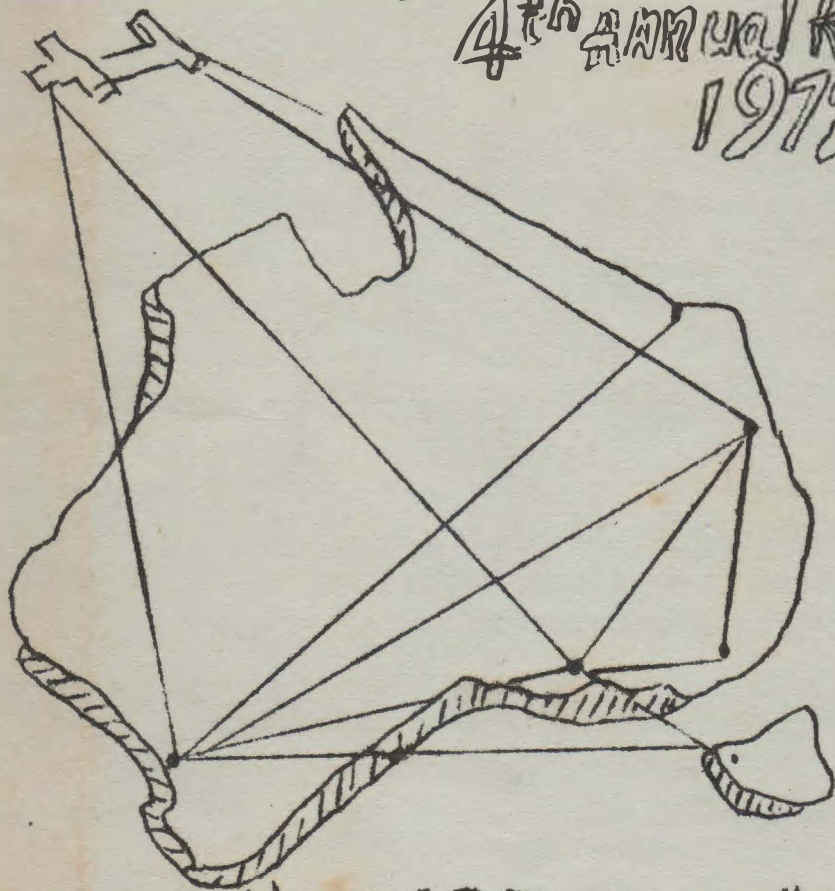


AUSTRALIAN PUPPETRY GUILD

4th Annual Report
1972.



A NETWORK
of PUPPETRY

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Thanks to Bryce Kershaw for the Illustration
and to Allen Finley for the cover design.

REPORTS FROM THE STATES FOR 1972.N.S.W. SECTION.

The Puppetry Guild in N.S.W. 1972 has probably been the most exciting year since its inception. In mid-February, Jan Bussell arrived in Australia to take up his duties as Artistic Adviser to the Marionette Theatre of Australia, and on 3rd March, he and his wife, Ann Hogarth, were our guests, together with several members of the M.T. of A. company. The Jeral Puppets of John and Phillip Lewis presented "George and the Dragon", Ann Davis showed several of her new, stylized marionettes in action; and then the Bussells gave us an impromptu introduction to Muffin and some of his friends.

At the A.G.M. held earlier that same evening, Norman Hetherington was elected unanimously as President, John Lewis as Treasurer, and Richard Bradshaw as Secretary. (Replacing Edith Murray, who wished to be relieved, but promised to carry on while Richard was abroad). At the same meeting, the duty of acting as "Federal Committee" of the A.P.G. was passed to W.A. State Section, through its representatives, Mr & Mrs Johnston, who were present. The Victorian Section had declined to be considered, and N.S.W. had filled the position for the allowed three years.

On the 4th and 5th March, many of our members were able to attend a Seminar, led by Jan Bussell; this had been arranged by the M.T. of A., and was held in their premises at 153 Dowling Street. As a result of this gathering, the Guild acquired 8 new members.

At the end of March, we had the unique experience of seeing the famous Bunraku Puppet Theatre of Japan, who gave performance in Sydney on their way home from the Adelaide Festival.

On 14th April, the newly formed "Performing Puppet Company" (Peter Oldham and Hugh Powell) showed us some of the Cabaret work they have been presenting to Club audiences. This was an interesting show - principally Rods and Gloves, presenting "mod" songs. The players

were disappointed that there was not more critical discussion afterwards, which they felt could have given them helpful guidance for their future work.

