



The official newsletter of
San Francisco Bay Area Puppeteers' Guild
*Looking for updates and missed information?
Check for it at SFBAPG.ORG*

SFBAPG is a charter guild of the Puppeteers of America, Inc., a non-profit, tax exempt organization

September 2020



New Guild Puppet Challenge (now with new name: "October Puppet Experiment") on Ghosts! Info below.



Guild Pop-up stage workshop with Monica Leo coming up. See info, below.

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October Puppet Experiment (Yes, we have a new name!)

What is a Puppet Experiment?

In these days of no in-person meetings, let's expand into new ways of connecting with puppetry. This is not a traditional contest, but a platform to share your inspirations with the public through SNS (social networking service, like Facebook, etc.), and exchange conversations through comments and communicate.

Ghostly Guild Experiment Details: The theme is **Ghosts**. Whether it's in the air, under the bed, spooking your neighbor's house or (?) Give us your story! Using the Ghost theme, come up with a simple sketch or idea. It doesn't need to be a finished piece. Submit any one (or more) then come back to see comments and view other people's projects.

- 🕒 Design a sketch
- 🕒 Puppet script
- 🕒 Music or song
- 🕒 Set design/scenery

Or any other puppet/ghost theme idea, illustration or artwork. This can be an individual project, or you can collaborate.

Submission & Deadline: **Submission is on SNS (social networking service):** The main submission page will be on the Guild Facebook page. The details will be announced later. Also on Instagram, you can post your own with the hashtag #SFPuppetGuildChallenge.

Deadline: Projects must be posted by **midnight, Sat., October 24.**

Special Zoom Social Event

We will share all of the submissions at a **Guild Social Hour, October 31, 6-7 pm PST**. Please join this fun meeting and share more about your submitted work and/or see what others have created. More details about our Zoom Halloween party will be announced through Yahoo emails and the October newsletter.

1. You will have a creative puppet experience!
2. Delight Guild members and friends as they see your submissions on our Guild Instagram and FB event page!
3. Participant's names and a compilation of as many of the ideas as possible will be featured in the November newsletter!
4. One lucky participant (in a random drawing from all participants' names) will receive a puppet gift!

The Gift: The gift (with a Halloween theme) is a choice between a Folkmanis raven puppet so you can recite Poe's "Nevermore" **OR** an original, handcrafted felt witch from Camilla Henneman's "Crybabies" series. This witch is 6" tall and has an armature, so the witch can be posed. (Camilla Henneman is making and donating

these "Crybabies" to help the Direct Relief Fund for Puppeteers through P of A, <https://www.puppeteers.org/relief/>.)

We encourage all Guild members to check out the Ghost Experiment by visiting our Instagram and FB Events pages. If you have questions, please contact our Programming Committee member Nao Kobayashi: naopuppet@gmail.com.

Join in to create & inspire each other's puppet dreams through this Halloween Puppet Experiment!

Report on the July "Ocean Puppet Challenge"

by Nao Kobayashi

Thank you for all of your participation for our first Puppet Challenge of July!! We had many beautiful contributions with our first theme, Ocean.

What is the Puppet Challenge? (And we now have a new name: Puppet Experiment in October!) This is not a traditional contest, but a platform to share your inspirations with others through social media, and exchange conversations through the comments.

Our amazing submissions from July Ocean Experiment:

Script: "A Song for a Nautical Puppet Show" by Elisheva Hart

Music: "The Big Blue" by Mr. Paul Elephant

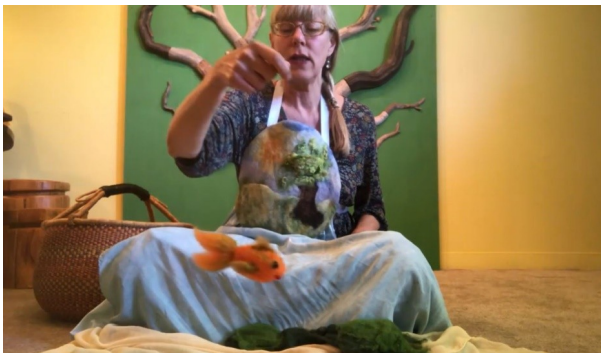
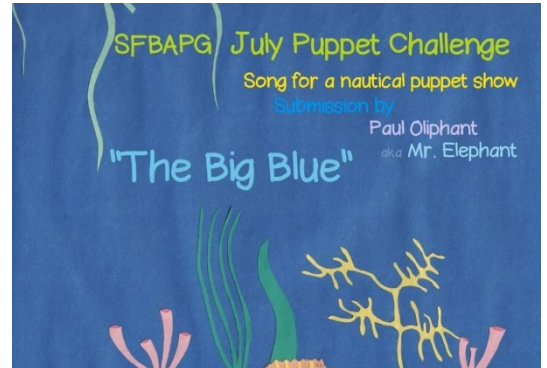


Illustration: Sea creatures by Marisol Moddy Puppets

Scenic: "The Liberation of Ruggiero from the Island of Alcina" by Dmitri Carter

& Background Drop by Ilene Kennedy



Class project: "Submarine Voyage" by Marisol Moddy Puppets & "It's a Plastic World" by Sharon Clay

