



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

May, 2018



Special Election Edition of the Guild Newsletter- Vote at the next meeting or follow the special instructions included in your newsletter. Then take a piece of duct tape, and with marker write "I Voted" on it and stick it on your shirt for a day!

Inside this Issue

- Next meeting May 19 in Benicia
- Candidates and ballots for guild board
- The Bluest Eye-A must see Puppet Show!
- News from the North
- Calendar, and more!

Guild Board and Officers

Co-Presidents

Glynn (Tree) Bartlett
glynntree@hotmail.com
831-239-9281

Peter Olson

upatrepuppetry@gmail.com

Vice President

Michael Nelson

mail@magicalmoonshine.org

707-363-4573

Membership Officer

John Arnold

arnoldjw@gmail.com

Secretary

Barbara Grillo

bgrillo@contracosta.edu

Treasurer

Valerie Nelson

magicalmoonshine@gmail.com

707-363-4573

Fred C. Riley III

oddsavvy@gmail.com

707-235-6431

Lee Armstrong

images@vom.com

707-996-9474

Elizabeth Leonard

elizabethandesign@gmail.com

Librarian

Lee Armstrong

707-996-9474

Newsletter

Michael Nelson

newsletter@sfbapg.org

Calendar

John Arnold

events@sfbapg.org

Guild Meeting: Kid Friendly Puppet Slam Workshop & Board Elections

Date: Sat., May 19th 2-7ish

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

Ever wanted to collaborate on puppet shorts and get great input to strengthen the material? Got a short, kid friendly puppet piece you'd like to try out in front of a family audience? Want a little direction from some of our more seasoned performers? Then our Kid Friendly Puppet Slam and Puppet Slam Workshop are for you!

Art Grueneberger (See bio below) will kick off this workshop with tips on creating family friendly puppet shorts and perform his delightful "Tortoise and the Hare" as a springboard for discussion. You will then be given an opportunity to briefly pitch your puppetry short idea to the group much like participants do at the O'Neill Puppetry Conference. What is the basic idea? How many puppeteers do you need?

- Bring a self-contained story/song/idea, etc. that you'd like to develop or polish
- Prepare a short pitch to promote your idea to the group and gain volunteers to help
- Team up with some like-minded puppeteers and work work work!
- Perform the results of your work at the end of the session

For this workshop we'll ask you to aim for pieces that are 5 minutes or less, or in "Slam Speak," too short to suck. Expect input and guidance as you rehearse and develop your puppet piece. Bring puppets and simple stages and see what happens! Don't have a piece to perform? Come anyway! There may be opportunities to involve you in

someone else's show! The time will fly as you create imaginative puppet shorts. The workshop will culminate in a mini performance of new pieces. Pieces that have potential will be invited to perform at the Kid Friendly Puppet Slam on June 3rd (See below).



Art's Bio: Art Grueneberger is the Artistic Director of Puppet Art Theater Co., where he writes and directs children's puppet theater. Since 1996 his company has produced over 20 children's puppet productions which tour all over the state and beyond. Art has been a Featured Guest Artist at the National Puppetry Conference at the Eugene O'Neill Theater Center and taught acting and puppetry at California State University, Sacramento for three years. He's also been a guest director at CSUS and UC Davis directing productions of "Avenue Q" and "Man of La Mancha." In June his company will once again take the stage at the 5000 seat Kimmel Center in Philadelphia where they will perform "Peter and the Wolf" with world renowned Organist

Peter Conte. Then in September Grueneberger will return to the East Coast to perform his show “The Three Billy Goats Gruff” and “The Tortoise and the Hare” at The Bay Street Theater in New York.

In addition to his work with puppets Grueneberger has also co-authored the book “The Actor’s Lab Book; A Practical Guide to the Beginning Actor.”

Schedule

2-5 pm Developing Family Friendly Puppet Shorts

5-5:30 Guild meeting & Board Elections

5:30 Guild Potluck & Social

June Guild Event: Kid Friendly Puppet Slam

Date: Sunday June 3rd at 2pm

Place: Belle Haven Branch Library, [413 Ivy Dr. , Menlo Park, CA 94025](#)

The Slam will approximately run 45 minutes so pieces from the May workshop with the most potential will be invited to perform at the June 3rd event. The location will be at the Menlo Park Library, Belle Haven Branch.

