



The official newsletter of
San Francisco Bay Area Puppeteers' Guild
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SFBAPG is a charter guild of the Puppeteers of America, Inc., a non-profit, tax exempt organization

August 2017



National Puppet Festival Special Issue! Festival attendees (including well over a dozen guild members) had horizons broadened watching such offerings as Ubu the King (above, by Rough House Puppets) and Hansel and Gretel (to L) by National Marionette Theatre

Inside this Issue

- National Puppetry Festival, articles, impressions, photos
- Next Meeting August 26 at Fairyland
- Punch and Judy, calendar and more

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August Guild Meeting at the Puppet Fair at Fairyland, Oakland

Sat., Aug 26 Fairyland Puppet Fair 10:30-4:30 & Guild Meeting 4:30-6:45

Most Guild members will arrive and spend the day at Fairyland. However, if you are only coming for the Guild meeting, Guild members **MUST** enter the front gate before 4pm. This is a little different than past years, where people could arrive late and enter the back way. There is a memorial service at Fairyland starting at 7pm, and there will be security, so no late admittance after 4pm.



Admission: Admission to Fairyland is free to Guild members. At admissions, say that you're with the Puppet Guild and have come to help. However, if you are bringing friends that are not members of the Guild and are not helping, they must pay admission (unless they want to join that day). **You must be inside the Fairyland gate by 4 pm.**

August 26 Puppet Fair Schedule

10:30 a.m. The Frog Prince presented by Will Lewis and Dragon Fly Theatre

11 a.m. & 2 p.m. & 4 p.m. Puppet Show: The Adventures of Peer Gynt. This classic tale from Norway's Henrik Ibsen comes to life accompanied by the classical music of composer Edvard Grieg. Peer is not content to stay at home and raise a family; he wants to see the big, wide world. But after being pursued and captured by a Troll King and his daughter, home and his true love start looking better and better. But how to get there? Adapted by Lewis Mahlmann and Randal Metz. Puppets and scenery by Lewis Mahlmann.

12 p.m. Puff The Magic Dragon, presented by The Puppet Company

12 p.m. - 2 p.m. The Marilyn O'Hare Arts & Crafts Center is open with activities geared toward children and their families.

12:30 p.m. Children's Theatre presents: Aesop's Fables - We offer the classic tales of Aesop told through song, dance, puppetry and circus arts. Our young performers tell both the familiar stories of the country mouse and city mouse, the tortoise and the hare, and a few lesser-known classics. Adapted by Doyle Ott with music and lyrics by Richard Jennings and Doyle Ott. Costumes by Patti Baugh.

3:00 p.m. 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!

1 p.m. - 1:20 p.m. Animal of the Day! Come up close and learn about one of our animal friends. Which one of Fairyland's feathered, furry or woolly creatures will it be today? Find out at the Humpty Dumpty wall.

1:30 p.m. Perez & Mondinga, a Mexican fiesta tale of a cockroach who marries a mouse. Presented by Rhonda Kay.

4:25-4:45 Help Randal Metz with cleanup

4:45 Guild Meeting

Meet your new Board of Directors, Ideas for Future Programs and more.

5:15 Potluck Supper

Please bring something to share. If your dish needs refrigeration, please bring it in a cooler. Main dishes are always appreciated. There is a microwave. Guild will provide paper products and utensils.

6:00 A repeat performance of the The Frog Prince presented by Will Lewis and Dragon Fly Theatre. Will is a dedicated Junior member of the Guild. This delightful show, created as a portfolio piece for an

Arts based high school, is brought to life by hand puppets and Will's original music. Also a behind-the-scenes after his show and Q&A.

6:45 Cleanup. We should try to be out of the gate by 7.

Puppets for the Puppet Exhibit at Fairyland

If you would like to display some of your puppet creations, contact Randal Metz at 510 569-3144. You MUST have your puppet at Fairyland no later than 10:30 on Sat.

Guild Library will be at Fairyland

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@vom.com 707 738-5906, and she will email the library list or do a search and bring related books to next meeting.