Video: "Baby Shark" by Talib and Olivia Huff & "Underwater nudibranch puppets" by Judy Roberto

And our lucky winner of a Folkmanis puppet

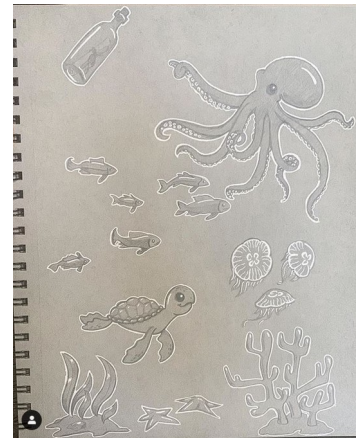


for her participation (pulled from a beach bucket) is....

Madrone D'Arbonne for the video of her apron puppet show!!

You can still view each submission, including videos and music, at the July PuppetChallenge Facebook page. We encourage you to visit and make comments:

https://www.facebook.com/events/303203834136847/?active_tab=discussion



Day of Puppetry at Fairyland Canceled

We have had on our September schedule the annual "Day of Puppetry" at Fairyland. This email just came in from Randal Metz, who is the Director of the Fairyland Puppet Theater. *"With all of the current government and health restrictions on reopening safely, and allowing for a crowd, the park doesn't see how we could produce a Puppet Fair that would work this year. Fairyland feels our joint cooperation of this event has been a long and productive one. But, like the Gilroy Garlic Festival, The Monterey Jazz Festival, Art & Soul in Oakland, and many other long standing events, we will have to pause for this year. After 63 successive, successful Fairs, we will skip this year and look forward to a more spectacular event next year. ? Thank you for standing by our side, and supporting our joint cooperation in making Puppet Fair one of the most important happening of the year."*

We hope that we can participate in some way with Fairyland in the near future, as Day of Puppetry is always a joyful event.

Programming, SFBAPG

Pop-up Stage Workshop sponsored by the Nick Barone Workshop Fund

Zoom Presentation: Sat. October 10 2020 at 4-5:30 pm PST

SFBAPG invites you to join us for the 4th Annual Nick Barone Workshop in celebration of the life and work of Nick Barone. Nick was a Bay Area puppeteer, puppet builder, mentor, teacher and beloved member of the San Francisco Bay Area Puppeteers Guild, www.sfbapg.com. This workshop will be presented free of charge and is open to all guild members and guests.

Pop-up books can make wonderful stages for puppets. When the puppeteer turns each page of their book to tell the story, the puppets move from one act to another, as new scenery pops up to set the stage and delight the audience. Some of the advantages of a pop up book stage are that they do not take up a lot of space. They are also lightweight and are easily stored and shipped. They can also be set up and taken down quickly.

Monica Leo of Eulenspiegel Puppet Theatre is a master of pop-up book stages. In this workshop you will learn the art of paper engineering. She will share tips on materials and ways to make surprising pop-ups with the larger pop-up pages. Also included are demonstrations of her stages, discussion of how the stages can be used and the techniques that she has found most useful in creating them. If you wish to make a pop-up stage during the workshop, be prepared with cardstock, pencil, ruler, scissors and a glue stick or rubber cement. You can also listen and take notes during the workshop and work on your pop up book later. the link to the workshop will remain available for a week so that you can refer back to it as you work.



Monica Leo is a first generation American, born to German refugees in the waning days of World War II. After the war, her parents ordered a set of Kasperle hand puppets from a German craftswoman, and Monica was hooked. A graduate of the University of Iowa, Monica studied for two years at the State Art Academy in Dusseldorf, Germany. Since 1975 she has been creating and performing as founder and principal puppeteer of Eulenspiegel Puppet Theatre, West Liberty, Iowa. Eulenspiegel has performed at numerous regional, national and international festivals and has toured in 31 states and four other countries. Monica writes the “Scene Between” column for the Puppetry Journal. She lives in a log cabin in the woods built by her late husband.

If you’d like to attend, please register asap, but **before Friday 10/09 at noon** at <https://www.signupgenius.com/go/20f0a44acae2aa7f49-popup>. Signup Genius participants will receive a Zoom invitation on Friday 10/09. This is also open to non-Guild members. However, if you’d like to become a Guild member (which gives you great benefits, including a monthly newsletter) join at <http://www.sfbapg.org/membership>.

If you have never used Zoom before, please go to zoom.us/test, to test your device.

Images In Motion Gets Back to Roots

by Lee Armstrong

Over thirty years ago, after Kamela Portuges and I met at a SFBAPG workshop, we started Images In Motion as a business specializing in TV puppetry. Twenty years ago we took over the molding, casting, and eventually, the 3D printing for a major Bay Area animation company. Kieron Robbins joined us as an artist and co-owner. In recent years, IIM has derived over 70% of its annual income from providing services for various animation companies. Puppetry was an afterthought, to be fit in if any time was left. However, in response to the impact of Covid-19, the animation companies have closed their doors until 2021, which has left us plenty of time to do puppet projects.

