of two hundred and seven years.

It also happened that during this time I was planning to join an expedition to the Himalayan regions of India and Nepal. Many folks had suggested that I take balloons and other knick-knacks for the mountain children. I did not like that idea much, considering that it would only add to the other litter that tourists tend to leave in these lovely unspoilt areas.

So "Granny Planet" agreed to come, in spite of her age, to help me make contact with the children.

A typical day's travelling would see "Granny" perched up on my ice-pick tied to my rucksack. As soon as we approached a village group of nomads we would be surrounded by inquisitive children. The first few minutes brought wide-eyed stares, but after formal introductions and

"Granny . . ."

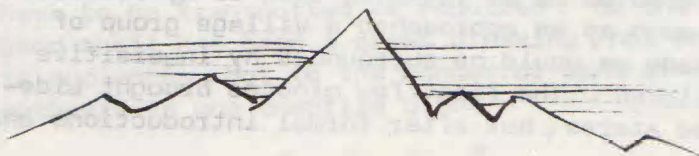
a certain drawing-away, grins of delight would slowly appear followed by great howls of laughter. Efforts to communicate rarely got further than "Hullo", and tweaking of noses - but never mind. Soon the children would be trying to animate "Granny" themselves, often with great success. One group of Nepalese children became so attached to her that she was abducted for a whole day.

"Granny" proved to be a means of contact with adults too. Parents would see their children laughing and wander over to join the fun. They too were often entranced by her antics.

On our "Expedition" we were, of course, away from the villages; but "Granny" was still very much a part of any evening's conversation and could hold her own among a group of mountaineers. But sunburn and snowfall at altitude had their effect on her, resulting in a major operation at Base-camp during which her nose had to be stuck on.

Try as I might I was unable to dissuade her from accompanying me to the higher altitudes. Finally she ascended a peak of more than 21,000 ft. We don't hear the end of this now, and she has talked me into writing to the Guinness Book of Records, claiming to be the oldest puppet to go above 20,000 ft.

"Granny" says she often feels lonely in the pocket of my rucksack, so my family has grown to include "Daffodil" and "Macuroon", and we all plan to be off to the mountains again very soon - if we can find "Granny". The latest rumour is that she has absconded with a sea-captain.





A JAPANESE EXPERIENCE

Richard Bradshaw

Jean-Paul Hubert (the French puppeteer) Mlle. Muriel Jolivet (our interpreter) and I are sitting watching the Bunraku in Osaka. At twelve-fifteen precisely, as pre-arranged, we leave our coats on the seats and creep out to the foyer. We do not know why we have left the performance but we have learnt to have complete faith in the PUK Puppet Theatre organization.

Just then we see Edity Murray coming down the street escorted by one of the PUK actresses, Yashuko Kasahara, having just arrived by "The Bullet" from Tokyo. Almost simultaneously Hasegawa-san, General Manager of PUK, appears from the coffee shop across the road.

Everything is going according to plan. We are ushered backstage while the performance continues, to meet one of the leading puppeteers in his dressing room before he is due to appear on stage. We are allowed to hold the figure he is mending.

That night Jean-Paul and I give a performance in an Osaka hall...one of twenty-two shows we are to give in Japan. As usual I do not have to be concerned about my puppets and screen. When we arrive at the theatre everything is there waiting for us and at the end of the show, as instructed, I leave things where they are knowing that tomorrow night they'll be on the stage in Kyoto when we arrive.

We perform in our own language with occasional Japanese. Hasegawa-san introduces us then operates the tape-recorder which provides introductions and explanations for the items in our programmes. (My translations had been done by Roger Pulvers of the

"Japan..."

Japanese Department at the A.N.U... Roger is a playwright who has written for puppets.)

All the equipment and our luggage travel by road in a van marked "Studio Nova", the T.V. section of PUK. It is driven by Shimamura-san who accompanies us on the Honshu part of our tour. Iijima-san, our technical man, travels in the van too. He is also to fly with us when we go up to Hokkaido.

Jean-Paul, Mlle Jolivet, Mrs Murray, her two escorts (the second, Mrs Noda, was delayed by the rush-hour traffic in Tokyo) and myself travel by train. Hasagawa-san, who has done a tremendous job in organising the tour, looks after our tickets and any other details of travel.

Our train is met in Kyoto and we are taken to see a magnificent wooden temple perched in wooded hills, coloured by autumn, overlooking the ancient capital. Several photographs later we squat and eat a splendid tenpura.

And so on, and so on. What a tour! It could not have been better...and the people we met were such kind, considerate and generous hosts. Jean-Paul (whose show is a walking glove-puppet theatre of great individuality) and I were in Japan for a month, playing a week or so in Tokyo in the PUK Theatre then touring around Honshu, with a brief excursion to Hokkaido in the cold north. Mrs Murray had half her fare and all expenses paid by PUK for her ten-day stay.

