



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

September 2017



Above, young fans get to greet a real, live puppet at the Guild Day at Children's Fairyland's Day of Puppets. Guild members and the public got to see a plethora of puppet performances, plays and productions, and participate in a puppet making craft as well as "high five," (high four?) some new, non-human friends. If you look carefully in the upper L of the photo you can just see a wisp of guild member Judy Roberto's red hair!

Membership Dues are Due!

It's that time of year again. SFBAPG dues cover membership from September 1st to August 31 each year. If you joined after March 2017, your dues are paid up until September 2018. Pay and renew online by going to: <http://www.sfbapg.org/join/> If you complete the form online you can update or create your own listing for our services directory. You can also download a copy of the form online and mail in with your check if you prefer. Please fill out your information and send it in with your dues as soon as possible. Your membership allows us to continue to host events like our holiday party and workshops. Renew before October to be included in the membership directory.

Thank you for being a part of SFBAPG. John Arnold, Membership

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From your Co-President, Tree Bartlett

Howdy Guild folks,

We had a wonderful day at Fairyland this past weekend. Nice to see everyone that was able to attend and be a part of this wonderful guild event. It was gratifying to be a part of bringing puppetry to our community of young children and their family and friends.

We had a short guild meeting at the end of the day at Fairyland. One thing that was made clear at the meeting is that it is important for guild members to step up when they can and help support guild activities and programs. Our guild will be strongest and work best when as many of us can stand up and help make events happen. With more folk stepping forward to help, we can actually have more events and workshops happen that will benefit everyone in the guild. Please do not expect your board and co-presidents to do everything. Yes we are here to serve the guild yet all of us have only so much energy and time to devote to the guild without burning out. So as the old saying goes - many hands make light work. I invite all of our membership to become an active part of making this guild the best it can be. Surprise yourself and step forward and do a workshop. Our guild is full of talent so please do not underestimate what you have to offer both in terms of possibly doing a workshops or being part of developing programming for the guild. I do know that program committee chair Lee Armstrong would welcome the help with bringing more events to the guild and having other folks who are willing to oversee them. So if you have an idea please feel free to step forward and help make it happen.

I also want to give out a big welcome to our new members who have joined the guild recently. We are so glad to have you be a part of our guild. As new members I encourage you to step forward whenever you are able, with your ideas, energy and unique talents. Please share whatever you are able to bringing to the guild. And don't forget that if you're not serving on the board we also have lots of committees that need your energy. Remember if there isn't a committee you feel is needed, please feel free to start one. There are a few more months of events left and then a whole new year ahead to create together. So share your hopes and dreams for a new year filled with lots of great events and workshops that everyone helps to create together.

Happy Trails, Tree

Next Guild Event!

Blacklight Puppetry, Sunday, Oct 22, 12:30 - 3:30 pm at Western Korean Church, 1595 Edgeworth Ave, Daly City

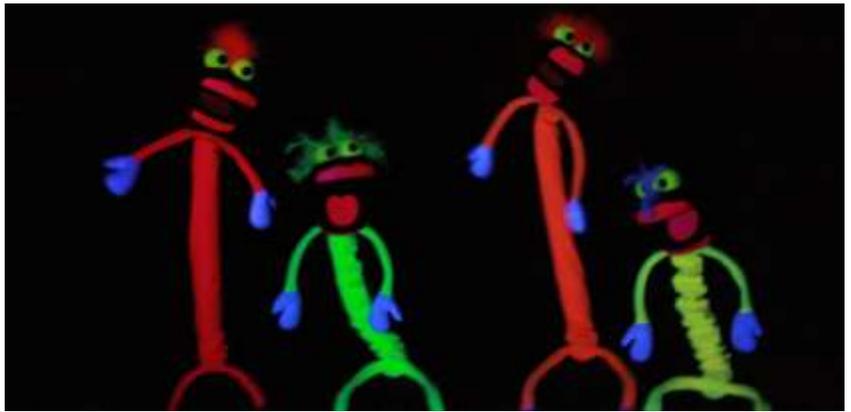
Blacklight Puppetry is an exciting opportunity to experiment with unique blacklight puppets, such as [Stretch-a-Bellies](#), [Toobies](#) and [Doodle-Oos](#), while also learning the fundamentals of blacklight production, equipment and supplies. Q & A and many opportunities for "hands-on" play included!



