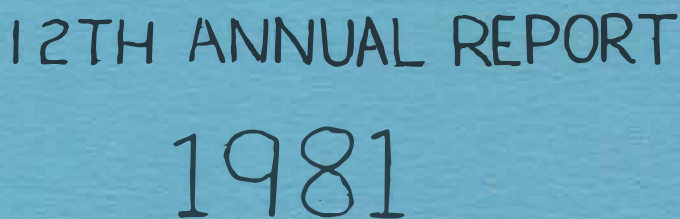
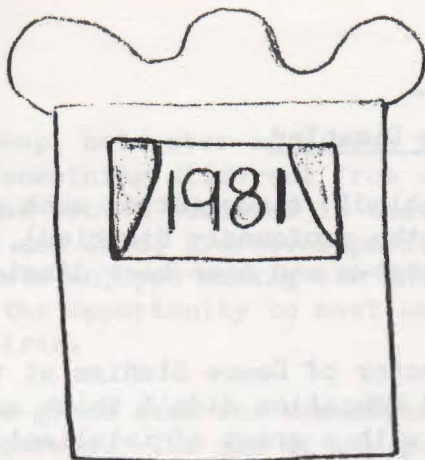


Three hand-drawn, five-pointed stars are scattered across a light blue background. The stars are drawn with dark, slightly irregular lines, giving them a sketchy, artistic appearance. One star is in the upper right, another in the middle left, and the third in the lower left.





C O N T E N T S

- 1 International Year of the Disabled
- 3 Events of 1981
- 5 Vale Lotte
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- 13 Wld Report
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1981

1

International Year of the Disabled.

Bringing arts to the disabled! A suggestion such as this, (especially in regard to the profoundly disabled), would have in the past, raised many eyebrows and have been dismissed as a waste of resources and time.

However, Ann Silvey, Director of Dance Studies at the Kelvin Grove College of Advanced Education didn't think so and her projects involving dance with a group of intellectually handicapped people in Brisbane, proved very successful.

So much so, that a National Creative Arts Project for the Disabled was initiated in 1981 by ACHPER, (The Australia Council for Health, Physical Education & Recreation) and Ann was appointed national co-ordinator. The project was assisted by the Community Arts and Theatre Boards of the Australia Council.

The major objectives of the program :- To create an environment, program or special event which allows the disabled person to:-

- (a) participate to his/her fullest extent
- (b) develop creativity and self expression so that potential can be seen to grow and develop
- (c) have access to an increased involvement in the Arts on a regular and long term basis.

A very diverse and wide scope for the arts was encompassed throughout the year around Australia and puppetry was included.

In this course held in Brisbane, participants made the following:-
sculptured bird (foam) - rod puppet (bee from plastic drink bottle and foam) - and a finger puppet (egg carton).





The workshop, held over an 8 week period for 1½ hours per week was something different from activities previously offered and proved positive in that the use of hands to wrap, sew, bend and fold, aids development of fine motor movement. Participants enjoyed making the animal and bird puppets and also the opportunity to meet and mix with people from other centres.

There is a great need for accessibility to the Arts for the disabled person. The aim of the project was to offer a well co-ordinated program in the Creative Arts with a wide range of choice for the participants. These programs, soundly planned could lead to the development of continuing programs which have a high degree of self support.

In addition to that, the project was to bring-together, artists, leaders, support staff and people with common interests, needs and problems; who with adequate resources and co-ordination could provide on-going stimulating programs with highly positive carry-over values to daily life. Happily, programs are to continue on into 1982 and 1983!

Thanks to Ann Silvey for assistance in compilation of this article and the Community Board of Australia Council. Issue No.15 of 'Caper' entitled, 'The Arts and the Disabled', published by the Community Arts Board, Australia Council, P.O. Box 392, North Sydney, is recommended for further reading.

Jocelyn Clarkson.



EVENTS OF THE YEAR³...

Following a script development grant from the Women's Film Fund at the beginning of the year, work was commenced on a documentary film on the work of Edith Murray and the early puppetry years in Australia.

