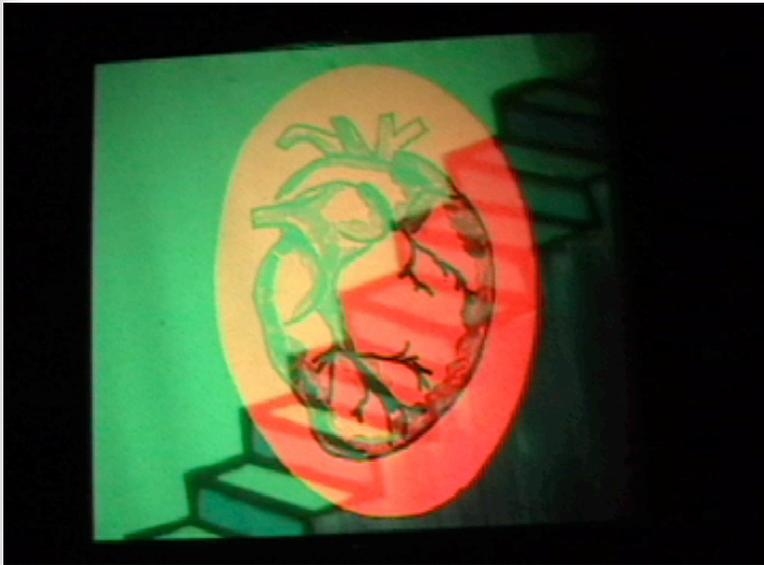




The official newsletter of
San Francisco Bay Area Puppeteers' Guild
Looking for updates and missed information?
Check for it at SFBAPG.ORG

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

November 2009



*November
Meeting!*

*Shadows and
Shows!*



In this issue:

- November Meeting Update
- Reviews of the Tempest and Fox Hunts and Freedom Fighters
- Recommended Shows
- News From the North
- Puppet Opera
- News and Notes
- Calendar
- And Much More!

NOVEMBER MEETING: SHADOWS AND SHOWS!

Save this date! Saturday Nov 14 late afternoon-early evening Location: Vallejo Music Theatre building, The Old Post Office, at 823 Marin Street, Vallejo.

Late Afternoon: Shadow Performance, then hands-on workshop.

S.B. Parks and her group will performance a short, innovative shadow piece, then invite the audience to build quick shadow puppets and play with the art of shadow puppetry.

S.B. has worked as an intern for Bread and Puppet Theatre in Vermont, In the Heart of the Beast Puppet and Mask Theatre in Minneapolis. S.B. was a touring performer with Tears of Joy Theatre in Portland, Oregon and has had the pleasure to work with puppeteer Betsy Tobin's Now or Never Theatre in Boulder, Colorado. In 2005 S.B. began performing at libraries for summer reading programs in her home state of Colorado with her production of The Magic Flute. She has since continued her Colorado summer touring each summer with Rikki Tikki Tavi and Edward Wonderful. S.B. has participated in the Village Halloween Parade in New York and the O'Neill Puppetry Conference as an emerging artist and has performed at the New York puppet cabaret Carnival of Samhain and most recently in Humboldt County, CA at the Puppet Feast puppet festival. S.B. has a B.A. in Theatre from the University of Colorado and has completed coursework for a Master of Fine Arts degree in Puppet Arts from the University of Connecticut, one of a handful of puppetry degree-granting programs in the world. S.B. now lives in Oakland, California where she teaches and produces puppetry.

Meet & Greet, Potluck Supper & Guild Meeting

7 pm "What Are You Hiding?" Guild Challenge and More!

The Guild Challenge is a creative puppet performance experience for all to participate in. Every solo act or group starts with the same opening line, "What Are You Hiding?". The body of the piece can be 30 sec to 5 min. in length and will end when the closing line is given "I Knew It...I Knew It." Any type of puppet, and or puppet/person combo can be used. Paper bags, marionettes, shadows, objects as puppets ... all are welcome. Come up with a solo act, or create a piece with like-minded individuals.