Above, Co Presidents Tree (L) and Peter explore the art of puppetry at Guild Day at the Annual Day of Puppets at Children's Fairyland in Oakland.

Workshop Leader: Gabriel Anthony has been enthusiastically involved in puppetry for over 15 years, not including his younger years when he staged puppet shows from his bunk bed.

He is the director of "[Create, Minister, Teach!](#)" - a creative ministry team in Daly City. They enjoy blending powerful stories with diverse art forms to present musical programs throughout the Bay Area. He has taught at regional, national and international conferences. He has also traveled to Mexico, Panama, Nicaragua and Ecuador for mission trips to equip locals with puppetry and creative techniques for working with their communities.



Save The Date - The 2nd Annual Nick Barone Memorial Puppet Workshop

The Art of the Shadow Puppet



With Wendy Morton, Sat., Nov 18, Time and Location to be determined

This exceptional workshop is an introduction to the fundamentals of the traditional style of shadow puppetry where puppets are moved against a screen. Techniques used by Richard Bradshaw, Australia's master shadow puppeteer will be featured. Participants will have the opportunity to experiment with shadow puppetry, learn about manipulation, lighting, and materials for construction. Everyone will build and take home their own shadow puppet.

Wendy Morton, shadow puppet artist and manager at Folkmanis Puppets has performed shows that toured England and Germany and participated in an intensive workshop with Richard Bradshaw last summer at the O'Neill National Puppetry Conference.

REPORT OF OUR GUILD'S PARTICIPATION IN CHILDREN'S FAIRYLAND ANNUAL PUPPET FAIR, AUGUST 26, 2017, by Elisheva Hart

Randal Metz, director of the Storybook Theater is very grateful for the Guild members who arrived early and helped display the puppets in the outdoor puppet display. He says this is the first time he had all his helping hands from us. Let's make this a tradition, Guilders!

First performance was a wonderful, very special 1st time ever debut (redundant? just emphatic) of young Will Lewis' first full length puppet show "The Frog Prince" plus his Dragonfly Theatre's first performance at Fairyland. A double first for him. He began his puppetry passion by being fascinated with puppets at Fairyland at 2 years old, and just kept hanging out, going to puppet camps, asking questions, etc. until noticed. (Read an interview of Will



Randal Metz mentors guild member Will Lewis who delighted the guild and public alike with his original show.

on page 4 in September, 2016 issue of our SFBAPG Newsletter for further background.) Will also graciously agreed to perform "The Frog Prince" again just for the Guild after our potluck dinner since many of our Guilders came mid-day. AND....the benches were loaded at the morning show, SRO at the rear.

After the performance half the audience seemed to know Will and his assistant, Sarah Tracey-Cook, personally, and rushed to congratulate them. AND it was fully deserved. We are now all 100% his fans. The show took him a year to prepare. This multi-talented puppeteer not only gave us his spin on the old Grimm's fairytale, "The Frog Prince" [no spoilers given, see it for yourselves] but designed and created the puppets, learned to use a sewing machine to make costumes, found a great assistant puppeteer-Sarah,-composed perfect piano introduction music, and performed it on the sound track for the show. Also Will was many of the recorded voices for the characters (especially wonderfully haughty ones), and thoughtfully passed out nicely designed and informative programs for his show, AND wore a tux, complete with bow tie all day as he helped around the park with walkabout puppets, etc between his 2 performances.



The Guild very much enjoyed our private performance of "The Frog Prince" after dinner. Not only because of all the above, but because Will symbolizes that special union Fairyland and our Guild can have with talented, eager youngsters who are our futures. Randal introduced Will at our Guild performance as one of the young people who are found "haunting" Fairyland Storybook Theater and who became Guild members in their day, giving a lot back to Fairyland's puppet programs, such as John Gilkerson, Frank Oz, and yes, Randal Metz himself! (Huzzah for this!, and inside I wanted to shout out, "But where are the girls?") We need to foster lots of young puppeteers. Hopefully Sarah is one.

At the opening of the play, as the Princess's golden ball falls into the well, there is a marvelous recording of splashdown. This effect is used several times throughout, gaining more laughter each time as it becomes a running gag for the audience to anticipate. I really loved it because Randal and his buddy, Tom, used to do shows when they were around Will's age, with lots of fun sound effects in them, especially flushing toilets! Members of their audiences learned to sit at least 3 rows back from the front, to avoid the water that would be squirted from the stage towards them. In show biz it is called the custard pie zone!

