

	<p>The official newsletter of San Francisco Bay Area Puppeteers' Guild <i>Looking for updates and missed information? Check for it at SFBAPG.ORG</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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November 2017



The first Thanksgiving supposedly took place in celebration of a time of hardship. This last month the Bay Area experienced a major, shared hardship with the fire storm that ravaged our communities and neighbors. After 9/11 someone pointed out to me that as puppeteers, we are healers as well as entertainers. Puppets have that power, even in our technology driven age. Become the best puppeteer you can and share your magic! And your next opportunity to gain puppetry skills? Wendy Morton (pictured above) will be teaching the Nick Barone Workshop, info in the newsletter!

Inside this issue

- Upcoming guild events
- Review of black light and voice workshop
- Crankies!
- Light Shows Galore
- Calendar
- Update from Mary Nagler
- Ask Mrs. Bandersnoot and much more!

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From John Arnold, your Membership Officer

Editor's note: If your name is not listed below, you are no longer a member of the guild! Renew today!

Dear Members of San Francisco Bay Area Puppeteers Guild.

I want to take the time to thank for you for your support. Our membership runs from September 1st to August 31st each year. Your membership helps us to publish our newsletter, provide scholarships, provide guild discounts and facilitate meetings, workshops, and events like our recent Blacklight workshop, upcoming Nick Barone Shadow Puppetry workshop, Ronnie Burkett, or our holiday party, and host our website.

I wanted to take this time to thank all the people who have joined or renewed for 2017-2018.

Welcome New Members

Brenda Besdanský of Performing Pooch Productions
 Rich Bryan
 Ventriloquist/puppeteer Steve Chaney
 Elizabeth Fazio
 Marisol Himmel of Moddy Puppets
 Pearl and Jerry Kruss of Pearl & Jerry's Puppets
 Adrian Leonard
 Derek Lux and family of DLUX Puppets
 Wendy Ring

Thank you Returning Members

Benny Bendini and Bebe Conrad of Benny & Bebe's Magic Circus Katie Christman and Molly Christman Emiky Christman of Katie Christman's Toy Theaters Sharon Clay and Kristen Clay of Alameda County 4-H Puppeteers Daniel Gill Beth-Marie Deenihan and Thomas Crystle Kathy Dodge of Finger Poppin' Puppets Dusty Dutton, Dale Dutton, and Donna Dutton of Dusty's Puppets Kathy Foley Gabriel Galdamez of Create, Minister, Teach! David C Goldman and Kenneth M Koehn Barbara Grillo Ann Gronvold Art Gruenberger of Puppet Art Theater Co. Camilla Henneman, Ray Jonez and Asili of Camspuppets Anne Heron	Herbert Lange of Puppentheater GRIMMbim Joe and Ronna Leon of Caterpillar Puppets Elizabeth Leonard ,Douglas Leonard and Jack Leonard of Noh Hands Theater Lily Lew of Balloon Hacks Randal Metz of The Puppet Company Valerie Nelson and Michael Nelson of Magical Moonshine Theatre Peter Olson and Ilan Vitemberg of Up A Tree Puppetry Yumi Ozaki and Tanya Crowley of Quack and Wabbit Puppet Theatre Aron Parker and Sarah Parker Lynnette Pinto Kamela Portuges of Images In Motion Inc. Larry Reed of ShadowLight Productions Judy Roberto Mark Sage of ST & Compn'y Joel Schechter Pam Wade of Puppet pals
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Carol Hironymous Olivia and Talib Huff of Tinker's Coin Productions Jonathan Korfhage of Diablo Puppets Jennifer Kruss Jeremy Kruss and family Sharon Lande	Maria Walters and Stephen King of Death by puppets Gale Warshawsky Zebediah West Emre Yilmaz
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Special thank you to our Lifetime Members

Pam Brown, Elisheva Hart, Gayle Schluter, Tia Smirnoff

If you know someone who would be interested, invite them to our facebook group and next event. If you haven't renewed, you can pay and renew online by going to <http://www.sfbapg.org/join/> Using this online form you can update your professional listing on our services page and be included in our membership directory going out November 15th. If you renew now, you can pay online without any service charge. After Dec 1st, we'll be adding a small PayPal service fee. Fun things are coming, don't miss out!

If you have had problems renewing, need a printed membership form, concerns or problems please contact me or the board,

Thank you, John Arnold membership@sfbapg.org.