Jesse Vail will be heading up the Guild Challenge. The evening will also have "Puppet Shorts" short performances by innovative puppeteers. If you would like to do a piece for the Guild Challenge, or "Puppet Shorts" contact Jesse at [jessevail\(at\)gmail.com](mailto:jessevail(at)gmail.com), 510 672-6900. More info will be in the Nov newsletter. Start thinking "What Are You Hiding?" and "I Knew It...I Knew It."

Potluck Supper Please your favorite dish to share with others. Appetizers, main courses and deserts are all welcome. There will be a bar for beverages. Microwave available. Dinnerware will be provided.

Puppet Display Do you have a puppet that you've made, that you'd like to display? A table will be provided for an informal puppet exhibit, so bring your puppet (on a stand) and share your puppet(s) with others.

Guild Library The Guild library has hundreds of books covering a variety of topics. Books & DVD's will be available for checkout at the meeting, to people that have been members for at least 6 months. Are you looking for books or DVD on a particular topic? Contact the Guild Librarian, Lee Armstrong, [images\(at\)vom.com](mailto:images(at)vom.com) 707 738-5906. She can email you a list and she can bring related books to next meeting.



**REVIEW OF "FOX HUNTS AND
FREEDOM FIGHTERS: KOREAN AND
WESTERN WOMEN IN SEOUL
1894-1920."**

Sept. 19th at NohSpace, S.F. (final event in NohSpace's 30th Anniversary celebration). [note: Please see last month's Guild Newsletter for bio information, etc.]

Presented by Kathy Foley and Chan Park.

Review by Elisheva Hart.

"This is wayang. You can use anything," laughed SFBAPG member Kathy Foley. And using this Indonesian word for puppet illustrates the concept. These talented women integrated porcelain dolls from Goodwill (redressed and used as puppets), with powerful and beautiful Korean pansori story singing by Chan Park who accompanied herself on a large Korean drum, with a late 19th century travel account of a young woman named Isabelle Bird who fled the confines of her father's rectory and the restrictive mores of Victorian England, with a puppet-doll of young isolated Korean Queen Min (who laments that if she would have had married a country farmer her life would have been happier), with Kathy's puppeteering, directing, and her own enthusiastic body movements....wow! And that's just the first act/story.

The second story uses the same basic set as described below except for a change of backdrop from the palace to a school setting. The backdrop is a small horizontal picture in a double doored "picture frame" at the back of the main, central table. This story, set early in the 20th century, should quicken the pulses of those of us who lived as young activists in the 1960's (and as middle aged ones nowadays). An American missionary, Jean Walters, saw her school for young women as a site to "uplift Korean womanhood." One of her students, Yu Kwan Sun, used it as a site to organize her fellow students towards the goal of ridding Korea of the Japanese. When Chan sang the pansori story song (in the Korean language) of this passionate and brave young woman the hair raised on my arms, it was so intense and stirring, and justifiably still famous in Korea today.

The audience, predominately Korean and Korean-American, was seated on risers which gave good sight lines. At the left of the stage they saw a cluster of three Western female porcelain dolls dressed in costumes of their story eras.

To the right of the center was also a group of dolls-both male and female-arranged formally in lines and dressed in appropriate Korean costumes. The arrangement of the two groups of dolls waiting "in the wings" for their entrances and exits echoed the placement of wayang puppets. Center stage, linking the two puppet groups, was a black covered table, draped with two Korean banners. This provided much of the acting surface and held the backdrop frame.

Chan wore a white long sleeved and skirted traditional Korean dress with soft white slipper-like shoes while Kathy was dressed in a long black "duster-dress" and black boots, similar to what a Western female adventurer might have worn (when she wasn't daringly wearing trousers!) They both were on stage in full view of the audience.

Chan's big drum was on the Korean doll side of the stage. Kathy had a stand holding a copy of a book of travel stories of this era from which she occasionally read to further the plots. "Korea, where is that?" was frequently asked of the Western travelers by their friends.