Things to keep in mind: The performance space for the Kid Friendly Slam on June 3rd is in the middle of a library which is flooded with daylight and fluorescent lighting. There is no way to control the lighting in the space. This may eliminate shadow puppet shows unless they can be performed in full daylight. Also, pieces should be around 5 minutes long or less, or in Slam language, be too short to suck. They should also be able to set up and strike quickly. (There will be limited space to preset. We will have a sound system on hand for music and mikes.) Ages of the kids range from 3 year olds to 7 year olds.

Nominations for Guild Board of Directors

The Nominating Committee is pleased to present three candidates (bios below) for the three open Board of Director positions. The 3 candidates are Judy Roberto, Lynette Pinto and Gabriel Galdamez. The Board of Director positions require a three year commitment. Candidates must have been a member for at least one year.

Voting information: Voting will take place at the Sat., May 19th Guild meeting. However if you can’t make the meeting, there is a ballot included in this newsletter. There is also a place for a write-in candidate. However this candidate must give their consent, and fulfill the two, above mentioned criteria. Each Guild member can choose up to 3 candidates for the 3 available positions.

If you want to vote by email or postal mail, please email your ballot to Lee Armstrong, images@vom.com by Thurs., May 17th or mail by Tues. May 15th to 720 Ladera Dr., Sonoma, CA 95476.

Submitted by your Nominating Committee

Camilla Henneman, camhenneman@gmail.com (831) 359-9761 (continued next page)

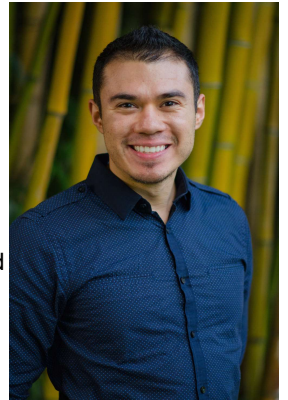
Candidate Bios

Gabriel Galdamez

Gabriel has been actively involved in puppetry and performing arts for the last 17 years. He is currently the director of "Create, Minister, Teach!" - an award-winning creative ministry team based in Daly City. They enjoy blending powerful stories with diverse art forms to engage, entertain, and encourage audiences of all ages.

Gabriel is passionate about sharing his love of the arts with anyone who's willing to learn and is excited about the opportunity to deepen his involve with SFBAPG. He is a frequent speaker at the regional, national and international level for puppetry and creative ministry conferences. He also has trained teams in Mexico, Panama, Nicaragua and Ecuador to use puppetry and other creative tools.

Outside of puppetry, Gabriel enjoys trying new foods, animated films, and challenging himself physically, including training on the flying trapeze!



Lynette Pinto

Hello my fellow guild members. This is Lynnette Pinto, your wandering guild member, and I am back from Oregon and ready to step up and help this fabulous guild of ours. I am a craftaholic and puppet enthusiast , and absolutely love being able to combine my two passions and then share them with others.

Like many of you, my love for puppets started in my childhood. However, it wasn't until I was an adult, and I saw an ad looking for volunteers at the local puppet museum, that I really reached out and incorporated them into my life. I started with volunteering at the Ballard Institute and Museum of Puppetry where I would help wherever I was needed, from setting up exhibits and being a docent, to painting walls and weeding gardens. I have volunteered at the University of Connecticut Puppet Arts Program, where I first found myself helping Mary Nagler build puppets and props for her production of Little Things. I then went on to help other students in the program like Michael Bush and Stefano Brancato with their production of Icarus, and Lynne Cohen with her movie The Tell Tale Heart. I also helped on a number of UConn's theater productions, such as Galileo and The Skin of Our Teeth.

I have worked on all kinds of projects doing all sorts of things, attending every puppetry festival that I can just trying to absorb it all, and I have learned tons of stuff along the way from many generous hearted people. For all those who have given me so much, I would like to give back and to also pay it forward. So, whether you would like some help sewing fish lips or need someone to help with planning workshops, I would like to be there for you.