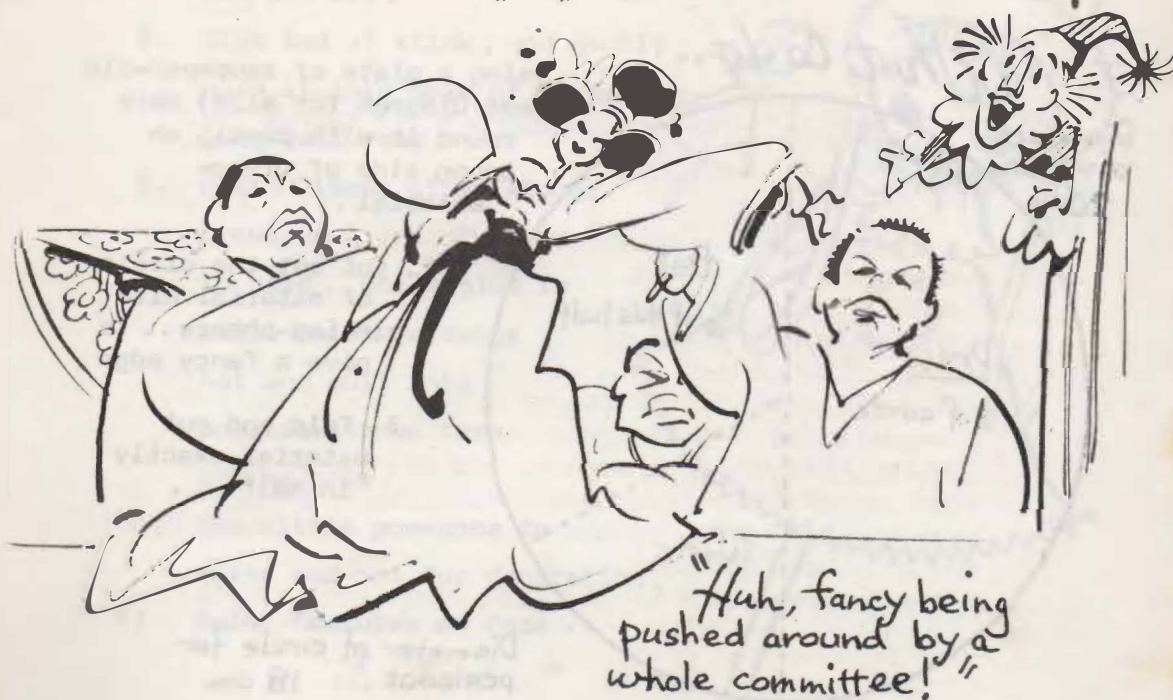
So many wonderful memories: the PUK party in Tokyo hosted by Taiji Kawajiri; the UNIMA parties in Tokyo and Kyoto; the happy evening with puppet enthusiasts in the night-club in Tsuyama; the day set aside for sight-seeing in Kyoto; walking through snow on arrival in Asahikawa to have a splendid sea-food dinner, and next day being entertained by traditional drummers at lunch; the boat trip at Matsushima; and the enthusiastic audiences!

"Japan . . ."

It was also a time to meet friends: Kawajiri-san President of PUK, whom Edith and I first met in Czechoslovakia and Russia in 1964; Hoshino-san ("Taka") who was in Australia early in 1976, to work with Peter Wilson and the Tasmanian Puppet Theatre and who escorted me around Tokyo in May when I paused there on my way to Moscow; Rowena Miyazaki the New Zealander who accompanied Okizaki-san to Australia in 1974 and who now works with a shadow-theatre in Tokyo; the Takedas, whose fine marionettes were at Moscow; a Kyoto playwright whom I'd met at the Playwrights' Conference in Canberra in 1975; and, of course, Jean-Paul Hubert of Paris who had also performed at the 1972 P. of A. Festival in Oakland California and the Charleville-Mezieres Festival of the same year.

A wonderful month...I assure you you can all be green with envy!

* * * *



An appealing Little Rod Puppet

Edith C. Murray

Recently in Japan I was given two small Rod Puppets...such as children can buy during interval at the Puppet Theatre PUK, in Tokyo. When I came home, I made a few similar ones to give to little friends. Here are the patterns...so you can make one, too.

For each puppet you will need :-

A ping-pong ball.

A piece of thin dowel about 20 cm long.

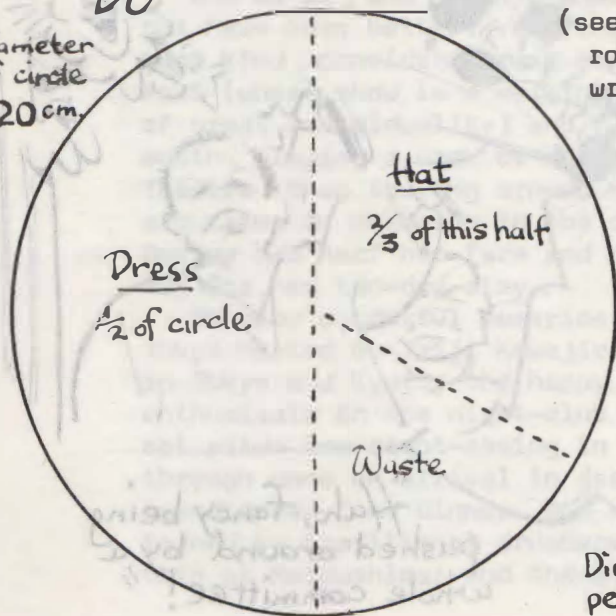
A few strands of yellow or brown wool for hair.

A small piece of material (printed with tiny spots or flowers) for dress and hat; and a scrap of stiff net for a petticoat.

Some good quick-drying glue.

What to do...

Diameter
of circle
20 cm.


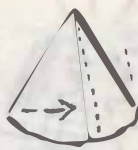



1. Using a plate or saucepan-lid (see Diagram for size) mark round it with pencil on wrong side of dress-material.

2. Cut out the circle of material with pinking-shears.. to give a fancy edge.

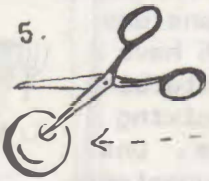
3. Fold and cut material exactly in half...

Diameter of circle for petticoat 18 cm..

- .. One half makes the dress - - - - -> 
 overlap slightly and glue - - - - -> 
 .. similarly the petticoat

4. Using two thirds of the remaining
 half circle , make the hat - - - - -> 

5. Allow all glue to set HARD.

-  With a sharp point (a skewer or sharp
 scissors) very carefully make a small hole
 at bottom of ping-pong ball .