One of the themes running through the show, besides freedom and the liberation of women, was that of formality and stiffness, found in both cultures. The Korean dress, for instance, has a triple wrapped bodice while the Victorian dress was also constricting. (No wonder these women fled from "civilization!") English manners and propriety had its equal-and more-in palace life and the proscribed Korean female roles. Therefore the limited mobility of porcelain dolls as puppets makes sense and underlies these restrictions.

And, as a puppeteer, I really enjoyed the fluid movements of the court assassins, a set of four pear shaped nesting dolls, painted dead black except for a mask-like strip around the eyes. While these had no moveable parts Kathy made them sneak and dart and terrifically menacing to the Korean king. The

smallest assassin brilliantly transformed through actions into a poison bottle and successfully "did the king in."

The most moving scene is the final one of the last story. Yu Kwan Sun, the passionate student organizer and patriot, had been arrested and hacked into pieces inside the prison. (Narrated rather than shown.) Chan led the funeral procession by carrying the body covered with the front end of a long white satin scarf which symbolized her martyrdom, instead of using an ordinary white cotton one. She was singing songs in Korean. Kathy held a doll in one hand who was "holding" the satin scarf in the middle, representing the mourning classmates. Her other hand held the Western teacher doll, who "carried" the tail end of the very long scarf. This doll was singing Christian hymns in English. This somber funeral procession illustrated so very well the unity and the diversity of these two cultures and their common struggles.

The rapport between both performers-friends since grad school-is very warm. At times they joked between themselves and with the audience. Thus the delighted audience was drawn "into" the performance. The humor also gave relief from the very serious and heavy topics of the play. Chan said at the beginning of the performance that the challenge is, "How to make history interesting." At the end, one audience member said, "It's on its way. It's really very evocative."

Since the performance is brand new and a work in progress, afterwards Kathy and Chan opened it up to questions, comments and feedback from the audience. There were two cultures being portrayed, two different languages being spoken, and stories of real people from these cultures, some of which were probably new to most of the audience. The audience members were urged to point out the puzzling places. And we did, offering some insightful ideas for bringing clarity to subsequent performances. I'm certainly looking forward to seeing this performance again as it matures.

****NOTE**** This feedback request and willingness to be vulnerable is a very valuable tool in the development of any show. Our SFBAPG is

willing to be this sounding board for members who request it. Alas, this beneficial service is seldomly requested from our Guild.

Think about it, is it more courageous to ask for help during the formative stages, like in the above example? Or wait until your production is "set in stone" and really hard to change? Strategic feedback will confirm what WORKS and show you bits which need working on, plus useful suggestions.

FROM OUR FRIENDS UP NORTH

Dear Friends in Puppetry:

We send greetings from Mermaid Theatre of Nova Scotia. We will be touring shortly in your region during our eight month coast-to-coast tour of the US and Canada. Perhaps our schedule may be of interest to your members. Some background information as well as our local schedule of public shows follows. Should you wish additional information, please contact us at 1 800 272 9216 or by email at sllewis(at)mermaidtheatre.ns.ca. Additional details may be found at our website: <http://www.mermaidtheatre.ns.ca>. Downloadable images can be found by following the links to Our Shows/Touring/Goodnight Moon& The Runaway Bunny.

Best regards,

Sara Lee Lewis, Managing Director

About Mermaid Theatre of Nova Scotia:

Based in Windsor, Nova Scotia, Mermaid Theatre's unique adaptations of children's literature have delighted more than four million young people on four continents. Founded in 1972, the company ranks among North America's most respected theatres for the young, and has won widespread recognition for its important ambassadorial role. Mermaid regularly crosses North America, and has represented Canada in Japan, Mexico, Australia, England, Northern Ireland, Holland, Scotland, Wales, Hong Kong, Macau, South Korea, Singapore, Taiwan and Vietnam. Mermaid has earned Export Excellence Awards from both Nova Scotia and the Government of Canada (2001, 2005) in recognition for contributions to culture and the economy, and in 2008 received the Crystal Ambassador Award by the Tourism Industry of Nova Scotia. The company

performs for 200,000 spectators annually, and is currently one of Canada's most active touring organizations.

