

AUSTRALIAN PUPPETRY GUILD

10TH ANNUAL REPORT 1978



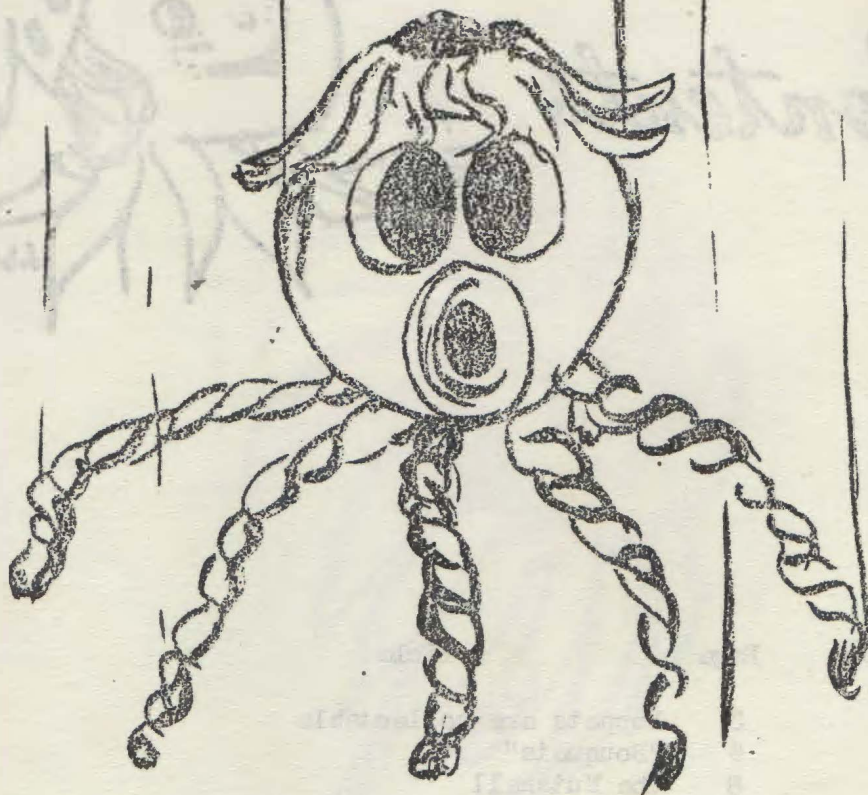


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1978



EDITORIAL COMMITTEE - 1978

(Many hands make light work - sometimes)

Artwork - Lola Watts & Jim Fainges

Typist - Marj. Fainges

Compiler & Printer - Lee Gilchrist

Other Committee members - Jocelyn Clarks on

Max and Joy Ehner

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PUPPETS ARE COLLECTABLE

FROM

"PUPPET PARADE" BY GEORGE SPEIGHT.

(taken from Art & Antiques Weekly, Dec. 16, 1978.)

Puppets pop up in antique shops from time to time, but few, if any, dealers have specialised in this subject and there is little general expertise available to guide the collector.

First, it is necessary to define the terms for the various types of puppets. The word "puppet" is a general term that can be applied to any inanimate figure moved by human agency in some kind of dramatic performance. This definition excludes dolls and automata, but admits a wide variety of figures.

The puppet theatre has existed in many different civilizations and in many periods of history. Wherever it has flourished it has reflected the cultural, artistic and ethnographic aspects of its time.

The most familiar form of puppet to most English people is the Punch and Judy show. Sets of Punch glove puppets do occasionally turn up in bric-a-brac shops; the show in its present form has existed since the end of the 18th century, and some figures are certainly of 19th century origin, though it is difficult to date them more precisely; however, the show is still being actively performed today and there is little, apart from 'the feel' of the figures or the material of the costumes (which of course may be redressed), to distinguish a quite modern figure from one that is 100 years old. There should be at least seven or eight figures in a complete cast; Punch, Judy, the Baby, the Beadle (or Policeman), Joey the Clown, the Hangman, and the Devil; additional characters might be the Doctor, the Negro, the Ghost of Judy, the Crocodile, and Mr. Jones (dog Toby's master). The heads should be carved from wood; if they are papier mache they are probably toy puppets made in

Germany towards the end of the 19th century. Similar to Punch figures in their vigorous carving and folk-art characters are Victorian marionettes. If these are genuine 19th century figures their controls should be two straight pieces of wood, and the strings, which are always tangled and rotted beyond repair, should be green in colour. Some years ago, Mr. Gerald Morice and I acquired a complete set of figures and scenery from a Victorian Marionette theatre, and we restored them to working order as the Old Time Marionettes. They included all the traditional characters, such as Clown, Pantaloon, Harlequin (with a moustache) and Columbine (with massive calves); heavy men (father and villains) and juveniles (heroes and heroines).

