

Axelrad

AUSTRALIAN PUPPETRY GUILD

2nd ANNUAL REPORT

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THE AUSTRALIAN PUPPETRY GUILD

SECOND ANNUAL REPORT — 1970

The aims of the Australian Puppetry Guild are:-

- (1) To further the knowledge and foster the Art of Puppetry.
- (2) To establish contacts between Puppeteers here and abroad.
- (3) To promote a high standard of Puppetry in Australia.
- (4) To co-operate with other organizations, institutions or individuals in Australia and overseas where such co-operation may advance the development of Puppetry in Australia.

With these aims in view, our President, N. Hetherington, suggested that articles of interest might be contributed by members. Some are included in this issue.....We hope they will stimulate you to comment, especially if you find some of the material controversial. This way our Art will grow!

News from the Australian States and some from abroad, including a list of 1970 Festivals, has been included, as well as a "practical" article.

There were 59 financial members in 1970.

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## An A U S T R A L I A N Style

.....and why not?

Just glance through any recent book on World Puppetry (e.g. "The Puppet Theatre of the Modern World") and what is the first impression? It is impossible....quite impossible to tell the work of one country from another.

The design techniques of the Eastern European and other puppeteers are excellent, but all too easy to duplicate. Unfortunately this duplication is completely a surface thing. It leads to an empty form of puppetry without any depth of character. And empty, dull puppets, like empty, dull people are not much use to anyone.

Puppetry is like any other art form; you only get out of it what you put in. Too many puppeteers are quite unwilling to be critical of their own work, or to do any real thinking about what their aims are. (In other words, it is easier to take another person's idea and reproduce it, than to think for ourselves.) Remember Robinson Crusoe, cast away on an island, cut off from the world he knew by many miles of ocean? What did he do? By using his own imagination, ingenuity, inventiveness and resources, he overcame all problems and created a marvellous world of his own.

While this may be the so-called "jet-age", and the "International look" is the "in" thing, do let us as puppeteers think for ourselves---and not merely churn out computerised puppets---programmed for mediocrity. Let us too, create a world of our own.

If we have something to say, let's not be afraid to say it, using our own words, our own phrases, our own sentences, paragraphs---the lot! To try and copy what someone else has already said and probably said better is not only a waste of time for the puppeteer, but an insult to any audience, if they have any critical discernment at all.

So away with tired duplicates of duplicates....of duplicates of other duplicates....and so on and on and on..

It would be pleasant if 1971 could see the start of an Australian school of puppetry, not necessarily startlingly different from the rest of the world, but different enough to be a natural expression of an Australian way of looking at life.



And finally, I am talking about Style, not Content. Style springs from one's background, education, slang and environment generally. A Koala Bear eating a meat-pie is not necessarily an expression of the Australian way of life.... especially if the designer is bending over backwards to design the Koala (and the meat-pie) as if seen through the eyes of a designer from somewhere in Omsk....or Tomsk....or Paris....or Prague. Or ANYWHERE other than Australia.

(Contributed by Norman Hetherington)

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#### PUPPET SHOWS FOR KINDERGARTEN CHILDREN by Heather Giffin.

I am not a trained kindergarten teacher, nor have I had any training in the presentation of puppet shows for this age group, but, by experience have found the following principles useful.

ADAPTATION FOR SPECIFIC AUDIENCES:- A live show in which the puppeteers work to a planned plot, but adapt it to each new audience, seems to work best. It is much more difficult to hold the attention of these small ones, than that of older children. Also, there are differences in attention span due to actual age within the 3 to 5 range, the length of time the children have been at kindergarten, and the social background from which they come. Younger children, and those from poorer cultural backgrounds, or non-English-speaking ones, have much less concentration.

LENGTH OF SHOWS:- We find that the best plan is to have two fifteen minute sections, with a break for "fruit and a little play", lasting about fifteen minutes, in between. With individual audiences, we sometimes have to cut the sections to as little as ten minutes, though with some others we can extend them to twenty minutes each. We always fore-warn the director of this policy, and give her a good cue to prepare her for the end of a section.

TYPE OF MATERIAL: We open with the puppeteer out front talking to a puppet in her hand, or to a puppet worked inside the booth by a colleague. This reassures the children. We then do one very simple story of a domestic nature; for example, in one of our stories a rabbit helps a clown fix the wheelbarrow, but brings up all the wrong tools. After this,

we have some nursery song such as "Polly put the kettle on", in which there is a little lead-up of dialogue, then the puppets mime the song while the children sing it. In the second section, we follow the same pattern, except that the story is usually one about animals, sometimes a folk story such as "The Three Billy Goats Gruff", which is more stimulating. Great care is taken not to overstimulate or frighten the children -- the technique being to listen for, and stop just before the rise of the crescendo of excitement in the "Audience Sound".

GENERAL COMMENTS:- With kindergarten children, it seems best to do very short, very simple stories and songs about familiar things; to play to each individual audience for its needs as they arise and to keep the playing pace rather slow and the language simple. Above all, observe every performance one does, and continually adapt and develop ones work to give the children the happiest time one can.

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#### MORAL RESPONSIBILITIES OF THE PUPPETEER

thoughts by John Lewis. 4 : XII : 70.

Puppetry is generally acknowledged as a successful means of teaching and demonstrating Health Rules, Road Safety, and Dental Health (e.g. N.Hetherington's GOOD TEETH PUPPET THEATRE). These plays are designed to impart the principles which children should follow.

