

9th Annual Report
1977



1977



Presenting the

ANNUAL REPORT 1977

Cover design by

Norman Hetherington

*This has been adopted as the Design for
the Australian Puppetry Guild badge soon
to be available.*

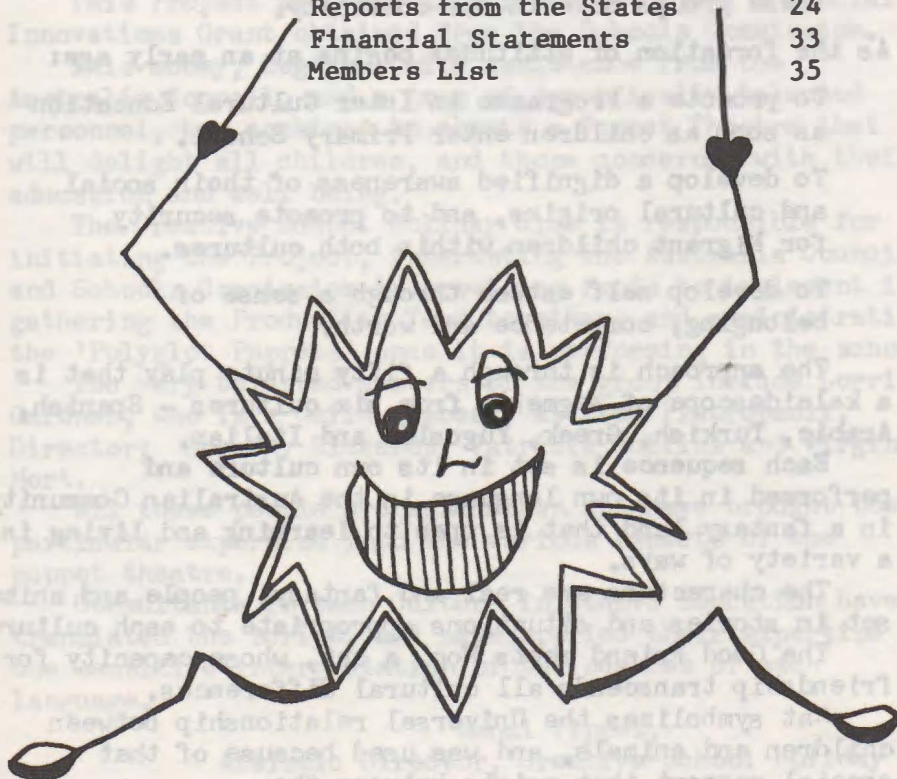
EDITORIAL COMMITTEE

**Marie Donald, Lorrie Gardner, Jan Scott
and Les Brumhead.**

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CONTENTS

	Page Nos.
Polyglot Puppets	4
Edith - An Appreciation	6
Roundup of Puppetry News	11
Stage Dream	14
Notes on the Puppet People	15
A Shadow Puppet Theatre in Japan	16
A Space Pet and Poem	21
Mildura Puppet Centre	22
Puppet Opera in N.Z.	23
Reports from the States	24
Financial Statements	33
Members List	35



Polyglot Puppets

MULTI LINGUAL

PUPPETRY IN

PRIMARY SCHOOLS



'Polyglot Puppets' has as its focus, cultural understanding in young children.

It aims, through the Universal Magic of Puppets, with their unique capacity to evoke the spirit of an idea:

To develop children so they have an understanding of various other Ethnic groups.

To foster an awareness of the contribution that these groups make in our community.

As the formation of attitudes begins at an early age:

To promote a Programme in Inter Cultural Education as soon as children enter Primary School.

To develop a dignified awareness of their social and cultural origins, and to promote security for Migrant children within both cultures.

To develop self esteem through a sense of belonging, competence and worth.

The approach is through a fifty minute play that is a kaleidoscope of segments from six cultures - Spanish, Arabic, Turkish, Greek, Yugoslav and Italian.

Each sequence is set in its own culture and performed in its own language in the Australian Community, in a fantasy land that is open to learning and living in a variety of ways.

The characters are real and fantasy, people and animals, set in stories and situations appropriate to each culture.

The Good Friend meets Mog, a cat, whose capacity for friendship transcends all cultural differences.

Cat symbolizes the Universal relationship between children and animals, and was used because of that special rapport that exists between them.



He takes The Good Friend on a round of visits through the various Ethnic Communities living in our midst.

It is through the "Gifts" that The Good Friend receives from each culture that he builds his Identity as the Australian he wishes to become.

Three years ago The Creative School Holiday Club was given some money by the Theatre Board to create a Puppet Theatre.

There are several puppet theatres in Melbourne but none that is especially concerned with the problems of the Migrant Child in our Multi-Cultural Community.

This Project was carefully researched, and a Special Innovations Grant obtained from the Schools Commission.

This money, together with assistance from the Australia Council, and a team of specifically talented personnel, has combined to create a Puppet Theatre that will delight all children, and those concerned with their education and well being.

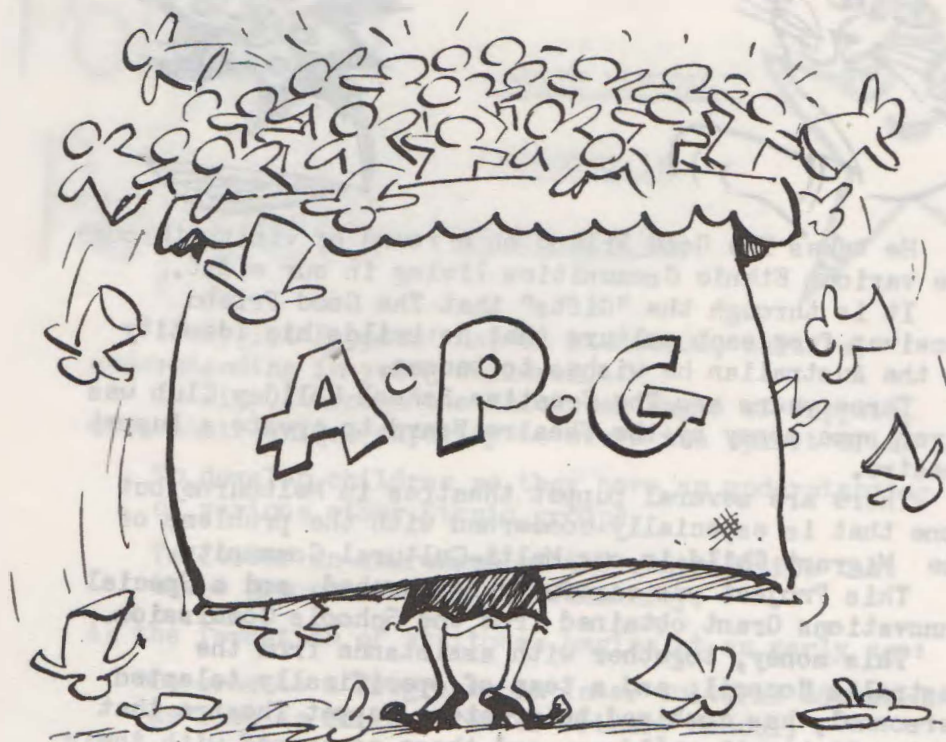
The Creative School Holiday Club is responsible for initiating the Project, interesting the Australia Council and Schools Commission in providing funds to implement it, gathering the Production Team together, and administering the 'Polyglot Puppets' once it is performing in the schools.

The very talented members of the group include Lorrie Gardner, who is a Guild member; Ricardo Pietropaoli, Director; Dorothy Rickards, Patricia Mullins and Virginia Mort.

All these people are well known and have brought their particular expertise into the various aspects of the puppet theatre.

Consultants in each Culture in Ethnic Education have translated the script, and have applied their expertise to the sensitive interpretation of the nuances of each language.

Naomi Tippet,
Artistic Director, Creative School Holiday Club.



