

	<p>The official newsletter of <b>San Francisco Bay Area Puppeteers' Guild</b> <i>Looking for updates and missed information? Check for it at <a href="http://SFBAPG.ORG">SFBAPG.ORG</a></i></p> <p><i>SFBAPG is a charter guild of the Puppeteers of America, Inc., a non-profit, tax exempt organization</i></p>
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## June 2016



*"A man who produces the funniest shadows in the world. Here he is from Australia, our guest puppeteer, Mr. Richard Bradshaw!" – Kermit the Frog's introduction on the Muppet Show*

**World renowned shadow puppeteer from Australia, Richard Bradshaw, to visit guild in June for once-in-a-lifetime event. More below.**

**"A witty and wonderful puppeteer, best known for his inventive and hilarious shadow puppetry. Richard Bradshaw's work is inventive and modern." – World of Puppetry**

### *Inside this issue:*

Upcoming meetings, reviews of past meetings, making deer puppets, workshops, events, scholarships, Fairyland celebrates, and much, much more.

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**SUNDAY, JUNE 5, 2016 10 AM to 5PM, SFBAPG GUILD MEETING  
5PM TO 8:30 PM AT THE LEARNING LODGE IN HAPPY HOLLOW,  
1300 SENTER RD, SAN JOSE 95112**

SFBAPG MEMBERS WILL RECEIVE FREE PARKING AND ENTRANCE FOR THE DAY. ADDITIONAL FAMILY MEMEBERS RECEIVE A GROUP RATE OF \$9.25 PER PERSON. DO COME EARLY WITH A PUPPET SO WE CAN MAKE MORE PUPPET FUN FOR EVERYONE!

**SFBAPG MEMBER FREE ENTRANCE** – GO TO **WILL CALL** WINDOW TO BE VERIFIED FROM THE ROSTER OF SFBAPG MEMBERS. ADDITIONAL FAMILY MEMBER’S TICKETS MAY BE PURCHASED AT THAT TIME FOR \$9.25 EACH.

**PARK IN THE 1300 SENTER ROAD LOT,** AS THE MAIN LOT WILL CLOSE AT SUNSET, AND YOUR CAR WILL BE LOCKED IN WHILE YOU ARE ATTENDING THE MEETING (WE’LL REMIND YOU!) **PARKING INSTRUCTIONS AND CODE WILL FOLLOW BY THURSDAY.**

**WE’D LOVE YOUR HELP - NEED YOUR HELP!** – IN MAKING THIS DAY OF PUPPETRY SPECIAL FOR ALL OF OUR GUESTS. PLEASE BRING A FAVORITE CHILD FRIENDLY PUPPET TO STROLL ABOUT WITH, OFFERING OUR GUESTS A “PUPPET DELIGHT.” CHECK IN AT THE LEARNING LODGE.

**VOLUNTEERS ARE ALSO NEEDED FOR: PUPPET MAKING – BEES!, PUPPET PLAY AREA, PUPPET DISPLAY**

**!!!SPECIAL DRAWING!!! FOR VOLUNTEERS ONLY** MARY NAGLER –AMAZING PUPPET CREATOR –HAS OFFERED TO AWARD **1 RAFFLE TICKET** TO VOLUNTEERS **FOR EVERY HOUR** THEY SPEND IN ONE OF THE ABOVE ACTIVITIES. (Puppet shown above)THE DRAWING WILL TAKE PLACE AT THE GUILD MEETING AND THE WINNING VOLUNTEER TICKET WILL RECEIVE ONE OF MARY’S FABULOUS PUPPETS!

More than one prize will be awarded! More than one chance to win something!

**PUPPET SHOW SCHEDULE FOR THE DAY OF PUPPETRY:** AT THE PUPPET CASTLE THEATER: 11am LITTLE RED RIDINGHOOD (WHORLS OF WONDER) ---12pm JACK AND THE BEANSTALK ---1pm LITTLE RED RIDINGHOOD ---2pm MAYA LA VALIENTE ---4pm JACK AND THE BEANSTALK ---**AT THE MEADOW STAGE:** 3PM POLLINATOR PARADE OF PUPPETS!!