HELP!!!! Volunteer at Fairyland

The guild will be hosting the craft booth, Puppet Exhibit/Information Table at Fairyland's Day of Puppetry

Setup of Puppet Exhibit, see Randal Metz, 2 people, 9-10am

Make a Puppet Table: 1 person for each time slot, 11-12, 12-1, 1-2, 2-3

Monitor Exhibit and answer General Puppet Questions, 1 person, 10-11, 11-12, 12-1, 1-2, 2-3, 3-4:30.

Walkaround Puppets Greeting Kids: anyone, anytime from 10-4

Also, If you are coming on Sunday, Aug 27th, Randal is always looking for people to help watch the Puppet Exhibit.

Anyone wishing to volunteer please contact Lee Armstrong at 707 996-9474 or at images@vom.com. On the day, if you haven't pre-signed to volunteer, but would like to help, just find Lee (usually at the Guild Info Table). Volunteers are always welcome.

Parking: Parking is particularly tight as the park is doing landscaping. There is some parking on Bellevue Ave (City of Oakland sometimes charges \$3 to park there on weekends). If you can, carpool.

Driving Directions

I'm starting from...

Marin, Richmond: Take 80 west to 580 east (toward Hayward).

San Francisco: Take the Bay Bridge to 580 east (toward Hayward).

Walnut Creek: Take 24 through the Caldecott Tunnel to 580 east (toward Hayward) **Berkeley:** Take 580 east (toward Hayward).

From 580 east:

Take the Harrison Street exit in Oakland and turn right onto Harrison. Turn left at Grand Avenue. Fairyland is one block away, at the intersection of Grand and Bellevue. Turn to the right and park.

I'm starting from...

Hayward, San Leandro, and Pleasanton: Take 580 west to the MacArthur/Harrison exit in Oakland. Turn left on Harrison and left on Grand Avenue. Fairyland is one block away on the right, at the intersection of Grand and Bellevue.

San Jose, Hayward, and Fremont: Take 880 north to the Oak Street exit in Oakland. Turn right on Oak, which becomes Lakeside Drive. Turn right on Grand Avenue. Fairyland is located one block away, at the intersection of Grand and Bellevue (right side).

Transit Directions

On BART: Get off at the 19th Street station. Take the 20th Street stairway to street level. Walk on 20th Street to Harrison Street. Turn left on Harrison. Turn right on Grand Avenue. Fairyland is one block away, at the

intersection of Grand and Bellevue (right side). On AC Transit: Take the #12 bus from the 19th Street BART station to Children's Fairyland.

REPORTS FROM THE NATIONAL PUPPETRY FESTIVAL, JULY, 2017

From your co-president Tree Bartlett

On July 18th through the 23rd I attended the National Puppeteers Festival 2017 presented by the Puppeteers of America and UNIMA-USA. This was my first ever puppet festival I've attended. I found it amazing, profound and moving on so many levels that to describe everything in detail with the full impact it's had on my life would almost take a books worth of words to relate it all. But I'm not going to do that here. What I will say is that guild members that have never been to a festival - stop procrastinating. Get yourself there and meet your people! That is how the experience of this festival felt for me. It was like meeting up with my tribe for the first time and coming home to hang out with a group of old souls. I felt loved, encouraged and supported from all directions by this marvelous group of puppeteers. A week later and I am still soaring from the experience.

I saw a lot of wonderful puppet shows and well done puppet film shorts. Too many to relate and list without making this a really long article. The over all quality was impressive. Even the fringe and potpourri shows were good in my opinion. I think perhaps it's okay for a show to be a little rough around the edges given they are often new works in development. So I wasn't expecting spit polished performances. What I did see regardless of quality level, was that everyone who did perform was committed to their work and tried their best. After all it takes guts and courage as a beginner to get up on stage and perform in front of peers that are some of the world's greatest and most accomplished puppeteers, such as Phillip Huber.