In the 1920's under the influence of the Art and Craft movement, a new type of puppet showman appeared, and with him a new type of puppet, more artistic than those of the Victorian showmen, but lacking something of their robust character. Many puppets of this school have been made during the past half century, and they will certainly begin to come on the market during the next decades. Date and provenance of these figures will be easier to establish, and a correct pedigree will greatly enhance the interest and value of a puppet collection of this type; practically no active market exists, so it would be wise for a prospective collector to seek out the puppet makers direct, in search of anything that has been retired from active performance.

People rather tend to describe any puppets of unknown origin as Italian, but in fact if any Italian marionettes do turn up in an English antique shop they are likely to be Sicilian. These splendid rod marionettes are quite unmistakable. Often about 3 ft. high they are clad in tin armour and are moved by a rod to the head, another to the right arm and a string to the left arm, there are no leg strings.

If the figures are under 2 ft. high they are probably toy souvenirs, made for tourists, with a rod to the head but no other form of control. They come from Liege in Belgium, where there is a flourishing local puppet tradition; up to a few years ago you could usually find some of these figures in the Liege antique shops. If you find some marionettes with distinctive thigh-length boots, which look as if they

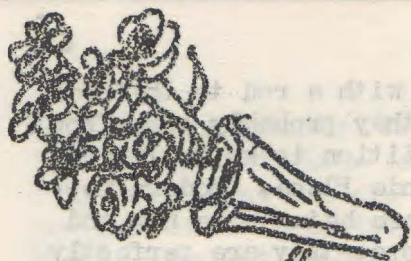
had stepped out of a Dumas romance, with a rod to the head and strings to the hands and feet, they probably come from Brussels, where a lively puppet tradition is kept alive at the Theatre Tonne, just off the Grande Place. Modern replicas of these traditional figures are being made now and are sold in the Brussels antique shops; they are perfectly accurate in every respect, but have not been used in actual performances.

Almost every country of Europe has its own puppet tradition, with its own comic popular hero. In Germany this is Kasperl, a figure somewhat similar to Punch; in France it is Guignol, another glove puppet but with more Gallic wit and less Anglo-Saxon ferocity. But you will look for a long time in the antique shops for any of these figures. Made by folk craftsmen and used till they fell to pieces, most of them were then thrown away. Instead the antique shops of Europe are filled with puppets from Asia, especially from Indonesia.

The islands of Java and Bali have seen the creation of one of the richest forms of puppet theatre in the world. The puppets come in three types; the most popular are the shadow figures, or wayang kulit, which are intricately cut from leather to cast a black shadow on the screen, they are also painted, however, for the audience may sit on either side of the screen to watch their performance. Then there are the rod puppets, or wayang golek; and rare intermediate type of almost flat wooden rod puppets, carved in low relief called wayang kruchil. These figures are wonderfully decorative, but there are so many of them in European shops today that they cannot all come from disbanded theatre troupes, and

they must be a modest industry manufacturing them for export. Shadow figures cut from cardboard are mere tourist souvenirs and should be rejected.

Again, every country of Asia has its own puppet tradition. In India there are the simple one-string legless marionettes of Rajasthan, and the enormous coloured shadow puppets of Andhra; in China there are small, exquisitely dressed glove puppets, and beautiful, delicate coloured shadow figures made from fish skins; in Japan there is the remarkable tradition of held puppets in the Bunraku theatre; on the borders of Europe, in Turkey and Greece, there is a strong shadow puppet tradition in the Karaguez theatre.



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Bouquets

FROM "THE BIRRALIS"

For the record and the reader, "The Birralis" are a family glove puppet troupe, which has performed throughout centres in southern Queensland since 1938.

The show worked the Brisbane city circuit professionally from 1948 to 1958 performing in places from lounge room to theatre stages, from backyards to the show grounds from school rooms to City Halls.

"The Birralis" were the first glove puppets to appear on television in Queensland in "Uncle Jim's Show on QTQ9.

Since 1959, the troupe has specialised in Christian Education puppetry - a field which "The Birralis" still cover at the present time.

In these days of Muppet Millions, national and international festivals, puppet books by the dozens, electronic marvels in sound etc., Government grants and full time puppet theatres, it is probably worthwhile to remind ourselves occasionally that it is not so long ago that puppeteers were scarcer than the proverbial "hen's teeth".