About Goodnight Moon & The Runaway Bunny
Margaret Wise Brown's sixty-year-old classic, Goodnight Moon, is a celebration of familiar nighttime rituals, while the equally popular The Runaway Bunny's pretend tale of leaving home evokes reassuring responses from his loving mum. Both feature endearing rabbit characters, and the soothing rhythms of bunny banter and dream-like imagery never fail to infuse young readers with a reassuring sense of security. Mermaid's staged adaptation brings a new sense of appreciation to stories and images that have delighted several generations. The hour-long show features evocative puppets of different styles (including black light sequences) as well as an original soundscape.

Tuesday, October 13th (at) 6:30 pm
The Luther Burbank Center for the Arts
50 Mark West Springs Road
Santa Rosa, CA
<http://wellsfargocenterarts.org>
707-546-3600
Saturday, October 24th (at) 11:00 am & 2:00 pm
Napa Valley Opera House
1000 Main Street
Napa, CA
<http://www.nvoh.org>
<http://www.nvoh.org/index.php/shows/buy-your-ticket>
707-226-7372

From Alan Cook
I just found out this afternoon at the Altadena Public Library (From Linn's Stamp News and a big Macy ad in the NY Times today) that the U S Postal Service has a new set of stamps honoring Thanksgiving Day Parades. There are 4 adjoining stamps to complete the whole picture of a band, the bottom halves of a Bear balloon and a clown balloon, then a rider on a horse and a full image of a Turkey Balloon. At 10 a.m. Wednesday at Herald Square, NYC there will be dedication ceremonies & first day cancel services. But supposedly the stamps are also on sale nationwide in sheets of 20 stamps.

Tony Sarg built the first Macy balloons, assisted by Bil Baird who called them "upside-down marionettes" since the strings are controlled from underneath the balloons.

2008-2009 SFBAPG

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ShadowLight Productions/Larry Reed
GHOSTS OF THE RIVER

October 1 - 11, 2009 Teatro Vision At the Mexican Heritage Plaza 1700 Alum Rock Avenue, San Jose, CA tickets: \$10 - \$24 <http://www.teatrovision.org> or at (408) 272-9926

October 28 – November 8, 2009 BRAVA Theater Center 2789 24th Street (between York and Hampshire) San Francisco, CA tickets: \$5 - \$35 <http://www.brava.org> or (415) 647-2822 *student, senior and group discounts are available via phone or walk-up sales. For more info: visit: <http://www.shadowlightghosts.org> Or contact at [info\(at\)shadowlight.org](mailto:info(at)shadowlight.org) | 415 648 4461

GHOSTS OF THE RIVER is ShadowLight Productions' latest multidisciplinary shadow theatre project created in collaboration with Artistic Director/shadow master Larry Reed, playwright Octavio Solis, printmaker Favianna Rodriguez, and musical duo Cascada de Flores. Exploring the contentious US/Mexican border immigration issues from highly localized and personal points of view, the project is inspired by Solis' personal experience growing up in El Paso, Texas, and his recent extensive interviews with residents, immigrants (legal or otherwise), their families, law enforcement officers and immigration lawyers in the city. In 5 short Twilight Zone like vignettes, GHOSTS OF THE RIVER will bring shadowy figures and memories of Solis' past to life, illuminated by Larry Reed's one-of-a-kind cinematic shadow casting method.

Magical Moonshine Theatre

Tuesday, October 20 3:30pm The Puppet Man El Sobrante Library, 4191 Appian Way, El Sobrante CA

For hundreds of years, puppet entertainers have roamed the streets in countries all over the world. They have sought to delight, amuse, reform their

audiences, as well as earn their keep in society. Traditional puppet characters such as England's Punch and Judy, Germany's Kasperl, and France's Guignol all evolved from humble folk origins, nurtured by these street performers. In The Puppet Man, MMT's Michael Nelson creates his own version of traditional European street theatre. The performances are colorful, lively, spontaneous and ever-changing. In this unique theatrical experience, the puppeteer, puppets and audience respond to each other to create the play together!