OH WHAT FUN IT IS TO BE PUPPETEERS! A review of October's Guild Meeting, by Elisheva Hart

A MOST Wonderfully Fun and Informative Guild Meeting was held Sunday afternoon, October 22 in Daly City. It morphed from one (1) terrific workshop + Guild meeting, into two (2) Wonderful Workshops + Guild Meeting! "Blacklight Puppetry" was the advertised workshop, led by Gabriel Anthony Galdamez, who has been a SFBAPG member for several years.....church and ministry.... Brenda Besdansky, came on board (and we never were bored) with "Let Your Inner Character Voices Out!" This was her second Guild meeting! We learned a lot, participated too, asked questions of both presenters and also laughed like there was no tomorrow while breathing smoke free air, a real cathartic remedy for the past several days of the firestorm.

BLACKLIGHT WORKSHOP

Just as promised, Gabriel provided an excellent opportunity to learn about blacklight puppets as musical performers. We all had opportunities to have hands on experiences with extremely limber puppets made out of such lanky shapes as swimming noodles and slinkies. The puppet types are named Stretch-a-Bellies, Toobies, and Doodle-Oos, all available commercially. [See pages 2-3 in October's Guild Newsletter for email addresses and a photo of 4 Toobies strutting their stuff, lit only with blacklight as they dance to stirring music. A phrase his team uses is whitelight [=normal light] as a contrast to blacklight. These pages in the Oct. Newsletter also give info on Gabriel's background and a rather sedate photo of him and his great smile, coupled with a happy, sharing personality, and an infectious laugh. We guilders grooved on this fun style of puppetry immediately.

A couple of resourceful puppeteers (aren't we all?) helped Gabriel devise a giant blackout fabric canopy-with side and back panels-directly over the stage area, once a skylight was discovered there. Actually the not-quite-blackout was a bonus for the guilders since we could still observe Gabriel in action, doing explanations, demonstrations, and performing.



Gabriel demonstrated various blacklight sources. He began as a teen with the long bulbs which were used by that population to light up Rock 'n Roll posters! His setups are much more sophisticated and useful nowadays.

TECH INFO RE BLACKLIGHT SOURCES (quoting Gabriel):

-Basic Blacklight Linear Bulbs/Fixtures. I do not recommend using the typical round bulbs as their coverage is extremely low.

-CHAUVET LED Panels. Each panel offers up to 20x20 coverage of blacklight. Can be DMX controlled. Downside is they are quite "harsh" in lighting and you can see silhouettes.

-UV LED Bars. Available in 9 and 18 LED varieties. Provide strong coverage and are less harsh than Panels.

If people have questions they are welcome to email Gabriel: gabriel@CMTministries.org.

Then it was our turns to have fun! Mike Nelson and Iain Gunn, visiting puppeteer from Boulder Creek in the Santa Cruz mountains, volunteered to demonstrate a "regular size" Toobie {playsoup.com} in a sort of Bunraku-style. After this a large Toobie-as tall as a human appeared.

"I don't like to whip all my tricks out at once! That's what I call a director's tip!" said our presenter about saving the tallest Toobie for the last.

Then, noticing he was wearing white sneakers with his basic blacks, he laughed, "Don't wear white sneakers when performing." [They glow under blacklight and attract the audiences' attention.]

A question came from the rapt audience, asking if the team uses gloves with leds in them, like the ones used for dancing. He answered no but he does incorporate sign language.

Because the Toobies each require a tub for traveling, Gabriel prefers to use Doodle-Oos {pj's puppets} when on the road because 2 of them can fit in the space of 1 Toobie. Doodle-Oos are each strapped onto a puppeteer's body. Then under blacklight they resemble animated stick figures like little kids draw! Also their heads can be used with smaller "stick" bodies. For instance, he has a skit of a boy in bed, dreaming of being an astronaut. For the dream sequence he switched the boy's body for a 1/2 smaller size astronaut's body-which has space adventures. When the dream is over, the head again is attached to the larger, slumbering body. Doodle-Oos also are terrific to use in parades.



The 3rd type of puppets he uses are from creativemin.com and called Stretch-a-Bellies, which are able to perform with slinkies inside. Hint: as Stretch-a-bellies are dancing their manipulators do not stretch them out to full length...until the finale! The color photograph on page 3 in our October Newsletter illustrates this technique. They pop up and down to vigorous music with well directed choreography. Stretch-a-bellies come with various colors of fabric "bodies" over the slinkys. Gabriel likes to arrange the colors on stage so that they are all distinct. For example, under blacklight the

colors orange and pink are fairly similar so he places a totally different color in between them. In their now famous photo, you can see that the pink and the orange Stretch-a-Bellies are almost indistinguishable.

