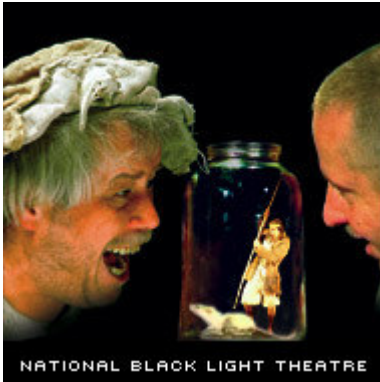




The official newsletter of  
**San Francisco Bay Area Puppeteers' Guild**  
*Looking for updates and missed information?*  
Check for it at [SFBAPG.ORG](http://SFBAPG.ORG)

*SFBAPG is a charter guild of the Puppeteers of America, Inc., a non-profit, tax exempt organization*

**April 2005**



### **March Guild Meeting: National Black Light Theatre of Prague**

*The March SFBAPGuild activity included a visit to a performance of the National Black Light Theatre of Prague. Two guild members share their reactions.*

#### **REVIEW BY ELISHEVA HART**

In 1991, in a different incarnation, the Black Light Theatre of Prague performed on Oct. 22 and 23 in Berkeley at Zellerbach Hall. The following quote is from their program,

#### **Inside this issue...**

- ◆ **Upcoming guild meetings**
- ◆ **Calendar of events**
- ◆ **Puppet shows for Elephants**
- ◆ **National (and Guild) Day of Puppetry**
- ◆ **Summer puppet events**
- ◆ **Guild votes to split into 3 regional guildettes (Appyhay Aprilay)**

attempting to explain what black light theatre is. "Why is it called the Black Light Theatre? The name comes from the principle of the black cabinet, a theatre form or technique which originated in Southern Asia centuries ago. It is not easy to describe the theatre in a few words. One might say that it is the musically organized movement of objects in combination with live action on the stage. Or, since it is a silent theatre, it could be said that it is a type of pantomime. But perhaps it would be closest to the truth to say that it is a theatre of enchantment for adults and children."

The reaction to the current black light theatre's production, "Fantasy Travellers Gulliver and Alice in Wonderland", was very divided among the puppeteers. Those who had seen the old Prague Black Light Theatre in the past had expectations which were not met. Many puppeteers coming for the first time and lots of the audience enjoyed it. An audience acquaintance of mine, Sue, and her 10 year old daughter, Julian, had stars in their eyes and thought it terrific. Alas, puppetry was not the first ingredient "on the label" (the promo write-up), but where else can those of us not traveling to Europe glimpse the technique of black light? Coad Canada Puppets is the only "local" group I'm aware of who used black light in their annual tour, once at least. Luman published a how-to booklet on this topic. Our Guild attempted, and failed, to replicate a black cabinet curtain of light box at a retreat in Santa Cruz at Kitty Adam's beach cabin, the weekend before the 1989 Earthquake.

#### **2004—2005 SFBAPG Board of Directors**

##### **Co-President**

Randal Metz  
(510) 351-4522

PO Box 1210, San Leandro  
CA 94577

[Puppetcom@hotmail.com](mailto:Puppetcom@hotmail.com)

##### **Co-President**

Tim Giugni  
(707) 963-8259

[Tim@teatrocalamari.com](mailto:Tim@teatrocalamari.com)

##### **Secretary**

Kevin Menegus

[Pelpup1@msn.com](mailto:Pelpup1@msn.com)

##### **Treasurer & Guild Roster**

Pamela Brown  
(707) 823-4161

11639 Barnett Valley Road,  
Sebastopol CA 95472

[pamelabrown@email.com](mailto:pamelabrown@email.com)

##### **Email Coordinator**

Mary Decker  
(650) 361-1310

1116 Ruby St,

Redwood City CA 94061

[marydeck@earthlink.net](mailto:marydeck@earthlink.net)

##### **Webmaster**

Matt Baume  
(310) 210-3985

[Iknowwhatimdoing@hotmail.com](mailto:Iknowwhatimdoing@hotmail.com)

##### **Newsletter**

Michael Nelson  
PO Box 2296, Yountville, CA  
94599

(707) 257-8007

[Mail@magicalmoonshine.org](mailto:Mail@magicalmoonshine.org)

*(Black Light Theatre cont.)*

One thing I personally liked Saturday better than the 1971 performance is that this program has stories. (I stopped going to Mummenschantz performances, despite their superb imagination and creativity, because it was only tricks, no sustained story). And the second billing on Sat, "Alice" was not accurate to the story.