In April, May and July, films made up the major part of the programmes. Some of these were extremely interesting, some very poor; outstanding were Lotte Reiniger's exquisite shadow film of "Snow White and Rose Red", and the Japanese "Bunraku" film.

In June, John Lewis gave a comprehensive lecture on Glove Puppets - with special emphasis on the practical aspects of this branch of Puppet Art. Refusing to be hidebound by a traditional concept of Glove Puppets, John has developed his own distinctive brand of puppetry and his attractive, colourful puppets and the neatly designed plays they act out, have brought him much success.

After the films shown in July, Richard Bradshaw let members see his not-yet-quite-finished new play, "The Tale of Two Fishies" - which is to be included in the programme he presents at Puppetry Festivals in America and France later in the year. As with most of Richard's work, we were fascinated with its subtle undertones.

In August, Ann Davis and Dale Woodward brought some of the puppets used in the educational T.V. programme, "You Say The Word" on Chan. 4 W.N., and Dale showed us some of the film strips made for early programmes. It was disappointing that members had not been able to see any of the complete programmes, as viewed by migrants - but we were delighted to see some of the components used in the series, which breaks new ground in the use of puppets educationally.

On 8th September, we saw Rod puppets which had been made under the guidance of Bruce Barratt, by students at the Occupational Therapy College, in preparation for teaching the mentally-handicapped. As the students were on holidays and unable to come to the Guild meeting, they lent their puppets to the Senior group at Clovelly Puppet Theatre, who created an interesting

drama of "Family Life", using the huge Rods made from "junk", and suggested by the characters available. Another set of Rods were "Ten Little Sailor Boys" - cut from thick cardboard, in the style of Shadows, and ranging in size from 3 to 6 feet, who disappeared one by one, like the original Ten Little Nigger Boys, as appropriate verses were sung. Both items suffered somewhat through lack of adequate space for their presentation.

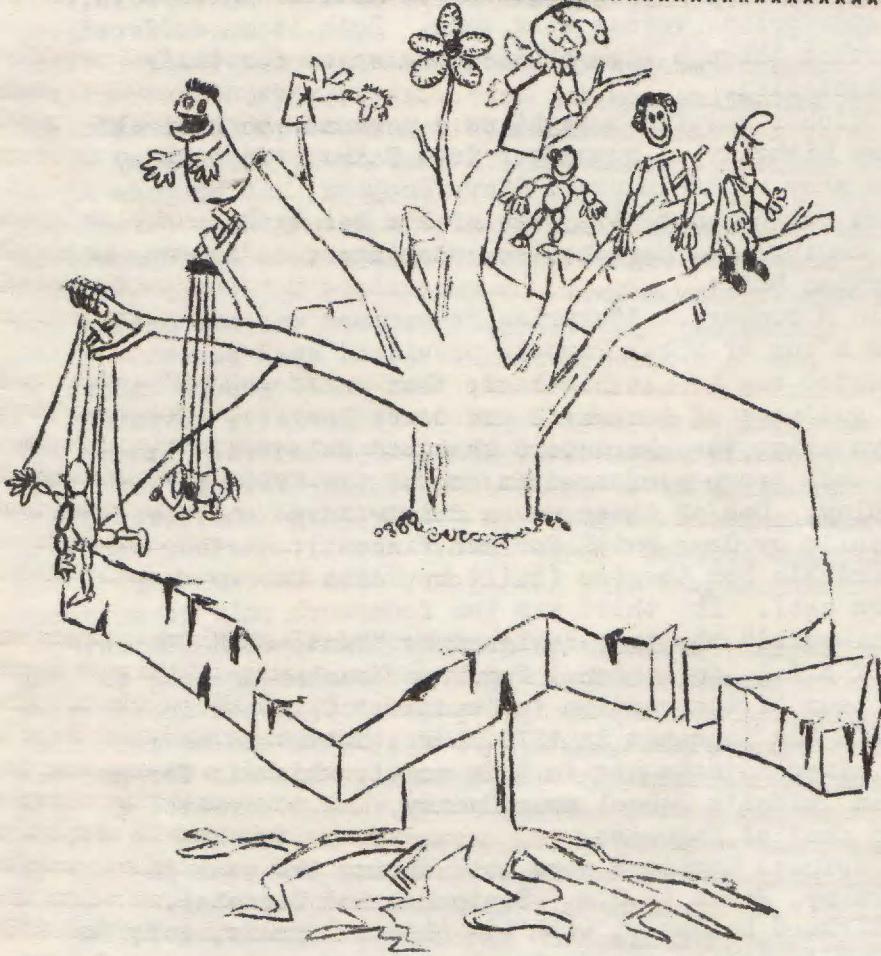
October meeting brought us a newcomer to Australia -- Ramzy Mishriky, a puppeteer from Cairo. On display were many of his unusual Glove Puppets, and he gave a short performance with some of his beautifully carved and manipulated Marionettes, who danced to appropriate Egyptian Music.