Edith at 80
as
depicted by
Norman Hetherington
on her
Birthday Card

Edith

EDITH MURRAY ... over 80, and still going strong!

An appreciation, by Richard Bradshaw

"She gets more like herself every day!" That's how Arthur Cantrill recently described Edith. It was Arthur who introduced me to Edith at Clovelly Puppet Theatre in 1952, in my second year at high school.

Every Saturday afternoon except in summer when the "tin" hut which housed the theatre became too hot, Clovelly Puppet Theatre presented a program of four or five glove-puppet plays followed by a marionette play. It would be a different selection of glove-puppet plays each week but the marionette plays would be the same for a few weeks because it isn't so easy to improvise with marionettes, and we made a feature of improvisation at Clovelly. I can recall rehearsals only on Friday nights and sometimes Saturdays before the shows, so our output seems quite remarkable in retrospect. The small team of children who performed regularly under Edith's direction was augmented by occasional adults especially for the marionette plays. Norman Hetherington was in the first marionette play I saw at Clovelly ... an Aboriginal legend explaining how the moon was made.

Clovelly Puppet Theatre was part of the Children's Library and Crafts Movement, now the Creative Leisure Movement, and Edith taught puppetry at several centres... Ashfield, Erskineville, Phillip Park (City) and Bradfield Park (near Lindfield). Erskineville and Bradfield had well-equipped puppet theatres and a second Erskineville "centre" was built in the mid 50's with a marionette and glove-puppet theatre upstairs. Shows were performed in these other centres too, and somehow the puppets were moved from place to place. By taxi, train, tram, bus ... it now amazes me that it all happened.

Of course, Edith has always been on the move. Now that she is less involved in presenting shows she seems to be in perpetual motion around Australia visiting other

puppeteers. And even when she's walking she never slows down. I have memories of trying to keep up with her as she charged along the road, head down, coat flying in the wind, with a couple of suitcases full of puppets ... and in those days she didn't have the trolley she now uses.

It's now many years since Arthur and I went with Edith to her block of land in Springwood and sat on an outcrop of rocks planning the marionette play of "Treasure Island", which was probably the play I enjoyed doing most. That same day Edith showed us where her new home would be built. She has always planned things carefully, and "Moonahwarra" now rests on that land in happy harmony with its occupant and the bushland around it.

Kookaburras are regular visitors and I've been there when one has flown into the house and perched on Edith's arm to get its share of meat scraps. She is less at ease with the possums that visit her climbing rose which grows by the "front door" which I insist on calling the "back door", since no one ever seems to arrive by it. And if you've heard stories about her standing on the "front" porch and throwing fire-crackers into the night it was just her way of discouraging wallabies from eating the garden.

Anyone who has known Edith for long realises there is nothing new in Women's Lib. Happily independent, there are times when she can make a mere male feel quite inferior. On one occasion when I was visiting her she said "I'm glad you're here because I want to climb up on the roof and clean the leaves from the gutter and I prefer to do it when someone else is here." In an uncharacteristically chivalrous vein I offered to do it for her, but she replied: "Oh, no. You might fall!" Nevertheless, there were times when she would trust me to be at the other end of the cross-cut saw.

There's usually an open fire in the house on cold nights and often a pot of delicious home-made pea soup

sits gurgling at the side waiting for visitors. After dinner, Edith is likely to have a cat-nap in front of the fire and these cat-naps seem to be part of the secret of her energy. On the train, if she isn't writing letters or sewing puppets she's having a cat-nap. I've known her drift off in mid-sentence, springing back into action once her batteries were recharged.

On one such cat-nap in front of her fire she woke up and looked down at her feet. "How do you like my slippers? I'm wearing them on the wrong feet. They wore out on the other ones!" Which brings me to her frugality. There is no one I know who can live so happily with so little expenditure. What a soft, extravagant lot she makes us moderns appear! All this is without a touch of miserliness, because she is as generous a person as you could hope to meet. Nor does she seem to deny herself anything. Her material needs are little, but those things she has she looks after well.

Her greatest extravagance is the phone and the STD calls she makes with it. There is a mystic connection between her phone and my bathroom since she usually manages to get me to answer the phone wet and naked. Recently she managed to catch me just as I was about to step into the shower one afternoon before going out. She explained that she was taking advantage of the cheap Sunday rate for STD calls. "But this is Saturday!" I said, and with burst of delighted laughter at the other end the call ended.

The Creative Leisure Movement, the Australia Puppetry Guild and UNIMA-Australia all owe a lot to Edith Murray. But as an individual, I probably owe more to Edith than any of the other puppeteers who have worked with her. She provided me with the first opportunity to work with puppets and to make my own puppet plays. Once she asked me to make a shadow puppet for her to use in a talk on different kinds of puppets and that's how I came to make the prototype of the old man who still appears in my shows tapping at a rock which turns into a monster. That was the first time

I had tried to do something funny with shadow puppets. It was Edith who urged me to bring some shadow puppets to Europe when I followed her there in 1964. In Tahiti and Acapulco I received letters telling me that we had been invited to perform with my shadow puppets at the first international festival of amateur puppetry, in Karlovy Vary, Czechoslovakia. And it was she who introduced me to Joan and Betty Raynor.

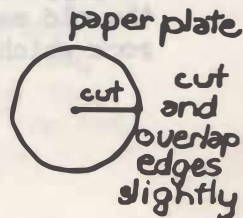
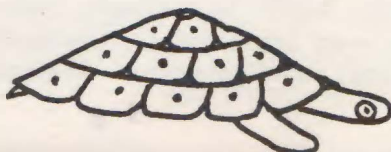
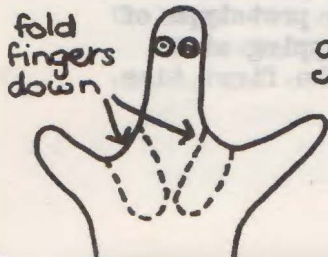
One can never repay such a debt, but she has never made me feel indebted to her. The puppets have done their bit though, and as a result of their efforts when I was invited by the PUK Puppet Theatre for a tour of Japan in 1976, PUK invited Murray-san for a 10 day tour. I am reliably informed that when she returned to Australia, for the first time on record, she was speechless.

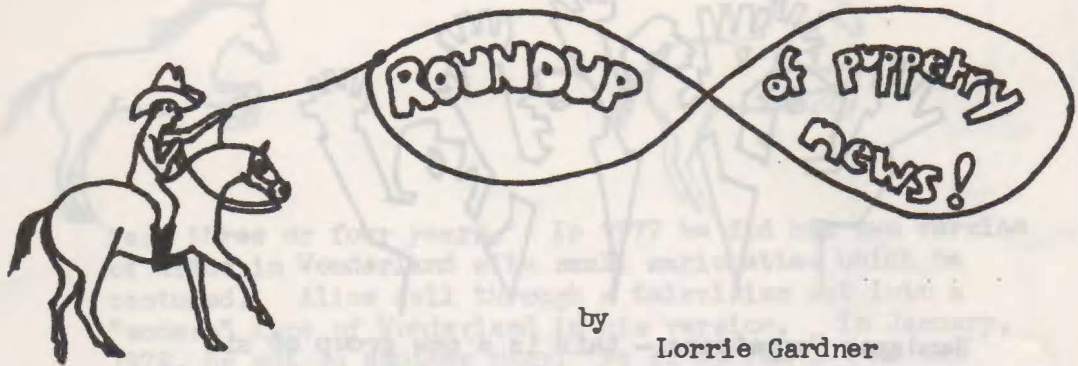
PUK had described Edith Murray as "Richard Bradshaw's Teacher" although she didn't really teach me shadow puppetry. But she was my "teacher" in the best sense of the word in that she provided me with the opportunities, the encouragement and the help that I needed to "find" my own way in puppetry.