**GUILD MEETING AT THE LEARNING LODGE AT 5 PM SHARP** FOR ANIMAL ENCOUNTERS, THE GUILD MEETING AND DINNER **NOTE!** There were not enough sign-ups to order the chicken Bar B Que dinner, so pack a lunch/dinner **(This is not Pot luck!)** and /or be prepared to go to the “**PICNIC BASKET**” snack bar before 4:00pm and pick up something for dinner. You can eat it watching Jack and the Beanstalk and then head over to the meeting! A number of short ART FILMS, some from the Handmade Puppet Dreams collection, will be screened. It is rumored that one of the stars of one of the films will make a **GUEST CELEBRITY** Appearance! **(How EXCITING! Don’t miss it!)**

**Celebrity Visit by Australian Shadow Master Richard Bradshaw**

June 25th. 5:00 -7:30ish, Sonoma Valley Women's Club, 574 1st St. East, Sonoma. Sponsored in part by a generous donation by Folkmanis Puppets

**Don’t miss this exciting evening** including a reception, screening of “Bradshaw’s Shadows,” a talk on the art of shadows and a career in this magical medium and Q and A! This is a great opportunity to meet one of puppetry’s Modern Masters!

With a career spanning over 40 years, internationally renowned puppeteer Richard Bradshaw has been featured on The Muppet Show,

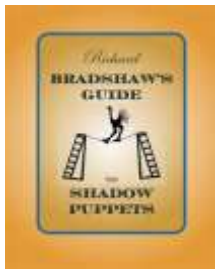


Jim Henson Presents the World of Puppetry and has delighted audiences around the world with his solo shadow shows. Bradshaw was awarded the [Order of Australia](#) Medal for services to puppetry and the performing arts. He and his wife Dr. Margaret Williams, Theater Historian have graciously accepted our invitation to visit us on their way home from teaching at the National Puppetry Conference at the O'Neill Conference Center. Check out this short video, interviewing him and showing a bit of performing "behind the scenes". <http://www.abc.net.au/local/videos/2012/02/17/3433032.htm>.

#### **Schedule** (Subject to change)

**5pm** Reception Light refreshments: finger food and non-alcoholic beverages. However, if you'd like to bring wine or beer to share, you are more than welcome to do that. **5:45-7:30ish** Screening of "Bradshaw's Shadows" performance at the Hong Kong Arts Center. His show is comedic - short sketches delivered quickly and cleverly, including updated versions of classic gems like "The Broken Bridge" and "Super Kangaroo."

Also Richard will talk about his career and the art of shadows, followed by a Q&A. There will be a **Book Signing of Bradshaw's new *Guide to Shadow Puppets*** (Limited number of copies available at the event) Order ahead by June 5th at [charlemagnepress.com/SearchResults.asp?Cat=1829](http://charlemagnepress.com/SearchResults.asp?Cat=1829)



***Book Review** Richard Bradshaw, the world's leading shadow puppeteer, details how he conceives, designs, and constructs rod-operated silhouette figures, Included are examples of transformation figures, tips on finding simple solutions to complex ideas, creating the screen, selecting the light source, and building the stage frame, As well, Richard offers expert advice on putting together the production. This long-awaited book will be the go-to reference as you explore the realm of shadow puppetry. "...like you are getting a private workshop."*

*Wendy Morton (SFBAPG Member!) Shadow Puppetry Consultant, Puppeteers of America*

This event is free to members. You are welcome to bring friends. (We suggest that friends make a small donation at the door or join the Guild.)As food is involved and we'd like to get a count, please RSVP at(<http://www.evite.com/event/035CB4ROMJCP4IKFCEPGE3MYIIE6PI>)by Wed., June 15<sup>th</sup>. However, space is limited to 80 people, so sign up early. You can invite up to 2 guests. If you'd like to bring more, see if another Guild member will add them to their RSVP. After June 15<sup>th</sup>, if there is still space, we'll send out a Yahoo email to let you know how to add another person.

**Many thanks to our perfect corporate sponsor, Folkmanis Puppets of Emeryville, CA. Their generous contribution has helped make this special event possible. Also Folkmanis' gift of puppets for door prizes means that you may be going home with a quality puppet by Folkmanis!**

**Shadow Puppet Exhibit.** Do you have shadow puppets you'd like to show and share and/or have a portable shadow screen? It would be great to have a shadow puppet exhibit.

**Sonoma Woman's Club's** is a lovely historic building right off the Town Square in beautiful Sonoma. The Club doesn't have a parking lot, but there is street parking, on 1<sup>st</sup> St East and all around the Square. Parking is also available at the Sonoma United Methodist Church, ½ a block south of the Woman's Club at 109 Patten St. Make a day of it by visiting the Sonoma Town Square in the afternoon or enjoying supper after "Bradshaw's Shadows."