Speaking of most accomplished, I was delighted to discover how approachable, open, and giving all of the puppeteers were. Especially the masters. It was amazing not to see the Prima Donna syndrome amongst these folk. Maybe it's there but that wasn't my experience. I felt supported and encouraged by everyone and it felt like the friendliest place on earth.

Every workshop I experienced felt tailor made for me. The presenters were awesome and I wasn't disappointed by a single one. For example, I took Kurt Hunter's Crash course in marionettes. I have been building them now for a bit so at first thought maybe this class would be too basic for me. Boy was I wrong. I learned a lot and Kurt showed us a couple of stringing techniques that blew my mind in part because they were such simple but effective techniques. I got to do a workshop with Phillip Huber that was simply amazing. Nothing quite like experiencing a master. I took Larry Hensel's workshop on Alexander Technique and learned about how to have better and more normal posture as a performer, puppet maker and life in general. In a brief hour and a half Jefferson Fietek introduced us to techniques to help us get over writers block and find inspiration for script writing. And I met the man (Tom McLaughlin) who figured out how to reliably make identical Miss Piggy heads for film shoots where they go through a lot of them apparently. He did this with silicone techniques for casting and replicating. Wow what more can I say.



Guild co-prez learns marionettes from non other than Phillip Huber!



Puppets, not always cute.



Guild members discuss, argue and pose!



Unfortunately not everything was great. The food was awful and cheap. I guess living in California I have become spoiled by all the fresh produce and fruit that is well prepared in comparison. I decided to stay in the dorms on campus. Glad I did otherwise I would have missed out on some of the experience. Especially the late night events that go on till at least two in the morning and sometimes later.

The room I stayed in was very basic. Glad I splurged on an air conditioned room. Given what little sleep I did get it was at least comfortable and deep.

To sum it all up I had the most fabulous time in my life, I lost a lot of sleep but gained a ton of wonderful friends. It was literally a life changing experience. Personally, I've done some pretty life changing things like Burning Man and Faerie Gatherings but none of those could stand up against the incredible experience I had at this Festival. It shook me to my core. So much so that I am now in the process of shifting my career to become a specialist in designing sets and stage environments for the puppet theater as well as building puppets and costuming them. So this Festival was a great inspiration and is sending me on my way to starting a bold new adventure into one of the most interesting art forms on the planet.

-Tree---Glynn Bartlett AKA Tree, Scenic Artist and Puppeteer

From your co-president Peter Olsen

Puppet camp! What could be better? This was my first festival. Am I glad I went? Yes! Between skills workshops, performances, meeting all sorts of wonderful folks, and just the pervasive air of artistry, creativity, generosity and fun, it was a rich and fabulous week. When I signed up, I didn't know that I would be on our guild's board, a co-president no less. The festival gave me a real window into our larger puppetry family and how so many good people are working at various levels to support and expand our community and work.

I flew into the Twin Cities early to take part in one of the 2 day "Intensive Workshops" preceding the main festival. The one I chose, "Using Testimony for Puppet Theater and Social Change" was Co-led by father-daughter team Eric and Shoshana Bass of Sandglass Theater in Vermont. 14 or so participants from widely varied backgrounds explored deepening the dynamics of listening, finding where another's story resonates within us, and using our own creative processes to embody these stories. Literally using our own bodies, and eventually puppets, we worked in small ensembles creating and performing surprisingly powerful pieces. But of course, the emphasis was on the process, and I appreciated the sense of laboratory within which we got to experiment with such dynamics as breath, pacing, soundscape, levels, spacing, and focus. I loved seeing how, over the course of the workshop, our creative choices expanded, deepened and clarified. I came away with an overall sense of the poetry and



Barbara Grillo explores the uses of cardboard.



How many guild members can you find in this photo?

poignancy embedded within the art of puppetry. By way of illustration in our conversation around puppetry and social change, Eric and Shoshana shared with us the work they have been creating around Refugees (a piece called "Babylon") and another about dementia, but I forget what that one is called (seriously!)