6. Slip petticoat and dress on to stick
 and glue back edges to stick .

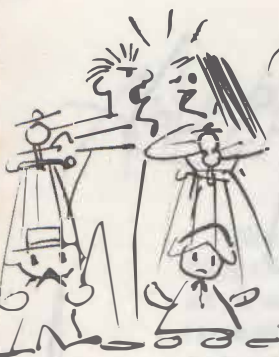
7. Arrange frill of lace or pleated
 edging for tiny collar .. glue
 and let dry ,

8. Glue top of stick , and gently
 push it into hole of ping-
 pong ball head .

9. Hair .. loops of yellow or
 brown wool , are glued on
 to head .. while glue is
 still moist , arrange
 hat and pull into
 position ; then turn
 up the brim .
10. Sew little pom-poms to
 dress and hat for decoration .
11. Paint features on face .

* * * *





Puppets & People



Several of those twelve Australians who attended the Moscow Festival in 1976 have commented on the interesting yet disturbing trend in much European puppetry of mixing humans and puppets on the same stage. One difficulty seems to be that young puppeteers tend to project themselves personally, rather than through the puppets. Perhaps special attention should be paid to this tendency by those who supervise the training of young puppeteers? Perhaps it depends on the type of puppets being used?

* * * *

Puppetry for Ethnic Groups..

Tony Emmi, Arnando Friollo and Giovanni Bronzino have spent many months and much loving care on building their "Once Upon a Time" Marionette Theatre. They now have a dismountable theatre with revolving stage, with sixteen sets and more than thirty marionettes for their production of "Pinocchio". As yet inexperienced as puppeteers, they feel close to Italian traditional puppetry, and this is the main strength of their story and production. They have been greatly helped by Kid's Activities Newtown and should make a worthwhile addition to the ranks of Sydney puppeteers - if they can stand the strain!

PUPPETS

The Marionettes
Are carved of wood,
Endowed with life
When the strings are pulled,
They look
With their wrinkled skin
And thin white hair,
Like real old men;

But when the play is over
And the scene is changed,
They lie lifeless,
Without movement without breath

So man is born,
And passes like a puppet
Through the dream-play
We call life.

Poet : Ming Huang . T'ang Dynasty 618-905 A.D.

From "The Hundred Names"

A short introduction to the study of
Chinese Poetry - by Harry H. Hart.

NORMAN HETHERINGTON'S

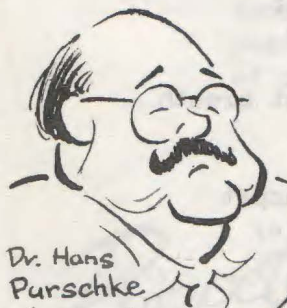
Moscow Sketchbook

31 MAY - 7 JUNE 1976



Lenora Shpet
(USSR)

Sergei Obr
President-
UNIMA
(USSR)



Dr. Hans
Purschke
(G.F.R.)



Jacques
Felix.
(France)



Michael Meschke
Vice-President UNIMA
(Sweden)



Prof. Dr. Jan Malik
Honorary President UNIMA
(Czechoslovakia)



Mehen R.
Contractor
Vice President UNIMA
(India)



Margareta
Niculescu
(Romania)



Prof. J.
Tilakasiri
(Sri Lanka)



(U.S.A.)
Mollie Falkenstein
Vice President UNIMA



Felicia Van Deth
(Holland)



Jan Bussell
past president UNIMA
(England)

Jim Henson
(U.S.A.)
(in London)

Georgi Obratzsov
President-General
UNIMA
(USSR)

Henryk Ryl
(Poland)

Henryk Jurkowski
Secretary General UNIMA
(Poland)

Jean-Paul
Hubert
(France)

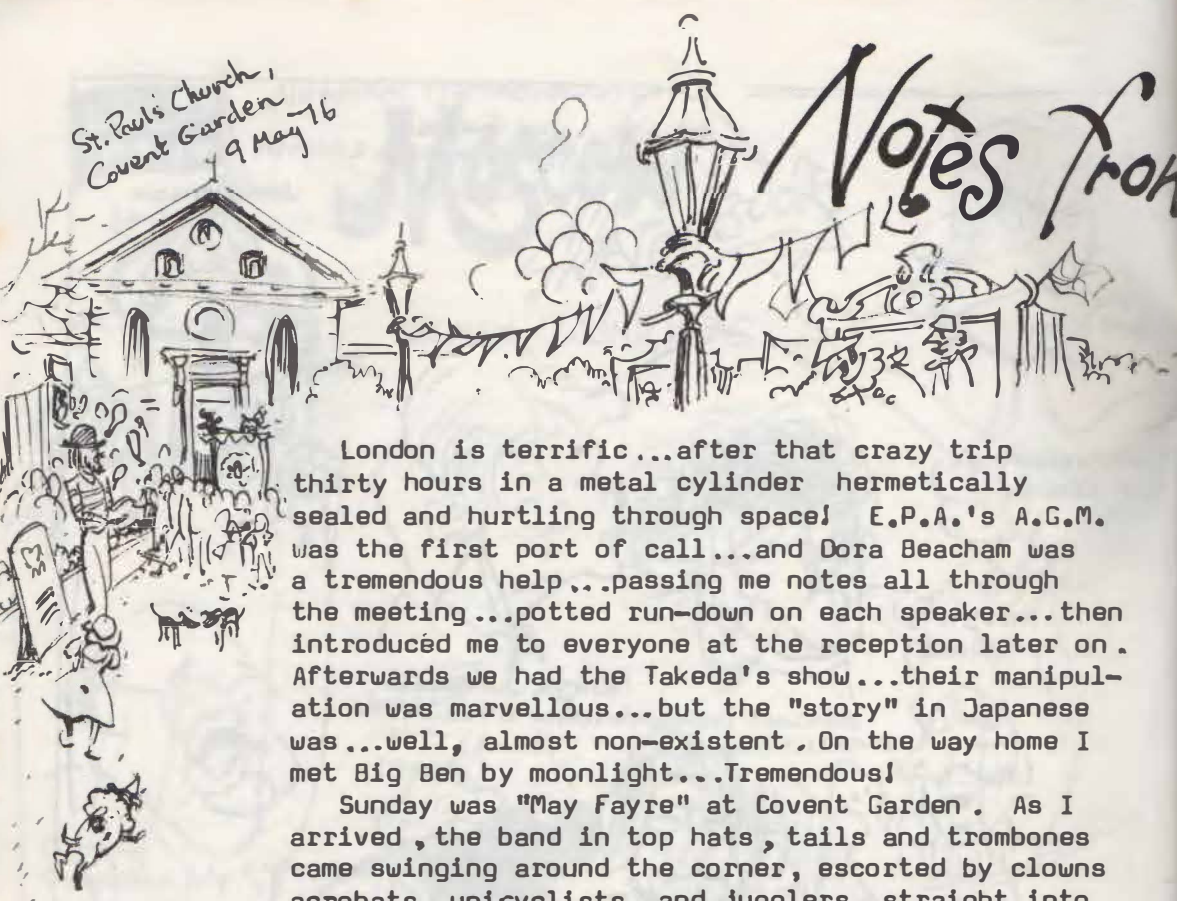
Ueli Balmer
(Switzerland)