Know-how wasn't there, even for the asking, and scrap-books took time to fill, even when you were really trying.

To the ones and twos, who like the chap in the poem - "Gypsy Caravan" -

"Where he came from nobody knows

Or where he goes to, but on he goes"

I'd like to throw a few bouquets.

The first glove puppeteer that I ever saw, was in 1936, in a small one teacher school in the west of Queensland. I don't remember the puppeteer at all, but I remember well his puppet version of "The Elephant Child" from Rudyard Kipling's "Just So Stories". I recall too, how jealous I was of the boy who got to beat the drum whenever the elephant appeared. It was that single show that aroused my interest in puppetry and the memory of the crocodile pulling out the elephant child's concertina nose lives on.

It must have been quite a feat for that puppeteer to have got where he was in those post depression days, and to get into a school-room when rigid "readin, ritin, and 'rithmetic" was very much the name of the game.

I talked to my father who was the Head Teacher in that school about it, in later years. He remembered that he performed for "one square meal and something for the road".

Government grantees and Arts Council representatives - think on that.

~~Big~~ Bouquets to the first marionettist I ever saw - a lady who performed as a supporting artist for a pantomime at the old Princess Theatre in Elizabeth St. Brisbane in 1940.

I remember well how she danced with a marionette clown who was much more interested in his balloon, which he inflated and deflated at regular intervals, than he was in the lady. When the balloon finally burst, his sorrow was absolute until the lady picked him up on her foot and began to dance around. In a few moments the clown had grown to maturity as he discovered the eternal truth that the female of the species is much more alluring than all the children's toys.

This lady also did a show with hamnettes using her own face with various costumes pinned to her front.

The point I'm making, is that, that lady came and went and I could not recall a thing about her, but that little clown lives on.

To get to the point I am trying to make:- Don't be discouraged by all the "big" shows around - don't entertain the thought that you should give up, because you can't reach these levels or keep up with the cost involved.

Press on - press on. As never before, we are in need of those shows that impress the children in the audience with the thought - "I could do that"!

Marvellous, the shows that overawe and set the highest heights to our sights, but perhaps, a greater service to puppetry comes from those who excite the "Have-a-go" inherent in every child.

You may never be found on the big theatre stages, never be found as guest artists at the Festivals, never be mentioned in the big city show biz publications, but, years from now, though you be forgotten, your puppets and your puppet action will be found in the memory, and in the heart of some adult you impressed as a child. BIG BOUQUETS to you all.



PATRON SAINT

10.

H.V. TOZER.

The following article was sent to the then Director of Cultural Activities (1976) Brisbane, by H. V. Tozer, Technical Director, Marionetas de Barcelona, re the identity of the Patron Saint of Puppetry, St. Simeon el Salo. (The D.C.A. passed the letter on to the Q'land Section to see if it could be of any use.

Mr. Tozer thinks this is a copy of the original article he wrote in 1955 for the British Puppet and Model Theatre Guild, which was published in either "The Puppet Master" or their "Newletter."

SAINT SIMEON - Patron Saint of Puppet Showmen.

Puppet showmen now have a patron saint, or, at any rate, Argentine puppeteers have, for in 1954, they were granted due ecclesiastical authority to adopt St. Simeon the Salo, (522-590? AD.) as theirs. This piece of news, together with an attractive print representing the Saint, was given me by Sarah Bianchi when her ship made Barcelona a port of call on its way to Genoa the other day.

It appears that St. Simeon the Salao (sal is the Syrian word for mad or crazy) was a highly eccentric Syrian saint, who, to combat his own pride, assumed the role of buffoon, and, to combat vice, poked fun at the vicious, much as puppets have always poked fun at the foibles of frail humanity, hence the connection and the nickname of Salo. His feast day falls on the 1st July.

Sarah Bianchi is associated with Mane Barnardo in the running of a well-known glove puppet company in Buenos Aires. Although, like most puppet companies, they must cater principally for juvenile audiences, they do not admit children to performances designed exclusively for adults. Their visit to England about two years ago may be recalled by members who met them.

H.V.Tozer, Barcelona 7-12-55.

HOT WIRE CUTTING

Panduro

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Quite a few fellow Puppeteers have noticed that my Puppets are often of Polystyrene in their basic shape. This keeps the Puppet light. Don't think I spend a lot of money buying shapes - I don't - my father was a Scot. I cut them from sheet and block polystyrene foam with a simple cutter which cuts through the foam like a hot knife through butter - literally.

The principle is simply a length of nicrome wire, which is heated by electric current passing through it.