During the course of the Festival, I also got to participate in workshops with skilled professionals in their fields, including a Crash Course on Marionettes (Kurt Hunter), On-camera Hand and Rod puppet technique (Greg Ballora), and Sketch Writing for Puppets and Beyond (Kuska). Tho brief, these were honestly helpful and defiantly fun.

And then there were the performances. Lots of them! I loved the presence of international artists as well, including from Cuba, Norway, and Belgium. But the performance I'll highlight here was "When I Put on Your Glove", created by Shoshana Bass, the co-leader of my intensive. It's an autobiographical piece about artistic inheritance and growing up within a puppeteering, often traveling, family. Personal, multi-layered, at times funny, and so masterfully-performed, Shoshana's work spoke directly to what I was saying earlier about the poetic potential of puppetry.

I could go on and on, but I won't. I'll just end by saying that I appreciated and benefited from this opportunity to spend more time with and getting to know better other members of our Bay Area Guild. When the next festival, be it regional, national or otherwise comes around, I enthusiastically recommend your jumping in!

Kathy Foley

I went as part of the UNIMA-USA board. After an absence from P of A Festivals for some years I noted some changes: more in-depth workshops that allowed one to really get into a topic, more shows with heavier technology demands (that sometimes did not work due to the short load in time); more distinctions between the juried evenings and the just sign up and perform slots; and more international shows; more critical panels (but not yet encompassing true academic paper presentations); an exhibit that attempted to give a snapshot of American puppetry. Overall the move seems toward a higher level of professionalisation but without letting the fellowship of the activity disappear. Being an Asianist I especially loved the workshop in Chinese glove puppetry (Bu Daixi) with Wu-Shang that was facilitated by Chinese Theatre Works—great to practice the somersaults, leaps from hand to hand and spinning moves. Such skills (with a well balanced puppet) could certainly step up my Punch and Judy skills! Chinese Theatre Works should bring this workshop to the Bay area sometime—the funding was from the Taiwanese government.

In terms of beautifully executed shows Crankies and Paper cuts were my



Our Guild presidents hone their skills.



Puppets on parade!



Guild members hang out with Eric Bass of Sandglass Theatre.



Valerie first met Bruiser when his puppeteer was a young man. Now in his 70s, he still carvorts around on all fours for hours at a time.

favourites. For me the immediacy and the “we can do this anywhere” aspects of puppetry are important. Pieces like the Punch and Judy outdoors on the lawn and well executed by puppet masters like Peter Allen are testaments to puppetry that works (when the lights don’t, the sound system crashes, and cues of multiple artist don’t cue correctly we see how dependent many artists are on the complexities of rehearsal, space, technology). At such moments it is refreshing to see simple paper cuts, scrolls with song, glove figures moved well and narrated or sung by the simple human voice. Such works are also easily transported from place to place. This work gives confidence that in a world that sometimes seems grown too large for the ordinary human, that whatever happens art is eternally possible. The puppeteer holds the key in the palm of his/her hand and the voice attached is communicating what we want to know—the experience of someone who has worked their thought into a form we can understand.

Mary Nagler

Impressions: This festival was held at a smaller private college instead of a larger university so it was more intimate. Despite the 400 attendees, I did not feel as rushed or as crowded at this one. Because it was smaller the cuisine was not as varied or healthy, in my opinion, but most of the performances and workshops made up for it, and of course the fellowship, which is always a big part of enjoying the festival.

Inspirations: Many of the big stage shows made very good use of projections and I want to learn more about how to do them. I was inspired by our own Art Gruenberger’s workshop on Dollars and Sense – Running a successful Puppetry Business. Very useful information and I found it highly motivational. Also, the performance done with a Crankie and shadows was inspiring. (Crankie storytelling – Katherine Fahey and Valeska Marie Populoh) I have a piece that has been difficult to figure out how to stage, and seeing that show may lead to an artful solution!

Surprises: It surprised me to see so many smaller, by size, shows, designed for smaller intimate audiences, though this seems to be a trend. There were more shadow puppets being employed as full shows or as elements in shows with other puppet styles.