Will's thoroughness in creating his show had another purpose beyond "just" performing. He created it as a portfolio piece as part of his application for a local Oakland Arts Based Middle and High School where Mike Oznowitz is the principal. This is the grandson of Mike Oznowitz (an original founder of SFBAPG). Principal Mike O. is nephew to Frank Oz of Hensen puppets fame. What a perfect lineage for an arts based school Principal. Puppetry encompasses a multitude of arts. The September, 2016 issue of our SFBAPG Newsletter, page 6, also has an interview of Mike O. and his family as they visited Fairyland's Puppet Fair last year. SO, ON WITH THE PUPPET FAIR.....

The Story Book Theater presented 3 times, "The Adventures of Peer Gynt", a classic tale from Norway, to music composed by Edvard Grieg in 1867(100 years before Summer of Love! Sorry, I couldn't resist.) Peer, a restless young lad with a wild imagination feels cramped in his small village. He unwittingly falls into the hands of the Troll King and his Daughter. All the Trolls are day glow green and wicked and bounce around a lot!

The hand puppets during the opening and closing of the show, were held straight overhead (as were all the puppets) by 2 puppeteers, a boy and a girl puppet-village "extras"- for each puppeteer's hand. Because the puppeteers can move around underneath the puppets in circles if needed, they performed wonderful folk dances together (think the vigor of square dancing in 5th grade). The audience clapped rhythm for the dances, the music was so catchy. Undoubtedly Grieg composed the music for these from authentic folk music.

The next show, "Puff the Magic Dragon" was performed by "The Puppet company" of Randal Metz. Little Jacky Paper has his adventures with Puff, and now has a daughter, Jacqueline, who now wants HER turn in the Land of Hannalee, just like Dad did. Puff comes through of course.

One of the things I like about this show is that one character looks like Randal did "Back in the Day" in his groovy threads and hairstyle.



Throughout the day there were children watching puppets, walk-about puppeteers demonstrating puppets to the kids-often crouching down to their eyeball level, people going from puppet to puppet and show to show just like shoppers at Cosco searching out the samples and treats, young future puppeteers of all ages making puppets, AND PUPPETEERS doing these things also!

One young puppeteer, Molly, was worn out by dinner...this was her debut as a walk-about, and reports she actually distracted at least 5 babies from their crying! Way to go, Molly! Her Mom, Katie Christman, also walked-about with a puppet, said that her own limited Spanish was very useful in chatting with many of the attendees to the park.

The Make-it-Take-it booth featured brightly colored butterflies as a craft. Several people pitched in, even our Guild presidents. And many more volunteers would have allowed each of the instructors to see the shows. And\or perhaps go back to the old routine of closing the booth during the shows, well publicizing this to the parents and children of course.

A toddler proudly walking away from the Make-it tables with her butterfly that she (and Mom) had created was chanting "Puppet Show! My Puppet Show!" Mom kindly corrected her, saying, "It's a puppet, Honey." Daughter glared up and answered definitively, "PUPPET SHOW!", waving her creation around. I leaned over to the child and told her to, "Keep it up and in 20 years we'll hire you!"



Guild members Valerie Nelson and Lee Armstrong help young puppet makers create.

Afternoon brought the colorful puppets and sets and toe-tapping, finger snapping fiesta music of "Perez and Mondinga", a well known folktale from Mexico about a cockroach trying to find a perfect husband! A crowd pleaser. It was presented by Ronda Kay with hand puppets. There were many voices in the diverse

audience who loved singing along with these catchy songs in Spanish, whether it was their first language or not. Ronda has a long association with Fairyland and puppets.

The last public show was from the Magical Moonshine Theater with Michael Nelson as "The Puppet Man", comprising of a wearable body stage (with just his shoes showing), 2 hand puppets, and an incredible, endless stream of wisecracks and silliness-coming not only from one of the puppets, but also from his manipulator. The other puppet, Uncle Chester, is Mike's straight man, so he has to be clueless, and "Level Headed" which is mighty difficult since the stage keeps tilting!.



Talk about flexibility! Mike wears the brightly striped stage and can turn 360 degrees as needed. AND back the other way, especially as the children instruct him to. [Hmm, interesting, always one child's voice soon predominates in giving instructions in situations like this.] Mike's quips, as the puppet "master", often sailed right over the heads of the children (literally) somehow aimed as us innocent, naïve Guilders standing behind the benches at the rear of the seated spectators, and cracking up! It's SO nice to be recognized---and acknowledged!