Judy Roberto

Judy Roberto has been playing with puppets as long as she can remember. From her first college class to present, she has created,



performed, taught and promoted the Puppetry Arts. She believes that the sharing of our stories, traditions, fears, joys and dreams, through puppetry, enriches our community in unique and magical ways.

The Bluest Eye-A must see Puppet Show! By Tree Bartlett

I recently had the opportunity to help build puppets with my friend Janni Younge. She is currently co-directing a staged version of Toni Morrison's novel "The Bluest Eye". Janni is one of my puppeteer friends from South Africa. She is currently artist in residence at UC Davis and has been building the puppets and rehearsing the show with students at Davis for almost 10 weeks now.

Getting to see the puppets and be a part of the build process for a day was a wonderful opportunity. The puppets themselves are slightly larger than life size and are made from a variety of materials including wood, plywood, foam rubber, aluminum parts and pieces and nylon webbing for jointing. Plus lots of brown and white paper making up the skins and bulk of the puppet limbs and head construction with lots of wood glue to hold the paper together. Not only the puppets, but the whole staged world the puppets and actors inhabit is also completely made or covered in paper.

Building the Puppets-

Janni sculpted heads from clay then made a two part plaster molds for replicating them out of paper mache. The bodies are carved from foam rubber with the heads and puppet limbs fitted to the bodies using Bunraku style connecting joints and control mechanisms. The various parts and pieces that make up the functionality of the jointing and in particular the head and neck control parts was mind boggling in both simplicity and construction. I participate only one day in the puppet building process and found myself wishing I could do more. I would have relished an opportunity to work on this project as a full time assistant through the rest of the build to learn all of what Janni has to teach.

From what I saw and experienced, I think this will prove to be a phenomenal production not to be missed. I spoke with Janni and am arranging to get a group rate for guild members who would like to attend. She will also give the guild a backstage tour of the puppets and set after the show. The Bluest Eye has a very short run, opening May 17 and plays through Saturday May 19. I will be announcing more details about the process for obtaining tickets soon through the guild yahoo group. So please stay tuned for more info to come and mark your calendar for this not to be missed event.

The following is an excerpt from the UC Davis Theater and Dance website describing the show:

Pecola Breedlove, a young black girl growing up in the 1940's, wants nothing more than to be loved. Confronting turmoil at home, she prays for Shirley Temple's blue eyes, believing their beauty is the only thing standing between her and the happiness of the white girls at school. This powerful adaptation of Toni Morrison's debut novel explores the destructive power of racism and the strength of a community attempting to embrace an era of change.

The UC Davis Department of Theatre and Dance presents this blistering contemporary drama in the Main Theatre, Wright Hall, May 17-19 at 7 p.m. with a 2 p.m. matinee on May 19.

Contains adult themes and situations, recommended for ages 16 and up.

Director Margaret Laurena Kemp said, "this show will come to life on stage by melding of the work of an African American writer and an application of South African puppetry. Janni Younge, best known for her ground-breaking puppetry work, will co-direct the production. These approaches will underscore the myth and magical realism that is ingrained in the narrative as a path to unpacking the themes of race, class and gender that are the core of this work."

Bio for Janni Younge from her website -janniyounge.com

Janni Younge is a director and producer of multimedia, theatrical and visual performance works, with an emphasis on puppetry arts. Janni's work has been performed widely internationally in North and South America, Africa, Europe, India and the East. Recognition awards include the Standard Bank Young Artist Award for Theatre, several Fleur du Cap awards for puppet design and the Nagroda award for direction.

A director of Handspring Puppet Company for 4 years, she currently runs Janni Younge Productions. She

concurrently directs UNIMA SA (SA Puppetry) an organisation that works for the development and training of visual performance artists and also focuses on SA social development through visual performance mediums.