80 years is a long time. Why, she's roughly twice as old as I am! She was born in the goldfields of Western Australia in the year of Queen Victoria's Diamond Jubilee. But I'm sure she's going to be with us for quite a while yet. I telephoned her today, just a week before her 81st birthday. She told me of the puppeteers she plans to meet up with at the Adelaide Festival in a couple of weeks' time: (she knows more about what's happening than I do). While we spoke, her grandson, Geoff, recently back from Europe, was putting together his own puppet show alongside her.

Puppet Turtle

from
glove and paper plate



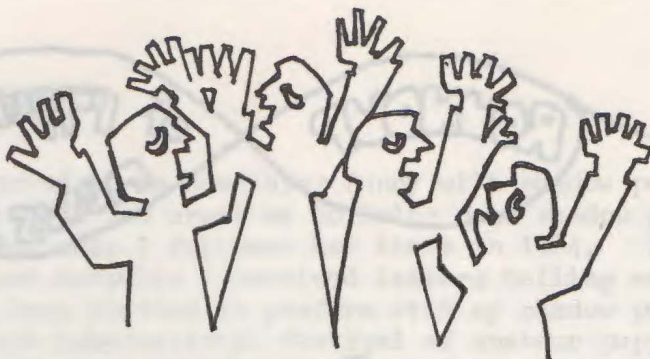


by

Lorrie Gardner

Australian Puppetry has been flourishing if activity in Victoria in 1977 is any indication. However many of the new groups and new puppeteers are not Puppetry Guild members. Why not? Guild members are very interested in hearing about all puppet activities whether members or otherwise, hence this section. However we do invite all people, or at least all theatre groups, to join a local Guild section. The membership fee is small and usually only covers postage, newsletters and workshop or meeting expenses. The Guild in most States are not performing groups but only interest groups with the primary aim to keep puppeteers in touch with each other and promote the art of puppetry. How active each State's Guild is depends only on how active the individual members wish it to be. Don't forget the old saying that one only gets out of a group what one is prepared to put into it. The Guild welcomes into membership both professional puppeteers and non-professional people with an interest in puppetry.

Pilgrim Puppet Theatre - during 1977 this full professional puppet theatre, which is the largest permanent theatre in Australia built from a converted church building in Hawthorn, Victoria, has put on three puppet programmes. They began the year with "Wendy and the Magic Pony", written for marionettes by Barry Michael. Then they continued with "David the Giant Killer" by June Epstein, and finished with a repeat of the Christmas rod puppet play "A King is Born". Early in January, 1978, they opened with "Alice in Wonderland" by Burt Cooper, using a combination of marionettes and rod puppets, and even a human-handed large caterpillar with a fifteen foot-long rod tail.



Handspan Puppeteers - this is a new group of six puppeteers who have banded together mainly to do puppetry for a Melbourne Restaurant but have worked together on other activities as well. In 1977 they produced "Hansel and Gretel" as a glove and rod play for entertainment during a special children's Sunday lunch at the restaurant. Maybe we'll see some adult programmes in 1978??

Melbourne's first "R" rated puppet show opened at La Mama Theatre at the end of 1977. The new group calls themselves Kewpee Productions. It consists of Neville Tranter, who trained in puppetry with the Bilbar Puppet Theatre of Toowoomba, Queensland; Burt Cooper, with 12 years of acting experience behind him, and Alf Kalimek, their "discovery". Their variety show was called "Stuffed" and used mainly large muppet-style glove puppets although Neville did a marionette sad-clown act and some interesting white cut-out puppets were used in one segment as well as a 7'6" "groupie" puppet with puppeteer inside. The Friendly Flasher kept appearing throughout the show but he opened his grubby raincoat once too often and the end surprised him as well as the audience.

Bruce Binzer produced another marionette play in the middle of 1977. He played during the Mt. Waverley Arts Festival. It was called "Once upon a Beanstalk" and was his own original writing of the Jack and the Beanstalk story except Jack and family were mice and the Giant a large cat. Large marionettes were used on a new large stage he had built for the production. The Giant's wife was a marionette cat but the Giant himself was a person in cat costume.

Ashley Gordon, a Melbourne boy of seventeen, has been putting on puppet shows in the school holidays for the



last three or four years. In 1977 he did his own version of Alice in Wonderland with small marionettes which he costumed. Alice fell through a television set into a "modern" type of Wonderland in his version. In January, 1978, he put on another play, "Fe Fi Fo Fum". He has three operators helping him and many very original effects.

The Drama Department of Melbourne State College put on a production of a 5th Century B.C. epic poem - Gilgamesh. It was a search of Gilgamesh for the meaning of life and immortality. It was billed as an adult puppet production but in actuality it was very much live workshop type theatre. Gilgamesh was half god and half mortal and was played by a human. Other gods were human as well. The towns-folk were rod puppets made by the students who came into the play for ad-lib gossip from time to time. Some of the god characters were very, very large puppets like Humbaba, made from tree branches and whose head was supported from the ceiling on a hook in a sliding track. Two puppeteers walked his legs on stage. It was very dramatic when Gilgamesh, played, by the way, by Peter Seabourne, a former Victorian Guild member and puppeteer, had to fight and kill this large tree-god puppet. The puppet dramatically fell to pieces before our eyes. Anita Sinclair, who some members met at the Festival in Melbourne, was involved with this production.

The University of Sydney Theatre Workshop also put on an adult puppet production, "Dona Rosita, the Spinster" by Federico LORCA. Norman Hetherington helped in the workshop for puppet making. The puppets used were larger than life size and were strapped across the shoulders and around the waist of the manipulator. The one hand of the puppeteer worked the head of the puppet and the other hand supplied a human hand movement for the puppet. This production was a co-operative effort between staff and students at the University.





Stage Dream.

Alone on the stage the puppet stands,
Hump-back, hook-nose, shiny beady eye,
His skinny arms in silence he upraises and
With malice he uncurls his wooden hands.

Above his head a master of the art
Of puppeteering, messages on strings,
Puts life into this puppet's inert heart
And makes the wooden limbs enact their part.

The audience that sees the man on strings
May marvel at the transformation of
What they know is made of dead and soulless things
By the man they also know is in the wings.

Belinda Donald.

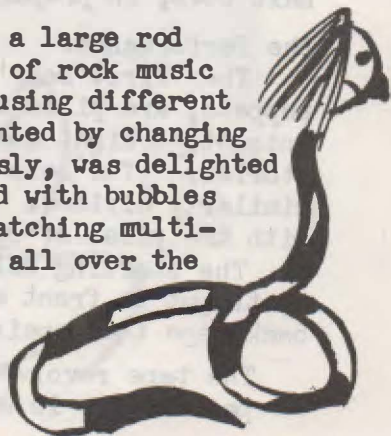
Notes on the Puppet People

On Tuesday, 29th March, 1977, I visited the last show of Queensland's "The Puppet People" produced by Gwen and Peter Iliffe. This is a black theatre concept entitled "Bees Hey" set to Bizet's music for Carmen. The story of the life cycle of bees was portrayed by rod and glove puppets. The bees were going about their business of making honey which was interrupted, firstly by comedy in the form of raindrops from a floating black cloud, and secondly by the dramatic intrusion of a giant grasshopper or dragonfly. At this point shadow puppetry was introduced on screens at both left and right of the stage. The evil dragonfly, shown first as a shadow, then emerged as a large puppet for the dramatic fight scene. Good triumphed however, the baddie was vanquished, and a new Queen Bee took over the work of the old one. During this the puppeteers, although on stage, were not visible to the audience at all.

Other items were a marionette Princess which was manipulated to the story read by Peter Iliffe - the puppeteer's hands being visible during the item, and a short humorous interlude of a fly swat chasing a fly puppet. Peter appeared in between items to explain things and tell "corny" jokes.

Final item was Merlin the Magician - a large rod puppet - conjuring miracles to the sound of rock music and dancing madly. Theatrical effects using different types of puppets, some rod, were highlighted by changing lights. The audience, clapping vigorously, was delighted with it all. A grand finale was achieved with bubbles bursting from the Magician's cauldron, catching multi-coloured lights, and falling in cascades all over the stage.