I use nicrome wire from an electric Jug element, and the current comes from a Model Train Transformer, the type with a Controller on the front.

WARNING:- USE ONLY LOW VOLTAGE - DO NOT CONNECT to 240 volt Household Current direct.

USE ONLY IN A WELL VENTILATED AREA.

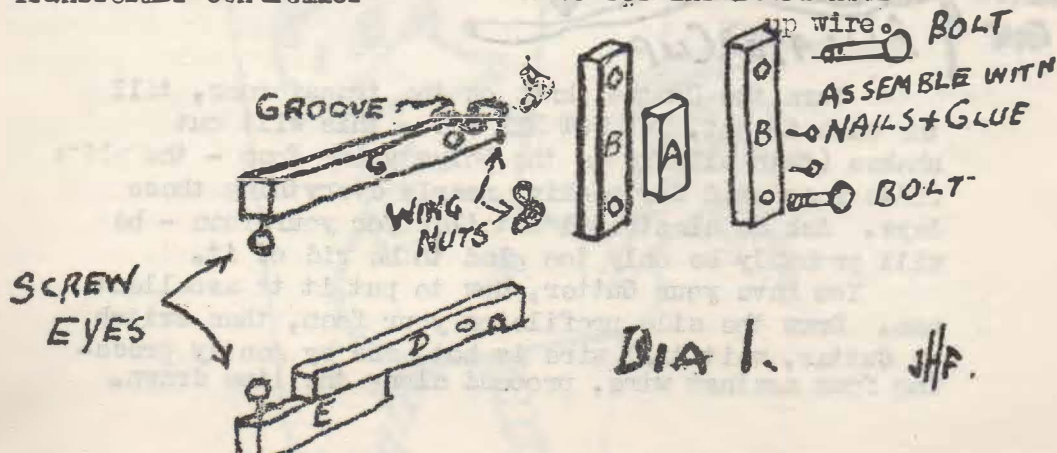
To construct the Cutter, you will need the following materials.

In pine or similar

- A. 2 - 50 x 13 x 300mm
 - B. 1 - 50 x 25 x 240mm
 - C. 1 - 50 x 25 x 600mm
 - D. 1 - 50 x 25 x 525mm
 - E. 1 - 50 x 25 x 150mm
 - F. 2 - 100 x 25 x 300mm
 - G. 1 - 25 x 6 x 200mm
- Transformer-controller

Other components

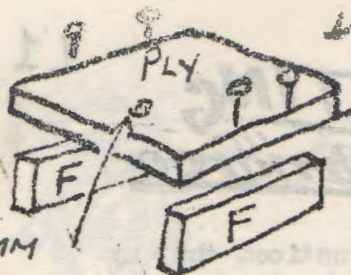
- Replacement Jug element
- Loop blind cord - 700mm
- Nails and Glue
- 13 mm ply or particle board 300 x 300mm.
- 2 screw eyes
- 2 Alligator clips
- 2 metres insulated hook-



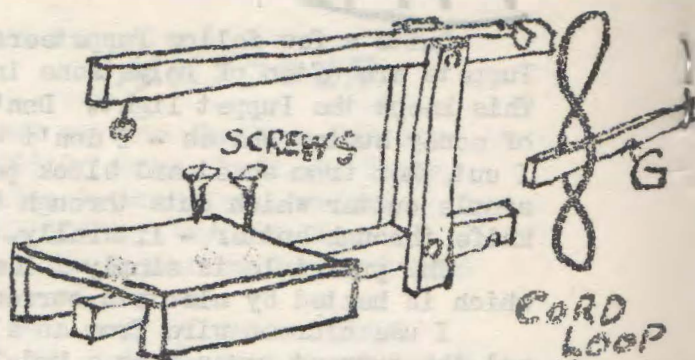
DIA 2

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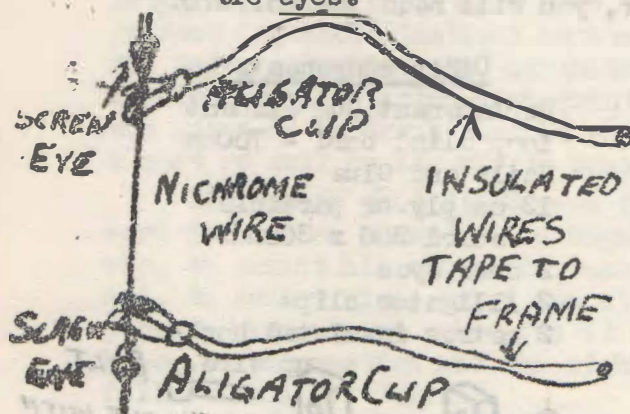
13 mm
Hole



DIA 3.