Watching this show is a superb lesson in the old artistic saying, "More is Less!" In Mike's case this applied to manipulation, especially in the case of Pauses. Stillness. Creating an Opportunity for the Audience to Savor and Anticipate what might be next. Ditto opportunity for other puppets on stage to ponder, when there are any other puppets. Some of Mike's pauses in action are: Uncle Chester doing a "tat tah" gesture with his arms up in a V-freeze-move: or his nephew just folding one hand on top of the other while he gazed momentarily at the audience. Sometimes it's not a motion-free pause, just rubbing both hands of a puppet together-no other movement going on. Also, Mike does great double-takes. It takes experience to see what % of stillness/limited movement vs active movement = the balance between stillness which occasionally punctuates movement in a given show. And, especially when working live, this % will be variable due to audience reactions.



We had a short All-Guild meeting conducted by our Presidents Tree and Peter; a lovely bag of fake fur to search through-Thank You Folkmanis Puppets once again; and a Loaves and Fishes potluck [so titled because some people gasped that they had forgotten food-well no one should have gone home hungry as there was an abundance....but, remember next time, ok? especially protein, thanks.] Then, bellies full, we enjoyed-some of us once again-Will's Dragonfly Theatre's "The Frog Prince." Yahoo, we all very much enjoyed this performance! What a treat. The Fairyland facility was rented out for the rest of the evening so we all exited "Stage Left", which was Guild-speak of the evening for using the back gate behind the Story Book Theater's green room. See all y'all next year, you hear now!





UNIMA-USA: Opening Paths to World Puppetry

(Editor's note- Currently one of our SFBAPGuild members, Kathy Foley, is president of UNIMA-USA, the U.S. branch of the international organization of puppetry. Here is a little introduction to this passport to the world of international puppetry.)

Established in 1929, Union International de la Marionette is the oldest of international associations for performing arts. While it had to take a break while WWII raged, it soon regrouped to put the artists of Europe back together again. It has a large international festival every four years and many commissions that do projects, events, and collaborations. For example, SFBAPG is really (even if you haven't joined) part of UNIMA-USA (office at the Center for Puppetry Arts in Atlanta). UNIMA-USA works to hook you up with the Three Americas Commission (North America, South America, Caribbean—travel when the puppets are happening). We just put together a report including our UNIMA recent citations winners (sort of like an academy awards of puppetry) and our reports on activities and membership: the representative of UNIMA-Canada will present that material at the big Festival at Charleville (which takes place every two years—great performers from everywhere).

Also at that event Karen Smith (a current UNIMA-USA Board member) will be announcing the online launch of the big UNIMA-International project *World Encyclopedia of Puppetry Arts* (in the making since 1978 and now on line in French, English, and Spanish--check it out after Sept. 22, 2017--Karen is the editor). UNIMA-USA prints the *Puppetry Yellow Pages* listing member companies to help you find puppet theatres all over the country and hopefully to help presenters know how to find you. There is quarterly newsletter and board members are working on Social Media. *Puppetry International (PI)* is the organization's journal. The next two issues deal with puppets in education and therapy. Previous issues deal with puppet materials, film puppetry, toy theatres, shadow theatre and so on. A recent issue on Africa dealt with Handspring Theatre a major South African troupe (think *Warhorse* and *Ubu Roi and the Truth Commission*), puppets in development, traditional Mali performance/masking and other hints on who to look for in Africa. Andrew and Bonnie Periale have edited *PI* for well over a dozen years. UNIMA-USA has a scholarship that is awarded annually. Last year's scholarship went to Dustin Curtis who is a younger puppeteer who is president of the Seattle Guild. He studied puppet carving in Prague and did a workshop in Italy with the major shadow theatre company. UNIMA helped bring the international artists who presented at UNIMA day at the Puppeteers of America Festival in St. Paul in July 2017. The Cuban company that presented *The Nightingale* and the Israeli artist who did *Paper Cuts* were some of the artists UNIMA-USA supported.