Marie Donald



A

SHADOW PUPPET THEATRE IN JAPAN

It is now six months since I entered "Tsunobue (hornpipe) Shadow Puppet Company". I should like to share these experience-filled months with the many Australian Puppeteers I was able to become friends with during Mr Okazaki's tour.

General Schedule:

"Tsunobue" is stationed in Tokyo, but spends roughly half of the year on tour, the longest tour lasting a month. We travel in our recently purchased mini-bus; a two ton truck is loaded with the necessary equipment. Community Halls, School Gymnasiums, etc. are used for performances. Except for Okinawa, "Tsunobue" performs all over Japan.

Daily Schedule:

After breakfasting, we travel to the particular hall, and begin our preparations. The morning performance generally starts around 10 o'clock, and finishes at noon.

After rearranging sets, puppets, and lighting equipment ready for the afternoon performance, we have an hour for lunch. The afternoon performance is usually from 1.30 to 3.30pm. The packing and loading of equipment takes 30 minutes; then into the bus, and we travel to the next town, in preparation for the next day's performance.

The Performance:

The 'First Bell' rings. The stars of the show, the puppets, are piled into their order of appearance, divided into Stage Right and Stage Left, then again into the three stories. The sets are also stacked against the walls, similarly divided. The lighting equipment is readied, with the piles of spotlight sheets, slides, etc. in order.

The starting bell rings; the M.C. steps into the spotlight in front of the curtain and begins his explanation; backstage the remaining 11 members are at their posts ...

The tape revolves, the opening music begins, and the performance is underway.

* * * * *

Although we are divided into : puppets (4 members), sets (4 members), lighting (3 members) and sound (1 member), we all use puppets, move sets, and use lighting equipment, at times.

During the performance puppets are taken from the pile, used, then placed on the "used pile".

Sets are mounted on large trolleys, then pushed into position during a split-second black-out. (The position for every set has been previously marked by white tape).

Spotlights, Effect Machines, Overhead Projectors, etc. are used to give an effect not unlike films and television.

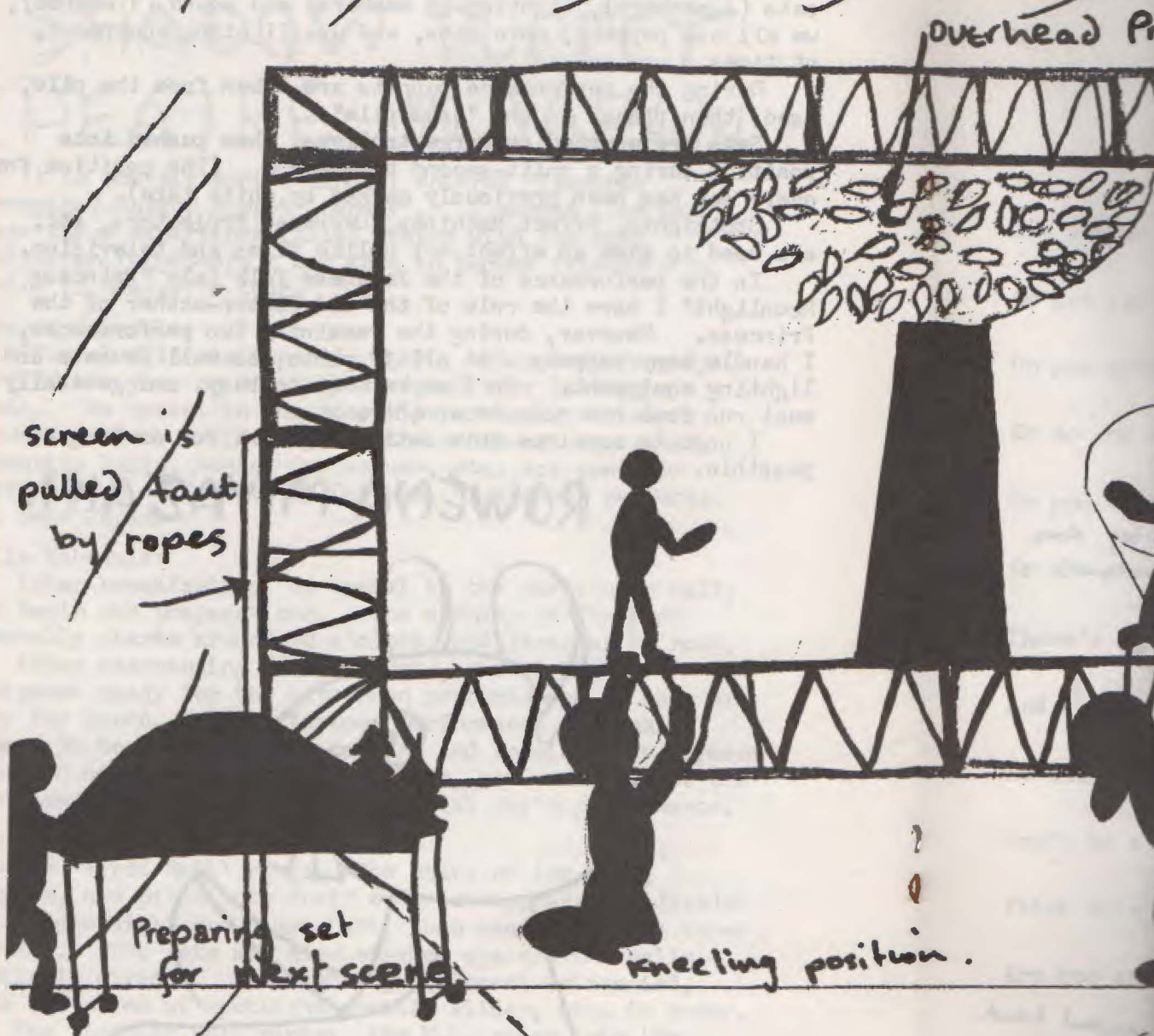
In the performance of the Japanese folk tale "Princess Moonlight" I have the role of the old foster-mother of the Princess. However, during the remaining two performances, I handle many puppets - in all 12 parts, as well as sets and lighting equipment. So I am kept quite busy, and generally must run from one role to another.

I hope to continue this satisfying work for as long as possible.

ROWENA MIYAZAKI.



Black-out Curtains.



overhead Projector.

The frame
for the screen
is bolted to-
-ge ther.

The screen is
made of
plastic.