In November, a "Surprise Programme" was arranged. From a box of Glove Puppets provided, each person selected one to fit his hand; then small groups under the guidance of Ann Davis and Bruce Barratt, devised plays using the characters they had selected. Later on, each group performed in one of the "fit-ups" on display. One of these was a fairly large one, (recently built by Greg Smith for Una Vincent); another was a portable box theatre (built by Edith Murray many years ago). The third was the framework only of a "mini-multi" theatre, designed by "Pantomuck" (Director of E.P.A. in London.) for Dora Beacham to take on her tour of instruction to Teachers' Colleges in Uganda and Tanzania in 1970. Greg Smith had made a few minor adjustments in this model, which is for use in an Infant's School near Sydney, and it created a good deal of interest.

Business Meetings were held during the year in February, March (A.G.M.) September and December.

Richard Bradshaw, with his Shadow Puppets, left in August to attend the Festival of the Puppeteers of America, held at Mills College, California. In their "Journal", he is described as a "Master of his Craft", who gave a "suberb shadow puppet show". He went on to represent Australia at the U.N.I.M.A. Festival and Congress, held at Charleville-Mezieres, France, where his work was acclaimed as "one of the outstanding successes of the "Festival", and he received invitations

to visit countries in many parts of the world.
 Before returning home early in 1973, he played in
 Stockholm, Uddavalla and Gothenberg in Sweden; for
 two weeks in Paris; three weeks in Denmark; and gave
 one show at the Commonwealth Institute in London.



Puppetry is blooming
 in Australia

VICTORIAN SECTION.

The Victorian Branch of the Australian Puppetry Guild which is largely an interest group has had a happy and successful year under the capable leadership of Lorraine Gardner.

We have been stimulated by the visit of Jan Bussell and a two -day Teach-in; by Richard Bradshaw showing and describing the making of Shadow puppets; and by the performance for the first time in Australia of a Javanese shadow puppet play by Mr. Poedijino of Monash University.

Four meetings have been held. Finger and glove puppets were used to show the therapeutic use of puppets. Our Patron, Mr W.D. Nicol showed results of his work with the Aborigines in Arnheim Land and in particular at the Northern Teachers' College. He used shadow puppets they had made to play the parts in stories they had written. "How Crow Became Black", and "The Turtle and the Ant Eater", were acted with an accompanying tape of Aboriginal music and voices.

One afternoon, members met to make puppet heads from papier mache, and from grated caneite and hot starch. Using surgical plaster bandage dipped in water and put on clay models, a head could be rapidly formed, while the use of bandage strips dipped in Spackle was much slower.

A demonstration of puppetry in connection with the Camberwell Festival of Youth was given to a capacity audience at the Camberwell Theatre. There were two glove puppet performances and three marionette items, all of which were well received. Between items, demonstrations were given of quick and simple ways of making a puppet using fur fabric or polystyrene balls and beads. Children in the audience enjoyed seeing marionettes close at hand.

WEST AUSTRALIAN SECTION.

Another year has passed and 1972 lies behind us. A really exciting year, enhanced by the presence of Jan and Ann Bussell in Australia and the build-up of interest which their visit inspired. It was a sad day when their all-too-short six months had passed, and farewells were said. The W.A. Section had the privilege of welcoming them to Australia, when their ship called at Fremantle en route to Sydney. Later in the year, the Marionette Theatre of Australia made it possible for Jan to fly over and hold an all-day Teach-In which, as well as being informative and inspiring, brought in some puppeteers hitherto unknown to us. The Wilkinson family made the occasion to revive their String-Along Puppets which had been in recess.

At our monthly meetings, business has been dealt with as quickly as possible, and then a varied programme was arranged to try and interest members and friends.

A discussion on "Public Opinion and the Puppeteer" was tape recorded and the tape exchanged with N.S.W. Section who had recorded a discussion on the same subject.

A puppetry "Chat-In" was an interesting meeting, when each member brought a glove puppet and conversed in the character. At another meeting, the String-Along Puppets gave us a short show using their Pelham Puppets with musical interpretations.

In August, we enjoyed a visit from Norman Hetherington, N.S.W. Section President, who told us of some of his experiences, both personal and Guild-wise, and whose shows delighted all who saw them.