Christine Woodcock is the producer and Jacki Fine the director...



February 1981 was a landmark for the Marionette Theatre of Australia. A puppet exhibition which opened on 4th February was held in their new premises, 'The Sydney Sailors' Home', The Rocks. Conversion of the building into two puppet theatres, puppetry workshop, exhibition place, offices and an outdoor performance area was estimated at \$420,000 and the exhibition was an introduction to the long haul of raising these funds.

... READ ... 1981

Punch and Judy man and street puppeteer, Greg Temple, received an appointment as Artist-in-Residence at the Drama Department of Rusden State College Melbourne.



Neville Tranter, former pupil of Bill & Barbara Turnbull of Toowoomba, returned to Australia in May for an 8 month season in Melbourne of

"Fairground Snapz", which he presented with his partner Wouter Swart.

Neville has made his home in Amsterdam for the last three years.

Undoubtedly, those puppeteers who did not have the opportunity of seeing Neville's work, are hoping his next visit to Australia is not too far off.

The Australian Puppet Theatre's production of "Momma's Little Horror Show" toured for 11 weeks in

Europe from August and received an enthusiastic response.

The Parisian press was very vocal in its praise during the season in December.



with more conventional shadow puppets.

.....

0-0-0-0-0-0-0-0-0-0

.....

What magic stories come and go, within the

Life is but a shadow play, on earth from dawn

And swiftly soars the soul away, when gentle hands
at last turn out the light.

And swiftly soars the soul away, when gentle hands
at last turn out the light.



READ ALL ABOUT IT⁶

'Manipulation' first appeared back in May 1980, as a free newsletter for local puppeteers, run off on a duplicator.

Response was so positive to the first three editions that I decided to move on to a printed magazine format, and to distribute it nationally. I had a little money saved from touring with The Magic Pudding, so I got to work collecting material - reviews, news from Australia and overseas, interviews and photographs - and produced the first national edition in December 1980. Since then, the magazine has come out every two months, and recently celebrated its first birthday. The first year of production was largely a process of getting to know by trial and error the solutions to the practical problems of small magazine production. I think that most of them have now been settled - we have sufficient facilities, knowledge and funds (just) to continue indefinitely, so now is an appropriate time to examine the aims of Manipulation and see how well they have been met.

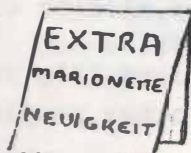
The attraction of a magazine as opposed to a newsletter is that a magazine can carry photographs. Visual records of puppet shows are essential, not just for 'historical' reasons, but because distance in this country makes it impossible for our puppeteers to see each others work, a significant handicap to the development of art. Fortunately, the Theatre Board of the Australia Council agrees, and in 1982, Manipulation will receive a \$1,000 grant to assist with the photographic content. In practice, the grant mainly goes on the cost of printing more pages of photographs.

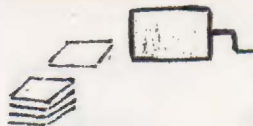
Written reviews of shows are another important element. I try to include as many as possible, with the aim of giving some idea of what each show is like as well as my opinion of it. The practical difficulty here is that it's not possible for me to see all the shows that go on, and it's very hard to wring reviews of those I don't see from other people.

In fact, I've only managed to persuade people I see regularly to write them, so the review content tends to concentrate on Melbourne shows, or shows at festivals attended by Melbourne puppeteers. This works against Manipulation's aim of covering the whole country.

I planned to have a number of regular features, all of which have appeared. The "What's On" segment is steadily increasing in size, but there's a long way to go before it's truly national and comprehensive. I'm aware that its practical value is somewhat limited - a Tasmanian puppeteer is not going to rush off to see a Perth show; the small circulation of Manipulation is not going to provide a huge increase in audiences for listed shows; and sometimes short-running shows come and go in the interval between editions. However, I think that as a record of the extent and nature of activity in Australian puppet theatre, the "What's On" is indispensable. "A Word from the Workshop" was planned to be regular column of contributions by various puppeteers on their experiences with different materials and techniques. This has appeared, but not as regularly as I would have liked, because contributions have been slow to come. Interviews, giving an insight into the work and philosophies of individual puppeteers, have appeared in most editions, and have been the most reliable source of material.