At age 15 I saw MGM's "Wizard of Oz". Having read all 20 plus Oz books at least 6 times each, I too would have raged out of the movie house, except I had no ride home. Many decades later and many disappointments later (no matter how excellent the material) I finally realized the pictures I create when I read will NEVER be captured in a movie or play or TV program. I got over it. And now I try to glean what I may from whatever. I "got a PhD" once in how NOT to do masked theatre by watching a student presentation at USC.

The "Gulliver" piece had words added for American audiences (more children came and not as familiar a story). Many scenes had movies projected from the front onto a scrim. Behind it live actors interacted with the projected characters. This way extreme differences could be achieved in sizes, so Gulliver could be action figure size (about 11") or a giant, depending where he was. The majority of the interactions of actor and projections meshed beautifully, showing a lot more rehearsal time than many of us spend.

Another audience member, Barbara, sitting in row 26 (puppeteers were mostly in rows 10 and 11), said she loved the water scenes and "felt the ocean was coming right into the audience." She and I both noticed the pacing was slower than what Americans are used to in theatre, especially in the water scenes, traveling through the stars, etc. We decided pacing is probably cultural. Theatre is given time parameters to fill, so some of it could have been that.



*(Postal newsletter recipients: Want to see color photos? Go to the April newsletter section at [sfbag.org](http://sfbag.org) on the internet.)*

Much of "Gulliver" depended on projections.

"I like 'Alice in Wonderland' better than the other one. I liked it when the Queen came in and tried to snatch the violin." Zoe, age 10. As often happens, the two "Alice" books were scrambled together. It began with Alice painfully practicing scales on a violin. This was a hit with the kids in the audience in Marin as the 4th and 5th graders have an opportunity to take violin in school. Her violin is a running theme throughout. The closing is Alice and 5 rabbits beautifully playing the "William Tell Overture" together. Projections were used only briefly: when she grows and shrinks, and in the garden. I loved the slow motion effect of the giant flowers unfurling their blooms.

Jakub Marek, general manager and co-founder of the theatre, spoke to us afterwards. The theatre is a family affair. He's very keen on keeping it modern and would like to change the name from "black light show" to "multivision". There are three

companies, one in Prague, this one, and one in Spain, touring "Don Quixote" for the 400 anniversary of its first publication.

They played outdoors in China once. A man was stationed to block the moon from the screen.

They have just switched from a gray scrim at front to a black one, which captures the projections better. It takes them 3 and half to 4 hours to set up (depending on the venue) and 45 minutes to strike the set. On the East Coast they had a large bus, here they are using vans and a small bus. This allows them to sightsee.

Jakub told us the cool scene in "Alice" where she climbs up the ribbon musical score is the most difficult to do. If the Tweedledum/dee clowns get too far to the back, light will bounce off their white costumes and destroy the black light effects. The jaunty song, "Knocking on the door", where Alice is trying to find which door hides the rabbit (5 of them!) was written by a friend who also does "Broadway" musicals in Prague. It was quite a crowd pleaser. The audience clapped along. Several times in the performance smoke went off (cannons, etc) Our delicate California lungs reacted with coughing, we could hear the smoke, row by row, progressing towards the rear of the auditorium.

The best part of the day was, to me, many Guild members gathering together at a restaurant for dinner and stimulating arguments over the performance. No apathetic views were displayed.

### **National Black Light Theatre A Little Background and Some Personal Thoughts**

Lettie Schubert, March 27, 2005

The long awaited *National Black Light Theatre of Prague's* Bay Area performance arrived at the Marin Center on Saturday the 26 of March. Many guild and former guild members

(Black Light Theatre cont.)

were there. For some of them it was their first experience with “black light theatre”, a confusing term to say the least. I’m sorry that they have never seen earlier and simpler forms of this particular style of theater in order to compare historic and contemporary forms.