Experiences at the Eleventh U.N.I.M.A. Congress in Charleville and Paris, France were given by Mildred Clarke and illustrated with slides she had taken - we all wished we had been there with her.

To complete the year, at our December meeting, we had the privilege of welcoming the Marionette Theatre of Australia to our city prior to their opening season of "The Magic Pudding". Administrator, Lesley Hammond, told us of her experiences at the U.N.I.M.A. Congress, and of visits to other European Puppet Groups and Theatres

and other members of the Company chatted about the pleasures and agonies of a travelling troupe.

Early in the year, two evenings of films were held. The programme comprised - "The Man Who Wanted to Fly", "The Rolling Rice Ball" (both Japanese), "Cinderella on Strings" (Queensland) and the magnificent Bunraku film. Both evenings attracted interested audiences.

AUSTRALIAN CENTRE OF U.N.I.M.A.

Report for year ending 30 September, 1972.

During 1972, we have been honoured to receive a visit from Jan Bussell, World President of U.N.I.M.A.

Jan and his wife, Ann Hogarth, came for the first six months of the year, under contract to act as Artistic Director for the Marionette Theatre of Australia, and to produce for it "The Water Babies".

At his request, the M.T. of A. proved most helpful in giving him opportunities to visit as many centres of puppetry in our country as time would allow. This enabled him to conduct "Teach-In" sessions in Sydney, Melbourne, Brisbane, Adelaide, Perth and Hobart as well as visiting other towns.

Reports from all participants speak of the pleasure and inspiration these visits gave, and we express our sincere thanks to the M.T. of A. for making it all possible.

We were represented at the 11th Congress of U.N.I.M.A. at Charleville-Mezieres by Richard Bradshaw who carried proxy votes from the Australian Centre. His performances there received great acclaim and many invitations followed.

During 1972 we have welcomed as new members - Mrs Bonna King, Rev. R.H. Wyndham, The Queensland Theatre of Puppetry and The Marionette Theatre of Australia.

Our membership now stands at 28, consisting of 22 individuals, 2 small theatre groups, 2 large theatres and the N.S.W. AND W.A. Sections of A.P.G.

THE MARIONETTE THEATRE OF AUSTRALIA.

The beginning of 1972 saw the most important event in the development of the Marionette Theatre of Australia when it brought the world famous puppet master, Jan Bussell, to Australia for a period of five months to act as the Company's Artistic adviser. Jan was accompanied by his equally famous wife, Ann Hogarth.

The Marionette Theatre of Australia, conscious of its role as Australia's national puppet company, was anxious to share its good fortune with fellow Australian puppeteers, and sponsored Puppetry Teach-ins, conducted by Jan Bussell, in every capital city in the Commonwealth.

Whilst with the Company, Jan directed The Marionette Theatre's major new production for 1972, Charles Kingsley's "The Water Babies", which was specially adapted by Jan Bussell and Ann Hogarth for the Company.

The Marionette Theatre Of Australia covered many thousands of miles during 1972, performing for tens of thousands of children in outback areas as well as in the capital cities. The Company toured extensively in the country areas of Queensland, New South Wales and Western Australia throughout the year, and staged capital city seasons in Brisbane, Sydney and Perth.

A little boy ran home and excitedly told his mother he saw a marionette show with not less than one hundred puppets. His mother told him crossly, "I've told you thousands of times not to exaggerate."

PUPPETRY AND ARCHITECTURE

Consider a comparison between Puppetry and Architecture: Before a building is designed, the architect researches both the site and the functions that the building must fulfill. In the same way, the puppeteer should ascertain the age and type of his audience and the kinds of places in which he will perform his play. This will determine the subject matter, approach and duration of the play.

This done, both architect and puppeteer prepare preliminary schemes. The architect shows his initial concept of the building to the client, and it undergoes modification until it is acceptable. The puppeteer may have to present his scheme to a client, or to his assistants, or may have to rely on his own judgement based on previous experience.

In the same way the building is now defined in broad lines: the arrangement of rooms, the sizes, and the general aesthetics, so the puppet play develops plot, its characters, and the designs of the puppets.

When the final designs of the building has been approved, the architect commences the documentation that will allow the builder to construct what has been designed. The puppeteer constructs his sets, makes his puppets and writes his script so that his concept (the puppet play) may become a reality.

While the builder is building the building with the aid of the architect's drawing, puppeteers are rehearsing their play with the puppets, sets and script.

The finished building soon demonstrates whether it is successful and satisfies the criteria of function, stability and aesthetics. The performance of the puppet play will determine whether it satisfies the audience, is coherent and is aesthetically pleasing.