Janni's works include the creation and direction of Ouroboros (which toured extensively in South Africa, Europe and India); The Firebird that toured in USA to venues including Ravinia and the Hollywood Bowl and Take Flight, currently touring Europe. With Handspring, Janni also directed revivals of William Kentridge's Woyzeck on the Highveld and Ubu and the Truth Commission and, with Handspring, worked on War Horse and on the Bristol Old Vic's Midsummer night's Dream. She created and directed puppetry for the Royal Shakespeare Company's Tempest. Janni is a graduate of the French national school of puppet theatre, has a B.A. in Fine Art and an M.A. in Theatre. Janni is the Grenada Artist in Residence, UC Davis Spring 2018 and will direct an interpretation of Toni Morrison's The Bluest Eye as part of the program.

In the near future I hope to arrange and announce a special time set aside to host Janni as a guest speaker for the guild where she will talk about her ground breaking work creating and producing puppetry around the world.

Photo 1 caption: Puppet arm joint. Made up of nylon rod (lower arm). Upper arm - square wood stock attached to square aluminum tube cut to form a socket and channel with an axle running through the nylon rod at joint. Photo 2 caption : Mamma Puppet. Partially assembled puppet awaiting leg attachment. Photo 3 caption: Girl Puppet.

Photo 4 caption: Puppeteer arm support cuff and rod assembly. Helps to support the puppeteers arm during performance.

Photo 5 caption: Janni demonstrates how the puppeteer arm support mechanism works. Dowel will slip into a holder attached to a belt worn by the puppeteer on the waist. (Belt not shown.)



1.



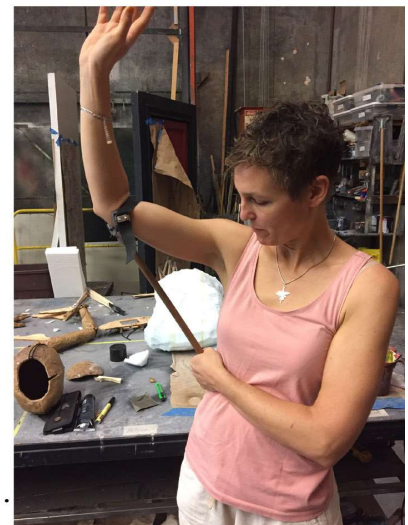
2.



3.



4.



5.

See captions,
above.

News from the North! By Mary Nagler

Some years ago, at a festival, I saw a company of Shadow artists perform, called MANUAL CINEMA. They use 4 overhead projectors with flappers on the light source with which they can change “Scenes” seamlessly like in a movie. They also use live actors in silhouette, and shadow puppets to bring to life the people in their stories. The live actors work in front of the screen onto which the projectors, well, project. On the other side of the screen is a camera that sends the combined image to a projector out front that puts it on a big screen for the audience to see. During the show you can watch the screen and see, in part, how the images are being done! The whole process is fascinating!

I heard MANUAL CINEMA was coming to Seattle to perform and the day before they would be doing a workshop, for a measly \$10.00! So a friend of mine, Valerie Scott, and I signed up and went to learn how their magic is done! There were only 10 of us so everyone could see. They showed us a one minute clip of the opening of the show; a stormy night scene on the coast with a rotating light from a lighthouse. Lightning flashes, as the scene changes, to a building near the lighthouse where a wind vein spins in the winds. Now we move to a window and pass through and down a long hallway covered with pictures of two sisters at varying times of their lives. The next hour we took turns learning the techniques and replicating that scene - one minute with so many cues!!

Eight people in all make the performance: 1 Sound effect and camera coordinator, 4 live musicians and 4 projector operators. I know, that is nine people! But many switch off and move around. It is a smooth well coordinated, well rehearsed dance!

The tale is of two sisters who lived together their whole lives and tend to the lighthouse, presumably in the wake of their parents. It is called AVA/ADA, and it is presumed they are twins. The story is very moving and puppetry is necessary in the telling because after one sister dies, the other lives on seeing her sister everywhere until she brings her back home, where she becomes more skeletal before our very eyes! It is the journey of the remaining sister forced to go on alone. It touches our humanity and mortality, as every really good story does.