It is said Puppetry is also successful as an advertising medium, on account of the child's ability to identify with the puppet.

If the child is thus affected by what he sees on the stage, and can use this knowledge to good advantage, and if the child CANNOT distinguish between good and bad principles, which he may be offered, then how carefully must the playwright/puppeteer devise, and then analyse the moral message and attitude of his plays!!

Accordingly, "PUNCH AND JUDY" should be banned from performances for children. The hero of this folk play is an extension of humanity, who fulfills his adult audience's secret inhibitions---striking or killing the symbols of authority (Policeman, Jack Ketch), family (Judy, Baby),

unwanted friends (Scaramouche), animals (Toby), and non-whites (Jim Crow).

To the child who learns from a puppet show, there are two alternatives, depending on whether he identifies, or not, with Punch:-

1. To be shown that it is permissible to murder and abuse friends, family, authority, animals and people with different coloured skin, OR
2. To be like most adults, reminiscing on childhood experiences, and being absolutely terrified by the violence and murder in this "kiddies entertainment" which is "super for children's parties, etc."...

Similar analysis of most fairy-tales by Grimm, with their emphasis on violence and murder, and of many other popular folk tales, will show them unfit for children's performances.

We live under the unsuccessful myth that GOOD conquers EVIL; however, true peace can only be achieved by peaceful means. Therefore, the killing of the villain by the hero makes him a villain, if we look at the situation from the point of view of the dead person's family, and so, he too should be punished. Such situations, with their precarious moral decisions, should be avoided.

If the puppet show is to give a positive moral guidance, would it not be better to have the villain repent? Or, if he must be killed, let him accidentally kill himself? Or, have two opposing evil forces destroy each other? But in no circumstances should the force of good murder the evil forces.

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#### RICHARD BRADSHAW'S Contribution:-

The following description of puppets in Sicily comes from a non-puppeteer friend, John Hoddinott, who is working in Milan.

"In Sicily, while in a pleasant, famous and very expensive holiday resort called Taormina, we asked at the tourist office about puppet shows. We were told that the puppets from that part were better than those from Palermo, although this may have only been regional jealousy. Anyway, that afternoon we stopped in a small town between Catania (home of the world's worst drivers) and Taormina, called Aureale and found the local famous tiny teatro dei puppi. We intro-



duced ourselves to the chief, who welcomed everyone individually and who remembered an Australian friend of ours from a year ago. The show was free by the way, being subsidized by local government. The puppets were operated by steel rods from above, and the stories were the classic good vs evil, Christian vs Saracen legends, with good winning of course. Not knowing the famous characters nor the history I was a bit lost. The movements were rather crude because of the system, although very lively and quick; the puppets about 2/5 live size, in fairly good condition. I don't think he'll ever be a rich man doing this in Sicily! Blood and gore were the order of the day, decapitating and disintegration being common features of the battles. At the end of one story, the Christian puppet when dying coughed and spat blood via a flexible tube in a most realistic manner."

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### "TINTOOKIES 2000"

During 1970, Peter Scriven's latest production "Tintookies 2000" was presented in the Australian Pavilion at Expo 70 in Japan.

With a huge inflated plastic bag (representing Ayers Rock, Central Australia), as a background, the History of Man was sketched. Striking stylized Rod Puppets, combined with an excellent Mime (Alexander Bonnet), illustrated Man's progress from creation to present day. This was, indeed, a serious attempt to present Puppetry on the adult level; the sound was made by a competent "pop group"; the abstract settings adequately portrayed the symbols for which they stood; and some satiric nonsense relieved the seriousness from time to time. But to those who think of Puppetry simply as "something to amuse the children", it must have been a sad disappointment!

The company also took to Japan Norman Lindsay's "Magic Pudding". This production (with a new company of actors) played to packed houses in Brisbane at Xmas time, and is to tour in other States.

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EXTRACTS from BRITISH UNIMA BULLETIN, edited by Jan Russell.

I am just back from Moscow; an exciting and fruitful week. There were meetings of the Executive Committee of UNIMA and of the Structure Committee (dealing with the new voting proposals), the opening of Obratzov's new theatre, visits to several Moscow theatres, a reception and dinner given by the Soviet Artists Club with Soviet UNIMA, and a Conference with representatives of UNIMA from the various Sections all over Russia. Everything was marvellously organized, and we were extremely well looked after, with a supply of interpreters for every language.....Very great regret was expressed by all present that Dr. Kolar from Prague was prevented from coming to these meetings.....And now for Obratzov's theatre. One hardly knows where to begin; it is all so vast and fantastic. It is in itself like a huge electronic puppet, which takes 345 people to operate it, it is really rather frightening. Outside people queue until after midnight, not for seats but to get on the list for seats; and crowds collect in the wide street to watch the chiming clock with its ringing bells and doors that open, surmounted by a large Cock, the insignia of the theatre, which turns to and fro, the whole almost a complete puppet show in itself.