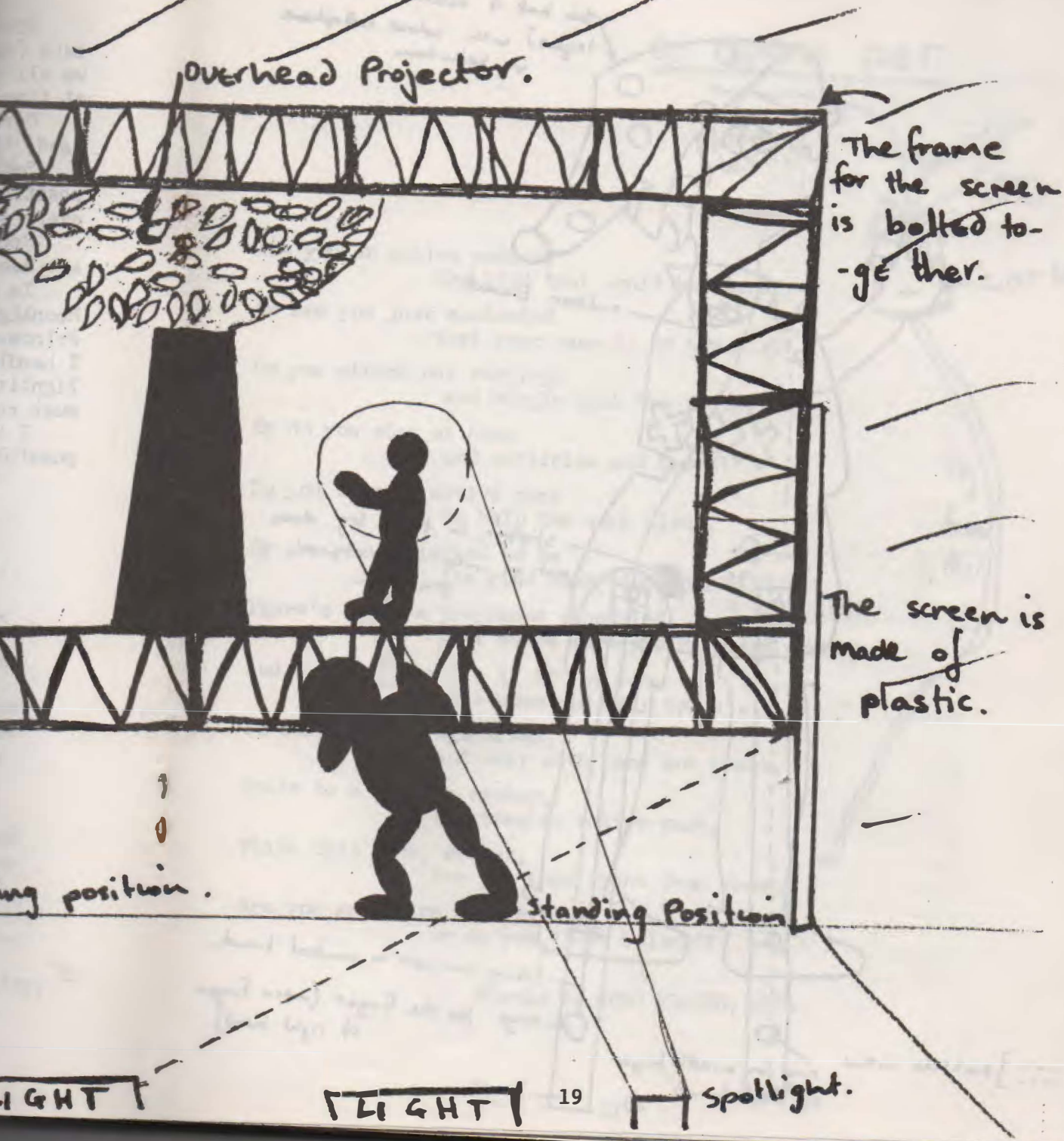
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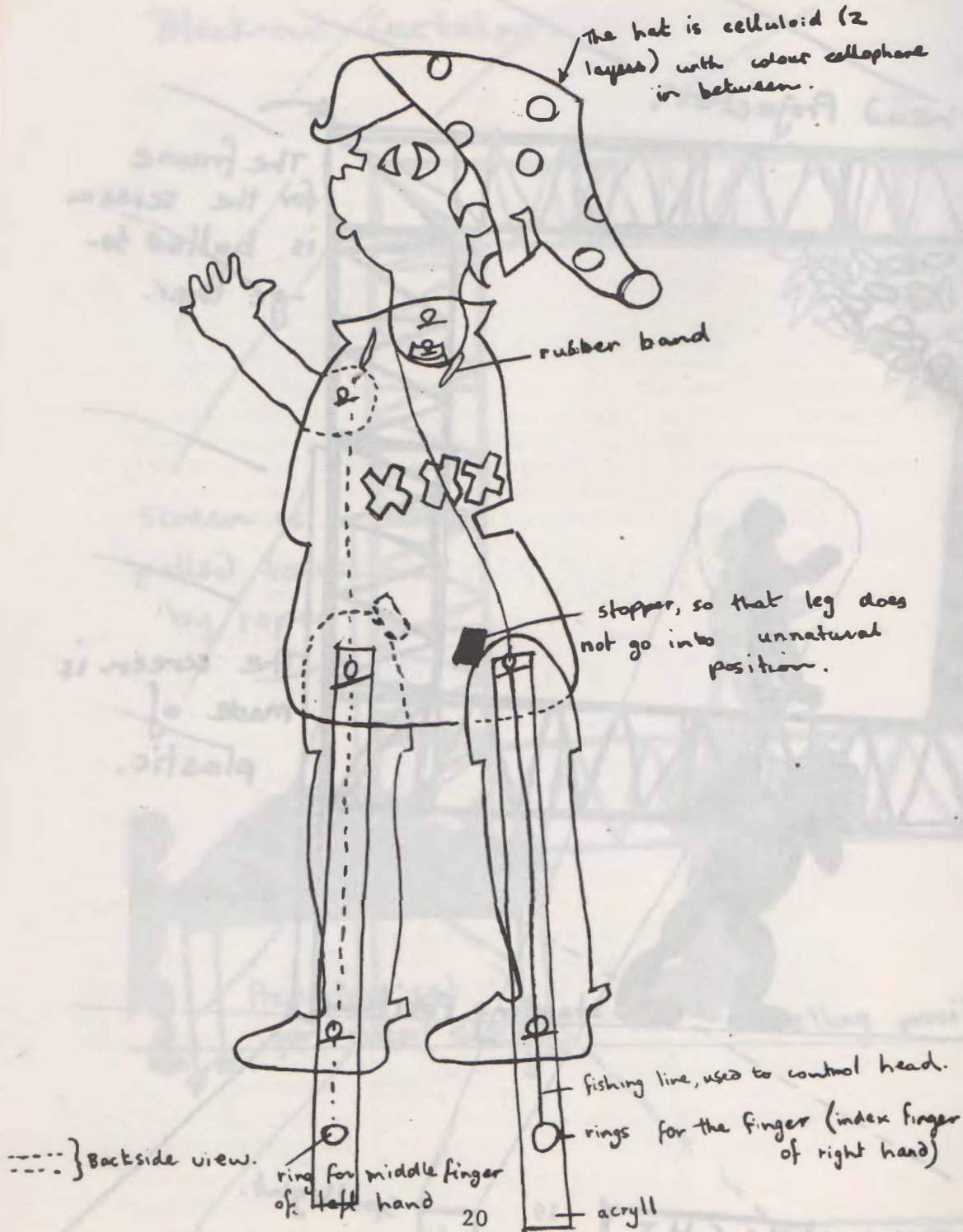
standing position

LIGHT

LIGHT

Spotlight.





a. space pet

shirring
elastic

drawing pin
foam
hair

cork

Are you an active member,
the kind that would be missed,
Or are you just contented
that your name is on the list?
Do you attend our meetings
and mingle with the flock,
Or do you stay at home
and criticize and knock?
Do you take an active part
to help the work along,
Or are you satisfied to be
the kind that "JUST BELONG"?
There's quite a programme scheduled
that we're sure you've heard about,
And we'll appreciate it if you too,
will come and help us out.
So come to meetings often,
and help with hand and heart.
Don't be a passive member,
but take an active part.
Think this over, member,
for you know right from wrong;
Are you an active member,
or do you "just belong"?

Thanks to ROSS FRASER, QLD.



Mildura Puppet Centre.

Rose Hill first became interested in puppetry with her son, Ross, many years ago. Ross has since become a professional puppeteer and has worked four years with the Tasmanian Puppet Theatre, and more recently with the Marionette Theatre of Australia.

Rose has continued her interest in puppetry and recently when she and her husband, Arthur, retired and closed their poultry farm in Mildura they decided to devote their time to their hobby of promoting all forms of puppetry.

They have extended their Mildura home and built on a large room which they call the "Mildura Puppet Centre". The room has drapes on two sides through which are openings of the stages of two marionette theatres and a glove puppet theatre. The drapes hide not only the operators but many shelves of storage space as well.

Rose invites school classes in to learn to make puppets. Some of her activities in the past year have been Saturday afternoon workshops for children, a week long workshop thru the Education Department, and afternoon and evening visits by local Scouts, Church groups and Guilds for workshops, lectures on puppetry. Several groups of children presented their own end of year plays, with puppets made in the workshop.