Michael & Valerie Nelson Magical Moonshine Theatre www.magicalmoonshine.org

La Liberazione di Ruggiero

La Liberazione di Ruggiero—a puppet opera—by Francesca Caccini with The Carter Family Marionettes

Catherine Webster, soprano; Jennifer Paulino, soprano; José Lemos, countertenor; Scott Whitaker, tenor; Daniel Hutchings, tenor; Peter Becker, bass; Rob Diggins, violin; Jolianne von Einem, violin; David Wilson, violin & viola; John Doronenburg, violone; Katherine Heater, harpsichord & organ; Warren Stewart, conductor and The Carter Family Marionettes

Oct. 16-18, 2009 Friday, Oct. 16, 8:00 p.m. Pre-concert Lecture 7:15pm First Lutheran Church 600 Homer Avenue - Palo Alto, CA 94301

Saturday, October 17, 2009, 8:00pm Pre-concert Lecture 7:15pm St. Mark's Episcopal Church 2300 Bancroft Way, Berkeley, CA 94704

Sunday, October 18, 2009, 4:00pm Pre-concert Lecture, 3:15 pm. St. Mark's Lutheran Church 1111 O'Farrell Street, San Francisco, CA 94109

TICKETS: General: \$35 – Senior: \$22 – Student: \$12 Online tickets: <http://>
Continued next page

www.magnificatbaroque.com / ticketswww.magnificatbaroque.com/tickets For information and questions about group rates, or to order tickets by phone Please call: 800-853-8155 or e-mail us at

Magnificat welcomes back the Carter Family Marionettes for a production of Francesca Caccini's La Liberazione di Ruggiero dall' Isola d'Alcina, the earliest surviving opera by a woman. The opera is based on Ludovico Ariosto's Orlando Furioso and features magical transformations, burning castles, winged monsters and of course, exquisite melodies.

Meet the Samsas

Boxcar Playhouse, 505 Natoma, San Francisco, CA
October 12, 14-17, 21-24 8pm Wed-Sat, 10pm Fri-Sat
Adult, Experimental

"Meet the Samsas" is the story of the family from Kafka's "The Metamorphosis" as if they are stuck in their own reality television show. When the oldest son transforms into a monstrous bug, the cameras close in to capture every moment and ratings go through the roof. Told with string puppets and video.

Visit <http://boxcartheatre.org/boxcartheatre.org>. for more information. Boxcar Theater is completely booked for the Saturdays October 17th and 24th. SB Parks has offered to give a question and answer in addition to an 8 pm show on a night other than Sat. If you are interested, contact Lee Armstrong, [images\(at\)vom.com](mailto:images(at)vom.com), 707 738-5906, and we'll try to find a date that works for the most.

Storybook Puppet Theater Children's Fairyland, Oakland, CA.

11am & 2pm & 4pm Oct. 3-4, 10-11, 17-18, 25-26, 31, Nov. 1

Babes In Toyland. Good and evil will clash in this tale of love, magic and the best wishes of the heart. Join your favorite residents of Mother Goose Land as they join forces to help the Master Toymaker produce toys for the holidays. Puppets and script by Randal Metz.

The Independent Eye Shakespeare's THE TEMPEST

The Tempest - The Independent Eye Oct. 1-4, 8-11, 15-18 Thur-Sat, 8:00; Sun 2:00 p.m.

Shakespeare's classic comedy/drama of redemption, newly envisioned as a live theatrical animation with puppets, masks, live actors, and a rich audio score. Created by The Independent Eye in collaboration with Sonoma County Repertory Theater.

Sonoma County Repertory Theater 115 North Main St., Sebastopol, CA

Reservations: <http://the-rep.com> or call 707-823-0177

Directed and designed by Conrad Bishop, music by Elizabeth Fuller. Featuring Bishop, Anthony Abate, Jessica Bauman, Benjamin Stowe, and Jan Freifeld as the actor/animators of Shakespeare's unforgettable panoply of magician, spirits, slaves, courtiers and lovers.

It's Madame with an E!