Other volunteers to explore manipulating these unique puppets were Jen Kruss and Elizabeth Leonard; Valerie Nelson and Lee Armstrong; plus Judy Roberto and Bridget Rountree-also a visiting puppeteer from Boulder Creek in the Santa Cruz mountains. Those not on stage enjoyed the pretzel-like antics of those who were on stage at the same time we were amazed at how quickly they grasped the manipulation techniques.

Tip: Gabriel blackens the room before he goes in to take his place, thus keeping the audience in the dark! He has little repetitive audience participation chants to warm them up and give some behavior guidelines like: "Let's practice clapping" (good for uniting the group.) "Oh yah, cool! (etc)" (it's ok to enjoy yourselves.) "No Flash!" (for grownups, it will ruin the blacklight effect.)

He likes using the Theme from Rocky; they count backwards and clap. "I like cheering, makes me feel like a ROCK STAR!" Indeed he is! What a dynamo!

The scheme of his performances-Opening songs using blacklight dancing puppets.

Middle section, no blacklight

Endiing, blacklight again.

How did Gabriel get started? early, at 11, you were suppose to be 12 to join the church team. By 16 he realized that the team needed constant, regular practice instead of just before a performance. So now he has 5 in his troupe, which began 7 years ago. His passion is storytelling, and performing for him is like being in a musical. His position is voluntary, a gift of his heart. Thanks for including us.

'LET YOUR INNER CHARACTER VOICES OUT!' A WORKSHOP BY BRENDA BESDANSKY.

Brenda is a voice trainer and vocal coach, with over 40 years experience as a performer and "professional voice", doing a multitude of voices-for cartoons and animation for example. Her most current "gig" is WOOF, where she will be reading books about animals to children. AND she is a new member of SFBAPG who is already active by presenting this class at her 2nd meeting! Definitely "Way to Go, Girrl!" material.

Although she didn't read anything to us, she taught and began training us with tried and true methods. For instance, when she was casting about years ago for guidance as to her true path in life, a very wise person told her that to find your passion, go to where she was at 8 years old and remember what she was doing.

Brenda did this and realized that at 8 she would stand in front of a mirror by the hour practicing the voices in the cartoons and animations she watched; animal noises, etc. The mirror, by reflecting her face back to her, showed her the importance of making different facial movements, posture changes, etc., which are needed to recreate these voices and sounds. That is what the professional voices do!

A famous clown told her, "If I embarrass you, tell your friends!" [I guess she had to learn-if necessary-to let it all hang out to become far out and exemplary!] She has mastered this.

Before working on our voices we prepped our bodies by such things as shaking it out, yawning to open our chests as we stretched-then putting a voice into the yawn and letting the breath come back in. "Look at a baby



breathe. They know how to do it right. Then culture takes over and they begin to shut down this ability, bit by bit."

Then we learned to hummmm, continuously, and in waves like a siren does.

An old clown exercise-to work the facial and lip muscles-is to whistle then make a wide smile, then whistle, etc. Helps with making quick emotional changes. After we had warmed up our lips we began working on voice basics:

- grimace: talk out the side of your mouth, for instance.

- go through the alphabet one letter at a time adding vowels to each one, like this:

be bay bi bo buu ce cay ci co coo de day di doo duu etc.

- then the challenge to remember: Pa Ta Ga Ba Da Ga La....repeat over and over, rapidly!

Then, what fun! Half of our group was the audience, the other half was the Animal Orchestra. Later we switched places. We each picked a different animal sound, practiced it, and then Brenda became the Conductor, having the group vocalize [voicealize?] all at once, or pointing out- with her WOOF bone-shaped baton-the individuals and small groups which were "starred". BOWS (err BOW WOWS) for ALL, especially Brenda. Brenda can be reached at Performing Pooch Productions and her email is woof@performingpooch.com.

SHARING AFTER THE PROGRAM

A dozen or so child-sized plush animal hand puppets were discovered within the 3 tubs of wonderful puppet and art "stuff" which Judy Roberto brought to give away. These were given, with gratitude, to Brenda to help with her latest project:- WOOF, reading about animals to children.

Judy Roberto attracted many interested guilders at the meeting with her small sock puppet named Pinky, based on a pattern by Jackee Marks of So. Cal.