Gustav
Gysin
(Switzerland)

Bill Baird
(U.S.A.)

St. Paul's Church,
Covent Garden
9 May 76

Notes from



London is terrific...after that crazy trip thirty hours in a metal cylinder hermetically sealed and hurtling through space! E.P.A.'s A.G.M. was the first port of call...and Dora Beacham was a tremendous help...passing me notes all through the meeting...potted run-down on each speaker...then introduced me to everyone at the reception later on. Afterwards we had the Takeda's show...their manipulation was marvellous...but the "story" in Japanese was...well, almost non-existent. On the way home I met Big Ben by moonlight...Tremendous!

Sunday was "May Fayre" at Covent Garden. As I arrived, the band in top hats, tails and trombones came swinging around the corner, escorted by clowns acrobats, unicyclists, and jugglers..straight into the church they went and we all followed..and the service proceeded accompanied by the barking of dog Tobys and T.V. cameras. Mr Punch was in the pulpit, and Percy Press read the lesson..Outside again..the sunny spring morning really bounced with straining swazzles..each vying for the crowd..and there was a crowd too! Percy Press Snr. led off the proceedings with an impeccable verve of a show, with Percy Jnr. outside as bottler. He was in fine form and so were all the others..Glyn Edwards..John Blundell..etc., etc., But the focal point was Steve Hanson from U.S.A., with a way-out swinging performance, honed to a dream on all the College Campuses of America..To the "Little Angel" next for the UNIMA Reception for the Takedas and Dora once again made sure I met everyone.

Abroad



Monday: a visit to The Puppet Centre, Battersea Town Hall..Penny Francis was ecstatic as she had just heard they might get a little more money than they had expected for their grant..Then to the Festival Hall where Barry Smith was doing "Master Peter's Puppet Show" (De Falla) with large lovely rod puppets... It was very well received..marvellous applause... some beautiful business...the sort of show that does things for puppetry (the right things).

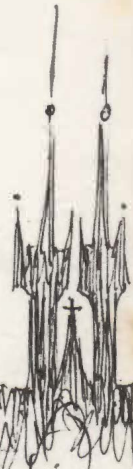
Tuesday: off to the Midlands..saw two shows,one in the morning,the other after lunch..They do - extremely well - two shows each day in each of two theatres six day a week..A super-professional approach. John Blundell gave up the day to show us everything..including the piles of puppets stacked willy-nilly in the store-rooms..not one in a bag! I'm very impressed with his design control.. slick maybe, but all so beautifully "in key".

Wednesday: to dinner with Jan and Ann at Egham. It was to be an early night...but went on way past midnight! Next day..packing and finalising travel details for my journey to Czechoslovakia.

* * * * *

Dr Malik was wonderful! He was at the hotel I was to stay at in Prague when I arrived; and soon I was surrounded by the President of Czech UNIMA, his wife, the curator of the puppet collection in the National Museum, representatives from the Prague Puppet Theatres, an interpreter, a driver, and of course Dr Malik..It was quite a welcoming committee!

I was sent to settle into my room, and then a conference was called to plan my stay...Dr Malik,



"abroad . . ."



of course, already had it worked out..to the last minute . Sight-seeing tours (they are very proud of their history) a visit to the Chrudim Puppet Museum..a beautiful collection, beautifully displayed, but already bursting at the seams, and only a fifth of the collection is on view as yet... I saw three actual performances...one was of Dr Malik's "Micek Flicek", very well done...A Red Indian legend at another theatre, with beautifully manipulated rod puppets actually firing bows and arrows, and a tree-climbing competition...As I had an interpreter with me all the time, I was able to discuss and talk with the producer and also the director of the theatre in his huge office afterwards...They have quite a heavy work-load...six new productions a year, in order to retain their subsidy. And of course I saw the Hurvinek and Spejbl Theatre in action. Ríš Loutek wasn't performing..but I had a tour of inspection..they pulled out dozens of wonderful characters...not puppets... ..CHARACTERS...ranging from very old style Dr Faustus... to the very latest trendy trends...They demonstrated their marvellous stage machinery..very sound and solid...their theatre being there since 1922.

I went into ecstasies about the delightful charm..the Gothic, the Baroque, the Rococo buildings...Good King Wenceslas' Tomb..it's all so beautiful..The Puppet Collection (historic) including Trnka's very early puppets, as well as one of his later film ones and some original drawings of his., at the National Museum in Wenceslas Square

A wonderful city.

* * * * *

After Prague, the train trip to Poland was terrible..but the Festival at Bielsko-Biala was worth it...

Puppet Theatre Banialuka had arranged it all smoothly with performances spread around three theatres in the town. Some days the first show would begin at 9 a.m. and the last finish around 11 p.m.

Festival survival calls for stamina!

Hamidi Said's Theatre "Compagnons de la Marionnette" from Oran, Algeria, performed "Les Aventures de Badi Le Clown", told in wild colour, Algerian music, dance and mime. The puppets, close up, were really just bundles of cloth tied with string here and there to form interesting shapes. The group apologised for its being a show for children! Why must people apologise for playing to children? Their show could not help but be a delight to all.