Rrazz Room (at) Hotel Nikko 222 Mason St., San Francisco Thursday, Oct. 29 (at) 10:00pm Friday, Oct. 30 (at) 10:00pm Saturday, Oct. 31 (at) 10:00pm Full Price: \$40.00 Price thru Goldstar: \$20.00

The Rrazz Room hosts It's Madame with an E!, famed puppet Madame's return to the stage. Created by the late, great Wayland Flowers, Madame's outrageous quips and one-liners made her famous.

After two decades, she's back on stage and touring the country with a new batch of songs and jokes.

REVIEW OF "THE TEMPEST: REIMAGINED"

by Elisheva Hart

"The Tempest" is an ideal play for puppetry with fantastical characters (Ariel and Caliban), shipwrecks, flashbacks, comic and romantic characters. The wonderful Independent Eye production "The Tempest: reimagined" could also be subtitled, "re-imagined." The production is presented in the Sonoma County Repertory Theatre, Sebastopol, which is blessed with raised seating so each row has an unobstructed view of the puppets.... and air conditioning! This theatre has 78 seats, a perfect venue for puppetry. "The Tempest: reimagined" continues playing through October 18th. See newsletter calendar for details.

The puppet stage itself is a marvelous sight and also very practical, allowing many areas for the 3/4th lifesize puppets to perform within. It is draped with fabric painted in golden clay colors, twisted and turned, creating the framed playing areas. Short familiar quotes and words from Shakespeare are painted on the fabric in large "Olde English" script. There is also a back screen, which can be curtained off, for rear projections, shadows and digital animations. In short, I realized by the end of the play, the stage resembles a fantasy shelter thrown together from salvaged sails by extremely artistic shipwrecked sailors!

Hopefully Shakespeare's plot is familiar to all so I won't reiterate it. However if you have forgotten, the program thoughtfully prints a synopsis courtesy of The Royal Shakespeare Company. Conrad Bishop (director, designer and new Guild president) is the only costumed manipulator. The others are in black. He is Prospero, formerly known as Duke.

His scholarly studies have given him great powers, magical and otherwise. Conrad manipulates a puppet, created in his own likeness. "Prospero is a human actor who also animates a puppet Prospero, his own antagonistic self; a puppet master with absolute power. But he's no benign figure. The tempest he's raised rages within him, a deeply wounded victim struggling to stay rational, reject

Theatre Sans Fil - Montreal's giant theatrical puppet company - will present "The Hobbit" in their only Bay Area performance. www.theatresansfil.ca
Sunday, November 8, 3 p.m.

\$30, \$20. Students 18 and under \$15 Marin Civic Center, San Rafael 415) 499-6800

Marincenter.org

NEWS AND NOTES

Thank You!

The guild has received donations along with renewals from several people. Their generous donations will go into the Scholarship Fund, which is available for any member in good standing (for at least 2 years) who wishes to attend a puppet festival or training. Thank you to Christine Papalexis, Jessica Yurash, Barbara Grillo, Sharon Clay, and Ron and Barbara Johnson.

Welcome New and Returning Members!

We are happy to welcome some new members to our guild and happy to welcome back a few members who have returned to our fold. They include: Fredrika Lamphere, Theodore Dawson, SB Parks, Theresa Tahamont, Karen Lewis, Paul Erskine, Wendy Morton, Nadia Hava-Robbins, Christina Shonkwiler, and Judy Gregory. We're glad to have you and we look forward to seeing you at the next meeting!



DON'T "BEE" A
PARTY-
POOPER! COME
TO A GUILD
MEETING!

vengeance and choose life. The victim is now the slave-master: does he sway toward revenge or redemption? Does power inevitably corrupt, or can it heal?" (from program notes written by Conrad.)

My take on Prospero's gigantic mid-life crisis is that he is functioning at the throat chakra, the crossroads between good and evil. Which path will he choose? The throat chakra is also the area from which speech cometh, and Prospero rages and verbalizes in the best Shakesperian manner. Great stuff, Mooncalf, great stuff!