Rose is always anxious to meet any puppeteers visiting Mildura and invites them to use the facilities of the Mildura Puppet Theatre.

Rose Hill.

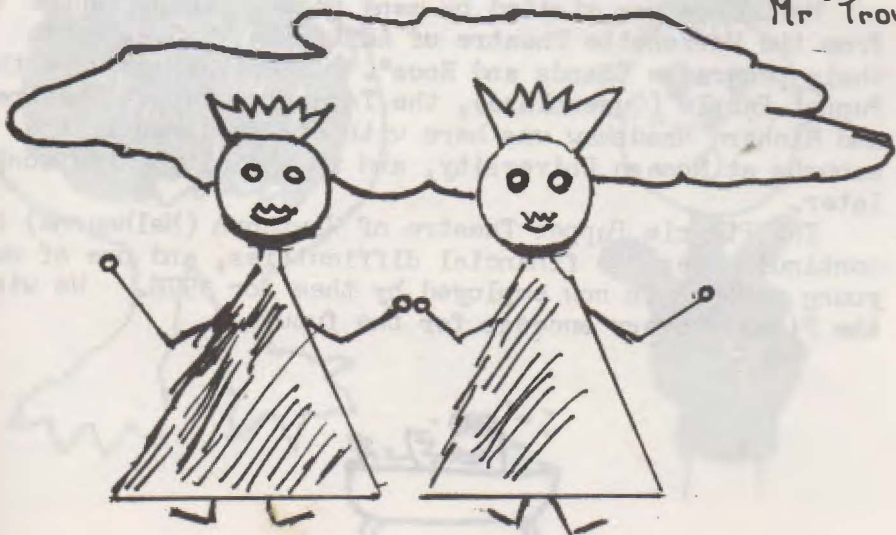
PUPPET OPERA IN NEW ZEALAND



An interesting note has come from New Zealand. During the Eighteenth Century, Puppet Opera was very popular in Europe, so in the light of renewed interest in things from the past, it is noteworthy to hear of Puppet Opera from New Zealand, a world away from Europe.

In 1972, Leslie Trowbridge started his Puppet Opera in Christchurch, New Zealand. He spent one year designing his show and making all the puppets and costumes himself. Having gained a thorough knowledge of opera and operetta through his training as a bass baritone, he tells the story with puppets, to recorded music. With interchangeable cloaks of many colours on the puppets, he presents such operas as Il Seraglio, Pearl Fishers, Faust and Wiener Blut, to name a few. To use his words....."puppets have taken me into a world of opera beyond the singer's role".

Based on material
supplied by
Mr Trowbridge





VICTORIA

The year, 1977, for Victoria started with our first workshop held at Lorrie Gardner's home where Edith Murray (N.S.W.) was a guest. With Lorrie's puppet theatre set up we discussed our possible production. Edith very graphically related her adventures in Japan and we were delighted to hear of the wonderful reception Edith and Richard Bradshaw received in that country.

The Annual General Meeting was held later with the election of Office Bearers. Our planned program of workshops and meetings was arranged for the year. The original plan of a play to be presented did not eventuate but many puppets have been made for the future.

During the year we entertained the Marionette Theatre of Australia, N. and B. Johnston of the Nutshell Theatre, W.A., Richard Bradshaw and Edith Murray later. We were elected to be the present Federal Committee for the next term which will give us added responsibilities, e.g. the Annual Report.

Melbourne was visited by many puppet groups, apart from the Marionette Theatre of Australia (N.S.W.) with their programme "Hands and Roos". These groups were the Puppet People (Queensland), the Tasmanian Puppet Theatre, and Richard Bradshaw was here with his own show in the suburbs at Monash University, and in the city a few months later.

The Pilgrim Puppet Theatre of Hawthorn (Melbourne) is continuing despite financial difficulties, and one of our young members is now employed by them for 1978. We wish the Pilgrim every success for the future.



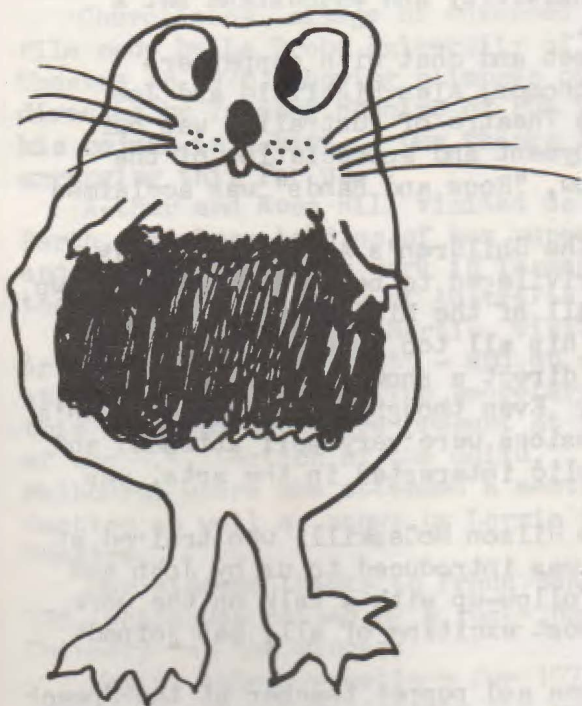
One of our members has been working with socially disadvantaged teenagers and arranging workshops in an Eastern Suburbs library. Les, our president, has also been working with handicapped children of a younger age, by presenting shows with his son.

Also one of our youngest members, Guy, has been running puppetry workshops in libraries in the term holidays on both sides of Melbourne! Guy's puppets have also been in popular demand as models and "sets" for the Broadmeadows Camera Club, of which he is a member.

We were delighted to hear of the formation of a Guild in South Australia. Our good wishes to them.

We hope 1978 will be a year of expansion for the Guild in every State of Australia.

Marie Donald,
Secretary.



WESTERN AUSTRALIA



Each year seems to bring unique, inspiring and exciting puppet opportunities for our Guild, and 1977 proved to be no exception.

Our first visitor was Greg Temple (Theo's Touring Co.) who came from South Australia to perform his Punch and Judy show and conduct workshops at "Round Up" - the children's Arts Festival run by the Australian Youth Performing Arts Association. Greg stayed on for an extra week to give three Punch and Judy shows to children in hospitals and convalescent homes. These were sponsored by the Guild and much appreciated by children and staff alike. Our meetings with Greg were an inspiration and joy to us all and his sensitivity and enthusiasm set a fine opening to the year.

A welcome lunch to meet and chat with puppeteers Richard Bradshaw, Joy Economos, Alan Highfield and Joe Gladwin of the Marionette Theatre of Australia, was our next meeting and our enjoyment and appreciation of the unique quality of the show, "Roos and Hands" was acclaimed by us all.

In cooperation with the Children's Activities Times Society (CATS) we were privileged to be able to arrange two seminars with John Blundall of the Midlands Art Centre in Birmingham (U.K.) during his all too short stay in Perth on his way to design and direct a show for the Tasmanian Puppet Theatre in Hobart. Even though the notice of John's coming was short, our sessions were very well attended and a wide section of the public interested in the arts, was contacted.

During these seminars Wilson McGaskill, who trained at the Midlands Art Centre, was introduced to us by John and he has since given us a follow-up with a talk on the work of the Centre, and, now most exciting of all, has joined the Guild.

Mrs Mary Shurman, drama and puppet teacher at the Speech and Hearing Centre of W.A., came to tell us of her very



exciting puppet work with this school. Mary attended the Melbourne Festival of Puppetry in 1975, and the Kay Jittler Workshop was her inspiration to begin using puppets with these children and has found this medium very helpful.

Churchlands College of Advanced Education lent us the film made by La Trobe University of the Tasmanian Puppet Theatre in 1976, showing glimpses of the production directed by Takeshi Hoshino of PUK Theatre (Tokyo) during his sojourn in Hobart. Our thanks to Zelda Cadlolo for arranging this for us.