The aim of any specialist publication is to reach as many practitioners in the field as possible. This is one area where Manipulation is progressing better than I expected. I'd estimate it reached about 70% of Australia's puppeteers, and circulation is still growing. There's no master list of puppeteers, so the mailing list has had to grow only gradually as I learn of people's addresses, or as they hear of the magazine and contact me. Educational and arts institutions are also well-represented on the mailing list, and subscriptions foreign and local are starting to come in.





On the practical side, the main thing over the past year has been to find out about printing and graphics methods, and then to use the cheapest and most accessible of them. Instant printing, the use of sophisticated photocopiers to make paper printing plates, has been a particular boon. It's very cheap, very quick, and the quality of reproduction, while not as good for photographs as metal plates, is certainly adequate. Ten years ago, before this method of printing was so readily available to the public, the cost of printing Manipulation would have been prohibitive - now it's quite manageable. Before arriving at the printers, Manipulation is largely a "cottage industry" enterprise. All the design, layout and paste-up is done at home, and shared between John Murray and myself. To keep the work challenging and enjoyable, we try to make each edition different in format and appearance. Some streamlining is necessary to save time, but complete standardisation of design we leave to the commercial publications; whatever service the magazine may perform for the puppetry communities, its physical production is for us a personal artistic endeavour.

Overall, the hardest part of producing Manipulation has been getting people to contribute articles and to send news. I began Manipulation with a view to making it an exercise in participatory journalism, a vehicle for puppeteers to communicate with each other. If, as is now the case, I am more or less solely responsible for most of the articles that appear in the magazine, there is a risk of tedium in style and bias in content. The Victorian Ministry for the Arts criticised Manipulation for being too kind in its criticisms, too promotional in its content, and rightly so, but it is hard to be contentious on one's own - debate is essential to the progression of ideas, and debate is what has been lacking. Writing is also bloody hard work, and I would like to take this opportunity to solicit for material - articles, letters, news, photos, handouts, tapes, (if you hate writing) - in fact which concerns puppet theatre, the ways it is created, and the philosophies that influence it.....

.....Anything - please.....

Maeve Vella

Q T O P

9

The group has functioned well and each member gives of her time enthusiastically and caringly.

More and more people are having picnics in MacIntosh Island Park and coming to the Soundshell for fun with the puppets and to learn how to make one for themselves during the show - we also learn from our audiences by noting how they react to the performances.

Our first activity for this year was conducting workshops for children on Shadow Puppets. These were held in the Shell from 10 am till 12 midday on 21st and 22nd January and enjoyed by children and mothers who attended.

This year, school holidays were changed in Queensland and our first performances of the year were in April, when we presented "Don't Talk to Strangers" and "Little One Inch", twice daily for three days. The audience participation segment was about a dog and a cat and an Easter Bunny.

In July, we presented "The Caterpillars" and a new play, "The Gingerbread Man" plus an audience participation time of "Old McDonald Had a Farm" done in shadow puppets by Laraine Lord and assisted by Alison Cran. This season lasted six days of two performances daily and proved very popular.

During the year various members have accompanied Kay Littler to assist at giving demonstrations. These include a Girl Guide Camp at West Burleigh, two visits to the Coolangatta Library, the Church of Christ Young Mothers group and we also held a display of puppets at the Cascade Gardens during the Under Fives Week. Were 'guest artists' at the Blue Nursing Drama Club at a concert held at the Therapy Centre at Garden Settlement where we performed "The Cat's Duet and Angelina".