The theatre was originally built by Stanislavsky, with a Drury Lane -Covent Garden type of stage and large auditorium, but it was never used. It was made over to the State Central Puppet Theatre about five years ago, and four million roubles have been spent on adapting it and installing equipment. The original stage has been sliced in half to make two complete puppet theatres, with their stages back to back; one with an auditorium of about 250 for shows for children, and one twice the size for adult performances. We were taken on a personally conducted tour of the building by Obratzov himself, with its foyers, offices, chandelabried staircases, dressing rooms, workshops, wardrobes, stores, bar and buffet, even an aviary and an aquarium. The lighting consols (never have I seen so much gear under one foot) enables four separate scenic schedules to be pre-set in each theatre; the sound equipment with umpteen tracks and uncountable loudspeakers make it possible (by running



your finger over a string of buttons) to make the sound come from any part of the stage, or more slowly round the auditorium, or even burst upon the astonished audience from the ceiling. There is closed circuit television available for all technicians -- and of course in the Director's office. The auditorium itself, of panelled wood, and the front "curtain", consists of large panelled doors which slide open electrically. Each panel can also open independently, creating windows or doors where puppets, or humans, can appear, not only in the proscenium, but all round the auditorium. High up near the ceiling other panels open up as required to release spotlights and projectors, so that at the touch of a switch the whole auditorium can be transformed into part of the setting. All these technical marvels, however, pale in my mind beside the Museum, which everyone must pass through to get to the buffet. What a fabulous collection of puppets from all parts of the world and all ages. I had the honour of cutting the red ribbon to open this Dream Palace. (Jan Bussell is President of UNIMA.)

The opening performance is a hotch-potch programme called "Housewarming". It opens with the sounds and projections of Old Time Moscow, all round the auditorium, and on stage a traditional Petrouchka show (very Punch-like, swazzle and all), with organ-grinder, whose organ turns into a T.V. set heralding the modern age. A panel opens to reveal Obraztsov (Deus ex machina), who walks on to the stage to begin an historical survey of the work of his theatre, and to introduce the numerous excerpts from his most successful productions--Mowgli, Aladdin, The Unusual Concert, etc. But he is constantly interrupted by 'delegations' who come to congratulate him. These delegations are sometimes humans wearing masks, sometimes puppets; they are very satirical and witty and often make full use of the facilities of the new theatre. There is a delegation of Ministry of Culture types who come to present a diploma, all of them superb caricatures; there is a delegation of babies (puppets held in human Nurses' arms) one of which gets very over-precocious and misbehaves itself; there is a delegation of animals, appearing in the panels round the side of the auditorium. Before the 'Unusual Concert' we saw some dozen replicas of the puppet Compere, appearing all round us and speaking in the languages of

appearing all round us and speaking in the languages of the many countries where the show has toured, with projected scenes from these countries. Perhaps most amusing is a delegations of Angels, who sing mock-religiously and canonize Obrastsov and fix a halo on his head; but these proceedings are interrupted by a rush of devils and hippies from the back of the auditorium. The first Act finale, following the excerpt from 'Aladdin', in which the palace rises from the ground, consists of a human choir of nearly fifty people rising in tiers on electric lifts, singing for joy at the rising of their new puppet theatre. There seemed little more to be said. But of course there was---lots and lots. But unfortunately my space is up!

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#### ARTICLES TRANSLATED

From Almanach No. 1, issued in four languages at the 1969 Congress in Prague, for UNIMA, we have now obtained translations of two very interesting articles. Too long to reproduce in this Report; but photostat copies can be borrowed (on payment of return postage) by applying to the Secretary (E.C.Murray, Lawson Rd, Springwood).

The Articles are:-

- (1) "Characteristics of the Puppet Theatre and Audience Psychology" by Dr. Laszlo Halasz, of Hungary.  
(Kindly translated by Frank Langley.)
- (2) "The Puppet Theatre of our time, and its Importance to the Younger Generation" by M. Lucien Caron, Amiens, France.  
(Kindly translated by Melina Jaeger.)

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Many more articles of interest are awaiting translation.

## TO MAKE A STUFFED, SOFT-BODY MARIONETTE (E.C. Murray)

Cut pattern carefully in strong cotton material, e.g. unbleached calico. All seams must be made at least  $\frac{1}{4}$  in. from edges.

### B O D Y

1. Make 3 darts shown on Back Body; join B to B and C to C. Use machine or back-stitch.
2. Join Front & Back Body--leaving top open. Turn right side out.
3. When stuffing Body, insert adequate lead weights as near as possible to sides and base of bottom.
4. Turn in top edges & stitch together; arrange a  $\triangle$  peak at each shoulder---to which arm will be sewn.

### A R M

5. Stitch round edges of arm. Without cutting stitching, slash carefully at junction of thumb & fingers. Turn right side out.
6. Wrap a piece of sheet lead in fabric & insert into hand, together with a very little stuffing. This enables the hand to be curved, or bent for carrying articles, when in use on stage. Before stuffing forearm, put 2 rows of back-stitching across at wrist.
7. Stuff forearm to elbow---stitch across arm at right angles to plane of wrist joint.
8. Insert weight above elbow, & stuff to within 1 inch of top. Tuck in side seams to form  $\triangle$  at top, and stitch together. This  $\triangle$  overlaps the one at the shoulder about half way. Stitch firmly together to form shoulder "universal" joint.