A Fun Workshop: Tom McLaughlin’s Intro to silicone and polyfoam puppets, demystified silicone as a covering and we got free samples to play with! Kathleen Conroy’s fundraising & Grant writing was very detailed and encouraging. Both are former acquaintances of mine and pros in their fields!

Favorite Performances: I really enjoyed Ashes by Plexus Polaire, from Norway. It was very psychological, adult, and the puppets were deployed



Mary Nagler staying on top of things!



The Crankie show was a festival favorite.



with great skill and complexity; high puppetry in Dramatic form.

Crow boy, by In the Heart of the Beast, opened my understanding of the plight of the Japanese during WW2. The story was conveyed by very strong, both physically and emotionally driven actor/puppeteers; a very professional performance.

Cardboard Explosion by Brad Shur, from Puppet Showplace Theater was fully a kid's show but his energy and ingenuity pulled the child in me to the fore with silly delight! Very entertaining! There were many good performances, and a few that left me flat, therefore, something for everyone!!

Anything else to share?

Overall, I found the National Puppet slam with very few pieces actually adult in nature, though that is the assumption. I don't mean necessarily sexual or profane, but requiring a sophisticated humor to get it. Most acts were less polished than I would expect from a juried National offering. A few really stood out including one done by some of my new friends here in the North, Janelle and Katy, involving a monkey and astronaut in space. Nate Brown, with whom I have been a Facebook friend for some time surprised me with a very entertaining ventriloquist offering.

In festivals past, each attendee got a book with notes from all the workshops so you could at least have a taste of all that was offered, even though you could not get around to everything. There was none this time and I really missed it. Probably an economic choice, but I have often gone back to look at them over the years to fill in blanks or for new inspiration. Final Party, I got to dance with both the co presidents – Peter and Tree! Highlight of the evening for me! They can both cut a rug! Glad I went! Inspired anew!

QUERY from Elisheva!

Our San Francisco Bay Area Puppeteers Guild was around in 1967, Summer of Love, even though we probably were not yet meeting then during the summers. We did meet monthly during the rest of the year. And, we celebrated our 50th Anniversary several years ago.

A little research turned up the statistic that Lewis Mahlmann was the 4th puppetry director at Oakland's Fairy Land Storybook Theater between 1967!!! to 2005, until Randal Metz assumed this honorable position.

Q. So, does anyone know what show/s played the Storybook Theater during this Groovy Summer?

Q. Also, who was Guild President, even though we were taking a summer break from meetings?

Just Wonderin', thanks. [Or was everyone but me spending the summer dancing and cavorting on Hippy Hill in Golden Gate Park?]

Please let our fellow puppeteers know these fascinating trivia events by emailing newsletter@sfbapg.org

PUNCH AND JUDY AT THE FAIR!

The Renaissance Pleasure Faire, like the Summer of Love, also celebrated its 50th anniversary in Marin County with a wonderful exhibit at last month's Marin County Fair. Here is my report of searching for the Punch and Judy show. Elisheva Hart

The exhibit room was cleverly and invitingly disguised as the Renaissance Pleasure Faire, with mock buildings,



posters, large photos, artifacts, a rustic village painting as the backdrop for the entertainment section-and so forth- including hay bales to sit upon in the music and performing area. The hay bale seats were turned 45 degrees to the right to see the puppet show.



Immediately upon entering this room I heard a woman's voice saying, "Do you want to try on a puppet?....Here, try this one on." Glancing around I realized that this voice accompanied moving images from "back in the day" (or "in the hay") which were projected in a loop in the display of the Children's Dell activities. Timing, as they say in show biz, is everything and I felt truly welcomed to the exhibit. This area, by the way, had a wonderful black and white photo of the 7 year old Brian, future Professor of Punch, and a younger friend doing craft projects in the Children's Dell.