**If you are not online or are having problems with online reservations or would like to bring something for the Shadow Puppet Exhibit, please contact Lee Armstrong at [images@vom.com](mailto:images@vom.com) or 707 738-5906.**

This is a rare event, so invite your friends and plan to attend!

## **Guild Tshirt Sales a Rousing Success**

We raised over \$300 for the Guild as members purchased both Evolution and Guild Logo T-shirts. These funds will go directly to help cover the costs of the June 25<sup>th</sup> event featuring Australian Shadow Master Richard Bradshaw. But most importantly, these T-shirts will help raise awareness of the puppet arts. T-shirts will be available for pickup at the Bradshaw event and at future Guild meetings. If you didn't have an opportunity to purchase an Evolution T-shirt online, we have a small quantity of these in black, unisex style, short sleeve in various sizes which you can purchase for \$20 each by contacting Board member Camilla Henneman ([camhenneman@gmail.com](mailto:camhenneman@gmail.com)). This T-shirt campaign was so successful that if there's enough demand, we will do a second printing at a later date. It will be fun to sport our new T-shirts at Guild events....and beyond!

Your T-Shirt Committee: Fred Riley-Chair, Lex Rudd, Camilla Henneman

## **WHAT HAPPENS WHEN YOU APPLY TO FOLLOW YOUR DREAM?**

A review of the power point presentation by Guild member Tree-aka Glynn Bartlett-at our Guild meeting, May 21. (Check out Elisheva's photos at end of newsletter)

Tree had an unforgettable month in South Africa last Nov/Dec, working with Handspring Puppet Company. (See page 2 of the May, 2016, Guild Newsletter for a thumbnail sketch of this marvelous company.) But getting his first ever passport, and airline tickets, once accepted, brought Tree's adventure alive.

Before leaving, Skype meetings between the African designers and Tree enabled sketches and suggestions to pass to and fro, across the 10 hour difference!

Once he arrived, Tree discovered that South Africans are not into technology like Americans are. Such as the frequent use of tie-ties instead of glue, and using car headlights to light the outdoor performing area during a power failure!

The puppets and play were being prepared for a parade and performance on Dec. 9, 2015, the annual celebration of South African Reconciliation Day. This was held in Barrydale, and involved a local school which daily is scheduled so that the pupils, ages 5 through 18-20, can work in the fields before attending school.

Between 30-40 students of various ages learned to manipulate the parade puppets by playing games which taught manipulation. (See [barrydaleparade@tumblr.com](http://barrydaleparade@tumblr.com) for footage of this.) The parade gives the students hope in themselves, which accumulates each year. It also-importantly-brings the black and the white kids together. As much as the project was about puppets, it was about the people. Handspring received a grant for it and one big goal is for the project to become self sustaining by the community, instead of "outside professionals."

Most of the children are of the local Khoisan Tribe who traditionally spoke with a series of clicks. (Reference the movie, "The Gods Must Be Crazy.") Last year's parade and performance featured ancient history of their Tribe. There are rock paintings nearby which are thousands of years old. Praying Mantis was one of the featured animal puppets. In local Khoisan legends their creator is the Mantis, who gave the people their language. Tree thinks that praying mantises also (in nature) communicate with clicks!

The recent drama was on the theme of slavery, set in 1830 just before Queen Victoria emancipated the slaves in South Africa. The four main puppet characters are: a beautiful slave woman named Pelamana (the first puppet built as she is the main character and in most of the rehearsals); the slave owner; Mr. Pinch the slave driver; and a white character, personified by the black and white feathered Secretary Bird, who finally listens to his conscience.

MEANWHILE, back at "The Art Factory" (in an old church) musicians, painters and puppeteers built Skilipad, a humungous tortoise representing the Old Wise Ones as well as being the Wise Observer. Her shell structure is based on a series of hula hoops (sort of a geodesic dome) which is covered with green shade cloth-a gardening product which is net like and allows the wind to pass through. She is so humungous that scores of children made a joyous entrance (not all at once!)

from between her front legs onto the headlight lit performance area. The tortoise's shell purposefully comes apart during the performance to serve as a prison for the slave Pelamana.