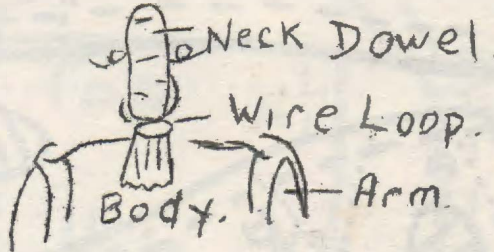
### L E G

9. Stitch round edges, leaving top open. Turn right side out.
10. Insert wrapped weight into foot & stuff instep. Leave sole of foot free from stuffing, so that it is flat.
11. Before stuffing above ankle, you must make the foot come at right angles to the leg. To do this, take point "X" (on Pattern), and pin securely to point "Y". Stitch from this point to side seams on both sides. Adjust till foot is really at right angles to leg. This is the most difficult part of your work, so be patient.
12. Continue stuffing leg---making two rows of stitching at knee---to within an inch of top. Stitch across. Turn in edges at top of leg, and stitch to seam where Front and Back of Body meet.



## H E A D for Soft-body Marionette

13. This can be a ball covered with stretch fabric, or it can be modelled on a dowel neck, having a flattened wire loop at base. To attach to body, take a strip of cloth 3 inches long; fold to fit through wire loop on neck; then spread out slightly and sew firmly to chest & back of body, leaving enough "play" so head can turn easily.



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BEWARE!

### INFRINGEMENT OF COPYRIGHT MATERIAL

Members are reminded to be very careful not to use any copyright material (Records, Stories, Names, etc.) unless legally covered by a proper Performing Licence, etc.

Recently John Lewis received the following letter:

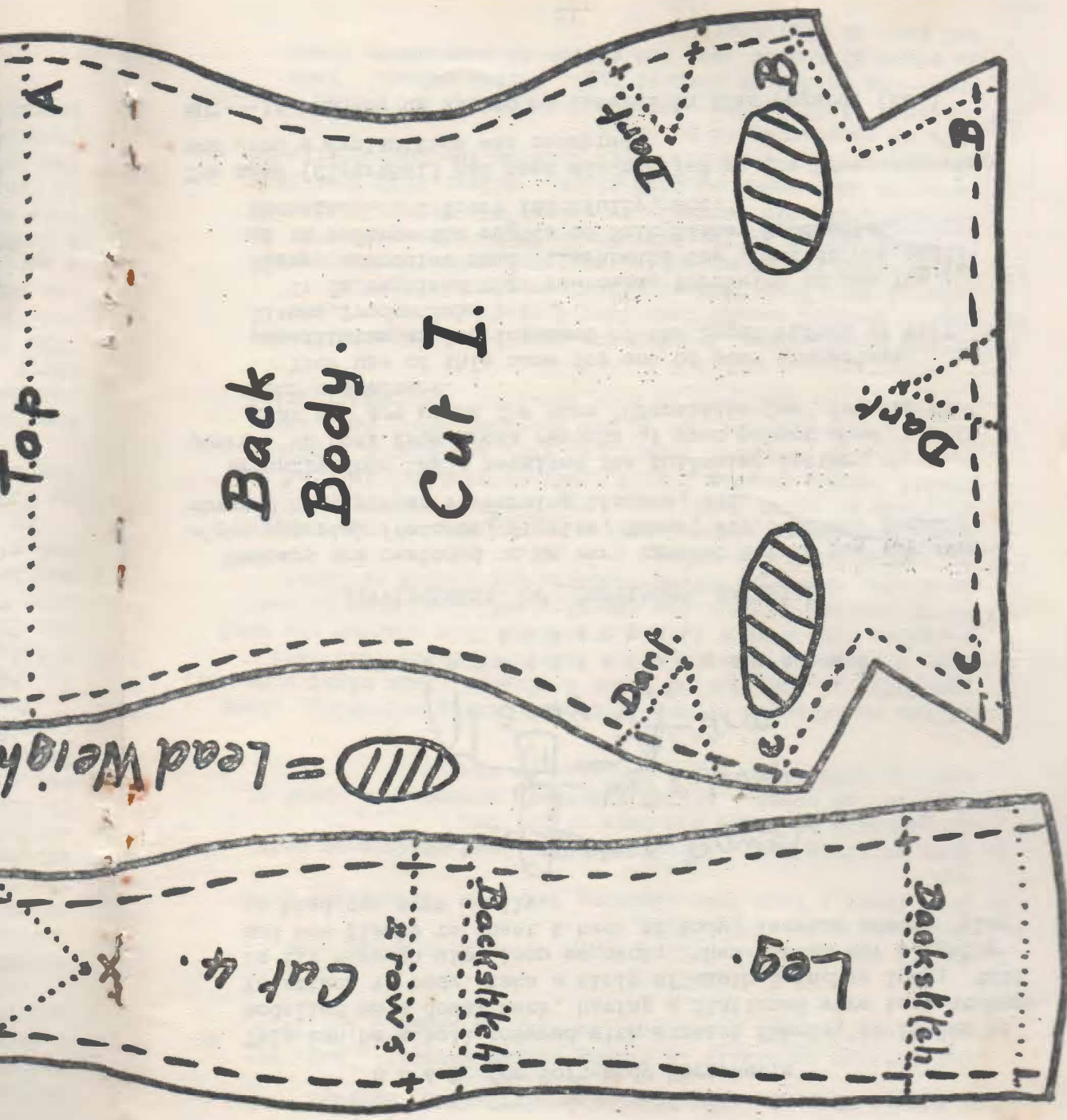
Quote: "We note from press reports of your puppet show that you are using the name "Clarabelle Cow" for one of your characters. . . .