In 1977 the *Black Light Theatre of Prague* (not to be confused with the National Black Light Theatre”), established in 1961 by Jiri Srnec, performed “*Fair of Hands*” at Zellerbach Auditorium at the University of California Berkeley Campus. In the 1970s yet another company *The Black Theatre of Prague* performed in London. This company was advertised as the oldest theatre group of its kind in Czechoslovakia. It was founded by students of the Prague Academy of Musical Arts who in endeavoring to find their own mode of expression developed a new stage form which is in effect a pantomime performed by people and puppets. The group has five members including its leader, Mrs. Hana Lamkova.

My memory of these last two companies was of smaller stages, and no projected scenery, and many, many brightly colored puppets and objects which popped in and out of the ‘curtain of light’. Some of us who have been around a while have seen several different practitioners at various festivals. When I first met Arlyn Coad at a regional at Ojai she was doing “Under The Grasses” which she and Luman later revised. Coad Canada also added to their laurels with “The Tinder Box”. Another artist was a transplanted Czech, Peter Zapletal, whose “Moldau” to Smetena’s music and other productions were exquisite. Then there were American companies who did object theatre in the curtain of light/black cabinet. Just a few years ago the Brizzis performed a delightful “Wind In The Willows” at our post holiday party. Personally, I felt that the production we

experienced on Saturday was not what I was expecting. ***I was disappointed at the lack of puppets*** - just one flamingo- and I was not prepared for all the special effects and digital images. Obviously a lot of talent went into the production and it will be interesting to see what their projected association with Michael Curry and Cirque du Soleil will bring. And I am very grateful to Jakub Marek, co-founder of the theatre who took time to talk to us, to Columbia Artists Management Inc. their representatives, and Jim Farley, head of Marin Center, for making the meeting afterwards possible. Maybe I am not ready for new technologies. I was hoping for a small gem of puppetry to enchant me and instead we were treated to a huge bag of clever tricks. For me small is good, maybe even better.

## **Puppets in the Jungle of Northern Thailand**

**By Janaki Ranpura**

What kind of shadow screen does an elephant’s belly make? Invited to help create a fundraising show for the Elephant Hospital in northern Thailand, I had an opportunity to find out. The project’s head, Adam Ende of Seattle’s Monkey Wrench Puppet Lab, creates sublime papier mâché puppets. So we started by making a

giant clay elephant head mold. We worked in the yard in front of our models. The vets and the mahouts would stop to inspect our work on their way to take care of the elephants. Our Thai hosts were inquisitive and fun-loving; at any given moment, two to five hospital staff members were wallpapering the elephant head with us.

A good model takes visible pleasure in being observed. Motala, a resident elephant with three legs, would hunch over her back legs, stand still, and blink her huge lashed eyes when we approached with sketch pads. The final head was a combination of many of the elephants, but Motala contributed the most generously.

About 60% of the patients at the Elephant Hospital arrive in Motala’s condition: as victims of the anti-tank mines still buried on the Thai border with Myanmar. Being enormous creatures, elephants move constantly. An injured foot that can’t bear weight is a significant impediment. The Elephant Hospital, founded by Soraida Salwala, is the first of its kind in the world to maintain a staff dedicated specifically



*(Puppets & Elephants, cont.)*

to solving the health and the sociological challenges of elephants. They have a website: [http://www.elephant.tnet.co.th/index\\_26.1.1.html](http://www.elephant.tnet.co.th/index_26.1.1.html).

The puppet show took one elephant's story – Tani the bearded lady, a female elephant with a hairy chin – as its departure point. Tani is a classic victim of the often mutually detrimental interactions between human and elephant communities. Logging with elephants has been illegal in Thailand for the past twenty years, but it is still practiced. Tani hauled logs until she became pregnant. She wasn't delivering, and so she came to the Elephant Hospital. At the hospital, elephants spend the day munching bana grass (a kind of bamboo) and bananas in the shade. It suited Tani. Her inflated belly subsided – her pregnancy had been false. On the basis of her mistreatment at the logging camp, her owners lost the right to keep her, and the hospital bought her. She's now a permanent resident.

In the puppet show, a musician sings a Thai children's song about elephants while an elephant pushes a log. The song repeats, faster each time. The pace becomes unbearable, and the elephant collapses.