There was no ego or possessiveness during the puppet building, Tree reports. Everyone worked on each other's puppets. In fact, all inspired each other. For instance, the head of Secretary Bird was solid Styrofoam and large, making it too heavy to hold up and manipulate! The solution was to hollow out the Styrofoam core of the head, and to fasten the head rod to the top of a puppeteer's yellow safety hat. Lo, puppeteer turns head, ditto Bird. (Large blocks of industrial styrofoam can be found in Dixon. They sell 4' x 8' blocks which they will cut to size.)

A major triumph for the 4 puppeteers-each who manipulated one of the tortoise's legs, was to come together in proper sequence, which was L. forearm and R. rear leg moved together. Ditto, only reversing limbs for the other set.

Cane, a prolific low tech grass in same grouping as bamboo grows in this area. It was a helpful aid in making the puppets. In fact, Handspring used it to sculpt the War Horse. Cane has memory, it can be heated and shaped. (For our use it can be purchased at the Cane Shop in Berkeley. Use an embossing heating tool for just the right temperature.)

The rehearsals of the play took 2 1/2 to 3 weeks after school. There were no parade rehearsals.

The SYNOPSIS of the play: At Very Beginning, tribes emerged through tortoise into "jungle" (performing area illuminated by headlights.) Europeans came in ships and enslaved them. (Each of the following scenes tried to link blacks and whites.) Secretary Bird (representing whites) sold the natives. When he ran out of "common names" he gave the natives names of days, months, etc. therefore stripping the natives of identity as well as of freedom. Secretary Bird, floundering, goes to the prison and rescues Pelamana by grabbing the overseer's whip. He then gives her part of his wings to fly away with. Realizing that he also can fly, they leave together. All participants dance, celebrating becoming inclusive, instead of exclusive. Tree feels this performance did not make the white viewers uncomfortable, since through Secretary Bird whites became part of the solution.

The townspeople loved the parade, dancing along on the side lines. Puppets and portable scenery (poles with silhouette sailing ships from Europe) were a tease for the performance. One old Grandma (slightly drunk) plunged into the parade and came up to the full sized puppet of Pelamana, and began hugging and kissing her!

Tree was invited to a BBQ where the guests were invited to bring their own puppets. He brought one of his elegant marionettes to share, which is basically black with lime green feathers. The locals had never seen marionettes, only the puppet from Handspring. They were thrilled and excited by Tree's marionette. It was a real cultural exchange.

How interesting it will be to see what develops from this. What a super ending to a dream adventure! Check out [glynntree@tumblr.com](mailto:glynntree@tumblr.com) for his Blog of this fab adventure.

### **Thank You to our Folkmanis Friends**

Folkmanis Puppets in Emeryville has been making the most innovative and engaging specialty puppets in the world since 1976, delighting imaginations and winning nearly every industry, child development, and kid-tested award - many repeatedly. They have also been a great supporter of the puppet community. It is our good fortune that they are located in the Bay Area. Folkmanis generously donated yards and yards of fur samples to our Guild. Puppeteers at the April meeting had an opportunity to take home some of this fur for puppet building. The remainder will be used at the Nick Barone Memorial Workshop in Sept. We hope to see many new creations from the Folkmanis fur give-away. Thank you Folkmanis!







The mold &amp; a cast resin head



With antlers, moving jaw &amp; ear mechs



Puppeteering on set - shot of my monitor



It's a wrap!

## Deer Puppet

I wanted to write and let the Guild know about a fun project that I was involved with this month. I was working in my studio when my friend and fellow Jim Hensons Creature Shop Challenge contestant Russ messaged me out of the blue. "WHATCHA DOIN LADY"? Then he pops up again on Facebook messenger, and yes, I have a missed call from him. Must be important. As I'm a Brit and avoid making phone calls at all costs I messaged him back - "Wassup?" Long story short is he wants to book a gig making a deer for the CO Wildlife folks but only has 2 weeks to make it in. They need a full deer for the background and a photo realistic "hero" deer for the close ups. This is where I come in. Begrudgingly (as I'm sure we all know how much we love those last minute rush jobs) I accepted and the game was on! 2 weeks to make a full sized male mule deer puppet with a moving mouth, antlers and moving ears.