JOHN LEWIS.

NOTES ON A WORLD TOUR OF PUPPETRY.

By Richard Bradshaw.

As I flew out of Sydney on my way to perform at the Festival in Oakland, California, the Steward brought the menu for the meal. Of the six possible designs available at the time, the one on my menu was a Balinese shadow puppet. Who believes in omens?

At the Oakland Festival, Bernice Silver of New York presented a lecture with puppets on the "History of the Hairy Hide". When she came out for her bow, she had no idea that Steve Hansen was waiting in the wings dressed as a gorilla. But then Steve had no idea that Bernice was going to take her bow as a monkey. So a somewhat startled gorilla carried off a very surprised monkey before a highly amused audience.

3,000 people came to see the Cookie Monster of Sesame Street when he made a personal appearance at the outdoor theatre in Mills College, Oakland. They could not all get into the theatre, so a second session was given. When, at last the Cookie Monster appeared, you could feel the "electricity" spread through the audience. It was the kind of reaction that only the most famous of film stars could get. The man who introduced him explained that the Cookie Monster wasn't eating any cookies because he was on a diet. Out of the audience came a small boy with a sweet which he offered to the "frightening" monster, which by the way, is blue.

For the all-night session of Indonesian Shadow Puppets at Mills, they had cut the stem of a banana palm to hold the rods of the puppets. It was not quite long enough, so it was extended with a piece of polystyrene foam. (Polystyrene bananas must be just around the corner.)

At the international press conference at Charleville (France) the discussion was becoming too serious. From the stage, the President of U.N.I.M.A., Jan Bussell, gave a discreet signal to Percy Press Jr., and then suggested to the gathering that it would probably be a good idea to ask the puppets what they thought. With that an undisturbed silence filled the air as Mr Punch appeared from amongst the gathered puppeteers and to everyone's relief, brightened what might have been a turgid discussion.

A Spanish group at Charleville presented an item in which a hand with a whistle drilled four upturned boots. One of the boots seemed to be non-conformist. Eventually the hand removed each of the boots in turn, revealing a hand underneath each until it lifted the last boot and revealed a foot! The position of the operator who was able to keep two hands and a foot above him is hard to picture.

English puppeteers at the Charleville Festival questioned the use, in a Danish puppet show for children, of a hippopotamus whose head had been made from a blue toilet seat.

There was an exhibition of puppets at the Charleville Festival which later toured France. It came as a surprise when I recognised a puppet I had once worked on in Sydney. It was Stan Dalby's "Albert" now in Phillippe Genty's collection, but not correctly labelled. (It was attributed to the young Skupa of Czechoslovakia).

When I was in Sweden I saw an advertisement for a T.V. play on the cover of a T.V. magazine. Behind two naked people on a bed there was a poster advertising the Stockholm Marionette Theatre. When I commented on this I learned that some time ago this theatre presented a play with naked puppets, and the puppeteers had to appear on the stage with the puppets, also naked. (The theatre is heated).

A. LETTER FROM LONDON.

Our "member abroad", Miss Dora Beacham writes:-

"Having received and read the 2nd Annual Report of the Australian Puppetry Guild 1971, I am encouraged to comment on two of the articles contained in it.

Norman Hetherington has the right idea in his article headed "An Australian Style - and why Not?" Why not go all out for an Australian style? Puppetry is becoming increasingly popular in Australia - surely now is the time to think of it creatively in terms of your Australian way of life. There is already a wealth of Australian Literature and Art, and obviously tremendous potential in the fields of Ballet, Music, and Drama. Surely with puppetry too, it should be possible to create fresh and exciting usages, something especially and entirely Australian.

Now "Punch and Judy" - being English, I grew up with Mr Punch and his frolics, his sausages, his nagging wife and squalling baby, and I have a tremendous feeling of loyalty towards this peculiarly English form of entertainment; he has after all, been going strong and weak, but always surviving, since 1662, and is well set to continue as long as there are seashores and swazzles.

The performance is entirely traditional; it is marred if there is the slightest departure from the well - known action and script, and he certainly cannot survive as a migrant to either Australia or America. I feel so strongly about Punch and Judy that I am sending to Mrs Murray, a copy of George Speight's "History of Punch and Judy" - the printed results of a lifetime's research; should you feel in any doubt about its suitability as entertainment for all ages, I beg you to read the book and I am sure that you will find that you will agree with George Speight as he tells "the story of that extraordinary English Institution, loved and abused, always on its last legs but still alive and kicking, the joy of children, the fond memory of the aged, the delight of the etymologists, the despair of scholars, the Punch and Judy Show."