"Tobias and the Angel" from the Jytte Abildstrøm Theatre, Denmark, was beautifully produced with large rod puppets, shadows, back projection and black light. Tobias has a hot-line telephone to the angels in heaven, so that all ends well in this imaginative re-telling of the not so well known old Testament story.

"Rozbojnicy z Kardamonu" was a most elaborate rod puppet production by the "Guliver" Theatre of Warsaw. A story of three teenage robbers who steal a tram, are eventually caught, but redeem themselves by rescuing an old man and his dog from a burning house. This was a wonderful scene, smoke billowing out into the audience (eye-watering real wood smoke), puppets (rods and all) were actually thrown from the windows and roof to be caught in a sheet held by the townspeople puppets in the street. The puppets bounding from the sheet were caught by the waiting puppeteers below stage and so were immediately again under control. And speaking of "control" these same puppets actually changed their clothes on stage!



"abroad . . ."

One scruffy robber also had his hair cut, while crowd scenes of up to thirty puppets each with individual character celebrated in a Mardi Gras .

There's something to be said for large companies!

All in all it was a most successful Festival. It probably had more talent available because so many were on the way to Moscow .

* * * * *

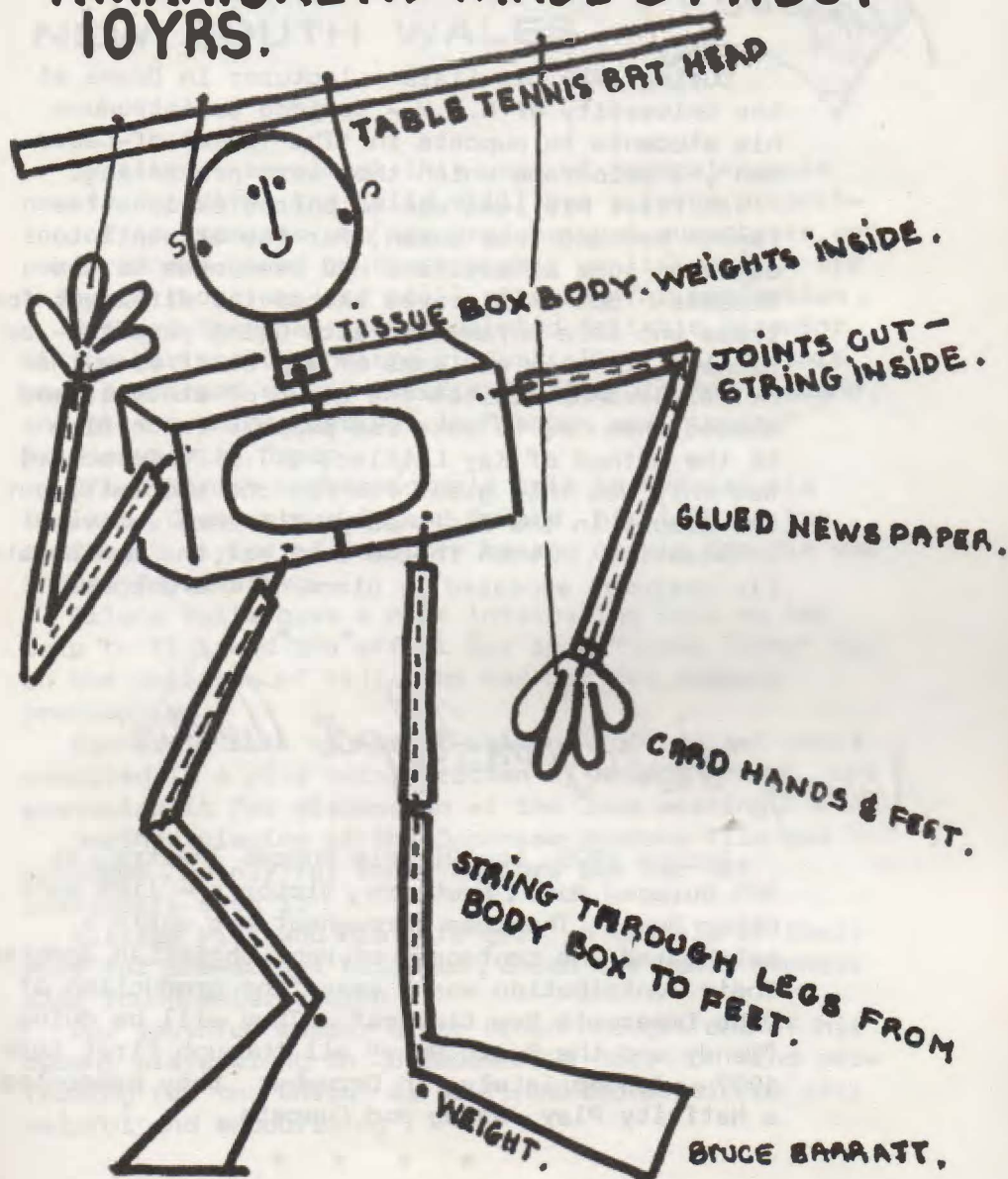
In between sight-seeing in lovely Leningrad, I came across The Bolshoi Puppet Theatre, so I walked in and said "Hullo" etc. They invited me to stay for the rehearsal of their new programme... a children's play... it was going well, with a cast of eighteen or twenty. In the evening I went along to their current adult show "At 12 O'Clock". A very smoothly presented topical revue, using the puppeteers as part of the show.. singing, dancing, and puppeteering... Sounds scrappy but wasn't. The theatre (holding about 380) was packed.. We had seats in the aisle... The Russian audience loved the show and the action was all so polished and so imaginative .