After assembly of frame, fit wire, which can be obtained as a replacement for electric jugs. Unwrap wire and stretch out about 450mm and twist between the two screw eyes.



Attach insulated wires from a 12 volt Train-controller to Alligator clips. USE ONLY LOW VOLTAGE. DO NOT CONNECT TO 240 volt HOUSEHOLD CURRENT.

Turn the Control knob on the transformer, till the wire is hot, but NOT RED HOT - this will cut shakes (thin slivers in the Polystyrene Foam - the white foam used for packing nearly everything these days. Ask an electrical retailer for your foam - he will probably be only too glad to be rid of it.

You have your Cutter, now to put it to excellent use. Draw the side profile on your foam, then switch on Cutter, wait till wire is hot, and by gently pressing foam against wire, proceed along the line drawn.

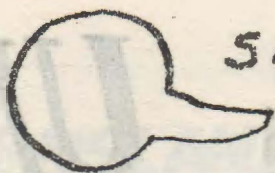
You have now cut out the basic shape you are aiming at. Proceed to cut more shape into it by cutting off those extra edges and pieces no longer needed.

When you have the approximate shape you finally want, smooth the final shape with a Surform.

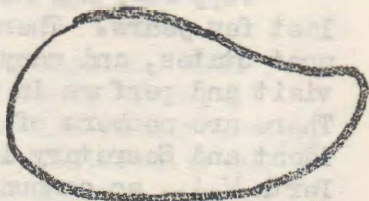
Now for the finer details, I put these in with "Das", a self hardening Clay, sold at most toy retailers.

I find this method extremely good for large Glove Puppet Heads, also the heads and bodies of Rod Puppets, and for giving that extra shape around a wooden skeleton for a marionette.

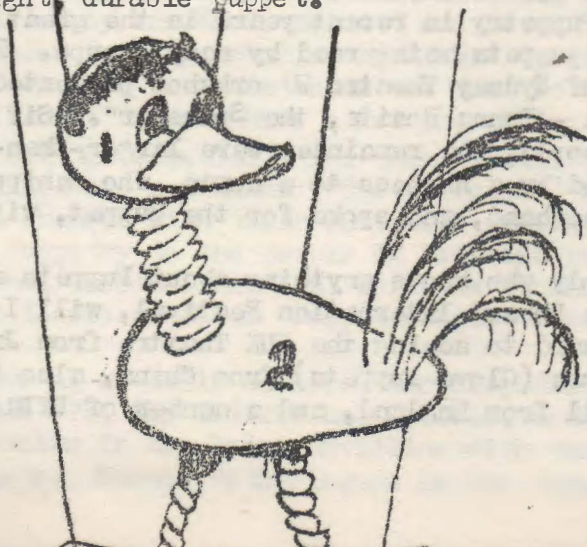
After the final shaping, and application of Das where needed, I then cover with one or two coats of torn newspaper pulled through Aquadhere, and then applied to the shape. Smooth each coat down carefully, and when fully dry, paint as you wish. You will find that you have a light, durable puppet.



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SHAPE 1



SHAPE 2





UNIMA

REPORT.

EPITH MURRAY.

Puppetry has made many strides in Australia during the last few years. There are active groups of puppeteers in most States, and many individuals, as well as some groups visit and perform in neighboring States from time to time. There are members of UNIMA in 5 of the 7 states, but President and Secretary live in Sydney, and the Treasurer in Perth W.A., so communication must be by letter and circular rather than by "Meetings".

In 1968, the Salzburg Marionettes appeared at the Adelaide Festival of Arts in South Australia, and 50 puppeteers from all over Australia came to see them. We took advantage of their presence to form "The Australian Puppetry Guild" - providing that a State Section of the A.P.G. could be set up where there were at least three members in that State. One State acts as Federal Committee each year, and publishes the Annual Report, with contributions from each State Section. Any Guild member contemplating Overseas Travel is advised to join UNIMA, and their visits to other lands, and especially Overseas Festivals, has stimulated their interest in new techniques, use of varied materials and methods of presentation.

Perhaps one of the most dramatic changes noticeable in Australian Puppetry in recent years is the great increase in the size of puppets being used by many groups. Recently, the University of Sydney Theatre Workshop presented a play by Garcia Lorca - "Donna Rosita, the Spinster". Six of the cast were live 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, with surprising effect.