Elizabeth Fuller has scored a wonderful sound track for this production including signature themes arising from the names of the puppets themselves. Look for the release of her CD this fall. The wonderful digital animations and rear projections create magical visuals along with live projected shadows of hands and the sinking ship as well as a provocative prenuptial illustrated lecture, given by Juno herself, for the lovers Miranda and Ferdinand.

Something rare and thrilling happened for me as I viewed this production, something I seek at every puppet show I attend. The puppet Miranda came "alive" for me. Was it a combination of her facial sculpting and exquisite right-on manipulation, or that her love glow threw enchantment over her? All of the above. I occasionally amused myself by trying to see her again as a puppet, not a real woman, but there was no turning her back into a puppet. The other figures had wonderful manipulation and sculptured faces, but they remained puppets to me. Not a bad thing, I'd come to a puppet show after all.

The Independent Eye's productions attract a high class of adults for their audiences. Many are puppet appreciators. During the intermission I overheard one man ask his friends if they had ever seen the wonderful Berkeley Puppeteers in the 1960's. (They were Guild members, Helga Williamson-a Guild president-and Bill Cassady. In the 1970's Bill and Mia McNeil had the Morning Glory Theatre).

At the opening night of The Independent Eye's "Inanna", their earlier production, the daughter of Professor Mel Helstein attended. He organized and ran a puppetry degree program at UCLA years ago, teaching puppetry classes there for 28 years. And, yes! there are still opportunities for you to attend

"The Tempest:revisited" and add your name to those of other great puppetry appreciators!

Later this fall a version of this show (cut in length and with a traveling stage setup) will tour to ten Sonoma County middle and high schools, reaching 3,000 students, as an extension of Sonoma County Reperatory Theatre's Sebastopol Shakespeare Festival.

Lucky kids!

**AND FROM RON OF COULTER AND
STAR VENTRILOQUISTS**

Greetings Independent Eye Company,

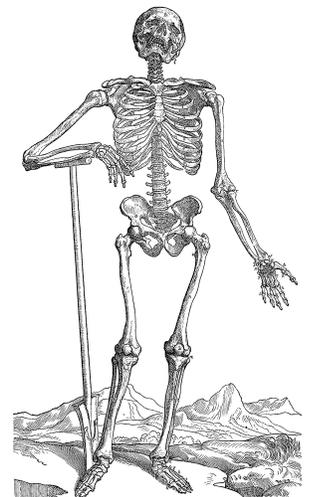
Congratulations for your amazing production of the Tempest. Pure Magic! That's the first thing that must be said about your extraordinary theatrical accomplishment. Yes, the set is an innovative delight. Yes, the plot, characters and relationships are clear and involving. Yes, the Tech was powerful and flawless yet understated. Still it was the magic of puppetry well and precisely performed that made your show unforgettable.

At the beginning of the Act Two, I said to myself, "Well, they've revealed all the puppets and used all their tricks." Boy, was I wrong! Fresh dramatic invention continued to the final bow. Your show demands more performances and a larger audience.

Thank you for a wonderful experience of provocative and evocative theatre.

**NOW YOU
TELL ME!**

**I COULD
HAVE GONE
TO A GUILD
MEETING!**



**A RECOMMENDATION FROM A
FORMER PRESIDENT**

I am forwarding this to the guild with high recommendations. I have seen this company and they are excellent.

Michael Nelson

Hello,

The Philharmonic Society of Orange County is putting on a puppetry event we thought you might be interested in. The Quanzhou Marionette Troupe is coming to southern California for a special two-night performance as part of our Ancient Paths, Modern Voices festival which we are putting on in a partnership with Carnegie Hall, under the sponsorship of South Coast Plaza. This will be the Quanzhou Marionette Troupe's debut performance in California. We do offer special group discounts, so please let us know if you would like to come and enjoy a night of Marionette Theater with the rest of the Guild! We realize that since you're located in northern California, this might be a difficult feat to accomplish. However, it would be great if you could please help us spread the word about this event in any way you can. The event details are as follows, or you can check out the press release attached to this e-mail.