I had to return to San Francisco before the puppets were finished. Adam attached the massive head to a body made from bent bamboo. A rectangular hole in the elephant's side serves as a stage. I regret not being able to see Motala's face when she first saw it.

I never approached the belly of an elephant. There are too many feet the size of telephone poles near it. Those gentle giants express irritation with

irrevocable decision. I didn't ever feel ready to risk an elephant's bad side. But I did take some pictures on faces and ears, with handlers standing just out of the shots. Adam had it right, though: papier mâché can be more flexible than skin.



## CALENDAR

**If your shows are not listed here, send them to your newsletter editor! More people at yours shows means more ticket sales or more likelihood that you will be hired again! Plus we guild members like puppet shows! Tell us about them.**

April 1 & 2, Puppet Festival: Magical Moonshine Theatre at Peery's Egyptian Theatre, Ogden UT (SFBAPG Utah guild members & those who want to see an exceptionally beautiful proscenium can check website for info: <http://www.peeryegyptiantheater.com/default.asp>

April 1, 2005 10:45AM Pirates! P&T Puppet Theatre, [www.ptpuppets.com](http://www.ptpuppets.com) Meyerholz Elementary San Jose, CA

Goldie Award winning puppeteer Liebe Wetzel will offer a workshop in her

unique style of object manipulation on April 9 & 10, 2005 (10 - 4pm on Sat; noon - 4pm on Sun), Limited public slots @ \$150 public, \$100 Dell'Arte & Circus Center alumni, Contact Chris at Circus Center 415-759-8123 X811 or [chris@circuscenter.org](mailto:chris@circuscenter.org) to reserve your place in this exciting workshop!

Sunday, April 17, 2005, 3 p.m., <http://www.fairytaletheater.net> "THE BREMEN TOWN MUSICIANS", (for all ages 3 +), at "Live Worms", Art Gallery, 1345 Grant Avenue, San Francisco, CA 4133 phone: (415) 307-1222 Program also includes a live drumming performance. This is a tsunami-fundraiser to specifically help the children in need! All donations welcome!

April 15, National Puppet Tax Amnesty Day. As decreed by Congress, puppets who have not paid taxes to the IRS in the past can pay back taxes with no penalty in 2005. To figure puppet taxes, take the height of puppet multiplied by the depth of performance material.

April 20, 2005 2:00PM Just So Stories P&T Puppet Theatre, [www.ptpuppets.com](http://www.ptpuppets.com) Menlo Park Library Menlo Park, CA

**Saturday, April 23, the SFBAPG celebrates the National Day of Puppetry at the San Leandro Main Library. See page 4 for details!**

Saturday, April 30, 2005, <http://www.fairytaletheater.net> "LITTLE RED RIDING HOOD", (for all ages 3 +), at the Visitacion Valley Branch San Francisco Public Library, 45 Leland Avenue, San Francisco, CA 94134 phone: (415) 337-4790

## Calendar Listings, On-going events:

NEW EXHIBITION MUSEUM OF CRAFT & FOLK ART, SAN FRANCISCO, CA

**Puppets from Around the World**, Wednesday, May 4 to Sunday, July 24, 2005 --*Puppets from Around the World* features a selection of more than 50 puppets representing puppetry traditions of North America, Latin America, Asia, Africa, and Europe. Drawn mainly from the vast collection of Alan G. Cook, legendary collector and puppeteer. Museum of Craft & Folk Art - Fort Mason Center, Landmark Building A, San Francisco, CA 94123 - 1382 Entrance at Buchanan Street and Marina Boulevard - Tuesday - Sunday, 11am to 5pm; Saturday 10am to 5pm, \$4 for adults, \$3 for seniors, free for youth 18 and under. *Free the first Wednesday of each month and Saturdays 10am to 12pm*

Information: 24-hour recorded message, 415/775-0991

NEW EXHIBITION, ASIAN ART MUSEUM, 200 Larkin Street in San Francisco: "**Shadows, Masks, and Music: Aspects of the Performing Arts in Asia**," April 23, 2005 through January 22, 2006--"The Museum's sampling of artworks and objects related to drama, dance and music. Instruments, masks and shadow puppets highlight both the entertaining and the transformative aspects of performing arts in Asia." Tue. through Sun. - 10:00 am - 5 pm -Thur. evenings until 9:00 pm. \$10 adults; \$7 Seniors; \$6 youths 12-17 and college; free: members, under 12 and SFUSD students.