Pinky's arms are made of the ribbed cuff of the sock, which has a nice textural contrast with the smoother part of the body. The mouth is extremely flexible, giving wonderful facial expressions. Judy invented a great interior mouth reinforcement out of gasket material, exactly the weight, thickness and dark red brick color of the Mason Canning Jar gasket which is placed just under the screw top for a tight seal. Pinky also has 2 arms with metal rod controls. Hence one hand can grasp the other hand's rod, due to a magnet implant in the first hand. I really thought the way the puppet's eyes popped up from her head were real cool...sort of a cross between a frog's eyeballs + the old classic cars' pop up head lights! Judy is seriously considering, by popular demand,giving a workshop so we also can have Pinky Puppets.



LAST SUMMER'S PSYCHEDELIC LIGHT SHOW by Elisheva

Despite Autumn being upon us, here is my article covering a groovy event at last July's Marin County Fair's "Homage to the Summer of Love." The other Big Event for me at the Fair, besides encountering Brian Peterson's Punch and Judy Show, was the awesome *Psychedelic Light Show!* So many effects and stimuli for a shadow puppet show and for special effects in other types of puppetry! These effects are a big-leap-

continuation of what we experimented with at the Guild's weekend Shadow Puppet workshop lead by Camilla Henneman, at Westminster Woods about 2 years ago.



This Light Show at the Fair was a daily hit. And it was performed by "Projection Art", headed by Dennis Keefe and James Baldocchi, with 4 other very experienced "geezers" which were pick-up artists, just like the musicians who fill out bands as needed on recordings and tours.

The Light Show crew had to setup in front of -and on stage - in 20 minutes and similarly strike the equipment for the next event in 20 minutes. A real hustle, even for these pros. And they did it!

Meanwhile, during their setup, a long audience line of millennials, through geezers, and wanna-be-hippies gathered in the hall outside the auditorium, right underneath one of the hobby displays which coordinated with the Fair's theme-"Let the Fun Shine In!". This was a display of flower-and-ribbon head wreaths. They were created with artificial flowers as the fair lasted for several days-which real flowers cannot do- especially when hung on a wall. These fashion accessories evoked fantasies of dancing in Golden Gate Park under the full moon or at high noon, or whenever flower children got the urge.

The wreath display and the first 2 opening songs on James Baldocchi's excellently recorded sound track summed up perfectly the counterculture era's Summer of Love messages. The opening track was a War Protest song, Buffalo Springfield's "For What it's Worth" ["There's something Happening here...stop children,what's that sound? Everybody look-what's going down?" - 1967, Stephen Stills]. Second up was Jefferson Airplane's Turn-On song, "White Rabbit" ["One pill makes you larger and one pill makes you small...Go ask Alice when she's 10 feet tall" - 1967 Grace Slick, writer and singer.] Throughout the show members of the audience would clap along, singing choruses of their favorite songs. {Just like the audience would later at "The Forbidden Cabaret-Summer of Love, 50 Years Old and Still Happening!"}

The back of the wide stage was covered with a long white screen, stretching from side to side. The fabulous visual display of lights and "wet show" effects were projected upon this. There were no dancers-not even in gogo boots-just the backs of 6 men dressed in black who were expertly and artistically capturing the audience with a flash back to 1967.

I was in the audience on 2 different days. The first time I sat in the 2nd row from the stage, "All the better to check out their techniques, my Dear!" Two men were standing together on the auditorium floor directly front and center of the raised stage floor. They had smallish tables (card table sized?) in front of them with overhead projectors on the tables aimed at the rear of the stage. Each light artist controlled 2 side by side overhead projectors. The 4 overhead projector side-by-side images therefore merged. These artists did the "squish and slosh" wet show projections.

Also on the tables were many bottles of oil, alcohol, and coloring agents which were dispersed with eye droppers and poured directly into "clock crystals" [originally made for keeping dust and sneaky kid fingers off the hands in class room-type clock] forming fantastic, moving images. When an effect was finished and the liquids were discarded into buckets beneath the tables, very essential help came from rolls of paper towels

which were used to wipe the clock crystals clean. Once wiped, the clock crystals were stored vertically in ordinary dish drainers on the tables to the side of the overhead projectors.

The 4 other guys operated: color wheels; bounced and manipulated reflected effects-such as moving pictures which were being projected towards the audience-back towards the screen at rear of the stage, combining with the wet images, and controlling the musical sound track.

>Lobby Chatter: "Remember when we first saw a Light Show? It was fabulous to see! Then it was became ordinary to see.. And now it's RETRO!"<

My 2nd visit to the Psychedelic Light Show was with friends, who were just younger enough that the only "Light Shows" they ever saw were mirror balls reflecting spotlights during the Disco Era. My friends were waiting in line before me and so I followed them into the midsection of the tiered seats.