Having seen the show before, four years ago; I noticed some changes. Before they had clear plastic strips on rollers like a “Cranky,” that rolled across their screens. Now they have each scene in a frame that is placed on the projector plate. They start with a tall stack, and as they use a “Puppet” (Each piece, be it a scene or a figure is called a puppet.) it is removed and place on a box below the table. When they show is over they flip the stack and they are good to go again. Smaller puppets are kept in flatware trays in front of the projectors for easy reach and separation. No puppet is used twice. If the same sized figure appears again, it is a different puppet. Four years ago the show was all black and white. This round there were some scenes like the carnival that had some color in them.

The company operates using 30 -40 performers that cycle in and out as they are available. They have several shows and two companies on tour. One of the performers said they are booked solid for the next year. I appreciate this company for stretching the boundaries of shadow puppetry and discovering many “effects” that when viewed in a performance are mysterious and elaborate, but when you see how it is actually done it is rather straightforward, clever and simple. It is great they share what they have discovered, for they inspired many in the room, Valerie and I especially! When the workshop was over we looked at each other and said “We are going to need a few more projectors!”

Photos from Mary Nagler's article, below.



Valerie and I mixing “Live actors” and the puppets of ADA and AVA in the after show meet and greet!

May 2-5, 2018--DLUX Puppets' Alice in Wonderland

Leshar Center for the Arts, 1601 Civic Drive, Walnut Creek, CA , (925) 943-7469, www.lesherartscenter.com

Show times-

Wednesday May 2, 9:30am - School Performance

*11:15am– Sensory Friendly Performance * For children and students with Autism and special needs

Thursday, May 3, 9:30am – School Performance

11:45am– School Performance

Friday, May 4, 9:30am – School Performance

11:45am– School Performance

6:30pm **Public Performance**

Saturday May 5, 11:00am –**Public Performance**

2:00pm **Public Performance**



"A fun musical adaptation with actors, high-quality puppetry and digitally projected scenery the whole family will enjoy! Created and performed by DLUX Puppets, an innovative new professional theater company."

Show Information:

"The literary classic Alice in Wonderland is transformed into a live musical adaptation using actors, life-sized puppets and a digitally projected, "Live Virtual Set" TM (Steve Axtell/Axtell.com.) This production arms children with strategies and the understanding of how to empower themselves in their lives. DLUX Puppets is a new innovative professional theater company for families of all ages. Co- founded by a current cast member of Beach Blanket Babylon and a full-time elementary school teacher the company's high artistic excellence and strong ties to SEL (Social Emotional Learning) and STEM (Science Technology Engineering and Mathematics) make their productions a huge hit with families and educators across the entire Bay Area. While the production is designed to teach children how to use the power of their words, thoughts and feelings in a positive way, above all else, DLUX Puppets' Alice in Wonderland is a feast for the eyes and ears for everyone in the family!

Running time: approx. 50 minutes, with no intermission

Puppet and Creative Ministry Festival

Join us for an exciting weekend of idea-packed workshops and inspiring performances at the Puppet and Creative Ministry Festival on May 11-12 at WestGate Church San Jose. Workshops topics will include beginning and advanced puppetry technique, creative arts technique, and leadership skills. Register by May 1st to save! Learn more at creativemin.com/festivals



Gabriel Galdamez, Director, P: 628-444-8919, www.CMTministries.org

Create, Minister, Teach!

And from our Guild Calendar on our website:

Saturday, June 9

10:30am

Sacramento: Magical Moonshine at Natomas Library: Puppylocks and the Three Bears

When Sat, June 9, 10:30am – 11:30am

Where North Natomas Public Library, 4660 Via Ingoglia, Sacramento, CA 95835, USA

Description Free puppet show based on the Three Bears but with a twist!

Wednesday, June 20

2:00pm

Pacific Grove: Magical Moonshine in Pacific Grove: Puppylocks and the Three Bears

When Wed, June 20, 2pm – 3pm

Where Pacific Grove Public Library, 550 Central Ave, Pacific Grove, CA 93950, USA

Description Free puppet show based on the Three Bears story but with a fun twist.

HANDY CONTACTS

SEND YOUR NEWSLETTER SUBMISSIONS BY THE LAST DAY OF THE MONTH TO newsletter@sfbapg.org

SEND YOUR CALENDAR LISTINGS ANYTIME TO events@sfbapg.org