### Summer of Puppets!

Spring has arrived and summer is around the corner. Now is the time to begin making your summer puppet plans. In addition to the Puppeteers of American National Puppetry Festival (featured in the March Newsletter, with an update [here](#)), starting on page 6 you will find some other puppetry festivals and events to fill your summer with puppet excitement.

## Puppet Fest 2005, The Puppeteers of America National Festival of Puppetry

Come Early! Stay Late!

Here are special events which will take place right before and after the Puppeteers of America national festival which runs July 24 through July 30 in St. Paul, Minnesota. How to sign up: Send the Festival Registrar the name of the event(s) and the names of those who will be attending. Full payment must be made by June 1st.

Saturday Evening July 23

### LITTLE SHOP OF HORRORS

By a happy coincidence, the touring company of the Little Shop of Horrors will be in the Twin Cities, finishing its run just before the Festival begins.

We've reserved a block of tickets. Cost will be \$80 per person, which includes transportation to the Orpheum Theater in downtown Minneapolis.

This event is open to Festival registrants, on a first come/first served basis.

You should plan your arrival on campus so your registration process can be completed in time to leave for the theater. The show is at 8 PM, and the buses will leave Concordia about 7 PM. You will need to opt for an extra night of lodging at Concordia - July 23.

Saturday, July 30

### DAY TRIP TO BAIRD EXHIBIT

Take a short trip to Mason City, Iowa to see the MacNider Museum's permanent display of Baird Marionettes. Bil Baird called Mason City one of his home towns, and arranged for the Museum to have more than 300 of his marionettes, including the original puppets used in *The Sound of Music*.

Travel will be by chartered bus (about 2 1/2 hours each way). Cost: \$35. Includes transportation and a lunch in Mason City.

This event is open to Festival registrants, on a first come/ first served basis.

Planning tip: We expect the bus to be back to Concordia University by 6 PM. If you wish to take this day trip, you will be able to extend your stay in the dorm through Saturday night, July 30.

Go to the festival web site <http://www.puppetfest2005.org> to get more information and to register.

## Saturday, April 23rd: Annual Day of Puppetry! Co-sponsored by The San Francisco Bay Area Puppet Guild and the San Leandro Community Library, 300 Estudillo Avenue, San Leandro, Time: 10:00 am to 4:00 pm

### Schedule:

10:00 - 3:00: The Exhibit, Raffle and Store are open to the public.

**Exhibit** is located in the Estudillo Room. Coordinated by Kevin Menegus of the Fratello Marionettes, it features puppets on display by puppet artists throughout the Bay Area.

Try Your Luck on our **Puppet Raffle**. The guild will be raffling off various puppet related items. You could win all sorts of wonderful prizes. The raffle is being organized by Rose and Nick Barone of Nick Barone Puppets. Raffle winners will be announced at the 3:00 puppet show. You don't have to be present to win.

**The Puppet Store**. Under the supervision of guild president Tim Guigni of Il Teatro Calamari and with help from guild member Mary Decker, the store will offer food items and hopefully many puppet items that patrons can enjoy.

11:00: Performance Puppet Workshop featuring the Alameda County 4-H Puppeteers. Located in the Estudillo Room. Under the direction of Sharon Clay, her youthful 4-Hpuppeteers will entertain and enthrall you with their puppets. Audience participation a must! Learn how to work puppets.

12:00: Repeat of the puppet workshop with the Alameda County 4-H Puppeteers. Estudillo Room

12:30: Television Puppet Workshop - "For the little kids!" In the Storytelling Room. With Lee Armstrong of Images in Motion, everyone will get a chance to work a puppet on camera. Just like the pros! Puppets and Camera supplied.

1:00: Free Family Puppet Show: "An Irish Tale". Presented by The Puppet Company of Children's Fairyland in Oakland. This humorous tale involves a misunderstood Leprechaun named Liam and three brothers. Each brother wishes to marry Meg, who lives next door. Here's the catch: her Mother won't let her marry until someone catches the Leprechaun and forces him to bring prosperity to the countryside. Each brother, Noal, Shamus and Patrick try their luck. And each has his own experience with this tricky gnome. A fun tale for the whole family.