Everybody who knows anything about Puppets and who are going to the Hobart International Festival, will I know be looking forward to seeing the PUK Theatre from Japan, and the Fukien Theatre (Glove Puppets) from China, also to meeting John Blundall from England, and a member of UNIMA executive.

QUEENSLAND REPORT.



Queensland, with a membership of 25, 5 of whom are family groups, plus two interstate and one New Zealand member, certainly has no dearth of Puppetry. Bernie Ehner is President, Kay Littler and Lee Gilchrist are joint Vice-presidents, Marj. Fainges - Secretary Jocelyn Clarkson - Treasurer, and Ross Fraser is Public Relations and Editor of "Platform" an excellent monthly pub-

lication with a special section for Junior Puppeteers arranged by David Redfern, and full of novel ideas.

Two groups - The Bilbar Puppet Theatre (Bill and Barbara Turnbull, assisted by Ann-Marie Spratt) and David and Sally Foulton, have been touring schools throughout Queensland, for the Arts Council - from Winton in the West to Cairns in the North. Bill and Barbara have a new production called "Pummy Bone", written especially for them by Jill Morris.

Lee Gilchrist and son Shane ("The Birralis") have been having a great success with their beautiful caravan-type stage, taking Puppetry to the people in Brisbane parks one Sunday afternoon. Lee's elder son, Earl, is working with Gwen and Peter Iliffe in their "Puppet People" theatre productions.

What a turn up of Guild members, participating at the Brisbane Show in '78, Kay Littler and Q.T.O.P. members were performing upstairs in the Dairy Pavillion with their sock and glove puppets. Norman Hetherington in the Sugar Court

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with his very popular "Mr. Squiggle and Bill Steam-shovel". "Panaroo Puppets" - Jim, Marj. and son Keith performed an Ecology play with Rod Puppets for the Main Roads Department in the Government Pavillion. Shadow Puppets were used for a teaching segment in the play (written by Jim and Marj.) and also for a Dream sequence - when a Platypus, armed with a red cloth performed a Bullfighting episode with a Bulldozer - very effective.

Joy and Max Ehmer are now performing full-time as "Maxwell Puppets", and have had a successful season in Rockhampton, and are going on a return season to Toowoomba before leaving for the Festival in Hobart.

Bernie and Eileen Ehmer are now working as Bernie Ehmer's Marionette Show, and are kept very busy keeping up with their bookings.

Jocelyn Clarkson and Lola Watts have joined together as the "Jolie Puppets" and performed in the City Squire during "Book Week". Jocelyn also operates on her own, and Lola has done some successful teaching of Puppetry in schools and Libraries in her area.

Another member, Brian Lachess has been using Puppetry in the Parks and Wildlife Dept., particularly in their fight against the feral cat.

During "Warana", a large group from the Guild went to the Beehive Theatre to watch the traditional Sicilian style Puppetry performed there, some also went to the Children's show - Pinocchio.

The Guild also participates each October in the Annual Thanksgiving of the Arts Service, held at St. John's Anglican Cathedral. This is an unusual Service with all section of the Theatre and Craft's world taking part. In 1978, the service was televised by the A.B.C. for replay on a Sunday morning in December. The Puppets taking part were well featured.

Nearly all the Brisbane members of the Guild, along with some country members, are busy preparing for the Guild's first Festival of Puppetry, to be held during the long weekend in February, 1979.



N.S.W. REPORT.

This year has been an enjoyable one, although at times very frustrating. The Creative Leisure Centre at Devonshire Street, suddenly moved to a church hall in Redfern and untill we could decide whether it was suitable for our needs or convenient for our members - we were in limbo for a while.

During this time we voted to help with the re-opening of the Clovelly Puppet Theatre, which had had new walls and roof, but needed a bit of painting and cleaning. As usual Edith Murray's energy outsmarted us all - how does she do it.

The Guild was responsible for 3 months of producing plays for the monthly Saturday afternoon performances - and Allan Highfield, Ross Hill, Bruce Barratt, Una Vincent and Dennis and Jan. Murphy all contributed.

Steve Hansen - "The Puppet Man" presented his Punch and Judy Show with his usual style of presentation, to open our year, and the Waverley Portabel Puppet Show showed us some of the characters from their play to be presented in the City, "The Magic Wand, although new members to the Guild, came up with some new ideas for this lively panto style production.

No meeting in May, as we decided to visit Richard Bradshaw's show at the Opera House - "Whacko-the-Diddle-O".

In June, Allen Highfield produced his play "The Eye of the Dragon-Fly" a new type of stage boxed around him with unusual characters such as ants and a dragon fly.