Your use of this name for one of your characters constitutes an infringement of the legal rights of Walt Disney Productions . . . .

It is required that you cease forthwith to use the Disney character name "Clarabelle Cow", and do not oblige us to enforce the rights of Walt Disney Productions therein. . . . Yours faithfully, etc."

The name (Clairabel) had been mis-spelled by the Press Reporter, and John's explanation was accepted.

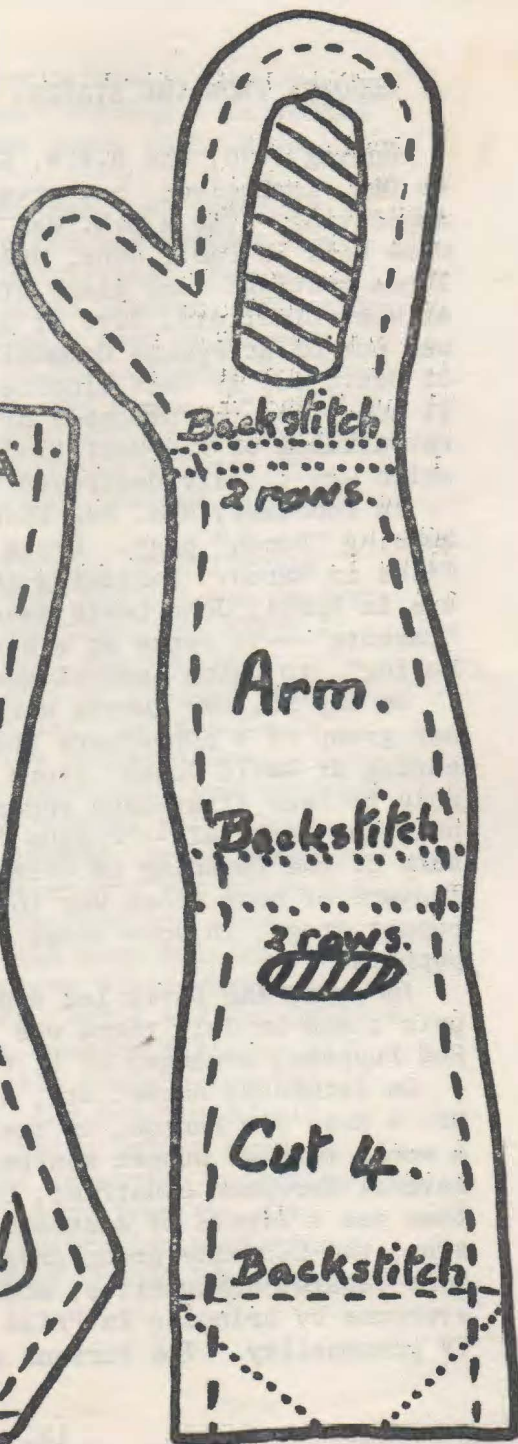
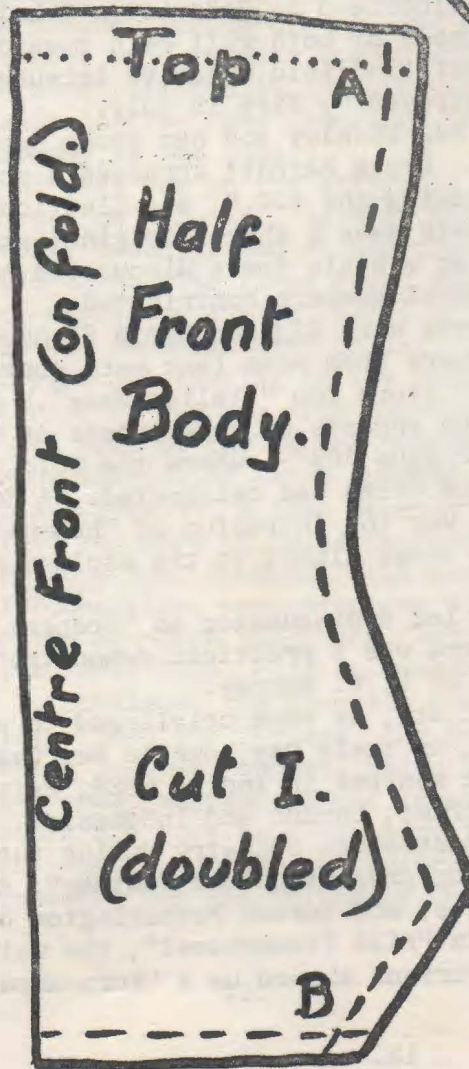
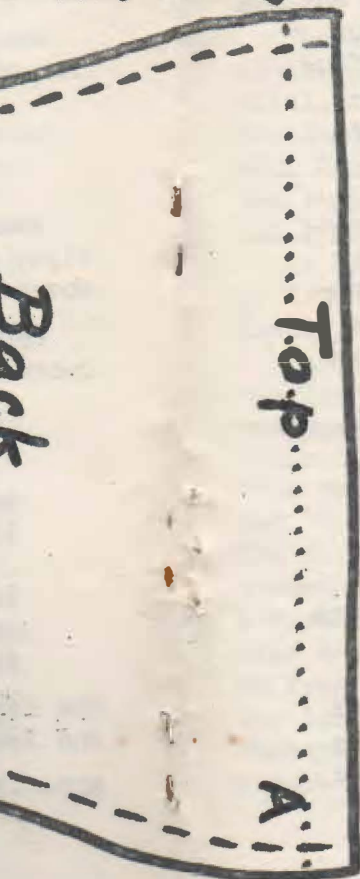
BUT---It behoves us all to be careful in this regard. (Ed.)