Arthur and Rose Hill visited us during their stay in Perth, and Rose told us of her puppet centre in Mildura and of her son Ross's work in Tasmania and, lately, with the Marionette Theatre of Australia.

Our president, Ken Martin, visited the Adelaide Children's Art Festival - "Come Out" - and an account of this was given at our next meeting. The secretary was also in Adelaide at this time and both were present at the pre-inaugural meeting of the S.A. Section of the Guild. Nancy continued on to Melbourne where she attended a meeting of the Victoria Section as well as shows by Lorrie Gardner and the Pilgrim Theatre.

Our sincere thanks to Freda Bensky for a donation of \$28, which was raised by a lucky number for a cushion. Pat Chinnery was the winner.

May we extend greetings for 1978 to all puppeteers, and offer our congratulations to the newly formed South Australia section.

NEW SOUTH WALES



This has been a busy year, with a variety of activities. One evening we joined together to perform impromptu items with random puppets chosen from groups brought along by various members; the sketches developing simply from those puppets selected by members.

Noel Cruz, a teacher who uses Puppetry in his English classes with High School boys, gave a most interesting talk on this subject. He also showed us a film made when he and his wife recently visited Sri Lanka.

Another evening, Norman Hetherington gave a fascinating talk, illustrating the process of designing a puppet character - in this case, a cow!

In August, Ross Hill brought along his "Puppets in the Market Place", and after showing us how his theatre framework was erected and clad with its curtains, he switched on and presented his delightful animal puppets.

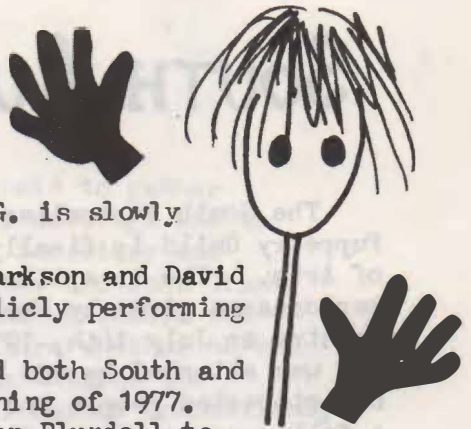
In September, Greg Temple from Adelaide was "On Tour" in N.S.W. with his Punch and Judy Show, and visited us during his few days in Sydney.

A number of our members have been involved in Workshops with people outside the Guild, and in particular with groups in Universities. Recently, as a group, we attended a play by Garcia Lorca - "Donna Rosita, the Spinster" - performed by the University of Sydney Theatre Workshop. Six of the cast were people; the remainder were larger-than-life puppets - each attached by a harness to a human, who manipulated the mouth and one hand and spoke for the puppet. Norman Hetherington had supervised the making of these puppets (and painted their faces, and it was agreed by all that the use of puppets plus actors had worked very well in this play.

We also attended as a group, Richard Bradshaw's new production - "Alitji in Wonderland" - a Shadow play based on a translation of "Alice in Wonderland" into Pitjantjatjara language, and using "bark-painting" techniques.

During the year, a collection of puppets of different kinds, made by members and presented to the Guild, were built up, to be used by members of the Guild, or others (for a small hiring fee), to demonstrate various types of puppets and how to make them.

QUEENSLAND



The Queensland Section of the A.P.G. is slowly growing in strength with members.

Several members, namely Jocelyn Clarkson and David Redfern, have taken the big step to publicly performing and both enjoyed their experiences.

The President, Kath Hughes, visited both South and North America re puppetry at the beginning of 1977.

The Guild welcomed the visit of John Blundell to Brisbane during the year and those who attended his workshop came away with their minds buzzing with new ideas or different formats of the old ones.

The Guild again came up trumps with their combined effort in the production of the Christmas Story at St. John's Anglican Cathedral. They were asked to do eleven (yes 11) performances for the children of Brisbane and near Brisbane Pre-Schools, and all in all over 3,000 children (and many mums and dads) attended the 11 services. The story was told by the Dean of Brisbane, and the Guild used 13 large rod puppets made by Marj and Jim Fainges to portray the story.

The Remhettes performed during the Brisbane Show at the Butter Pavilion, and drew large crowds. Another member of the Guild, Kay Littler, also had an animated display of little people in the Dairy Hall.

Marj and Jim Fainges were busy with Brisband Arts Theatre Junior Group and they instructed them in Puppetry and helped them perform the puppet play "The Occupants", (renamed for the shows "The other side of the Stable") for children at the Arts Theatre, and also in the Cathedral on Christmas Eve.

The Guild suffered a little through change of meeting venue, but after an urgent meeting, the Guild has turned to a much more social and interesting meeting, as we now meet at each others homes in turn, thus encouraging new members to ask plenty of questions, so that those that have experienced many of the hassles referred to can help with their knowledge.

All in all, an enjoyable year.

Marj Faines (Secretary).

SOUTH AUSTRALIA



The South Australian Section of the Australian Puppetry Guild is finally on its feet with the Festival of Arts. The inception, however, was with a fundraising performance given by Morna Jones and the Little Patch Theatre on July 16th, 1977, which proved very successful and was attended by 100 people. At this a mailing list of interested people and puppeteers was established. As a follow-up to the performance a meeting was held in mid-August for these people to exchange ideas and experiences in puppetry - here also an Interim Committee was set up to establish a constitution. The committee consisted of Annie Hertmann, John Grant, Andrew Bleby from the Festival Centre, Sandra Salamon, Peta Carpenter - but we are most indebted to Graham Harbord who contributed his legal knowledge. This Constitution was to be voted on for approval at a meeting held on 16th October, when nominations for office bearers were opened. There was general confusion as to whether South Australia should be a section of the A.P.G. initially, or whether we should establish ourselves as the South Australian Puppetry Association Incorporated, and only later choose to affiliate with the A.P.G. It was stressed, however, by Mrs Jones that the initial reason for the establishment of a puppetry body in South Australia was precisely to establish a branch of the A.P.G. It was also felt that by becoming a section of the A.P.G. that the aims of our members, as set down in our Constitution would be hampered by the presence of too many professionals with vested interests. However, becoming the South Australian Section of the A.P.G. was finally accepted and a copy of our amended Constitution was sent off to Edith Murray.

On August 20th and 21st at the Garden Arts Centre, John Blundell from the Cannon Hill Puppet Group of the Midlands Art Centre in the U.K., held a number of interesting and beneficial workshops for children, for group leaders, and a master workshop for teachers of puppetry and professionals. It was an experience that all enjoyed and gave us many new insights into our art.

\$ FINANCE \$

On 25th November a barbecue was held to gather members scared away by constitutional meetings and to elect office bearers. However, only Secretary and Treasurer were elected - Peta Carpenter and John Grant respectively. The group decided that we should not elect a President then as we were unsure whether he/she should be a puppeteer or someone from outside the puppetry field, perhaps with Festival Centre connections, and who is not touring for a large part of the year. However nominated for President were Heather Grant, Greg Temple and Andrew Bleby.

Our first real newsletter was sent out in early December informing of the activities of the various members over the Christmas vacation. It wasn't until February 19th that we met again at a pre-Festival of Arts meetings to organise a social gathering for the visiting overseas artists and interstate puppeteers.

Our Chicken-and-Champagne supper at Greg Temple's at 11.30pm on March 4th proved very successful, and gave Guild members a chance to meet the Philippe Gentry Company, Steven Hansen - "The Puppet Man", the Rees Puppets from Queensland, Richard Bradshaw and two members of the Marionette Theatre of Australia. Also present were Nancy and Bill Johnston from Western Australia, Edith Murray, Mr & Mrs Hill from Mildura.