Better still, come to England and see Percy Press, or Glyn Edwards or the resident Punch and Judy man at some little seaside town where he has played on and on to generations of children.

Dora Beacham.

NEWS FROM NEW ZEALAND.

Jim and Edna Burton write from New Zealand to say they are touring in the schools with their Burton Theatre of Puppets, presenting a Folk Story followed by a creative session, in which the children "help" to make junk puppets. With these, the Burtons then "mime" action, encouraging the children to later write the story, or make up the dialogue that should have accompanied the action. They report:-

"We have had an excellent reception this year with our Turkish Folk Tale, "The Well-Devil", and have been busy throughout the winter the Wellington area - a very happy arrangement for us!

Recently we had the pleasure of meeting a Mrs and Mr Clark of Miramar, Wellington, whose hobby in retirement is - Puppetry! They have some delightful marionettes, made and dressed by Mr Clark himself, the colours and costumes being really beautiful.

Shortly we shall be going further afield, and in November will be in the Hamilton area, where we have a friend, Mrs Ada Reynolds, who is a keen puppeteer, and a friend of Joan and Betty Rayner of Australian Children's Theatre.

We send our good wishes to all fellow puppeteers in Australia".

The local minister was walking along the street when he noticed a crowd of small boys around a pair of Punch and Judy Puppets. "What are you doing my little men?" he asked in fatherly interest. "Swapping lies", volunteered one of the boys, "the feller that tells the biggest one gets these 'ere puppets".

"Shocking," replied the minister, "Why when I was your age, I never thought of telling lies and especially for puppets."

"You win", chorused the boys, "the puppets are yours".

CHURCHILL FELLOWSHIP AWARDED TO AUSTRALIAN
PUPPETEER

Mr Peter Wilson, director of the Tasmanian Puppet Theatre has received a Churchill Fellowship, which will enable him to travel overseas to gain new experience and ideas.

"My Award" he writes, "will enable me to study puppetry and allied arts in various countries!"

1. JAPAN - At the Japanese Research Institute - I shall study old and new traditions of Japanese puppetry.
2. MOSCOW - The use of Multi Media in the Puppet Theatre. (My Russian trip is being organised by the Soviet Ministry of Culture).
3. PRAGUE - (a) An observation period at the University to study the "Faculty of Puppetry".
(b) Black Theatre - its development and techniques.
4. GERMANY - The administration of the Community Puppet Theatre. (The German Government is organising my itinerary).
5. ENGLAND - "The Role of the Puppet Theatre in Education". England will perhaps hold most for me in meeting old friends and meeting new ones. The Department of Education and Science have been most helpful in arranging visits to schools, colleges and universities. There is a vast amount of work with puppets going on in mental and other allied institutions, which I shall also be looking into. I intend to spend time with the Bussells, at the Midlands Art Centre and at the Little Angel as well as with many puppet companies.

Young Allen asked his father - "Dad, with all this trouble with performers like Rolf Harris not being permitted to perform in South Africa, to mixed audiences, does it mean that white people are not allowed to view the "Black Theatre"?

NEWS OF PUPPETRY FROM AROUND
AUSTRALIA

QUEENSLAND THEATRE OF PUPPETRY.

Located on the Gold Coast of Queensland, QTOP. claims to be the largest puppet group in Australia, having a membership of over 30.

Early in the year, they staged a programme over six Saturdays in the Brisbane Arts Centre and they repeated this for Jan and Ann Bussell on the occasion of their visit in May.

A Saturday afternoon "Work-In" for children has been established at its "home", The Royal Queensland Art Society's centre at Broadbeach. This is under the direction of Elizabeth O'Mahony, an occupational therapist at Kenmore Repat. Hospital, who has produced puppet plays for the Derby School of Occupational Therapy in England.

The group greatly enjoyed the visits of Jan and Ann Bussell, and later in the year of Lesley Hammond and Co. of the Marionette Theatre of Australia.

TASMANIAN PUPPET THEATRE.

This group has recently been made a "Regional Theatre", by the Australian Council for the Arts - the first regional or State Puppet Theatre in Australia. (Our Congratulations - Editor).

This theatre was established three years ago and maintains a professional company, who give more than 600 performances each year in Tasmanian schools, where children are given the opportunity of making and working their own puppets.

PUPPETRY GUILD OF W.A. (INC.)