UNIMA's mission is to internationalize and make connections for American puppeteers beyond our borders. The organization was founded by Jim Henson after he took a sabbatical and traveled in Europe. He started to realize the range of avant garde and exciting work that was going on in European puppetry. Of course, UNIMA goes way beyond Europe these days. Very active meetings and festival are going on in Asia, the Middle East, South America. Wherever there are people there are puppets. UNIMA is a way of becoming aware of what is going on (even if you are only reading about it or meeting some of the people when they are in the US). For traveler youths there is a project of the Youth Commission called "Bread and Puppet" which tries to link you up with puppeteers when abroad. UNIMA-USA has something which is called Hands across the Sea, which tries to let international companies meet with UNIMA people when they are here or give you packets to use when meeting with puppeteers internationally.

Perhaps most exciting are the quadrennial international festivals. The last one was in San Sebastian in Spain in 2016 and the next one will be in 2020 in Bali. We are hoping we can organize a group trip of people who want

to participate as viewers, some as performers perhaps have some who stay and even do a workshop in Bali (not surfing, puppets!) after the festival. Puppetry is about art, friendship, and communication. UNIMA-USA is an organization of people who love puppetry and want to use this wonderful art to reach across borders. To join go to <<http://www.unima-usa.org/join-form/>>. They will be having an "Early Bird" special in Sept/Oct (save \$5). If you are not interested now, perhaps sometime in the future the time will be right for you.

Kathy Foley
President, UNIMA-USA

Keeping up with Guild Members

Traveling With Puppets For Fun and No Profit, by Talib Huff

While my wife, Olivia, and I have had many touring trips with our puppets, for the most part they have stayed safely packed away, only to emerge at show time. Their thoughts on the trip (if they had any) remained in the trunks and cases along with the stage and scenery. However, more and more, we have been bringing a few puppet friends along on road trips when we had no shows planned and have given them a chance to provide commentary to our friends and family back home through a travel blog or Facebook.



On our last trip to see the Great American Eclipse we brought along the two puppets we made at the Nick Barone monster puppet workshop. Since these two don't have a show they appear in, they're still revealing their personalities to us. This sometimes leads to a variation in voices and character, but that is part of the fun in doing impromptu videos by the side of the road or hiking trail. As you might expect, they tend towards goofy, over the top commentaries, filled with misunderstandings of what's going on. We usually get grins and smiles from the people passing us by.

While nowhere near the production values we aspire to, these short 'shows' are fun for both ourselves and our friends and family back home. We encourage you to try this on your next trip. If you would like to see what we did this last time, send me a personal message on FB and we'll add you to the group.



Merrywood Puppets reports: We just just did a show at the Chico Boys and Girls Club. You can watch it on you Tube. We wrote it and performed it with our own hands , the stage and the puppets, except for Lilly Pop.

<https://www.youtube.com/watch?v=TA1TXVTpHqE>

Ilene Cleveland of Kennedy Puppets sent photos of

some recent puppets: L is Uncle Cracker dressed as a hippie, top center is Pappy he has lost his false teeth again and loves to flirt, far right is another special puppet. Lower center is Grandma Kittie reading stories to children.



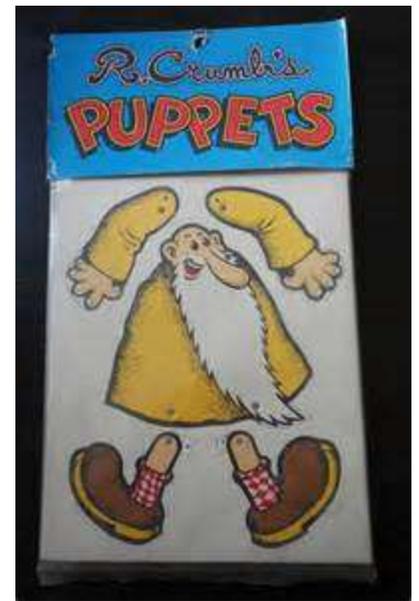
Mr. Natural hippie dippie puppet

Dear Guild Members, So sorry, the Hippy Craft Bit for the August, 2017 Issue of Newsletter literally took a hike (rather, kept on truckin' outa sight) when my back was turned and I was busy rubberbanding garments in prep for tiedying!

So, a month late you can print for yourself this amazing find on Pinterest, a Jumping Jack figure of Mr. Natural which converts into a very easy puppet indeed. (except I've added to mine a little more extension at the pit area of his arms, maybe 1/2 inch.)