I employed some of the cable mech techniques that I had learnt at the O'Neill with Jim Kroupa to make the moving ears. The head was cast in resin and the neck was sheet patterned foam. I experimented heavily with Thermo Plastics in the construction of the deer and would definitely use some of them again. Thankfully I had deer eyes in stock (I have tubs of eyes!) and for some reason had previously molded deer teeth so I had those ready to go too. Russ sent me the tan fur and I had a white in stock that matched the pile length pretty closely. I have a lot of fur. Due to the time crunch we had to buy in taxidermy resin antlers and cut them up to match the character. This was the most challenging part of the build as the resin antlers were \*Heavy\*. But I just didn't have time to mold a set and cast them from a rigid lightweight foam. I did have time to reinforce the head to take the weight (more thermoplastic!) so it all progressed.

I had to finish earlier than Russ as I had a gig in Vegas in the meantime. Back from Vegas, I had one whole day before the deer and I were on a plane to Colorado. I got in a day earlier than Russ and met the producer and director over a cocktail in the bar, very civil. Up bright and early the next day to pick Russ up from the airport and straight into the show and tell meeting for the client. They were wowed by Russ' full deer, then also seemed impressed with my puppet hero head and neck. Considering the Russ & I had never even seen each other's creations until that point in time, thankfully the picture emails paid off as they looked very similar. Phew! ;)

Then the filming was full on. We filmed a number of segments for a series of commercials for the wildlife agency. I got to puppeteer the deer head on set and Russ played its various limbs - holding cups of coffee, fistbumps with the hunter, leaning on the truck and the like. He also wrangled the full body for the long shots and I assisted. Thankfully the production team was paying attention when I told them about the time constraint and subsequent weight of the antlers and rigged a pole above the shots from which the puppet was suspended by the antlers on fishing wire. This held the weight and left me to concentrate on the performance. However it was still bloomin' heavy when the deer had to walk off the shot! But we wrapped, they loved it and the commercials should be out in June.

- Lex Rudd

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**CLIFF NOTES ON MAYNARD MOOSE AND WILLY CLAFLIN'S "CREATING A STORYTELLING PUPPET CHARACTER WORKSHOP" at the 30th Bay Area Storytelling Festival last month. (See article in March, 2016 Guild Newsletter. Pages: bottom 6 and 7 top for a thumbnail description of this 3 hour event.) Reviewed by Elisheva Hart.**



In the lull before the class began I went up to Willy to give him a copy of the article mentioned above. Meanwhile I was holding a color copy of the March Guild Newsletter\* with our colorful masthead prominently displayed. His eyes got big as saucers. Ditto his grin. "There's a Puppetry Guild in San Francisco?" gasped he. "I applied to 2 different Puppetry Guilds in the East and both turned me down, saying that I don't do puppetry!" I assured him we are a very inclusive Guild and will love to have him join us. He was blown away that there were 2 Guild members there, Betsy Claassen and myself. And that

another puppeteer wanted to come but had a camping trip with her family scheduled. He even mentioned us in his intro talk.

Willy (he's the guy) began by saying he is a Storyteller with Puppet Friends. Maynard Moose (he's a large "lap puppet" -my description- is the star and has a large following. He began his stage career narrating fractured fairytales. In the beginning Maynard was a bed time ritual with Willy's young son. Then he morphed into a great teacher's aid in Willy's hippy back-East classroom by allowing struggling readers to teach him how to correctly pronounce letters and combinations. (Maynard has a speech impediment.)

Willy's first point is: "It's about acting." Anything can be animated. He demonstrated 2 tangerines conversing with well defined voices.... which segues into: Point number two: Use a different voice. (From yourself. From all the other puppets.) The puppet's persona comes through the voice. "I am the vocal chords for my puppet, like a seeing eye dog for the blind."

Willy never knows what Maynard will say ahead of time. He seldom interacts with Maynard, just occasionally whispering into Maynard's ear, "You're digressing," when necessary as Maynard narrates his tales.

Give the [solo] puppet a platform: your non-puppet arm, or your lap. It is much more believable than just hovering in the air, recommends Willy. He then showed us some more large "lap puppets" he sometimes uses-a frog, a weird raccoon, etc. Each has a different voice and temperament.

After almost 30 years on the road; telling stories, assisting Maynard Moose and singing/playing instruments-he's also an "old folky", Willy is retiring from travel and will be sticking to our Bay Area! He'll be teaching puppetry, and voice in the future. Since Maynard Moose and Willy have been a popular "repeat" at many of the Bay Area Storytelling Festivals, I righteously knew what a treat-both entertainment and experience full-this workshop would be. And I was SO RIGHT!