SO, ON WITH THE SHOW! TA! TA! THE PICCOLO PUPPET PLAYERS, ASSISTED BY BRIAN PATTERSON, PROFESSOR OF PUNCH SINCE 1990 PROUDLY PRESENTS: PUNCH AND JUDY!.... A COMICAL TRAGEDY: A TRAGICAL COMEDY! Brian arrives, in full Renaissance Faire costume, strutting around with bicycle horns of differing sizes in each hand, "drumming up" the audience. He cues us-an American audience-on the finer points of the participation of said audience during the traditional call and response between the puppet show antihero Mr. Punch and the onlookers.

Punch will say, "That's the way to do it!" Audience replies, "Oh no it isn't!" (This is bantered to and fro a few times in sing-songie voices by the audience and with great squawking by Punch.) Whilst performing, he wears a harmonica holder around his neck with sound effects mounted on it. Included are the 2 horns mentioned above, a kazoo, and a slide whistle. This is invaluable for a one person show, and anyone wearing a walk-around stage.

Brian has a "sackfull" of traditional colorful characters which progress through the show. We meet Punch; greet Judy his wife; the Baby (Punch: "We call him Bill because he came at the end of the month!"); the Ghost; Joey the clown; a lot of fun with a long string of linked sausages (which I had only read about but never before seen); the sausage thief; the constable; and winding up with a kazoo rendition of the Death March and advice to the children, "It's nice to be important, and, important to be nice!"

This version is a "lighter touch" (without the crocodile, The Devil, etc), yet still within the tradition, one which is good for performing at libraries, birthday parties, and Pleasure Faires... anywhere there might be sensitive young ears and eyes soaking up such delightful "sophisticated" naughtiness! I can hardly wait to experience the adult version.

The audience, young and old, had a glorious time at the performance. And despite Brian's use of the swazzle to make Punch's squawky voice, it is fairly legible, perhaps because of his underlying California accent, instead of one of several British ones which he brilliantly uses with the other characters. (I also aim to see the show again to test drive this theory!)

I have had the pleasure of seeing many P and J performances in London and here in America. I feel Brian's set-up and performance are closest to the traditional British ones. He designed and built his own performers, which are slightly more cartoonish than usual in UK, because he likes it that way.

Brian grew up surrounded by puppet shows. When he was a child there were 3 sites especially for puppets at the Marin Renaissance Pleasure Faire. Every day! Frequently! He also was immersed in music, dancers, actors, and the big drama of the costumed Faire itself. Because his parents, Phyllis and Ron Patterson conceived of this whole interactive counter culture, he really "GOT IT!" HUZZAH! WHAT AN EXCELLENT APPRENTICESHIP FOR BECOMING A PUPPETEER! Lucky Fellow.

(Right, Brian, age 7, at Ren Faire)



At 16 years, Brian was volunteering in the Children's Dell, making his chops as a puppeteer by presenting a little Tom Thumb puppet show for the children.

Brian credits the brilliant young puppeteer Bruce Schwartz and his amazing hilarious show "The Rat of Huge Proportions"-done on a wearable walkabout booth-as the first inspiration for his own future performance style. He had many opportunities to observe Bruce, who appeared frequently at the Renaissance Fairs [as well as many Puppeteers of America Festivals.] The show opens with two hand puppet "rustics" from the middle ages, playing real recorders. Bruce's fingers actually play the notes and the audience is so amazed. At the age of 31, in 1988, Bruce received a MacArthur Fellowship, switched careers and became a yoga instructor in Pasadena. Google- Bruce Schwartz/the rat of huge proportions -for footage of his performances and his interface with Jim Henson.)

In 1990, he overheard his mother on the phone saying that there were no more puppet shows (at the Faire.) Suddenly the Master Puppeteer in the Sky pulled the strings controlling Brian's feet which marched him into the next room and Brian suddenly heard himself saying to his great surprise that HE would make and perform Punch and Judy at the Faire!. He also joined our SFBAPG at that time, a good move indeed.