The weather here is cold.. 4 degrees C. this morning... daylight till 11 p.m. and daybreak at 3 a.m... not much time for all night parties... and hardly worthwhile going to bed! We leave at getting to Moscow at 9 p.m. The UNIMA Festival begins tomorrow.. But right now I must go, some breakfast

Norman Hetherington



MR. TORN TISSUE A MARIONETTE MADE BY A BOY 10 YRS.



BRUCE BARRATT.

Puppetry at University of N.S.W.

During 1976, Dr. Fiala - lecturer in Drama at the University of N.S.W. - decided to introduce his students to puppets in "The Ticket-of-Leave Man", a melodrama which they were presenting.

At first his idea was to borrow marionettes (seven men and four women) for the students to use when some alterations had been made to the dresses. But this proved rather too difficult for those who were unfamiliar with using puppets - so Richard Bradshaw and some of the staff from the M.T.A. workshop visited the group of students, and showed them how to make rod puppets (according to the method of Kay Littler, Q.T.O.P. Director). Not only was this great fun for the students; but the result in the finished performance was very interesting... when in the last act, the manipulators (in costume) appeared in place of the puppets.

* * * *

News of the Pilgrim Puppet Theatre.

During 1976, the Pilgrim Puppet Theatre, at 500 Burwood Road, Hawthorn, Victoria - like many other Puppet Theatres throughout the world - celebrated the centenary of Hans Christian Anderson. Their contribution was a very fine production of "The Emperor's New Clothes". They will be doing "Wendy and the Magic Pony" all through first term, 1977. Appropriately, in December they presented a Nativity Play, using Rod Puppets.

* * * *

Reports from the States..

NEW SOUTH WALES



Despite an enrolment this year of several people new to Puppetry, the Guild still has a large proportion of its members who are professional puppeteers, and performances given by these highly qualified folk are a joy to those who are still striving for perfection.

Richard Bradshaw, now appointed Artistic Director of the Marionette Theatre of Australia, during this year performed at the Pacific Festival in New Zealand, and at the UNIMA Festival in Moscow, and "toured" extensively in Japan.

After Norman Hetherington's trip to Russia, via England, Czechoslovakia, and Poland, his talk on the different styles of Puppetry he saw on his travels was indeed fascinating.

Milena Valis gave a most interesting talk on her trip to Fiji and the effect her show "Timmy Tiger" had on the children of Fiji, who had not met puppets previously.

Richard's talk on Script-writing (given last year) resulted in a play being written by Robert French, who presented it for discussion at the June meeting.

Another viewing of the Japanese Bunraku film was arranged, mainly for those members who had not previously seen it.

William Pitt and his wife gave an example of their show for pre-school children, which the adult members also found entertaining.

Our youthful member Brett Brown brought one of his recent plays along in November. He does not mind performing for the Guild as he finds the criticism very helpful and encouraging.

"N.S.W . . . "

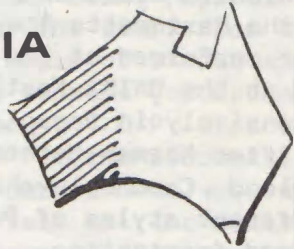
In December, Mrs Murray shared with us some experiences of her recent trip to JapaO (at the invitation of Puppet Theatre PUK) And for good measure Ann Davis gave us a "Floor Show".

In conclusion, I would like to thank all members who have given me their much appreciated support during the year .

Una Vincent (Hon. Sec.)

* * * *

WESTERN AUSTRALIA



Our meetings this year have covered quite a range of discussions and activities, and we hope that we shall continue to increase our efforts to live up to our aims as years go on.

In January, we welcomed Dr. Roger Bensky, who gave members and friends a very interesting and inspiring talk, and discussed with them some of the deeper aspects of puppetry. He was here, spending with his parents six weeks of his sabbatical leave from Georgetown University of Washington, U.S.A.

A promising group of young puppeteers - "The Burrendah Puppeteers" - have given us two most enjoyable shows at our meetings, and are now Guild members.

A very informative demonstration and talk, with lively and beautifully made soft glove puppets was given us by a guest, Mrs Keller, whose puppet work

"W.A . . . "

is in the religious field , both in church and school .

At another meeting , Mr Lloyd Noble brought three of his most effective "scarf" puppets , to demonstrate his technique , and discuss with us the presentation of the shows he does in schools .

On another day a very happy time was spent making puppet heads from polystyrene foam , under the guiding inspiration of Ken Martin .

We had the privilege of borrowing a fine set of slides , with accompanying recorded commentary on the making of Wayang puppets in Java .

The Guild had several requests from organisations for help in puppet activities . A special request for patterns for soft puppets came from Mrs . Page , of Humpty Doo , and we welcome her as a new member . She has now moved to Derby , and while in Perth attended a meeting . In the August holidays , a "Children's Puppet Palace" , set up by Children's Activities Time Society (CATS) was assisted by our President , Ken Martin , in experiments with shadows using an overhead projector .

The Secretary participated in a Community Arts Project programme by giving the mature students a talk about UNIMA , the Guild , and demonstrating a variety of puppets .

We farewelled Hilary Wilkinson when she left to attend the UNIMA Congress in Moscow , and later Mr . and Mrs Wilkinson showed some slides of Russian puppeteers sent home by her . We are eagerly awaiting much more information of experiences gained at the Festival , from all the Australians who attended .

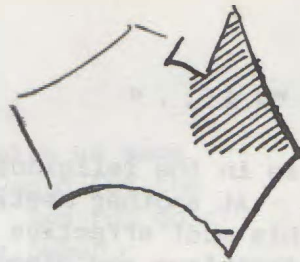
We have continued our project of presenting copies of "Puppets of Australia" to schools , suburban and country libraries , bringing the total number now to sixteen .

Greetings and a happy puppet future to all .

Nancy Johnston (Hon. Sec.)

* * * *

QUEENSLAND



The Queensland Section of the A.P.G. is now just over eighteen months old, and in this time like a new infant, has progressed from a crawl to a slow walk, but still moving forward.