Once again we must thank our 'voices' who gave of their time to produce the tape for "The Gingerbread Man". These were, Leon Know who did the parts of 'John', 'the frog', and 'the horse', Chris Morgan from the Junior Gold Coast Little Theatre who was 'the Gingerbread Man', 'Martha', Margaret Hymus, 'cow' Sue Littman, 'chicken' Laraine Lord and 'the fox' Phill Gifford.

Here also would be a good time to thank our producer who does the taping in her home, works all the equipment and splices and joins the tape and also researches for suitable background music.

We wish to also thank Kay for the beautiful, workable puppets for the new play and also to thank Laraine Lord for her part in getting new frames for screens and for the sewing of material to cover them. We thank Bridget Robb for front of house activities and sale of dogkit sets and Millicent Jackson for being our booking manager.

The Gold Coast City Council have always been ever ready to help us with all the little problems that arise from time to time in running the practical side of the theatre and we wish to thank them for their willing help.

Without the help of friends, we would sometimes find it hard to function.

Beth Jackson. Chairman Production Comm.

Puppeteers: Alison Cran, Alice Dawson, Marjorie Dickson,
Linda Hale, Margaret Hymus, Beth Jackson
Ida Lance, Kay Littler, Laraine Lord,
Gypsy O'Neill, Gwenda West and Norah Young.

Producer, Sound & Lighting : Gerda Pinter

Puppet Maker: Kay Littler

Stage Managers: Gwenda West, Ida Lance - assisted by Linda Hale

Assistant Producer & Publicity: Laraine Lord.

Costume Designer and Transport: Ida Lance



PANAROO'S.
SMART HENRY.
YDUMB HARRY.



COOMUNDAH'S

CLARISSA



PUPPET ROUND-UP.



QTED'S.
MR. BOUNCER

QUEENSLAND REPORT

Although the 'recess' of 1980 continued on through 1981 with no meetings being held, the spirit of the Guild remained, as several members kept in touch with each other.

Consequently, when visiting German puppeteers, Dieter Bruner and Barbara Scheel came to Brisbane, a small band of members was able to make up a party to go to a performance of "Billy Hickelstein" at the Twelfth Night Theatre. Representatives of the Guild also attended Dieter and Barbara's following workshops and forum, held for the general public and students of drama.

Meanwhile, practising puppeteers continued with their local performances and constructions. Needless to say, their collections continued to grow. Bernie Ehmer has been kept busy professionally and making a name for himself, appearing frequently with his puppets in the Courier-Mail. Earle Gilchrist, working and making puppets for Gwen and Peter Iliffe and Lola Watts and Jocelyn Clarkson have been gaining experience in local nursing homes and finding this different aspect of puppetry very fulfilling. Jim and Marj Fainges with ever increasing demands being made on them by their Doll & Toy Museum, managed to find time to let their marionette "Norm" spend 10 days at the Brisbane Show persuading people to join in "Life Be In It". Sons, Ian and Neal have been in and around Brisbane with their two-man show. Kay Littler's band of QTOP are as enthusiastic as ever, performing in the Band Shell on MacIntosh Island Surfers Paradise.

Thus it wasn't until late in the year, that the Guild began to stir, and so just before Xmas, a small band of 'old Faithful's' gathered to-gether at the Doll Museum to discuss the Guild's future.

All present felt that as puppeteers, we have much to offer each other and therefore, the Guild should be re-formed in the new year with quarterly meetings to be held on a social basis.

It would seem that 1982 held a promise of renewed interest, and hopefully, the Queensland Guild could look forward to better and brighter things.

Jocelyn Clarkson.

OBITUARIES

It is with regret we advise the passing in December 1981 of Olive Hodges, the inaugural Secretary of the Queensland Guild. Olive made many delightful finger puppets while she was with the Guild and was only too pleased to pass on her skills to others.

Jocelyn Clarkson.

We are sad to report the passing in 1981 of Joe Pinter. As well as all the wonderful work he has done for so many good causes, he always saved some of his time for Q'TOP and we all miss him very much.

Kay Littler.