From the Secretary (Mildred Clarke), comes a brief summary of this Group's activities: a visit to U.N.I.M.A., France; five courses of 12 hours each; a workshop and performances at Bunbury Arts Festival, (a country centre 100 miles South of Perth); slide and lecture night; demonstrations in Teachers' Colleges; and a puppet - making period during the opening ceremony of the Fremantle Arts Centre together with tremendous demand for public performances at Petes, Xmas functions and shopping centres. All this has kept members fully active.

LONDON PALLADIUM MARIONETTES.

From South Australia, Doug and Phyl Asplands report continued country touring with their shows, giving three a day in schools. A special feature has been a segment on the very topical subject of Road Safety. They have also done shows for Telethon and UNICEF. as well as appearing at all the big shopping centres, and wherever they go, they are endeavouring to foster interest in the art of puppet - making.

KAREL REHOREK.

In South Australia, Karel Rehorek has been working in conjunction with the Bunyip Childrens' Theatre, doing plays three times daily in Adelaide and district schools' showing puppets, made from large paper bags, attractively painted.

THE NUTSHELL.

The Nutshell is now over a year old and stemming from its presence in Perth, I can see a growing interest in puppetry, which is most gratifying to members of the W.A. Guild.

This puppet theatre, owned and managed by our two members, Nancy and Bill Johnston, has provided us with not only a centre for puppetry, but a unique meeting place for world famous puppeteers, and interested followers of the ancient art.

The Guild was indeed grateful to meet and talk with Jan Bussell and Ann Hogarth, in such appropriate surroundings, when these two passed through Fremantle en route to Sydney. The welcome evening was all too short.

On May 20th, The Nutshell was again to welcome Jan to conduct a one day "Teach-In" of three sessions. This drew an interested and enthusiastic group, who unashamedly worked that willing and expert adviser to a standstill. Much that was helpful and inspiring, was given in Jan's charming and gracious manner. Later over supper we still asked for more, and so a "Thank - you" to the Marionette Theatre of Australia who made it possible.

In August, Nancy and Bill, persuaded Norman Hetherington to journey from Sydney to give Perth a glimpse of his creative genius in a season of plays at the Nutshell. Norman (Mr Squiggle of A.B.C. T.V. fame and president of N.S.W. Section of A.P.G.), a well-known puppeteer, presented a delightful programme of three plays for an eight day season. This was made possible by Norman's generosity and his friendly chats brought joy to young and not - so - young alike - both on stage and behind the scenes. He was of course accompanied by his friend and accomplice, "Bill Steamshovel" (A.B.C. T.V.) complete with Bill's Things. It is also reported that the Jumbo-Jet on which this famous pair travelled, was subjected to a bomb - search - "Bill" of course, had to undergo this indignity. No bomb was found. The season was most successful.

In September, interested and expectant audiences flocked to the Nutshell for a season of three plays -

produced by Nancy. The three plays "The Sorcerer's Apprentice", "The Bush Christening", and "The Fly By Night", were very well received. Congratulations are due to her, and her team of manipulators, voices, musicians, artists and lights.

With a happy and hard-working, but, on the whole, successful and rewarding year, Nancy and Bill may be proud of their enterprise.

Vera Piesso.

DAMAR MARIONETTES.

David Collins is now in Germany on a Scholarship and Mark Wager is an Arts Student at Brisbane University.

In 1972 he ran a course of Puppetry at Twelfth Night grandmas. The not-so-young were puppet dressers and all worked happily together.

"Bill used to call his house over there "THE NUTSELL". Wonder why he wants to change the name?"

"He's getting tired of having funny people calling to ask whether the kernal was in."

FINANCIAL STATEMENTS FOR THE YEAR ENDING 31st DEC 1972N.S.W. SECTION.RECEIPTS

Subscriptions	95.66
Interest	5.11

Balance at 31/12/72 139.22

\$ 239.99

EXPENDITURE

Petty Cash	49.60
Reports etc	26.43

Miscellaneous

P. Oldham 10.00

Wreath 10.00

R. Mishriky 10.00

Wedding

Present 20.00 50.00

Balance 31/12/72 113.96

\$ 239.99

DEFICIT for year - \$25.26

WEST AUSTRALIAN SECTION.

Subscriptions	91.50
Donations	97.00
Proceeds of show at Nutshell	245.00
Supper at film evenings	9.60
Bank Interest	5.28
Balance at 31/11/71	34.63

\$ 483.01

Sub to U.N.I.M.A.	7.00
Printing	27.34
Hire of Theatre	76.00
Presentations (J & A Bussell)	14.85
Honorarium	8.00
Petty Cash & Post	23.08
Balance at :	
31/12/72	326.74

\$ 483.01

PROFIT for year (thirteen months) - \$292.11.