Lead Weight.





## REPORTS FROM QUEENSLAND.

"The Marionette Theatre of Australia" has just completed a tour of country areas, and is now presenting "The Magic Pudding" to packed houses in Brisbane. (Report from Phillip Edmiston, one of our members now working with The Trust.)

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"Damar Marionettes" (our youngest professionals) report:-

This year, the group (David Collins & Mark Wager) has especially catered for children, but adults have found the shows enjoyable as well. We have ten completed marionettes and ten under construction. A new theatre has been constructed, as well as two shows, and another is well into preparation.

As we are both still at school, preparations and shows have been restricted to weekends & holidays. The first task we undertook was the building of a new theatre (based on the instructions in Eric Bramall's book "Making a Start with Marionettes"). We were able to buy some of our requirements at lower costs, due to the courtesy of some Toowoomba firms. The stage when finished was rather rickety, as neither of us are expert carpenters.

We then set out to produce a play, and decided on "Snow-white and the Seven Dwarfs", which has proved quite successful. (David composed a simple tune for the Queen & the Mirror when they speak to each other.) We performed the show at various places, for charities such as "OPAL", "Freedom from Hunger", and at Church Camps, as well as at private parties.

In September, we were asked to do a number of shows for "Freedom from Hunger", so we decided to do a Variety Show, with Whistling Storks, Collapsible Man & Cat, Dancing Hippo, & Opera Singer with heaving bosom & extending neck. We had two weeks to make extra marionettes and a tape for the show, as well as much practice. But nevertheless it turned out quite successful, and raised some money for the Freedom from Hunger Campaign.

Our next show is only in its middle stages. It is called "Royalty Indeed", written by David Collins, and is in 4 scenes. There are 10 characters, & the play runs for about 1½ hours.

We have been accepted by Myers Store to do 2 shows daily from 28th Nov. till Christmas, with our Variety Show. We are also going to get paid for it, but we haven't been told how much yet.

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## QUEENSLAND REPORT (continued)

The Remhettes Marionettes (Bernie, Eileen, Max & Joyce Ehmer) have had another interesting & successful year, climaxed by a record number of Xmas bookings, as well as a season at Myers Chermside Shopping Centre. Marionettes, as well as Hand-Puppets and Rod Puppets, have been used in a variety of shows given at fetes, parties, clubs, etc. during the past year, an increasing number of which have been outside the City area.

In August we presented for the second time an exhibition, "The Art of Puppetry", at the Queensland Art Gallery, which proved as successful as the previous one. On this occasion, we arranged a quite different visual display, and demonstrated the making of a puppet from design to finished product. At the end of one performance, a businessman from Hong Kong who had not seen puppetry before, approached us and tried desperately to buy some of the puppets at considerable prices. We found it interesting that a visitor from another country should meet Puppets for the first time, in Australia!

We have developed a number of new portable stages and working-areas, to simplify and speed up the time required to "set up" and "break down" when travelling. We have used the new "leather-look" material, which is available in 54 ins. widths and excludes all light penetration. Serviceability of this material seems good, and initial cost is reasonable.

We have been associated with Radio Station 4KQ this year as a promotion unit for various shopping areas. This is one field where the services of Puppetry could be used more often.

Our new stage production, "Let's Go to the Moon", has been shelved for the time being, as we have been requested by a local writer to adapt one of his stories for puppets---a new experience for us, as all our previous work has been of our own making. However, it is a very good story, and the challenge is an interesting one. We are fortunate to have a group of four puppeteers, which allows us to do more shows in pairs, or more elaborate shows when grouped all together. Opportunities here are increasing, and future prospects seem good. Let's hope the same applies all over Australia.

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## REPORTS FROM WESTERN AUSTRALIA.

The W.A. State Section has continued to meet during 1970. Business meetings were called in February, March, May, July and December, and each was well attended. We welcomed a new member, Mrs. Greta Buchan, as well as farewelling two who went abroad this year--Mrs. Piesse to Geneva, & Mrs. Cornish to America. We look forward to hearing of their Puppet experiences.

The highlight of the year was the visit in June of Richard Bradshaw, with his "Shadows". A social afternoon was arranged to give friends of Puppetry an opportunity to welcome a fellow A.P.G. member to our city. Richard's intriguing & inspiring show was enjoyed by all who attended; but we regret he could spend so short a time in Perth, and hope for a future visit. We are grateful to the A.B.C. for giving us the film & tape of Richard's interview on the T.V. Session "Today-Tonight".

Miss M. Harry (Launceston), who is World Superintendent of Visual Education for the Women's Christian Temperance Union visited Perth during October, and puppeteers were interested in seeing presentations of Temperance lessons with her Glove Puppets.

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The Koorunga Puppeteers (David & Vivian Kirby, Daan Kowarski and Nancy Johnston), presented a series of plays during January & February, in their small studios at Karringup & West Perth. Two plays were by Eric Bramall ("The Voice of the Lobster" & "The Japanese Print"); "The Witches' Spell" was adapted by Vivian Kirby from a story by Dubeu. Incidental music for these plays was composed by Stanislaw Kowarski, and played by Erik Kowarski and Irene Rogerson. Shows for children were based on original scripts by Vivian Kirby---"Flippers has a Cold", "The Magic Bulbs" and "Damien's Dream".