For the other visiting interstate puppeteers, a barbecue was held at Karel and Eva Behareh's home on March 12th which proved to be a mutual sharing of experiences and totally enjoyable. Present were Mr & Mrs Jim Burton from Wellington, New Zealand, and Lorrie Gardner and Ian Cumming from Melbourne. We are grateful for the impromptu exhibition of their puppets given by Karel and Eva.

I feel that the Festival of Arts has given the Guild incredible motivation for our own shows, and for the future of puppetry in South Australia. Steve Hansen and Philippe Gentry's Company have shown us that puppetry is welcomed as

SOUTH AUSTRALIA

an adult art form, and Peter Schumann's "Bread and Puppet Company", which incorporated local puppeteers and actors/actresses, has showed us that street theatre is not dead. Schumann's use of giant masks and sound was a novel experience for most of his audience - incorporating mime, dance, pantomime, rod and people puppets, was certainly a total experience.

1978 will be the start of something good for puppetry in South Australia, and hopefully for the rest of Australia too.

Peta Carpenter,
Secretary.



\$ FINANCE \$

N.S.W. SECTION

Year ending 31 December, 1977.

INCOME

Balance B/Fwd	153.13
Subscriptions	128.00
Supper dons.	12.27
Sale of A/Rep.	58.27
Bank Interest	2.18

353.85

EXPENDITURE

	\$
Postage & Petty Cash	77.09
A/Rep. expenses	67.58
Donation, Creative	
Leisure Movement	75.00
Tele A/c Subsidy	20.00
Cheque A/c fees	6.00
New cheque book	5.00
	<u>250.67</u>
Credit Balance	<u>103.18</u>
	<u>353.85</u>

VICTORIA SECTION

Year ending 31 December, 1977.

INCOME

	\$
Bal. Jan 1977	50.47
Dues from members	62.00
Bank Int. 176/77	4.48

116.95

EXPENDITURE

	\$
Annual Reports	12.20
Letter Head paper	20.70
Entertainment of M.	
M.T.A.	6.00
P/Cash for postage	
etc.	<u>21.30</u>
	60.20
Credit Balance	<u>56.75</u>
	<u>116.95</u>

WEST AUSTRALIA SECTION

Year ending 31 December, 1977.

INCOME

	\$
Balance Fwd.	334.73
Subscriptions -	
20 members	
4 juniors	66.00
Donations	34.30
Book Sale	2.00
Tea Money	3.47
Proceeds "Lucky No"	
Competition	28.00
Bank Interest	10.65
	<u>479.15</u>

EXPENDITURE

	\$
Performances (4) by	
Greg Temple	120.00
Annual Reports	27.32
Presentations	10.60
Subscriptions:	
- UNIMA	5.00
- "Outlook"	8.00
Rent of Theatre	22.00
Petty Cash	10.00
Minute Book	5.63
Bal. on hand	
31/12/77	<u>270.60</u>
	<u>479.15</u>

QUEENSLAND SECTION

Year ending 31 December 1977.

INCOME

	\$
Bal B/Fwd	237.33
Gov. Grant	100.00
Donation	2.00
Commission	76.00
Bank Interest	15.42
Subscriptions	102.00
	<u>532.75</u>

EXPENDITURE

	\$
Secretarial	55.10
Platform N/Letter	15.00
Aust. Puppetry Guild	14.00
APG report & postage	18.75
Bal. on hand	429.90
	<u>532.75</u>

AUSTRALIAN CENTRE OF UNIMA

Year ending 30 September 1977

INCOME

	\$
Bal. Forward	109.62
Subscriptions (52)	260.00
Bank Interest	3.97
	<u>373.59</u>

EXPENDITURE

	\$
Remitted to World	
Centre	164.00
Sec's Petty Cash	100.00
Bal. on hand -	
30/9/77	<u>109.59</u>
	<u>373.59</u>

FINANCIAL MEMBERS OF THE AUSTRALIAN PUPPETRY GUILD 1977

NEW SOUTH WALES (33)

President: Mr Norman Hetherington
Treasurer: Mrs Noella Allen
Secretary: Mrs Una Vincent, 8 Birrell St. Bondi Junction, 2022.

Jane Baker, Bruce Barratt, Richard Bradshaw, J. Broughton, Brett Brown, Mr & Mrs N. Cruz, Ann Davis, Mrs J. Deveril, Mr & Mrs P. Glasby, Mrs H. Grant, John Grant, Mr & Mrs B. Hart, Mrs T. Hatfield, Mrs G. Hirsch, Rohan Hunt, Mrs M. Hetherington, Miss J. Johns, Mr & Mrs J. Lewis, Mrs M. McClelland, Ramzy Mishriky, G. B. Morley, Mrs E. Murray, Dr M. Norst, Mr & Mrs W. Pitt, Geoffrey Rice, Mr & Mrs. Greg Smith, Peter Solomon, Mrs M. Valis, M. Wager.
Overseas member: Miss Dora Beacham (London).

WESTERN AUSTRALIA (26 - 21 members, 5 juniors).

President: Kenneth Martin
Treasurer: Bryce Kershaw
Secretary: Mrs Nancy Johnston, 54 Ord St. West Perth, 6005.

Maxine Anderson, Stella Beach, Freda Bensky, Greta Buchan, Zelda Cadlolo, Pat Chinnery, Grant Cottrell, Maisie Don, Miles and Lindy Finley, Bob and Barbara Hedge, Stella Huttleston, Bill Johnston, Greg Kershaw, Daan Kowarski, Lyn Myers, Wilson McGaskill, Jane McKinlay, Lloyd Noble, Joanne Parry, Vera Piesse, Diane Robinson and John Winchcombe.

VICTORIA (14)

President: Les Brumhead
Treasurer: Lorrie Gardner
Secretary: Marie Donald, 50 Albert St. Mt. Waverley, 3149.

Axel Axelrad, Gwen Brumhead, Richard Carter, Rose Hill, Margaret Fitzgerald, Joan Fitzgerald, Markory Oke, Brenda Ridley, Ray and Barbara Warren, Guy Warren, Jan Scott, Darren Varley.



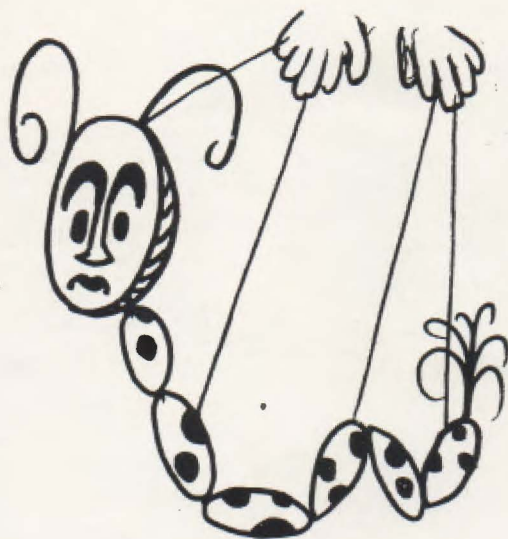
QUEENSLAND

President: Kath Hughes
 Treasurer: Jocelyn Clarkson
 Secretary: Marj Fainges, 60 Fallon St. Everton Park,
 Brisbane, 4053.

Bernie Ehmer (Remhettes), Joy Ehmer (Remhettes), Marj and Jim Fainges (Panaroos), Marj. Flitcroft, Ross Fraser, Lee Gilchrist (Biralees), Irene Gure, Wally Hams, David Hamilton, Kay Littler, Kindergarten Teachers Training College, Myra Lonegeier, Edith Murray, Norman Hetherington, David and Sally Poultton, Playground and Recreation Assoc. of Queensland, Ada Reynolds (of New Zealand), Jack and David Redfern, Neville Tranter, Bill and Barbara Turnbull (Billbara), Sandra Williams, Lola Watts and Honorary Member, Paul Sharratt, Mary Jackson.



lion
 two styrofoam
 cups
 by
 R Sylwester
 Los Angeles



THE END