Brian, like many of our Guilders, attended the 1999 Puppeteers of America "Festival of the Millennium" in Seattle, directed by Chris and Stephen Carter. Our Lettie Schubert "engineered" his attendance to this wonderful adventure. Luckily for him because he met an amazing couple from Britain who comprised "The Hand to Mouth Theatre" and performed outdoors in a tall, one person hand puppet booth. Martin Bridle was puppeteer and the inside-the-booth man. His wife played lovely traditional folk music on a recorder in front of the stage to attract the audience and establish the mood. At the end of the show she, the 'bottler', solicited money from the crowd. She has subsequently written a book, "Punch and Judy in the Rain. " Brian soon visited the Bridles in Britain, studying them and with them, as well as seeking out other Punch Professors. Several visits abroad found Brian performing there, including at Punch's 350th Birthday (which is May 9th) celebrations in London's Covent Gardens in 2012. (Visit their website www.handtomouthco.uk and check out footage of their performances, etc on YouTube, for a real treat.)

While I was interviewing Brian at the Marin County Fair, we discovered that we both consider "The Hand to Mouth Theatre" performance to be our ultimate favorite performance at the Seattle P of A Festival!

Brian now lives in Novato. The contact information for Prof. Brian Patterson is: bpunchy@gmail.com 510)663-7289 and piccolopuppetplayers.com The last site has posted an

interesting short history of Punch; references to a you tube compilation of clips taken at The Big Grin birthday party for Mr. Punch, 2012, where P & J Profs from everywhere gather to perform; and many more gems!

And Brian will be performing Punch and Judy at the Dickens Fair, Cow Palace, SF, 3 times per day, all 5 weekends beginning with November 18 through December 17th, 2017, <http://www.dickensfair.com/> Go on up and introduce yourselves! He's very nice and won't bite....altho the cows might if Punch doesn't throw you out the hay loft window first!

PS "Professor" is the accepted, though self-awarded, title of Punch & Judy showmen and women. Like 'Lord' George Sanger, the celebrated old-time circus impresario, or 'Count' Basie, the jazz musician, the use of 'Professor' is for showbiz effect only. The Punch & Judy Show draws its vitality from the streets, not from its academic credentials." -from "Mr. Punch's Progress" (Monkeypuzzle Publishing) as printed in the Piccolo Puppet Players brochure.

A COOL SURPRISE AT THE FAIR! by Elisheva

Tired of walking, heat, looking, and milling crowds at the Marin Co. Fair last month, I took refuge in the "49th Annual Festival of Short Film & Video". Wow! and surprise! A documentary which received an honorable mention was screened....recently made "Strings Attached" which features short exerts from the performance of the Fratello Marionettes (in a school setting), interspersed with dialogue from Kevin Menges and Fred C Riley the 3rd. Kevin did his usual magic with musical soundtracks and clever dialogue for "The Ugly Duckling". An adult friend who also saw this film said he loved the expressions of the school kids in the filmed audience-worrying about the fate of the little "duckling", giggling at the interaction with other 'real' ducklings, laughing, and cheering at the successful ending! So did I. Hop efully our Guild will have a chance to view this short film soon.



FROM TREE: I encourage fellow guild members to visit the [gofundme website](http://www.gofundme.com/) and donate to this worthy community building event. The medium of puppetry is used to bring these two villages together and create a day of celebration and unity that lasts throughout the year. I have provided a link to a short 15 minute documentary on last year's ambitious endeavor. The Handspring and Ukwanda folk created life size elephant puppets for the parade and performance of 2016 that took place in Smitsville and Barrydale, South Africa.

<http://www.chrflagship.uwc.ac.za/portfolio/olifantland/>

CALENDAR

Children's Fairyland: The Adventures of Peer Gynt, When-Jul 14 – Aug 27, 2017

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

Description-The Adventures of Peer Gynt - July 14 - August 27 This classic tale from Norway's Henrik Ibsen comes to life accomplished by the classical music of composer Edvard Grieg. Peer is not content to stay at home and raise a family; he wants to see the big, wide world. But after being pursued and captured by a Troll King and his daughter, home and his true love start looking better and better. But how to get there? Adapted by Lewis Mahlmann and Randal Metz. Puppets and scenery by Lewis Mahlmann. 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.