One friend who really loves to do tie-dye enthusiastically said, "I LOVED IT! THANKS FOR INSISTING WE COME!" Thinking about these two art forms, I can see a definite correlation between a Light Show, which is pattern in liquid motion, and a tie-dye creation which is liquid dye patterns which are frozen mid-flow.

Because of watching this Light Show 2 times, I got a very clear revelation of what the ancient Greek Heraclitus (535 BC to 475 BC) meant by his statement, "You can't step twice into the same river." [Hmm, I always thought it was a zen koan!] Even though the Light Show effects were well choreographed with the music, a lot of it flowed freely and spontaneously-just like Nature does.

Obviously there is no way during a performance to be sure that the coloring agent is exactly measured the same each time. Ditto, stepping into a river-will that minnow tickle your big toe like it did the last time you stepped in-even 5 minutes ago? Are you the exact same person as you were 3 minutes ago? And so on.

Even if the flow of the "river"-(read Light Show)- could freeze in time and space, my experience/s of each of these 2 performances still would be somewhat different. In the 2nd row from the stage, I was a PARTICIPANT by proximity-just like someone playing on the edge of the river.

When sitting in the middle of the tiered seats, I was an OBSERVER by distance-just like someone sitting on a folding chair at the far edge of the parking lot, observing the shore of the river. Consider these points of view of the various audience members attending YOUR puppet shows! Can you capture the total attention of those at the rear? By nature I myself am a participant, rather than an observer. Where do you like sitting at a performance?

However....Years ago there was a week long workshop during the summer on Javanese Shadow Puppetry. The dalang (puppeteer) was named Omartopo and the Javanese gamalan (orchestra) was part of our learning experience. This was at Mills College and repeated again for a summer or two. Unlike the Balinese shadow puppet performances which last a few hours, the Javanese full performance begins at sundown and ends at sunrise. I tried to stay up for the full time each performance, but could not stay awake that long while sitting front and center, my favorite spot. In desperation at the final performance, I moved to the rear of the outdoor seating [mostly on pillows] space. By not involving myself so thoroughly at the front of the action, I was totally able to stay awake!

INTERVIEW WITH JAMES (JIM) BALDOCCHI OF "LIGHT PROJECTION AND DESIGN" -by Elisheva Hart

This is the group which performed the Psychedelic Light Show at the Marin County Fair in July. James said there was a least 200 years of experience with light shows among all the performers. Four of them had 50

years each and the 2 "youngsters" 10 years each. "Projection Art" is the light projection and design creation of 2 local Bay Area residents, James and his partner Dennis Keefe. This past summer has been full of fun engagements as a "RETRO" art form. Besides the Fair, they performed at such places as the de Young Museum's "Summer of Love" exhibit in SF. And in May, the Berkeley Art Museum sponsored a WEEK of light shows-10 in number-with "liquid" artists from many areas, including one from France.

James and Dennis are from the 2nd wave of performers to use overhead projectors for light shows. One of James's professors at SF State was the first one to use an overhead projector with music. James didn't know that when he selected this to use as a senior project!

Back in the day THE place to shop for light show paraphernalia was at army, and navy surplus stores. "Besides overhead projectors, they sold all kinds of curiosities that we could convert for light art projections, such as 16 mm movie projectors, parabolic mirrors, lenses, and reflective materials. It used to be our go-to store." Apparently the army used the overhead projectors to make images for training scenes-featuring the enemy of course.

The purchase of these items as artist tools brings "Make peace/love, not war!" to life-a modern day interpretation of "beating swords into plowshares." Bible, Isaiah 2:4 Amen! [So be it.]

Back in the day, they have projected on balloons and the walls of buildings. James worked in NYC, as well as many other impressive cities, with impressive singers and impressive bands, but doesn't want to travel anymore, except locally. He lives a few blocks from Fairyland. We discussed the potentials of using Light Show techniques with puppetry-very scaled down...or not. He and Dennis have put on a Light Show using high powered flashlights!