Three members of the Guild have been overseas this year. Kath Hughes - our President - went to Tokyo, where she visited PUK Pupa Teatro on her way to the International Puppet Festival in Moscow, returning via Britain and U.S.A., where she visited Puppet Centres. Marj and Jim Fainges, Secretary and Vice-President respectively, managed to fit into their visit to Britain, a meeting with Violet Philpott at the Puppet Centre in Battersea, London; and in Stratford-on-Avon, Jim spoke on the phone to Waldo Lanchester, who unfortunately is a very sick man. In Europe they visited the Salzburg Marionette Theatre, the Puppet Museum in Munich, a soon-to-be-opened Puppet Automata at Rothenburg-on-Tauber, and looked in on Guignol Theatres in Paris.

At home, several Guild members have held workshops, so other members could see their methods of construction, and these have been very interesting. Workshops for children are being held by quite a few Guild members - including Kath Hughes, QTOP, Joanna Grabeck, Eileen and Joy Ehmer, Marj and Jim Fainges, and Olive Hodges, with great success.

Highlight of the year would undoubtedly be the production by Guild members of the portrayal of the Christmas Story at St. John's Anglican Cathedral, on 2nd and 3rd of December. Each day three performances were held, for children from Kindergarten and Primary Schools in the Brisbane area. The Story of Christmas was told by the Dean of Brisbane, and acted out with rod puppets (designed and made by Jim and Marj Fainges). Eleven

"Qld. . ."

members and friends took part in the production, which captured the imagination of the public, the press, and the media.

Altogether, it has been a very rewarding and successful year, due in large part to the excellent monthly news-sheet - "Platform" - prepared and published by Ross Fraser, who merits our sincere thanks.

Marjorie Fainges (Hon. Sec.)

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News of other Puppeteers . . .

The Jaeger Marionette Theatre toured in N.S.W. schools with "Aladdin" - covering the western suburbs area early in the year, and the far west as far as Bourke, in second term.

* * * *

Pete Oldham is kept busy with his work in clubs, shopping centres and at special functions, in and around Sydney. He returned earlier in the year from touring his show "Rats" in country areas of South Australia.

* * * *





Nancy Johnston

The activities of The Nutshell during 1976 covered a wider and more varied field than in earlier years ,and many more friends of Puppetry were contacted .

We began early in January with a short season of two plays for children . They were locally written and featured a lively group of puppets ..fairies , a cave-man , a pompous judge , a crocodile , a growing rose , a disintegrating Brussel-sprout , and others .

In May we were invited to take part in a musicale "Naughty Marietta". The first scene of the second act is set in the Theatre Costume and Puppet Studio of Rudolpho, who is hiding Marietta (a Countess from the Italian Court) disguised as a French prospective bride , newly arrived from Paris , to meet and marry one of the male settlers in New Orleans , 1792 Rudolpho introduces Marietta to his puppets ..Pierr-ette , Pierot and Harlequin ..on a small string puppet stage , ingeniously made and erected centre stage . The puppets danced and mimed with the songs and dances of the cast , and the scene finished with Pierette helping Marietta to choose which dress she should wear to the Grand Ball .

The season ran to eight performances in a suburban hall and two in the country . It was a very exciting time for us all , giving the rare opportunity of performance with actors , and of submitting to the discipline of a full theatrical production . We only wish there were many plays and musicals with puppets woven into their plots .

Throughout the year a number of school parties have visited the theatre for demonstrations in movement and manipulation, and two Teacher Training Colleges also brought parties of students to discuss puppetry with us.

My work as "Urger" of the Nutshell was widened by two particularly interesting projects this year. The first was a series of six lectures I was asked to give on "Puppetry, an Adult Art" for the Extension Service of the University of W. A. Spring Series, and these I illustrated with slides films and puppets.

I was also requested to manipulate the moving mouth of "Tom", a pink tyre for a television commercial, and I enjoyed one and a half days of strange happenings in this area. Of course the "Tyre" was the important feature, and the great problem was to rid the camera of the body..in other words..cut off my arm. This necessitated my lying in suburban gutters for quite a time..climbing into the rear seat of a jeep and lying on the floor-board, while stretching my arm through the side of the seat into the tyre...lying in a "ute" behind piles of tyres and obscuring my arm with a handkerchief-sized piece of denim..I wouldn't have missed it for anything!

We all join in wishing everyone a very happy year of Puppetry.

* * * *



VICTORIA



During 1976 the Victoria Section held four all-day workshops on different aspects of puppet technique ...one each on construction of glove puppets, rod puppets, and marionettes ...while the fourth concentrated on manipulation.

We were the guests of the Pilgrim Puppet Theatre to view one of their productions.

We had an evening with members of the Tasmanian Puppet Theatre (during their tour of Victoria) and learned a great deal about their work. Many of us also saw their programme at the Alexander Theatre.

Dale Woodward and Edith Murray were each guests at meetings during the year...Ricardo Pietropaoli spoke to one evening meeting about Lighting and Movement with Music for puppets.

We look forward to 1977, when we will take a simple puppet play script during our workshop, and produce it as a learning experience.

(Kindly supplied by Lorrie Gardner during the absence of the Secretary on holidays)

* * * *

Puppetry for Ethnic Groups

Since Puppetry figures largely in the culture of some ethnic groups now living in Australia, it would seem appropriate that some of their traditional stories should be provided for their children. Alec Morgan is presenting with shadows, for the enjoyment of Greek and Turkish communities, some of the well-known stories about "Karagoz".

* * * *



FINANCIAL STATEMENTS



N S W SECTION

Year ending 31 December, 1976 .

INCOME

	\$
Balance forwd.	127.28
Subscriptions	84.00
Supper dons.	10.45
Sale of Rep.	42.95
Bank Interest	5.10
	<u>270.78</u>

EXPENDITURE

	\$
Postage	50.94
Petty Cash & suppers	16.26
Postage on An.Reps.	7.45
Printing of An. Reps.	<u>43.00</u>
	117.65
Credit Balance	<u>153.12</u>
	<u>270.78</u>

W.A. SECTION

Year ending 31 December, 1976 .