1:30 - 2:15: Television Puppet Workshop - "For Kids of All Ages!" In the Storytelling Room.

1:30 - 3:00: Advanced Class in Puppetry. Taught by marionette performer Michael Burroughs of the Fratello Marionettes. For kids ages 8 and up. There is a \$6.00 fee for materials. Learn to make a scarf marionette. Back by popular demand. Class is limited to 25 students. advanced registration and payment is required. Register at the Children's desk of the library.

1:30 - 3:00: Puppet Making for all ages! In the Estudillo Room. Teacher Tia Smirnoff will instruct the little ones in how to build a fun puppet that they can take home and enjoy. A "Make it and take it" workshop.

Puppeteer Elisheva Hart of Crescent Moon Puppet Theater will be showing everyone how to build a sock puppet from scratch. Use your imagination and bring your own exciting puppets to life. (See "Assistant/s needed," below R.)

3:00: The Fratello Marionettes present "Vaudeville Follies." Kevin Menegus and Mike Burroughs will bring their marionettes to life for you. Guild members receive free entrance. For non Guild members tickets are \$3.00 at the door and go on sale a half-hour before show time.

## DAY OF PUPPETS PUPPETRY STORE.

Please contact Mary Decker if you are interested in selling your puppet-related wares through the Store. Email:

[marydeck@earthlink.net](mailto:marydeck@earthlink.net). Phone: 650-361-1310. You will need to fill out an inventory submission form in advance. Preference is for NEW items, but old or used stuff will be considered.

Keep in mind that this Store will cater to a few puppeteers and librarians, but mostly to families from the public.

As of now, the Store inventory includes:

Folkmanis puppets (lots of 'em)

Peepers Tons of really cheap finger puppets and other puppet kitsch from the Oriental Trading Company

Festival t-shirts

Small number of puppet videos & DVDs

Books from the PofA Puppetry Store

## The National Day of Puppetry Saturday, April 23rd

For more information  
on national  
going's-on go to  
<http://www.puppeteers.org/puppetday.htm>

**Assistant/s needed** to help with the easy sock puppet workshop at the **Guild Day of Puppetry in April**. The emphasis is on showing kids the basics and letting them get creative from there.

A great opportunity for someone involved with children to learn a creative technique evolved over many years of experience at the Bay Area Discovery Museum Puppet Camp, schools, scouts, Sunday School, home, etc. You won't miss any performances. Reply to Elisheva via email, [umatales@yahoo.com](mailto:umatales@yahoo.com)

## PuppetFest MidWest

*(Editor's note: this is a different festival from the P of A PuppetFest 2005, with a different focus.)*

Every year, for one week in July, a group of puppeteers get together to share their expertise and their passion for live puppet theatre. PuppetFest MidWest (July 12 - 17, 2005 in Trenton, Missouri) is an independent annual puppetry festival that is presented, organized and financially supported by puppeteers as a gift to other puppeteers in the hope that it will inspire, strengthen and renew our commitment to Puppet Theatre. Wouldn't you like to join us? We have workshops every day and performances every night. Everyone spends a total of twenty hours (during the week) studying one aspect of live puppet theatre. At the end of the week, we have a "show and tell" recital where everyone performs or displays what they have created during these intensive sessions. This year's workshops include:

"POLYFOAM PUPPETS THE FOAM BOOK WAY" with Drew Allison of Grey Seal Puppets, North Carolina Design, build and learn to manipulate your own polyfoam hand and rod puppet.

"THE PLOT THICKENS" with Luman Coad of Coad Canada Puppets, British Columbia, Canada

Learn the basics of dramatic structure as you write and revise your own script.

"NEEDLE FELTED HAND PUPPETS" with Pam Corcoran, Wisconsin

Create your own needle felted hand puppet and work in a group to present a number of short vignettes by the end of the week using your newly constructed hand puppets.

"MARIONETTE DESIGN ON

PAPER" with Phillip Huber of The Huber Marionettes, Tennessee  
Cover the basics of marionette design including body structure, jointing and stringing. Take your concept for your marionette character from initial idea and mental visualization to a complete drafted drawing with patterns.