View some of James and Dennis's Projection Art: LIGHT PROJECTION AND DESIGN

<https://www.facebook.com/ProjectionArt/> - jimbaldocchi@gmail.com Also two links from the Analog Light Show Festival held at the BAMPFAA last May, which James sent us: Libido Lights (done with high power flashlights): <https://youtu.be/1dfLrVnC16g> and Projection Art: Dennis Keefe and James Baldocchi - here's the link: <https://youtu.be/aTRSTLHHUy8> and [Projection Art with music by Thomas Dimuzio](#) -the link is <https://youtu.be/aTRSTLHHUy8>

The crankies are coming! By Camilla Henneman

What's gone around is coming around again! Crankies are taking the puppetry community by storm! Two years ago at the national festival at UCONN I first became interested in this storytelling medium. By the time the next national festival came around, it had become my favorite storytelling form.

In case you don't know what a crankie is: It is a box with a crank that holds a story illustrated on a long scroll that is wound onto 2 spools. The scroll sits in the frame which is hand cranked while the story is narrated or sung. The crankie evolved from Moving Panoramatic paintings. Panoramic paintings have been around for centuries. Some people say that it was the precursor to motion pictures. Moving Panoramas could vary in size from a few inches in height to huge ones that encompassed an entire stage.

According to Sue Truman's website, on crankies, <http://www.thecrankiefactory.com/> Peter Schumann, co-creator of Bread and Puppet theater, first coined the term, Cranky. He spelled it with a "y" I am not sure why the spelling changed, but when I finally get to meet Sue Truman, I will be asking her. The stories used for crankies have traditionally been folk tales or ballads. Contemporary crankies are not just for traditional folk tales though anymore. Any genre of story or song can be made into a crankie show. My first crankie was a depiction of the Cole Porter song, "Miss Otis Regrets." Crankie shows often include shadow puppets, musical accompaniment, and occasionally live actors.

Crankie festivals are cropping up all over the country. In October there is a crankie festival going on in Bellingham Washington.

There are several artists bringing back this wonderful art form. One of the most inspiring artists doing crankies currently is Katherine Fahey. I recently met Katherine Fahey at the National festival in St. Paul and got to see some of her shows. Fahey's exquisite, intricate cut paper images are visually stunning. The stories she tells are a mix of American folktales and human stories about growing up in a part of America that is quickly disappearing. At the festival, Katherine presented several short pieces. Some of these are shown in their entirety on YouTube: "**Francis Whitmore's Wife** (<https://youtu.be/JYrNBbVqQGE>) and "**I Don't Feel Dead Yet.**" (<https://youtu.be/Gew0PM10mqE>) are both shows that show Fahey's amazing artistry.

The crankie is an art form that adapts very well to working with school children. I have been making crankies with my own 3rd grade students since last year. We read Charlotte's Web and then I had students illustrate their favorite scene. We glued them together and made a crankie. This year, we decided to put our classroom rules on a crankie. You can start very simply. Though some spectacular crankie stages have been built by crankie artists, you don't need a fancy stage to get started. I purchased a crankie kit from a shop on ETSY. Here is a link to the site <https://www.etsy.com/listing/253933547/crankie-kit>. For children, it is easy to make the crankie box from empty cardboard boxes, match boxes or cigar boxes. A dowel works well for the rods. This is a link for making a shoebox crankie from Make Magazine.

<http://www.happyfeettravels.org/creations/make-a-shoebox-crankie/>

This link from William the Rebel's blog shows how to make a simple wooden crankie :

<http://williamtherebel.blogspot.com/2015/01/thoughts-on-making-crankie-box.html>



Katherine Fahey (to Left) The giant crankie was made for the revolutionary war museum in Yorktown, VA. It's based on oral histories of diverse voices.

Katherine Fahey (below) performing a Crankie at her art opening at The Creative Alliance or paper cuts and shadow puppets.





Camilla Henneman- panel for Miss Otis Regrets



Crankie by Sue Truman



Panel from Charlotte's Web by Camilla
Henneman's 3rd grade class (above)



Frame from a
crankie by Ursula Populoh stitched onto a fabric roll.

Miniature crankies by Sue Truman



Editor's Note: After seeing a performance by Katherine Fahey (featured in Cam's article on Crankies, above) Valerie and I have leapt into the world of Crankies as well, using them with 4th graders at the school where we are Artists in Residence, as well as with our next Canterbury Tale, The Pardoner's Tale. Below are a few images of our kids' Crankie projects in progress.



I created 2 classroom Crankie boxes out of plywood and pvc pipe for the cranks and scroll spindles. Above you can see images of the process: measuring out the scroll paper, loading the paper into the Crankie, testing the shadows, and a storyboard.



To the Left is a screen shot from a video that shows the bottom crank mechanism for our new Canterbury Crankie stage. The stage is too tall for the traditional on-top Crankie Crank. You can watch the video and see how it all works at the link below the picture.