INCOME

	\$
Bal. on 1/1/76	286.08
Subscriptions-	
Members (20)	59.00
Juniors (8)	12.00
'77 subs in adv.	4.50
Donations	25.00
Book Sales	18.00
Bank Interest	<u>10.53</u>
	<u>415.11</u>

EXPENDITURE

A.P.G.(N.S.W)	18.45
Hire of Hall (Nutshell)	24.00
Presentations	10.93
Subscriptions	
- UNIMA	21.00
- "Artlook"	<u>6.00</u>
	80.38
Bal. on hand 31/12/76	<u>334.73</u>
	<u>415.11</u>

VICTORIA SECTION

Year ending 31 December, 1976.

<u>INCOME</u>		<u>EXPENDITURE</u>	
	\$		\$
Credit Balance	66.92	Postage/printing/petty	
Members' fees	51.00	cash	39.90
		Annual reports	10.50
		Workshop materials	17.05
			67.45
		Credit Bal.1/1/77	50.47
	<u>117.92</u>		<u>117.92</u>

QUEENSLAND SECTION

Year 1st July 1975 to 30th June, 1976.

<u>INCOME</u>		<u>EXPENDITURE</u>	
	\$		\$
Bal. 8/F	21.40	Sec. Petty Cash	60.49
Raffle	24.20	Community Arts Centre	10.00
Commission	7.00	Visiting puppeteers' dinner	10.00
Govt. Grant	200.00	Films	23.78
Misc.	6.00	Newsletter	7.00
		Balance at Bank	237.33
	<u>348.60</u>		<u>348.60</u>

AUSTRALIAN CENTRE OF UNIMA

Year ending 30 September, 1976.

<u>INCOME</u>		<u>EXPENDITURE</u>	
	\$		\$
Balance 8/F	47.44	Secretary's petty cash	60.00
Subscriptions-		Remitted to UNIMA HQ	122.00
Individual (55)	220.00	Unpaid cheque	8.00
Group (1)	21.00		190.00
Donations	50	30/9/76	
Unpaid cheque paid	8.00	Balance on hand	109.62
Bank Interest	2.68		
	<u>299.62</u>		<u>299.62</u>

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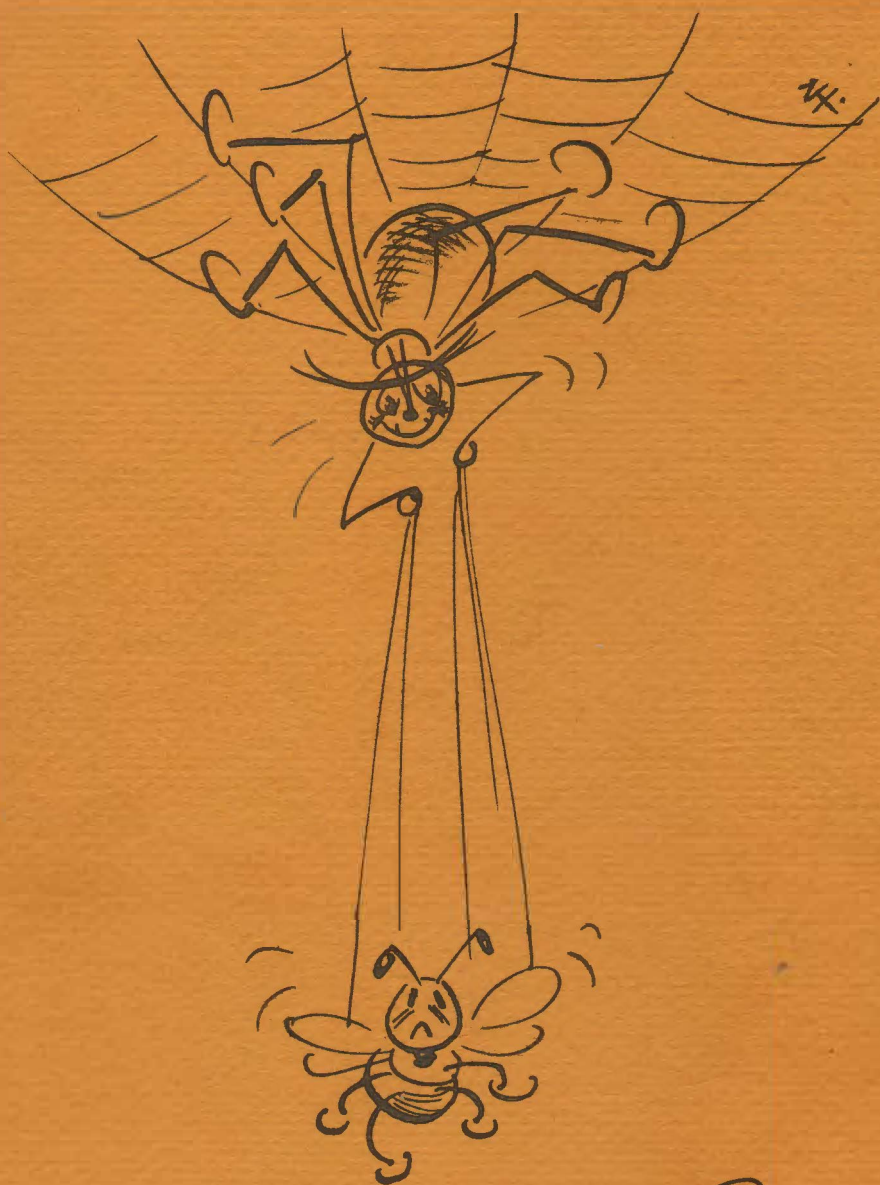
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Edited : Edith C. Murray

Designed : Norman Hetherington

Printed : Bruce Barratt



The First Puppeteer?