Check out- 38 best R. Crumb's Mr. Natural images on Pinterest -The puppet is on page 3 of 16 (pages). Alas his feet are pointed in different directions, which prohibits Truckin'. It's easy to redraw the left foot. Or print 2 copies and let him have 2 right feet! I found it sufficient to create transparent hinges on both sides of each limb and just let them flop (incidental movement=no extra rods for the puppeteer to cope with.) Obviously the artist intended "hinges" of brads or heavy thread knotted on both sides. Add a dab of white glue to every knot to keep them tied. A slender stick will serve as a handle. Run it up the backbone to the head. Several inches should be allowed past the feet for your hand.

OK, you young folks, are you asking, "Who is Mr. Natural?" His first name is Fred! He's a comic book character created and drawn by the 1960's Counterculture and underground "Comix" artist, Robert Crumb. Mr. Natural's first appearance was in the premiere issue of "Yarrow Stalks" [referring to an ancient way to cast the I Ching], published May 5, 1976! He reappeared in the "Zap Comix" # 1, February, 1968. [The alternative comicks were printed in black and white, back in the day. And definitely not intended for the kiddie audiences!] Mr. Natural's famous guru utterance is "KEEP ON TRUCKIN" and his abilities are magical powers and cosmic insight! Peace! Eliseva



Dear Mrs. Bandersnoot,

I'm reaching out in desperation about a very sensitive matter: I'm having Major Facial Skin Issues! While it's true I've "been around the block" as they say, artistic demands being what they are, I suspect the core problem is hereditary. My father was not just a couch potato, he was literally a couch. You can trace my lineage directly back to one particular cushion. I've always liked my face, but lately it has been, well, disintegrating a bit. If I knew how to say "naked foam rubber" in French, it probably wouldn't sound so harsh. Anyhow, that's what my face is. Do you, Mrs. Bandersnoot, have any advice for my builder?

Sincerely, Lacking
Integrated Facial Treatment.
Dear L.I.F.T.

I hear your desperation! You are asking about a face lift. Were it not for my carefully sewn Antron Fleece covering I would also suffer from your plight. For all that, I think you are holding up very well! What we call

"Foam" rubber today is actually polyurethane and not rubber at all.



Rubber was used in foam for furniture and puppets in the past, but it is organic (From a tree) and decomposes. Do you know if you are foam rubber or polyurethane? Your overall texture suggests the later, which is good. If you are foam rubber I would have to suggest your builder make a copy of you - recycle the eyes, (Where your puppet soul resides) the hair and glasses to best replicate "you." "Don't let that offend you. It is actually a compliment and can lead to immortality! Many favorite puppets characters are copied to keep them in the game. How many copies of Kermit the Frog have there been? I will answer that because I know! Hundreds!

You appear to have a latex covering, which can prolong the life of polyfoam, but also degrades over time (Often also organic) and dries and cracks like real human skin. Another coating of latex might help, but might also restrict former movement, which we know is important to our puppeteers as it makes us easier to manipulate. Another option is an Antron Fleece over covering for the skin and lips. This will give you more time, and if done carefully, will not restrict movement, and you will look like a newer, younger you! That done you will have the soft fuzzy skin texture I enjoy. Remind your builders and puppeteers, my dears, that heat and sunlight are death to foam puppets of any kind and we should be kept in a dark cool place when not in use. Hope that helps!

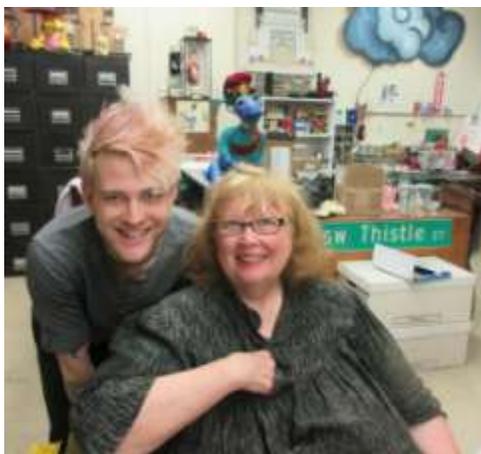
Have your builder contact mine. She might have just the right scraps and shades to do the job! Good luck, my beautiful friend!

Yours, in everything puppet, the all knowing Mrs. Bandersnoot

To submit a question to Mrs. Bandersnoot, email Mary Nagler mary.nagler@gmail.com. (Mrs. Bandersnoot lives with her and Mary will relay the message!) Or, give Mary a call (707) 303 0093 No question too silly. Silly is good!