<https://www.facebook.com/Moonshinemichael/videos/1924906084202722/>

CALENDAR

SFBAPG Event: 2nd Annual Nick Barone Workshop - The Art of the Shadow Puppet With Wendy Morton

When Sat, November 4, 10am – 4pm

Where Veteran's Memorial Hall, 1150 1st. Street, Benicia, CA 94510

Description You must pre-register <http://sfbapg.org/nick17> The Art of the Shadow Puppet With Wendy Morton, 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. Note: Participants, please bring a bag lunch. If you can, please bring any of the following: good scissors, xactos, needle nose pliers, drills, pencils, white or light colored pencils, cutting mats, wire cutters. Questions, Contact Co-Chairs: Camilla Henneman:

831-359- 9761, camhenneman@gmail.com, or Judy Roberto: 408 981-7898, be_artsy@hotmail.com. Cheese Cake: We also have Nick's Cheese cake recipe. We would like to have 3-4 cheese cakes. If you can volunteer to make one, please contact Judy or Camilla. The Guild will provide tea, coffee and juice to go with the cheese cake.

Guild Holiday Party, Sat January 20, 2018!

Mark your calendars for this Guild traditional celebration of the Holidays and New Year.

Location: [The Veterans Memorial Hall of Benicia](#), 1150 1st. Street, Benicia, CA 94510.

Time: tentatively 4 - 9 pm

Holiday Potluck Supper

Entertainment: Family Friendly Slam

Gift Exchange

and More!

ENTERTAINMENT

Share your talents. We are looking for 1-10 minute, family friendly vignettes. If anyone would like to perform a short piece at the January meeting, please contact ValerieNelson,magicalmoonshine@gmail.com.

POTLUCK SUPPER

Please your favorite dish to share with others. Appetizers for the Social and Main courses are always appreciated. Microwave and refrigerator available. Dinnerware will be provided.

ADOPT A TABLE & TRIM THE ROOM

Our dining area will have five foot round tables. Individuals and companies are invited to adopt a table. Bring in a tablecloth or covering for the table and any decorations to make it a wonderful table to dine at. There will be prizes for participation, but the greatest prize of all is knowing that you're lending your artistry to make the holiday party festive! To adopt a table, contact Lee Armstrong, images@vom.com. Also, holiday decorations {any holiday!} for the room will be greatly appreciated. Doors open at 4:30, so bring in some decorations (no nails please) to trim the room. At the end you just take your decorations down and take them home.

GIFT EXCHANGE

If you wish to participate in the exchange, bring a puppet related, wrapped gift to add to the pile (in the past, \$10.00 approximate value has been suggested.) All who bring a gift will get to receive one.

PUPPET DISPLAY

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

GUILD LIBRARY

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

TENTATIVE SCHEDULE (not strictly kept to, after all it's a party!)

4 – 5	Adopt a table & trim the room (Volunteers welcome, contact Valerie Nelson)
5-6	Guild Welcome, Social & Gift Exchange
6-7	Potluck Supper
7-9	Short Guild meeting & announcements Performances & Party

White House Follies: Small Puppet Satires on Large Issues, with Donald Trump, Kim Jong-un, a Russian bear, Emma Goldman, a talking nuclear bomb, other guests presented by Putin's Puppets and Puppetry Guild member Joel Schechter. Free admission to book fair and puppet show. Limited engagement.

When: Sunday, November 19th, 12 noon, 12:30, 1PM

Where: Outdoor courtyard at the Howard Zinn Book Fair, San Francisco City College Mission campus, [1125 Valencia Street, San Francisco](#).

Northern Notes, By Mary Nagler,

In Portland I have discovered an enclave of active puppeteers. We “Meet Up” twice a month and work on assorted puppet related activities. They were happy to embrace me as I have many puppets to play with and years of experience to share. I have done a number of workshops for them and made many connections. Recently I had an open house. I set up my big stage; made for my thesis show. I also unpacked and displayed puppets from both my thesis show *“Little Things”* and *Terran’s Aquarium*. Ten people attended. I reported on what had been accomplished and my desire to finish the project and get the show out and onstage and hopefully on tour. There was the usual enthusiasm and encouragement, but this time two people stepped up: Matthew Stower, a very talented builder and performer (Seen behind me holding a chicken), and sweet Valerie Scott, another performer (To My direct right in the purple shirt). Since then we have performed together at Slams and public gatherings, and talked about how to begin. Lists and priorities are drawn up, fundraising options are being explored and momentum gathers. I am excited!