Betty Rayner, performer, puppeteer, founder, with sister Joan, of Australian Children's Theatre 1930, died November 1981.

Don Boyce arts administrator, co-ordinator, 1979 Hobart Puppet Festival died suddenly, November 1981.

"Manipulation" February 1982.

* - * - * - * - * - * - * - * - * - * - * - * - *

WISE CRACK!

"Puppets are a lot less trouble than children - you can put them away in the cupboard when you go home and they don't misbehave!"

Guild Member

During the past twelve months we have held ten monthly meetings with an average of seven to ten members attending.

An election of officers was held and the following people were elected for the incoming year :-

Mr. Norman Hetherington
Mrs. Una Vincent
Mrs. Thelma Hatfield

President
Treasurer
Secretary

Out thanks must go to Norman who managed to make our meetings varied and interesting. He obtained the services of many people who performed or demonstrated their skills for us.

These have taken shape with many new puppet plays for members to enjoy. Among the talents shared with us were, The Puppet Folk of W.A., Peter Seaborn of the M.T.A., Denis Murphy, Rosemary Livingstone, Brendon Doyle and not forgetting Oliver Sublette and the children of the Creative Leisure Centre at Redfern.

Mr. Dorey of Campbelltown shared his puppets with us and an interesting evening was given by Ann Davis who showed us many ways of making puppets and also the chance to use Instantwood, (which had been demonstrated previously by Mr. Gillett at another meeting); a rewarding experience for all who attended. An interesting night was held when Mr. Kasu Yasuda from Japan showed us the art of Origami.

We must also tend our gratitude to the Creative Leisure Movement for the use of the hall and its facilities for our meetings.

May I also express my thanks to members who filled in for me as Minute Secretary when I could not attend.

I hope our incoming year, (1982) will be as interesting and informative as the past and I hope we will attract many new members.

Thelma Hatfield.
(Hon. Secretary).

VIC

REPORT

VICTORIA.."A Great State to be In".. as the slogan goes. Well as far as puppetry is concerned, it has been a great state to be in during 1981, or at least, fairly good.

The magazine "Manipulation" started by Maeve Vella, the Guild's publicity officer is going well and Maeve is providing puppeteers with much-needed information. She has received a grant in order to do more in the photographic section. At \$6.00 per annum, it is quite a good buy and a good read.

The Drama Resource Centre has provided a venue for all those working in children's theatre, including puppetry, to show their work to an invited audience of prospective clients. This is annual event now and is almost certain to improve the quality of such shows as helpful criticism can be given. "We're On" is held late November and early December.

During the year, the visiting theatres included the lovable, "Magic Pudding" for a return season. This is of course one of the Marionette Theatre of Australia's productions. Some of the Guild members were employed during the Melbourne season at the Alexander Theatre, Monash University, Clayton.

The M.T.A. also put on the very unusual 'General Macarthur in Australia' at the 'Playbox' in the city. This was for adults and therefore, presented in the evening. This was a very novel approach to some historic events and successful.

Axel Axelrad, our President, has been very active in organising our monthly meetings at the Drama Resource Centre and making many valuable contracts for the Guild, both at home and abroad. Our programmes have included talks and films as well as discussions. All this as well as his puppet manufacturing business and making puppets for commercial enterprise on TV has kept Axel and Janet very busy. Axel also provides workshops for primary schools.

Maeve Vella has also been turned into variously, a paper bag and a slice of bread for variety on commercial television.

Our teacher members are providing their students with puppetry tuition during normal classroom time.

Among our overseas visitors were those who presented their show, "Kids on the Block". They were especially brought out to celebrate the International Year of the Disabled and featured puppets portraying a particular handicap, such as blindness or spina bifida. Programmes were fully booked before their arrival from Canada and the USA.

The German Puppeteers, Dieter Bruner and Barbara Scheel from Puppenztrum Frankfurt brought us their individual style with two programmes, sometimes in German and sometimes in English. "Billy Hickelstein" was enjoyed by a wide audience and was in particular for the younger ones. The Guild provided some social entertainment in the form of a party at Jan Scott's new home in the hills of Warrandyte.