News from the North, By Mary Nagler

Greetings from the North! I was sorry to miss the Summer of Love Puppet Slam, hosted by the Nelsons and the annual trek to Fairyland, but I have not been idle. I went to Seattle recently to visit my son and to check out some of the Puppet Groups there! I reached out to Thistle Theater and the Seattle Children's Theatre. They both graciously welcomed me for a visit! I had a lovely animated visit with Thistle Theatre, run by Jean Enticknap, with Zane Exactly. Jean and I had met before at a conference and Zane and I have been Facebook friends for some time. It was nice to meet him in person! They showed me around their studio and theater and we talked "shop" for about three hours! They specialize in Black theater presentation with Table top /American Bunraku style puppets. Here are a few of their puppets who are made in house and some by other Puppet Artists. Very nice!



Then I was off to visit Annett Mateo, Head puppeteer and builder of the Seattle Children's theater. We met at the last Festival! She showed me around the theatre; its many shops and classrooms. This place is a dream theater. They have everything! I was totally amazed! Annett, like so many of the other professionals I have met

is very generous and eager to try new things. Currently, she is building some inner illuminated deer! She showed me many innovative mechanical things she had designed – a bird flap mechanism for a large bird that flies onto stage and changes color! And lines of chickens and turtles that cross the stage “pull toy” fashion! Sadly, my pictures did not come out. I think my hands were shaking in my excitement! Here is Annett! I have joined the PDX Puppet Collective, who sponsors alternate Thursday Meet –ups where we come together and play with puppets. The group is led by a very talented puppeteer named Cherie Panek. Sometimes we construct puppets to use in the meet up from random gathered materials, and sometimes we use some that are ready made. I brought in some of my AVENUE Q puppets, and others last meeting and we had a lively night of Improv. As you can see Mrs. Bandersnoot got into the act and enjoyed the evening out making new friends. The Meet –up is held in a Dance studio, so we run around in our socks and laugh a lot. It is lots of fun!



I miss everyone and was delighted to have a visit from SFBAPG members Olivia and Talib Huff, who passed through Ridgefield on their way home from coming north to see the eclipse! It was great to see them! Here they are at my house planning the next leg of their journey. If you are ever up this way let me know! Cheers! Mary Nagler



CALENDAR

Children's Fairyland: Why The Sea Is Salt

When Aug 30 – Oct 29, 2017

Where Children's Fairyland, 699 Bellevue Avenue, Oakland, CA 94610, United States ([map](#))

Description Why The Sea Is Salt - August 30 - October 29 Do you know why the sea is salt? Let's visit the undersea kingdom of Gillie and Granny fish as they share this wonderful Norwegian folk tale of a kindly couple who befriends a troll, and is given a magic grinding mill that will grind out anything they wish for. But don't forget to say "please" and "thank you!" The show is done in the style of Japanese Bunraku puppetry, as you see the puppeteers working the three-foot tall puppets. Adapted by David C. Jones. Puppets by Randal Metz. Puppet shows are presented year-round, three times a day (11 a.m., 2 p.m., and 4 p.m.) at the Storybook Puppet Theater. During Fairy Winterland they are presented at 2 p.m., 4 p.m. and 6 p.m.

ONLY ONE CALENDAR LISTING? The Fairyland listing is the only thing in our calendar for the month of September. But I bet there's more happening puppet-wise in the Bay Area this month! How do listings get into the calendar? YOU send them to John at events@sfbapg.org! It's that easy! You are the guild's eyes and ears and it is with your help that we make this calendar a resource for Northern California. You can submit your own events and also those of others. <http://www.sfbapg.org/events/calendar/>

Forbidden Puppet Cabaret celebrates Summer of Love

Elisheva wrote a wonderful review of this event, with many guild members performing but this newsletter is too full! Here are a few photos and more to come with the review in the next issue.



Left, Playwright Trevor Allen presented an excerpt from his One Stone play about Albert Einstein with Michael and Valerie Nelson helping with puppets.

Right, Tree Bartlett and Daniel King performed in their most vibrant tie-dye! You can almost hear Grace Slick singing White Rabbit (the name of their piece.)



Right, Tree Bartlett and Daniel King



Left, Elizabeth Fuller hangs out in the wings with a puppet friend.

Right, guild member Jennifer Kruss shows off her shadow puppet made at the cabaret for the Yellow Submarine finale.