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Appreciation: Bill & Nancy Johnston would like to express their appreciation to the A.P.G. members in South Australia, New South Wales and Victoria, who gave them so much time and pleasure, wherever they made contact; and for the inspiring shows they were privileged to see during their 1970 holiday tour. Sincere thanks is extended to each and every one.

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W.A. Report continued.

Tinkerbell's Puppets report another busy year, with many calls for private and public performances. A season of four days just prior to Christmas, at the Old Mill Theatre, included Marionette and Glove Puppet shows. During November several screenings of a very beautiful film, entitled "Little Bell", were arranged. This film, made by the Peking Film Studio, features many types of puppets with child actors. English dialogue has been dubbed for the original Chinese spoken by the human actors, but all puppet sequences are in Chinese, with traditional and modern Chinese music and instruments. "Little Bell", the star, is a wooden Rod Puppet with exquisite appeal.

A short report on children's reactions observed during the screenings is being prepared, and will be made available to members during 1971. If any other members have factual information regarding the viewing of puppets on film by children from three to twelve years, Mrs. Clarke would be interested to hear from them.

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Early in the year, members of the W.A. Section made some sets of puppets for the Education Department to use with migrant classes, learning English. Sets included Father, Mother, Son and Daughter, and were made in "sponge", because it is so light and easy for small hands to hold.

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Mr. David J. Hough, during 1970, has been establishing a Department of Oral English and Child Drama in the New Teachers' College at Mount Lawley, and hopes that Puppetry will be a significant feature of the Drama Course. With about 100 of the students, he attended one of Richard Bradshaw's performances; watching the children's reaction proved an "invaluable experience". Already the students have presented puppet plays---both Gloves and Shadows---during Education Year program; at the Kindergarten Teachers' College; and at pre-Xmas visits to some Hospitals and Homes.

This practical experience should prove more worthwhile than many hours of lectures on "the value of Puppetry in Education."

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## REPORT FROM VICTORIA.

The Victorian Section of the A.P.G. are delighted that Mr. W.D.Nicol---"the Father of Australian Puppetry"---has agreed to become their Patron.

During the year, the Section has met at four-monthly intervals, and on each occasion have enjoyed very interesting programs, and the opportunity to exchange ideas. In February, at the home of our Patron, we were fortunate to have Edith Murray talk to us about "Puppetry with Children"---in schools, (both in Australia and overseas), and at the Clovelly Puppet Theatre, illustrating her talk with some fascinating puppets. In June, one of our new members, Lottie Schmidt, presented a delightful bi-lingual show, using her beautiful German puppets, and Lorrie Gardner's puppets created quite a lot of fun when used by those present in a series of mimed situations. In September, Richard Bradshaw spoke of his experiences as a "travelling showman" and entranced us with his beautiful Shadow Puppets, and their very clever movement-controls.

Individual members have been active in varying degrees. Our energetic president, Lorrie Gardner, has given 176 shows in 1970, in Primary Schools, Kindergartens and at Fetes; and has given a Lecture-Demonstration to a group of Teacher-Librarians. Her new program, introduced in third term, is proving very popular. In August, at a holiday-camp organized by the Y.W.C.A., she taught a group of 15 boys & girls, of 11 and 12 years, how to make puppets (with Caneite or with "junk"). The children made an astonishing variety of puppets, and presented several amusing and very original plays for parents, at the end of their two days' work. Lorrie took the Caneite heads home and dried them over her heater, and also made up a number of plain "gloves" of various materials with which the children dressed their puppets after decorating them to their own design. Cicely Fricker gave valuable assistance on the second day, and is planning to teach further groups of children in the New Year for the Creative School Holiday Club. Jenny Quaille continues with her shows for Pre-school & Kindergarten children. Children from Allambie Reception Centre will be guests at a Xmas Party at Glen Waverley Church of Christ. Hazel Tozer has now left Victoria, and is living in the Northern Territory.

## REPORT FROM SOUTH AUSTRALIA.

Richard Bradshaw wrote recently: "Congratulations, John and Heather. As far as I know, you are the only puppeteers in Australia (apart from The Marionette Theatre of Australia) to receive a Grant this year!" . . . Yes---a lovely baby son.

Heather and John Grant continued their T.V. work in the "Here's Humphrey" show during 1970. As well as the "Tingalinga" segments, they did a number of Folk Stories, using Gloves and Rods mimed to pre-recorded dialogue, (with extra voices sometimes supplied by the studio's acting staff). Shows were also given in Kindergartens, Schools, Shopping Centres and a Department Store; at private parties and in their Studio Workshop; and one of their puppets was "Compere" at a Children's Fashion Parade at John Martin's store.

Phyl and Doug Aspland, with their "Palladium Marionettes" appeared at a number of stores and shopping centres, and at Clubs. They have made several caricature puppets of popular entertainers, which prove popular with the general public. Most of their work is now being done in an "open-top" stage.

Channel Nine have introduced "Winkie Dinks" and "Wackie Quack"---made by their Studio artists---into the daily Breakfast Session, and the Saturday morning Session.