On the local scene, Lorrie Gardner and Ralph Baker of Gardner Puppet Theatre are continuing their programmes to kindergartens and schools, with changes of programmes annually. This group is one of the few remaining groups to use only puppets in their format.

The Guild has attracted some new members and we look forward to another year of expansion.

Marie Donald

(Hon. Secretary)

W.A. REPORT

Owing to the illness of W.A. Secretary, Nancy Johnston, her husband Bill, has kindly forwarded the under-noted report.
Editor.

.....

Unfortunately the W.A. Section has been in recess since the last meeting in March 1981, when there was only a small attendance and a general lack of interest was evident.

We have lost several members for various reasons and those remaining do not appear to be able to give time to the Guild. My wife's health over the past year has also prevented her from taking any active part.

It was decided at that meeting, that in future, a meeting would be called whenever anything special should arise - for example, the visit to Perth of an overseas puppeteer or some other good reason.

Under the circumstances, you will understand that there is nothing in the nature of a report of activities, but we can only hope that the future will bring a revival.

Bill Johnston.

.....

FIREPROOFING SCENERY OR COSTUMES

Ready mixed aerosols are available, also ready-to-mix powders, however, if you wish to make up your own solution, here is the recipe :-

mix 1½lbs of Borax and 1lb of boracic acid into 2 gallons of water. Dip or spray fabric, but do not rinse. Check that colours are not affected before dipping whole article.

— N. S. W. —

Financial Statement for year ending 31-12-81.

RECEIPTS

| | |
|----------------|--------|
| Bal b/fwd 1980 | 248.51 |
| Subscriptions | 204.00 |
| Supper | 1.00 |
| Annual Reports | 99.90 |
| Interest | 27.43 |

£ 580.84

EXPENDITURE

| | |
|-------------------|--------|
| Postage | 83.64 |
| Donation | |
| (Creative Leisure | |
| Movement) | 50.00 |
| Annual Report | |
| (printing etc) | 197.90 |
| Workshop | 10.16 |
| Bal as at | |
| 31-12-81 | 239.14 |

£ 580.84

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Membership

President: Norman Hetherington
 Treasurer: Una Vincnet
 Secretary: Thelma Hatfield
 14a Rogers Avenue,
 Haberfield. 2045

Bruce Barratt, Marcia Capelle, Richard & Margaret Bradshaw,
 Jacki Deveril, Rita Glas, Robert & Jill French, Ann Davis,
 Erica Oppenheimer, Noela Allan, Gerda Hirsch, Edith Murray,
 John & Jacki Lewis, Greg & Jennifer Smith, Peter Thann,
 Brendan & Rosemary Doyle, Dennis & Jan Murphy, Jill Clifford,
 Noel & Durza Cruzs, Peggy Hetherington, Marlene Norst,
 William & Ursula Pitt, Russell Emerson, Con Zouganellis,
 Marti McClelland, E & G Dorey, Dora Beacham (England).

V I C

Financial Statement for year ending 31-12-81

RECEIPTS

| | |
|--------------------|--------|
| Balance b/fwd 1980 | 114.53 |
| Membership dues | 75.00 |
| Donation | 10.00 |
| Bank Interest | 4.34 |

£ 203.87

EXPENDITURE

| | |
|-----------------|-------|
| Petty Cash | 50.00 |
| Annual Reports | 44.35 |
| Donation to MTA | 30.00 |
| Bal at 31-12-81 | 79.52 |

£ 203.87

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Membership

President: Axel Axelrad
 Treasurer: Lorrie Gardner
 Secretary: Marie Donald
 50 Albert Street,
 Mt. Waverley. Vic 3149

Janet Axelrad
 Gwen Brumhead
 Rose Hill
 Michael Spooner
 Maeve Vella
 Margaret Fitzgerald
 Marjorie Oke
 Brenda Ridley
 Ralph Baker
 Gardner Puppet Theatre
 Dreamtime Puppet Theatre