"TABLETOP BUNRAKU" with Lynne Jennings, California

Make a simple tabletop puppet and create a series of short performance pieces, ready to perform by the end of the week.

"ROD PUPPETRY" with Paul Mesner of Paul Mesner Puppets, Missouri  
Build your own rod puppets, learn to manipulate them and create a short performance piece, ready to perform by the end of the week.

"SHADOW PUPPETRY" with Jim Napolitano of Nappy's Puppets, Connecticut

Construct your own shadow screen, shadow puppets and short performance pieces that will be ready to perform by the end of the week.

Contact information:

PuppetFest MidWest Directors, Peter Allen & Debbie Lutzky Allen  
PO Box 14, Jamesport, MO 64648  
Phone (660) 684-6825

<http://www.puppetfestival.org>

## Spend Summer With Puppets in Italy!

4th Annual Pageant Puppetry Workshop in Northern Italy!

June 18-26, 2005

Morinesio's Midsummer Pageant

Join us for a one-week workshop in pageant puppetry, culminating in a community procession for the Summer Solstice. Collaborate with international participants and local residents to enact age-old traditions of ritual celebration in Morinesio, a remote village in the

Piedmont region of the Italian Alps. Master Puppeteers Alex Kahn and Sophia Michahelles will guide you through the production of the pageant. As a group, we will draw inspiration from the lives, history, and folktales of the village as we design and construct giant puppets, lanterns and musical instruments. At the end of the week, local villagers will join in helping bring our creations to life, for two events - an illuminated Midsummer's Night procession and a Pageant of the Solstice the following day.

The workshop runs from Saturday June 18th to Sunday June 26th. The cost per person for the week is 1350 - 1850 Euros (depending on accommodations). For more information or to make a reservation, contact:

Pia Petruzzi (212) 352.9598

[pia@superiorconcept.org](mailto:pia@superiorconcept.org)

[www.superiorconcept.org/Morinesio](http://www.superiorconcept.org/Morinesio)

### Have a puppet related item to sell or give away? Advertise it here!

Guild classified:

Puppet or Mask postcards - three in each set - \$1.50, which includes postage.

Box 726, Stinson Beach, CA 94970. Ruth Stotter

### SMILES: 101 Stunts, Oohs and Aahs, Puzzles and Magic to bring a Smile to a Child's Face

Smiles! is chock-full of activities that belong to the folklore tradition and have been handed down by word of mouth for generations. Collected by folklorist/storyteller, Ruth Stotter, this is an amazing collection of old chestnuts and fun stunts. Speaking Out Press

P.O. Box 726

Stinson Beach, CA 94970

\$12.95 + \$1.50 s/h (CA residents please add sales tax)

No shipping charge for orders of two or more books

Fax 415-435-9923

For more information please contact:

[speakingout2@comcast.net](mailto:speakingout2@comcast.net)

### From Co-President Tim Giugni:

Co-President Tim is looking for workshops, performances and works in progress. Tim also seeks to have these workshops and performances in a wide variety of venues. Church, library, coffee house and any other place that you can think of that isn't a private home. Did you know that local residents can usually get a room in their library at either a discount or free? Call 707.963.8259 or email me [tim@teatrocalamari.com](mailto:tim@teatrocalamari.com) and we can chat.



San Francisco Bay Area Puppeteers Guild  
PO Box 2296  
Yountville, CA 94599

## **Pam Brown is honored for her continuous support of our puppet guild!**

On Saturday, March 26, the Board of the puppet guild honored Pam Brown by making her a **life-time member\*** of our guild. Pam has been a guild asset for many years. A retired librarian, Pam has been our guild treasurer for so long that no one seems to remember when she first took on the job. Always first to volunteer or plan events, Pam has been tireless in her devotion to the art of puppetry. This year marks her last year as Treasurer. She has passed on the checkbook to Valerie Nelson. But don't worry, Pam continues to be a friendly face and helpful hand at guild functions.

### **Congratulations Pam! We want you to know how much we value your input and support.**

Pam joins other life-time members Lettie Schubert, Lewis Mahlmann, Elisheva Hart and Dan Winkleman.

\* Editor's note: After keeping track of our dues for decades, as a life-time member Pam will no longer have to pay them! A fitting reward for her fine and loyal fiscal service.