Arcata Slam: I was invited to perform in the Arcata Slam this year and accepted even though there was a Slam the same weekend in Portland and Seattle too! We need to coordinate that better! Matthew (mentioned above) and I performed two ~7 minute pieces “Strangelove” about two young people who wake up in bed together, and have not been introduced! She is the monster that has been living under his bed all these years, waiting for him to grow up and he is confused and unsure, as he had therapy, as a child, to make the monster go away! They ponder life’s conundrums together. We got some laughs at their high jinks. We performed it for our Meet Up group first, resulting in a major rewrite! Matthew was a complete sport about it and a great performer. We also did “Friendly Talking Machine” which involves a new Robot puppet (recently fabricated) and my Jilly monster where he cons her out of her



birthday Barbie money and she enlists a helper from the audience to go get it back! Very fun slam! The publicity sported a picture with my Jilly and Trekkie monster taken by my son Ephriam. Trekkie, (Both of them) did a cameo performance at the end of the show, eating up the bad Russian spy that played the villain part in a running gag throughout the evening.

Kinetic Sculpture: Near the theater in Arcata is the home of the Kinetic Sculpture Races. We were invited in to preview a Haunted house they do each year which makes enough proceeds to fund their operation for the year! Many of the previous sculptures (Actually VERY big puppets) are hanging from the ceiling. They let me climb a tower in the middle of the room (Yikes!) to take this shot. The race is 50 miles over varying terrain. The contestants are judged on engineering of mechanical movement, creativity and if the sculpture makes it through! See: https://en.wikipedia.org/wiki/Kinetic_sculpture_race for pictures of some of the mobile art!





My dear friends in puppetry,

So close to Halloween, I could not help sporting my Couture costume made for me to attend the Local "Halloween Hall"! There was an entire teen dance team, dressed as Zombies, performing to Michael Jackson's *Thriller*! Being in the company of so many zombies made me remember a query sent in by Sharon Clay...

"I have a fairly large moving mouth (supposedly) puppet, that looks very human, but the mouth is almost impossible to move. I have tried "breaking" the mouth joint to loosen it, but that has not worked. Other than removing the fleece from the head and trying to entirely remake the mouth, do you have any suggestions as to how we could get it functional? I have contacted the manufacturer and they had no answers, saying that there was a "mouth problem" with the initial models of this puppet. So, I am reaching out to my miraculous marvel puppet friends to see if you have an answer.

Sadly, the answer is to remove the old offending mouth plates and insert a new flexible one. My roommate Mary recently refurbished two such puppets for a church in Oklahoma (Same exact puppet) and this was also their plight. Mary is quite the surgeon and returned the fellows in full function with nary a scar! I am afraid if you want to save the life of this particular puppet, he

will need surgery. Give Mary a call. Like our human counterparts we have bits that break down, sag, fray and atrophy. Sometimes drastic measures are required, but rest assured, unlike humans we don't feel a thing! So keep repairing and keeping us in action. Any Puppet Museum has worn puppet creations of beauty. The most beautiful are the ones who have been repaired, refurbished (even recycled) and had long and useful lives! I myself, hope to be on permanent display at the Smithsonian! That, for me, would be puppet heaven after a long run!

Humbly, mildly frightening AND 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!

And Finally, some words of Random Thanks!

From the Scholarship Committee: When you renewed your membership you had an opportunity to give to three special funds. The Nick Barone Fund goes toward an annual workshop in his name. The Founder's Scholarship is used to send members to puppet workshops and receive their newfound wisdom through workshops they give back to the guild. The General Activities Fund goes into the big pot, and keeps our meetings well supplied with coffee and puppet shows and room rentals. Thanks to these wonderful friends who gave to one or all three of these funds: Kathy Dodge, Lily Lew, Camilla Henneman, Peter Olson, Wendy at climate911, Peter Olson, Sharon Clay, Art Gruenberger, Herbert Lange, and Claire Cotts. Thank you!!

From your Newsletter Editor: A big thanks to everyone who contributes to the newsletter, always, and today a special Big Thanks to the fantastic newsletter support team which includes Valerie Nelson (proofreader!) and Pam Wade (direct mail associate manager, sometimes assisted by Olivia Huff) and our intrepid star reporter, Elisheva Hart! Thank you all for the great service you do for the guild!

Send newsletter articles to newsletter@sfbapg.org and calendar events to events@sfbapg.org.