There were 30 pre-registrants, and 4 walk-ins, which they expected and allowed for. Betsy and I were the only 2 primarily puppeteers there (see photo.) The other attendees were librarians, pre-school and other teachers, people who traveled to schools and other places with anger management and safety messages, and Grandparents, some of whom story tell at their Grandchildren's classrooms and birthday parties. Also, since this was sponsored by the Storytelling Festival, some were "just" storytellers-often overlapping with the other categories. And one was a 7 year old boy, who got up in front of the crowd to have his puppet introduce itself, just as confident as the big people were.



**WHAT GOES AROUND, COMES AROUND. OOPS, BUSTED! Elisheva**

While at Willy and Maynard's Workshop, we were frequently given the opportunity to make considerate, constructive comments about what was happening. I commented that another's puppet's shiny eyes successfully brought the eyes, and the puppet, to life. Later we divided into small circles of 5 or 6. Everyone introduced their puppet. The feedback on mine was that the eyes (although very shiny) were difficult to see because they were too close in color to the fabric of the puppet.



I hadn't realized this! I certainly could see the eyes, only inches away from mine! my basic excuse was I had made it over 40 years ago, surrounded by toddlers, and I didn't know then to look at the puppet (before sewing things down) from across the room, like an audience would! It last performed, pulled out of storage, in '87 -to entertain the many small kids at one of my daughter's wedding-and hadn't been seen again until this workshop. The circle's sage advice was to make white circles around the eyeballs.

The puppet said "NO!" once back at home. She is a female puppet of a certain age reinventing herself, and "White circles is what male moose puppets use around their eyes." So I cut small circles out of many colors of paper to see what color/s enhanced her facial make-over. Then I took her and the best colors to Michael's to buy felt for the eye lifts. The winning colors are in the photo along with a half and half before and after shot of Her Glamorous. Tacky glue has been developed since her original creating, thank goodness.

Now, of course, she wants ACTION, no more storage! And I thought my kids needed a lot of attention!

### **DIA DE LOS NINOS SOCK PUPPETS, by Elisheva**

Petaluma Library presented a cool, free event recently for children aged 4 and up. Most of the children were between 5 and 9 years old. There were 12 participants. The two children's librarians began this activity by reading "Elephant and Piggy", a funny Easy Reader, authored by Mo Willow. Everyone had a great time. Twelve more sock puppets materialized into (onto?) the hands of excited children and had a chance to be on stage.

This is a familiar template for many occasions. There is a well attended weekly bilingual (Spanish/English) story hour at this library, which inspired this creative event. I wasn't able to attend the workshop so I interviewed one of the participating librarians a week later. Midway, she frowned and conscientiously asked me who I was and what I wanted, which I had briefly explained already. (Luckily I wasn't asking for photos! Of course I never take any without permission.) My SFBAPG membership card is almost 10 years out of date! No press pass! Fortunately I had in my backpack a paper copy of our lucky March, 2016 Guild Newsletter-the very one which Willy and Maynard Moose saw (see their article, also in this newsletter.) The librarian gave a big sigh of relief at seeing our masthead, decided I am legit-even though she has seen me at the library for months- and continued with the interview!

### **Oakland Fairyland Celebrates 60 years! What's Playing?**

#### **The Dragon Who Wasn't – June 1**



An original tale written by fledgling puppeteer Frank Oz in the 1960s. Written by the teen for Oakland's famous Vagabond Puppet program, it is a funny tale about a magical kingdom in desperate need of its own fire-breathing dragon. But what do you do when the local (and last) dragon only likes to bake cakes, sing songs, and hasn't any idea how to breathe fire? Based loosely on the classic cartoons of Jay Ward's Fractured Fairy Tales. Puppets by Jesse Vail of Fool Moon Puppetry, and scenery by Annie Wong.

#### **Urashima – July 15**

A lovely Japanese fairy tale about a kind boy whose adventures take him under the ocean. Meet dancing fish, frolicking ocean life, and Kouramotchi, the Dragon King of





the sea! A tale of kindness, told with traditional Japanese music. Adapted by Lewis Mahlmann. Marionettes by Patricia Platt and Lewis Mahlmann.