William Pitt brought some of his puppets from his production (with the A.B.C.) of "Philomen and Baucis" by

J. Haydn.

A visit from the Polyglot Puppets from Melbourne gave us an afternoon of multi-lingual puppetry, staged at the Macquarie University.

A newcomer to our midst, I. Zouganelos produced his Shadow Puppets at Clovelly Puppet Theatre instead of the Guild meeting, as his stage was considered too large and heavy to be carried upstairs. Clovelly's gain, and at least some Guild Members were able to visit Clovelly and see this unusual Greek Shadow Show.

Mary Travers also helped at Clovelly with her Judy and Punch show!

By November we had settled in at the Redfern Centre of the Creative Leisure Movement, which proved very ample for our needs. Ann Davis re-opened the Guild with an instructive talk on the making and use of syntjetic materials.

December meeting, and our Christmas Party saw Peter and Rosemary Glasby presenting their Christmas Paly "The Wise Men's Well" - very traditional puppetry, a lot of willing workers and beautiful original lute music.

Members were advised where Puppet Shows could be seen during the School Vacation and Sydney Festival - "The Mysterious Potoms" presented by Marionette Theatre of Australia - (with lyrics by Richard Bradshaw, designed by Norman Hetherington, and puppets made by Ross Hill) at the Opera House. Norman Hetherington at Myer's Store, Ann Davis at Canberra and Woollongong, and John Lewis at Bondi Junction Plaza.

Una Vincent - Secretary.



VICTORIA^{19.}

REPORT

As a Guild, Victoria Section has had a quiet year. We started the year by producing the Annual Report. During the early months of 1978, a few members worked on this. Somehow, with Easter being early and the Adelaide Festival claiming some of our members, the Guild program began slightly later than usual. Our first meeting, as is Victoria's custom, was the Annual General Meeting. Visiting American Puppeteer, Steve Hansen, attended and we were able to chat to him informally whilst the glamorous puppets from the Polyglot Puppet Theatre were admired and played with.

Our policy of entertaining visiting groups was maintained and these occasions were always enjoyed by both the Guild and the visiting groups, such as the Tasmanian Puppet Theatre and the Marionette Theatre of Australia.

Later in the year, Guild numbers were swelled by the Handspan Theatre joining us and an interesting evening was held in their large Fitzroy premises, where we viewed the theatre and working areas.

Individually, members have been very busy. Our President, Les Brumhead, running the Knox Puppet Group, has held workshops for Girl Guide Leaders, and has produced his own show for the Malvern Play Centre for Retarded Children. He has also been in demand for office and birthday parties.

Jan Scott of Mitcham - her school boys did some of the art work in the Annual Report - does wonders with her boys in the field of puppetry and ensures they see the best of visiting and local puppetry groups to stimulate their imagination. Jan is brilliant in her use of making puppets

and props out of re-cycled leftovers from the industrial society.

After being heavily involved with the Polyglots, Lorrie Gardiner has continued visiting State Schools with her own Theatre - The Gardner Puppet Theatre. Lorrie, with her puppeteer Ian Cuming, has toured schools, offering shows to interest the ethnic school population as well as the Australian. Lorrie maintains high standards with new programs every year, covering a wide age-group from kinder-age to the "big kids".

Our younger members are forging ahead with their own shows. Ian Cuming has designed his own "puppet tree" complete with "live-in" puppets and is in demand by church groups and restaurants. His fame has spread to Geelong as has Guy Warren's. Guy is also continuing his library groups complete with workshops for the younger fry. Darren Varley although studying hard at school, is also working on his own show, aided by skills learnt in our workshops last year.

Handspan Theatre, extremely busy with their Hansel and Gretel Show presented in various venues, have incorporated a freer approach to puppetry and like to involve their young audience in the show.

The State of Victoria has been fortunate in having the Tasmanian Puppet Theatre present their show "Mamma's Little Horror Show" for a long run at a theatre-restaurant. This of course a show for adults.

The Marionette Theatre of Australia presented their show, "Whacko-the-Diddle-Oh!" at the Alexander Theatre, Monash University to packed houses during May School holidays. Alexander Theatre was also the venue for Philip Edmiston's Theatre Strings, "The Grand Adventure" during the September holidays. This was a full production, using traditional marionettes and also played to packed houses. A show this size, is certainly shown to advantage on a large stage such as the one at the Alex.