VICTORIAN SECTION.RECEIPTS

Subscriptions	
from 13 new members	
& Bank Interest	33.81
Balance at 18/1/72	21.37
	<hr/>
	\$ 55. 18
	<hr/>

EXPENDITURE

Postage, films	
& share of cost	
of Annual Report	16.19
Balance at 31/12/72	38.99
	<hr/>
	\$ 55.18
	<hr/>

PROFIT for year (19/1/72 to 31/12/72) - \$17.62.

AUSTRALIAN CENTRE OF U.N.I.M.A.FINANCIAL STATEMENT 30th SEPT. 1972.RECEIPTS

Balance Forward	
from last year	27.60
Subscriptions	95.00
Donations	8.50
Bank Interest	1.76
	<hr/>
	\$ 132.86
	<hr/>

EXPENDITURE

Contributions f'wd	
to World Centre of	
U.N.I.M.A.	73.75
Secretary's Petty	
Cash	25.16
Balance at 30/9/72	33.95
	<hr/>
	\$ 132.86
	<hr/>

This Statement is in accord with receipt books,
Bank Passbooks and other records presented.

(Signed) Judy. M. Thompson.

LIST OF MEMBERS AS AT 31st DEC. 1972

N.S.W. SECTION.

President: Mr Norman Hetherington.

Treasurer: Mr John Lewis.

Secretary: Mr ^{Richard}~~Ken~~ Bradshaw, 19 Balfour Rd, Kensington
N.S.W. 2033.

(Acting) - Mrs E. Murray, Lawson Rd, Springwood,
N.S.W. 2077

Mrs G. Albers; Mrs N. Allen; Miss Dora Beacham, (London)

Mrs Collins & Family; Mr & Mrs N. Dare; Mrs G. Deem; Mr & Mrs
Dunn; Mr E. Edwards; Miss K. French; Mr & Mrs N. Hetherington

Mrs G. Hirsch; Mr N. Hunt; Jaeger Marionette Theatre; Mr L.F.

Keller; Mr H. Kilgannan; Mrs M. McClelland; Mr G. B. Morley;

Mrs B. Piggott; Miss D. Powell; Mr Greg Smith; Mrs Jennifer

Smith; Mrs M. Valis; Mrs M. Vincent & Family; Mrs U. Vincent.

QUEENSLAND. (Attached to N.S.W.)

Queensland Theatre of Puppetry; Mr Mark Wager (Jr.)

SOUTH AUSTRALIA (Attached to N.S.W.)

Mr & Mrs D Asplands; Mr & Mrs R. Salaman.

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President: Mrs. Lorraine Gardner.

Treasurer: Mrs. Gwen Brumhead.

Secretary: Mrs. J.E. Fitzgerald, 6 North Court, Surrey Hills,
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Miss Mary Anderson; Miss L Aspedaile; Mr Peter Atkinson, Mr
Axel Axelrad; Mr & Mrs L Brumhead; Miss M. G. Fitzgerald, Mr &
Mrs M. Fricker; Mr & Mrs W. Field; Mrs Marjorie Harry; Mr Ross
Hill; Mr John Hepwell; Mr Parry Parry-Marshall; Mr & Mrs G.
Quayle; Miss Prudence Read; Mr Peter Seaborn; Mrs C.M. Scott;
Mr A. Shaw.

WEST AUSTRALIAN SECTION.

President: Mrs S. Beach.

Treasurer: Mrs V. Piesse.

Secretary: Mrs N. R. Johnston, 54 Ord Street, West Perth, W.A. 6005
Mrs Greta ~~Buchan~~, Mrs Mildred Clarke; Mrs D. Clifton; Mrs M. Cornish;
Dr. Susan Cutner; Miss M. Davis; Mrs. M. Don; Mr M. Finley; Mr A.
Finley (Jr.) Mrs V. Flynn; Mrs J. Gates; Mr J. Harvey; Mr & Mrs R.
Hedge; Mr W. Johnston; Mr B. Kershaw (Jr.); Mr G. Kershaw (Jr.); Mrs
D. Kowarski; Mrs G. Lacey; Mr G. Mentiplay (Jr.); Mrs B. McCashney;
Mrs D. Smith-Ryan; Miss M. Smith; Mrs J. Tate; Puppetry Guild of
W.A. (Inc); Mrs M. Wilkens.

For further information about the
AUSTRALIAN PUPPETRY GUILD

Please contact any of the Section Secretaries at the addresses
given on pages 23 and 24.