Wednesday, August 2

11:00am, Oakland: The Puppet Company at Oakland Public Library When-Wed, August 2, 11am – 12pm

Where-Martin Luther King Jr. Branch 6833 International Blvd. Oakland, CA 94621 ([map](#))

Description-The Puppet Company at Oakland Public Library Enjoy the puppet mastery of Randal Metz, the puppet master at Fairyland. When Wednesday, August 2, 2017 - 11:00am Where Martin Luther King Jr. Branch 6833 International Blvd. Oakland, CA 94621 Phone: (510) 615-5728

1:30pm

Tiburon: Magical Moonshine Belvedere: Chanticleer, When Wed, August 2, 1:30pm – 2:30pm

Where Belvedere Tiburon Library, 1501 Tiburon Blvd, Belvedere Tiburon, CA 94920, USA

3:30pm

Mill Valley: Magical Moonshine: Chanticleer the Rooster

August 9

Sacramento: Magical Moonshine: Three Little Pigs

When-Wed, August 9, 10:30am – 11:30am

Where-Rancho Cordova Library, 9845 Folsom Blvd, Sacramento, CA 95827,

2:00pm

Castro Valley:PUPPET ART THEATER COMPANY PRESENTS THE THREE LITTLE PIGS

When-Wed, August 9, 2pm – 3pm

Description-PUPPET ART THEATER COMPANY PRESENTS THE THREE LITTLE PIGS Wednesday, August 9 @ 2pm Wild Wednesdays @ the Castro Valley Library! No registration required Space is limited Children under 8 must be accompanied by an adult at all times Contact: Castro Valley Library (510) 667-7900 Location: CASTRO VALLEY BRANCH Date: Wednesday Aug 9, 2017 - Wednesday Aug 9, 2017 Time: 2:00 PM - 3:00 PM Location: Castro Valley

Friday, August 11

Livermore: Magical Moonshine

Saturday, August 12

August 19

Belmont: Puppet Art Theater Presents Hansel and Gretel

When-Sat, August 19, 2:00pm – 2:30pm

Where-Belmont Library, 1110 Alameda de las Pulgas, Belmont, CA 94002, USA

Description-Join us for this lively puppet production of Hansel & Gretel, afterwards get an up close look at the puppets!

7:30pm

Vallejo: Forbidden Puppet Cabaret Celebrating Summer of Love

When-Sat, August 19, 7:30pm – 11:00pm

Where-Bay Area Stage 536 Lighthouse Dr, Vallejo, CA 94590

Description-Forbidden Puppet Cabaret celebrating the Summer of Love at Bay Area Stage, Vallejo.

<https://www.facebook.com/ForbiddenPuppetCabaret/>

August 22

San Carlos: Jelly Jam Puppet Time

When-Tue, August 22, 10:30am – 11:00am

Where-San Carlos Library, 610 Elm St, San Carlos, CA 94070, USA

Description-Join us for this special interactive puppet show with Risa! She will invite the audience to become actors and dancers (even if it's in their seats) in a unique and fun interactive puppet show. All parts of the show are handmade by Risa herself!

SFBAPG Event: Fairyland Puppet Fair!

When-Sat, August 26, 5pm – Sun, August 27, 8am

Where-Children's Fairyland, 699 Bellevue Ave, Oakland, CA 94610, USA

Description-August Meeting on Sat., Aug 26 at Fairyland. Don't miss the annual Weekend of Puppetry at Fairyland. Lots of great shows by talented puppeteers. The Guild meeting will be on Sat, Aug 26, where after a fun filled day of performances, and the park closes to the public, the Guild will have supper together and a short program. More information will be included in the August newsletter. And remember the Sunday shows too. The complete lineup as at <http://fairyland.org/events-and-performances/schedule-of-events/>. Clean-Up Dinner Meeting

WANT TO KNOW WHAT ELSE IS GOING ON? Lots! Check out the guild calendar at <http://www.sfbapg.org/events/calendar/>
Help make our puppet calendar great by submitting your events or ones you hear about to <http://www.sfbapg.org/events/notify/>