### Tricks & Treats – A Halloween Spooktacular – August 31

Master puppeteer Nick Barone brings his special brand of Halloween magic to the Storybook Puppet Theater. Nick, a popular Bay Area performer who died in 2014, has left this gift for the children of the Bay Area. The Storybook Puppet Theater is happy and proud to recreate this original tale for our theater's 60<sup>th</sup>. What do you do when a group of monsters meet and greet in Fairyland? Put on a variety show of course! Filled with lovable and friendly monsters, this comical show is designed to delight. Puppets, story and songs by Nick Barone.

Additional scenery by Annie Wong.

### Beauty and the Beast – November 4

To end the year, we bring back one of Lewis Mahlmann's most requested puppet productions, based on the original Charles Perrault classic French fairy tale. This is the story of a prince turned into a wild beast, who learns love and humility through the gentle teachings of a kind girl. Adaptation, puppets and scenery by Lewis Mahlmann. Puppets designed by Golden Book illustrator Sheillah Beckett.

### Important message from Elisheva.

*Oops! I dropped a couple of vital words in my May Newsletter's review of Mary Nagler's Table Top Puppets presentation. So here's the real scoop. I've rewritten the top paragraph on page 5 of the May, 2016 Guild Newsletter: If the table top puppet has a complete body with joints like a marionette [like Mary's elderly man in the retirement home], you can make it walk on its own feet. With your fingers bring the leg-nearest to the puppeteer's body-in a forward stride. Almost simultaneously tilt the puppet's body towards the puppeteer, which swings the other leg forward, and past the 1st leg with a pendulum motion. Keep repeating the forward momentum by using this technique with alternate legs, tilting the puppet away from the puppeteer's body for the next cycle and tilt back on the 3rd step, etc.*

*Also I muffed a name on page 4, at the beginning of the section of this article entitled "TABLE TOP PUPPETS". The name of the workshop teacher at U of Conn. is Erik Bass (not Bas). OK, everything sorted out.*

### Below, some of Elisheva's photos from the May Guild Meeting



### From the Scholarship Committee

Our scholarship committee is excited to announce that we have awarded two scholarships this spring. One will help Mary Nagler attend a workshop on writing, taught by Ronnie Burkett at the Eugene O'Neill National Puppetry Conference. The second scholarship goes to Wendy Morton, who will be studying shadow puppetry taught by Richard Bradshaw, also at the O'Neill. Both recipients are excited to attend and bring back knowledge to share with their guild. Good luck, and happy travels!

**CALENDAR, a sampling (for more see <http://www.sfbapg.org/events/calendar/>)**

**Saturday, June 4**

#### **Happy Hollow: Maya la Valiente & Jack and the Beanstalk**

**When** May 13 – Jul 8, 2016 - **Where** Happy Hollow Park & Zoo, 1300 Senter Road, San Jose, CA 95112

**Description** Mondays , Tuesdays , Thursdays , Fridays Maya la Valiente A little girl named Maya, plays in the backyard with her racing snail, Speedy, while she is avoiding performing her Folklorico dance at her Abuela's (Grandmother's) party. Her older cousin arrives, tosses Speedy into the shed, and dares Maya to rescue it, disobeying her Abuela by going into the shed. She tells Maya there is treasure in there, but something scary too. What is really inside the shed, and will she be able to save Speedy? Jack and the Beanstalk Puppet Theater 12:00 pm, 2:00pm, 4:00 pm For show times go to [hhpz.org](http://hhpz.org) "plan your visit" tab.

#### **Children's Fairyland: The Dragon Who Wasn't**

**When** Jun 1 – Jul 14, 2016 **Where** Children's Fairyland, 699 Bellevue Avenue, Oakland, CA 94610, United States

**Description** An original tale written by fledgling puppeteer Frank Oz in the 1960s. Written by the teen for Oakland's famous Vagabond Puppet program, it is a funny tale about a magical kingdom in desperate need of its own fire-breathing dragon. But what do you do when the local (and last) dragon only likes to bake cakes, sing songs, and hasn't any idea how to breathe fire? Based loosely on the classic cartoons of Jay Ward's Fractured Fairy Tales. Puppets by Jesse Vail of Fool Moon Puppetry, and scenery by Annie Wong. Shows are at 11:00, 2:00 and 4:00.

#### **4:00pm Berkeley: Chanticleer the Rooster by Magical Moonshine Theatre**

**When** Sat, June 4, 4pm – 5pm **Where** Claremont Branch Library, 2940 Benvenue Ave, Berkeley, CA 94705, United States

**Description** Chaucer's beloved rooster tale for the whole family.