QUANZHOU MARIONETTE THEATER
Friday, October 16, 2009 at 8:00 p.m. Saturday,
October 17, 2009 at 8:00 p.m. Orange County
Performing Arts Center Samueli Theater Segerstrom
Center for the Arts

Music, song and puppetry unite as the talented puppeteers and musicians of the Quanzhou Marionette Theater perform selections from Chinese folk tales. With song, musical accompaniment, and sophisticated storytelling from the Fujian Province in Southern China, the marionette theater is known as a regional form of traditional Chinese opera.

On October 16, a special pre-concert event with best-selling author of *Falling Leaves*, Adeline Yen Mah, reading her own work will begin at 7 p.m. Attending guests will receive a copy of her latest success, *CHINA: A Land of Dragons and Emperors*.

Presented by the Philharmonic Society of Orange County with generous support from Dr. Robert Mah & Dr. Adeline Yen Mah

Tickets: \$35, \$50

For more information, please visit: www.philharmonicsociety.org, or call (949) 553-2422.

Thank you for your time, and have a wonderful day.

And Michael Nelson is working on setting up group tickets for this event.

La Liberazione di Ruggiero—a puppet opera—by Francesca Caccini
with The Carter Family Marionettes

Friday, October 16, 2009, 8:00pm
First Lutheran Church
600 Homer Avenue - Palo Alto, CA 94301

Saturday, October 17, 2009, 8:00pm
St. Mark's Episcopal Church
2300 Bancroft Way, Berkeley, CA 94704

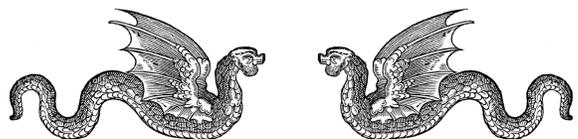
Sunday, October 18, 2009, 4:00pm
St. Mark's Lutheran Church
1111 O'Farrell Street, San Francisco, CA 94109

www.magnificatbaroque.com

TICKETS: General: \$35 – Senior: \$22 – Student: \$12

Online tickets: www.magnificatbaroque.com/tickets
For information and questions about group rates, or to order tickets by phone Please call: 800-853-8155 or e-mail us at [contact\(at\)magnificatbaroque.com](mailto:contact(at)magnificatbaroque.com)

Magnificat welcomes back the Carter Family Marionettes for a production of Francesca Caccini's *La Liberazione di Ruggiero dall' Isola d'Alcina*, the earliest surviving opera by a woman. The opera is based on Ludovico Ariosto's *Orlando Furioso* and features magical transformations, burning castles, winged monsters and of course, exquisite melodies.



October 2009

Special tear-out calendar! See Calendar listings for details on events. When an event has multiple shows on one date at the same venue only the first time is listed.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
27	28	29	30	1	2	3
			Shadowlight Prod. Ghosts of the River		Shadowlight Prod. Ghosts of the River	
4	5	6	7	8	9	10
Shadowlight Prod. Ghosts of the River						
11:00 AM Storybook Theater Babes in Toy-land						11:00 AM Storybook Theater Babes in Toy-land
11	12	13	14	15	16	17
Shadowlight Prod. Ghosts of the River	8:00 PM Meet the Samsas		Meet the Samsas			
Independent Eye The Tempest			Independent Eye The Tempest			
11:00 AM Storybook Theater Babes in Toy-land					La Liberazione di Ruggiero	11:00 AM Storybook Theater Babes in Toy-land
18	19	20	21	22	23	24
Independent Eye The Tempest	3:30 PM Magical Moonshine The Puppet Man		Meet the Samsas			
La Liberazione di Ruggiero						
11:00 AM Storybook Theater Babes in Toy-land						11:00 AM Storybook Theater Babes in Toy-land
25	26	27	28	29	30	31
11:00 AM Storybook Theater Babes in Toy-land					It's Madame With an E!	11:00 AM Storybook Theater Babes in Toy-land

San Francisco Bay Area Puppeteers Guild
5137 Robertson Ave.
Carmichael, CA 95608



**ARCHANGEL MICHAEL AND
THE DRAGON FROM A
MICHAELMAS PAGEANT AT
THE CAMELLIA WALDORF
SCHOOL 2009**