Financial Statement for period ending 31-12-81

Cheque A/c

RECEIPTS

| | |
|---------------------|--------|
| B/fwd 27-7-80 | |
| (as per 1980 APG | |
| Annual Report) | 757.75 |
| Interest cheque a/c | 9.92 |
| Transfer interest | |
| from Investment a/c | 35.00 |

£ 802.67

EXPENDITURE

| | |
|--------------------|--------|
| Postage | 5.44 |
| Transfer from | |
| cheque a/c to | |
| Savings Investment | |
| a/c | 700.00 |
| Warana expenses | 17.00 |
| Phone Calls | 2.00 |
| Annual Reports | 55.55 |
| Bal on hand cheque | |
| a/c 31-12-81 | 22.68 |

£ 802.67

Savings Investment a/c

DEPOSITS

| | |
|------------------------|--------|
| Deposit October 1980 | 700.00 |
| December 1980 Interest | 8.28 |
| June 1981 Interest | 35.77 |
| December 1981 Interest | 41.18 |

£ 785.23

WITHDRAWALS

| | |
|---------------|--------|
| Transfer to | |
| cheque a/c | 35.00 |
| Balance on | |
| hand 31-12-81 | 750.23 |

£ 785.23

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Treasurer's Note

As the Guild was in recess for 1981, no subscriptions were collected and therefore memberships current for 1980 were allowed to carry over to the end of 1981. See list page 22.

Membership

President: Lee Gilchrist
 Treasurer: Jocelyn Clarkson
 Secretary: Marj Fainges
 60 Fallon Street,
 Everton Park. 4053.

Billbar Puppet Theatre - Bill & Barbara Turnbull
 The Birralis - Lee & Shane Gilchrist

George, Joan & Tony Bingeman

Sue Bradbury

Carolyn Brown

Mac & Vivienne Campbell

Philipa Cleary

Marjorie Craig

Bernie Ehmer

Max & Joy Ehmer

Vicki Elliott

Jim & Marj Fainges

Keith Fainges

Neil Fainges

Carol Forster

Ross Fraser

Earle Gilchrist

David Hamilton

Wally Hams

Norman Hetherington

Susan Huckél

Mary Jackson

Lawnton Baptist Bible School - Desley Starr

Kay Littler, Myra Lobegeier

Malcolm Macklin-Shaw

Neil McIntyre

Judith Pfitzner

Jack, Phyl & David

Redfern

Lola Watts

Ada Reynolds (New Zea

Financial Statement for year ending 31-12-81

RECEIPTS

| | |
|---------------|--------|
| Balance b/fwd | 291.40 |
| Subscriptions | 39.00 |
| Tea Money | .60 |
| Bank Interest | 10.61 |

£ 341.61

EXPENDITURE

| | |
|-----------------|--------|
| Subscription to | |
| "Artlook" | 10.00 |
| Hire of hall | 5.00 |
| Balance at bank | |
| 31-12-81 | 326.61 |

£ 341.61

----- o G o -----

Membership

President: W. McCaskill
 Treasurer: B. Kershaw
 Secretary: Mrs. N. Johnston
 54 Ord Street,
 West Perth. 6005 Ph 351 5207

Mesdames - S. Beach, M. Don,
 J. D'Veil-Smith, D. Kowarski,
 A. Miller, Vi Piesse,
 & C. Ritchie

Miss D. Robinson
 R. Chadwick & W. Johnston

Compiled by - Jocelyn Clarkson

Illustrations - Jocelyn Clarkson & Lola Watts.

Thanks to the following people for assistance :-

Ann Silvey, Director of Dance Studies,
Kelvin Grove CAE & National Co-ordinator ACHPER.

Maeve Vella, Editor "Manipulation", editions
Feb/Jun/Aug/Oct 1981 & Feb 1982.

Community Arts Board of Australia Council
"Caper" - Issue 15.

Secretaries/Treasurers - APG State Sections.