This year just had to be a good year, as Victoria started off in January with Richard Bradshaw presenting his own Shadow Puppet Theatre, followed by "Mitji in Wonderland" with the Marionette Theatre of Australia at a city theatre, - The Playbox. Richard always gives us

some thing refreshingly different with his own particular sense of humour incorporated into the story. His use of the wider stage, coupled with technical innovations helps keep the audience entertained right throughout the show.

The Guild in Victoria is now looking forward to next year which promises to be even brighter for Puppetry.

Marie A. Donald Hon.Sec.



WA. REPORT.

Year 1978 opened with many sessions of serious thought and aching heads for the sub-committee appointed to present a submission to the W.A. Post Secondary Education Commission appointed to report on the need for education in the performing arts, as we felt that puppetry must be recognised and included. Our sighs of relief were deep, when we enlisted the help of Richard Chadwick whose interest in puppetry has continued since his schooldays and whose erudite writing expressed so exactly what we felt.

We are all delighted to welcome Philippe and Mary Genty and their company to lunch with us during their highly successful season in the Festival of Perth, despite blistering Summer heat.

We have had some very interesting meetings led by Wilson McCaskill with members making instant puppets and also playing a melodrama with audience participation.

Other meetings were given up to discussions and constructive criticism of puppet shows that had been seen.

Joan Pope gave us an interesting afternoon with a talk

on puppetry she had seen during her recent travels - Iranian Children's Theatre in Teheran, PUK Theatre in Tokyo, and Punch & Judy at St. Paul's Convent Garden.

Returning from the Adelaide Festival of Arts, where Peter Schumann, Steve Hansen and Philippe Genty and Co. were seen, Bill Johnston showed some slides and chatted about these shows, while Nancy Johnston talked of a visit to the Rekorek's Faberbag Theatre and brought greetings from numerous puppeteers.

It was disappointing that Lloyd Noble was not able to let us see his show during this year owing to his extensive puppet travels in the country areas, both North and South, but we hope to have the opportunity early in the New Year. We rejoice that he is taking puppetry so far afield.

We will close this year regretfully, having to say farewell to Ken Martin who has been our President for the past 3½ years, and who will be returning to the U.S.A.

Nancy Johnston - Secretary.

ON WITH THE SHOW!

The puppet show must go on - that was the wheel-chair philosophy of Brisbane puppeteer Gwen Iliffe as she wheeled herself into rehearsals at Twelfth Night Theatre, Brisbane.

Six weeks before, in the middle of making 30 puppets and 300 other show-pieces for "Spring", Gwen broke her leg.

The accident put her in hospital for three weeks, and then in a wheelchair. Despite this - you can't keep a keen puppeteer idle - Gwen kept on making puppets and preparing for the opening of the new show.

Gwen was carrying her dog, who had an injured leg, when she fell down the steps of her home.

Gwen and her son Peter, are the two principals of the puppet company "The Puppet People". Showing terrific will-power, Gwen was soon out of the wheelchair, and onto crutches and she hopes to be well under her own steam for Hobart.



FINANCIAL

\$STATEMENTS



N.S.W. SECTION

year ending 31 De. 1978.

RECEIPTS

B.fwd 31/12/77	100 42
Subscriptions	200 00
Suppers	5 90
Donations re	
Postage notices	3 00

309 32

EXPENDITURE

Postage	83 28
Suppers	9 80
B. Letterheads	11 44
Annual Report	59 95
Bank Fees	12 00
Hall Hire	10 00
Stationery	88
	<hr/> 187 35

Bal. Bank	
Statement	
31/12/78	<hr/> 121 97
	<hr/> 309 32

VICTORIAN SECTION

INCOME

Balance end 1977	56 75
Subscriptions	71 00
Bank Interest	<hr/> 2 31
	<hr/> 130 06

EXPENDITURE

Annual Report	43 75
Sec. Postage	36 25
Balance Bank	<hr/> 50 06
	<hr/> 130 06

AUSTRALIAN CENTRE OF UNIMA

year ending Sept. 30th 1978.

INCOME

Balance B.fwd 109 59
 Subs. (41) 205 00
 Bank Interest 5 41

320.00EXPENDITURE

Remittance to Polan 114.00
 Petty Cash to Sec. 30 00
 Bal. in hand 176.00

320.00QUEENSLAND SECTION

Year ending 18th June 1878.

RECEIPTS

Balance b/fwd 423 90
 Subscriptions 63 50
 Raffles 13 10
 Commission 3 00
 Donations 3 50
 Sale Goods 4 00

511 00EXPENDITURE

Secretarial 43 34
 Printing Platform 30 00
 Stationary/ 20 25
 Postage
 Balance as
 at 18/6/78 417 41

511 00