News comes that the "Guide Dogs for the Blind" Association are forming a group, who intend to make puppets and give shows to help their funds.

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## SOME FORTHCOMING FESTIVALS 1971.

- Apr. 22-28 Bochum, W. Germany, 15th Figurentheater Week.  
 May 7-15 Geneva, Switzerland, Inter. Marionette Festival.  
 May Vilnius, Litov, SSR Soviet Union Festival of  
 Puppet Theatres of Baltic Soviet Republics.  
 May 22-June 20 Vienna, Austria. Puppet performances & Festival.  
 May Poznan, Poland. Meeting of Polish prof. theatres.  
 May Lublin, Poland. ditto from East Poland.  
 May Goteborg, Sweden. Festival of Amateur pup. groups.  
 May 16-21 Buxton, Derbyshire, England. British Guild Festival.  
 May-Sept. Lyme Regis, England. Hogarth Puppet Exhibition.  
 May 30-June 6 Plzen, Czechoslovakia. Skupa Puppet Festival.  
 June 24-July 5 Sibenik, Yugoslavia. Festival of Children's Theatres.  
 July 1-10 Chrudim, Czechoslovakia. 20th Jubilee Festival of  
 Amateur Puppet Theatres; and official opening  
 of UNIMA Museum. (Information from Comité  
 d'organisation du Festival LCH, Chrudim, CSSR)  
 July Antwerp, Belgium, 8th Puppet Festival of Antwerp.  
 July Pulawy, Poland. Festival of Amateur Pup. Theatres.  
 Aug. 15-20 Nashville, Tennessee, USA. 36th Festival of the  
 Puppeteers of America. Mtg. Exec. C/tee UNIMA.  
 (Information: Olga Stevens, PO Box 1061, Ojai, Calif.)  
 Aug. 26-Sep. 4 Francavilla al Mare, Italy. Small Nat. Fest. of Pup.  
 October Zagreb, Yugoslavia. 4th Intern. Fest. in Esperanto.  
 October Mantova, Italy. Festival of Puppet Theatres.  
 Oct. 20-24 Pécs, Hungary. Festival of International Puppet  
 Theatres, sponsored by UNIMA.  
 Oct. 26-30 Tatras, Slovakia. Meeting of Exec. Com. UNIMA.  
 October Opole, Poland. Fest. of Prof. Polish Pup. Theatres.  
 November 21-30 Accra, Ghana. First Black African Festival of  
 Puppetry.

### IMPORTANT DATE FOR YOUR DIARY:

1972 : UNIMA Congress and Festival in France . . . Last two  
 weeks in September; one week at Charleville-  
 Mezieres & one week in Paris!

For details as to organizers of the above events, and addresses  
 for further information members planning to visit any of the  
 countries listed should write to Brit. UNIMA Chairman, Jan  
 Bussell, 16 Riverside, Egham, Surrey, England.

## STATEMENT of INCOME &amp; EXPENDITURE---1970---(N.S.W. Section)

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

INCOME \$ ¢

By Subscriptions. . . 55.00

Donations. . . . . 2.65

Report (Vic. &amp; W.A.) 6.30

Surplus (Pymble). . 12.25

Interest. . . . . 6.32

\$82.52\$288.65

## EXPENDITURE

For Petty Cash . . . 78.99

Wedding Gift . . . 20.00

UNIMA Sub. . . . . 7.00

Hire of Hall . . . 15.75

Bank (search). . . . 35

\$122.09BALANCE on hand as at 30/11/70 . . . . . \$166.56

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## FINANCIAL STATEMENT from W.A. State Section of A.P.G.

TO: \$ ¢

Bank Expenses 1.50

An. Report 3.30

UNIMA Subn. 7.00

500 Letterheads 12.19

Balance C/Fwd 22.11

\$46.10

BY: \$ ¢

Subscriptions 1969 22.00

" 1970 24.00

Bank Interest 10

\$46.10

Hon. Treas. M. R. Clarke.

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## STATEMENT of ACCOUNT as at 9/12/70, Victorian Sect. A.P.G.

RECEIPTS \$ ¢

By Subscriptions 16.00

Credit Bal. 1/12/69 8.80

\$24.80

DEBITS \$ ¢

A.P.G. Report 3.00

Petty Cash 6.00

\$9.00

Credit Balance at 9/12/70 = \$15.80

Hon. Treas. A. Axelrad.

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FINANCIAL MEMBERS OF THE AUSTRALIAN PUPPETRY GUILD, 1970.

NEW SOUTH WALES (24)

President: Mr. Norman Hetherington.

Treasurer: Mr. Dale Woodward.

Secretary: Mrs. Edith C. Murray, Lawson Rd. Springwood, 2777.  
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QUEENSLAND (5)

Mr. & Mrs. B. Ehmer, P. Edmiston, "Damar Marionettes"  
(D. Collins, M. Wager).

SOUTH AUSTRALIA (5)

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Secretary: Mrs. Cicely Fricker, 11 Tunstall Ave., Nunawading,  
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Treasurer: Mrs. N. Clarke.

Secretary: Mrs. N. Johnston, 54 Ord St., West Perth, 6005.  
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For further information about the Australian Puppetry Guild, contact your State Representative (the Secretary) or write direct to the Hon. Sec. of the Federal Committee:-  
Mrs. Edith C. Murray, Lawson Rd., Springwood, 2777.

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