Recently, through Kieron’s connections, we started working with the Sonoma County Safety Pals. They don’t have a huge budget, so we offer them a free studio, discount equipment and volunteer extra time to make things sparkle. They, in return, give us free rein to write the scripts, build puppets, produce, direct, puppeteer, and edit. It’s been enjoyable to work with the Safety Pals and get back to our puppetry roots.

Our first venture was the Covid PSA, <https://www.youtube.com/watch?v=OLPAOy6hvWE>. We worked hard on publicity to get the message out about the importance of hand washing. Our PSA showed a child defeating the virus in a very visual way. We got a lot of views on YouTube and Vimeo (thank you Guild members for viewing and sharing), and our press release got picked up across America. Michael Nelson shared a photo of our Covid virus puppet with Steve Abrams of the Puppetry Journal and we made the front cover of The Puppetry Journal! Thank you Michael!



Our next PSAs for the Safety Pals are 3 PSAs on Water Safety. The first two are completed. We researched other water safety PSAs and found that most are rather didactic. We hope that our puppet shorts are enjoyable enough that kids and parents find the message memorable.

Our community is overwhelmed with Covid and fire disasters, but water safety, especially for children, is very important. “Every day, about ten people die from unintentional drowning. Of these, two will be children aged 14 or younger. Drowning is the fifth leading cause of unintentional injury death for people of all ages, and the second leading cause of injury death for children ages 1 to 14 years.” www.cdc.gov.

If you’d be willing to view these water safety PSAs and then share with local connections such as fire department, schools, parenting groups, friends, children and grandchildren, we’d greatly appreciate it. We have posted them on our FB page, www.facebook.com/ImagesinMotionMedia, if you’d like to “like” and comment. These PSAs are copyright free and close captioned. I’d actually recommend viewing them with closed captioning on (just click on the cc below the screen on Youtube) if your Spanish is rusty. At the end of the video, there’s a recap of the message by a Spanish speaking firefighter puppet (made by Mary Nagler) and this will allow you to read what he says in English.



“Life Jackets-Boat Safety” is a delightful day at the beach, complete with puppet, Broadway singing star Meggie Cansler and her ukelele which she uses to sing a safety song and, also to paddle her kayak, <https://www.youtube.com/watch?v=-0akr2XpjiE>.

For this production, we remade puppets we had done for a project called “Chip & Friends” with Gale Warshawsky over 25 years ago. We had always liked these puppets and still had the clay head, sculpted by Kamela. Kamela and Kieron remade the heads, molded, cast in latex and painted, while Nao Kobayashi made the bodies. The use of the puppets was free to the Safety Pals, but now we have these great puppets to use for our own projects and as rentals for other clients.

For the “Life Jacket” video, Kamela went to Marin to shoot the lake footage. We shopped for an inexpensive kayak and took most of the bottom out. At this point, I headed off to Nova Scotia to help my parents. Kamela and Kieron were both lighting and setup crew. They balanced the ends of the boat on two 4 foot platforms, to give Meggie a place to sit, while raising the boat high enough for Kamela to puppeteer the blue puppet. We met Meggie while doing a puppet piece for Transcendence Theater’s Broadway under the Stars. For the PSA, she composed and sang the song “Wear Your Vest,” with gusto. Kieron was cameraman and the other half of the barebones crew was Nao, as the production assistant. When Kieron did the role of Shelly, Nao did camera.

Kamela composited the lake footage with the green screen puppet shoot and rotoscoped in the “Safety Pals” name on the kayak.

Our 2nd PSA is “Swim Buddy,” <https://www.youtube.com/watch?v=RF9j0lrSm2E>. We all know you shouldn’t swim without an adult watcher and a swim buddy, so for this video the viewer sees a mom and her two kids at the beach. When both parent and child make poor choices, they are given a second chance through the magic of the rewind button.

This was also a green screen shoot, with footage from Stinson Beach. In the past, we’d built large beach sets out of bulky blocks of sculpted, painted Styrofoam. However, storage was always a problem and they usually deteriorated once put in storage. For this shoot, Kamela and Kieron painted two large pieces of canvas a tan color, then glued on sand. They draped (but didn’t glue) the canvas to styrofoam pieces to give it some depth and the “beach” was placed on 4 foot stands so we could puppeteer overhead. At the end, the canvas was rolled up for the next beach shoot, the small styrofoam mounds were stacked in the studio to wait for their next repurposing.

Kamela puppeteered the recalcitrant boy puppet, I was the Mom puppet and Kieron, the baby. Tony Ginesi (who did camera for the Covid PSA) manned the camera, and Kamela edited. We are looking forward to shooting the 3rd PSA “Feet First” later this week.



Covid has certainly affected every facet of our daily lives and work. However, it has made us explore other avenues, allowed us to return to our roots, and made us think of finding other organizations that have important messages to share.

Puppets and Puppeteers (What have you been doing?) A Covid Update

From Kevin Menegus, Fratello Marionettes: We did only a handful of "prerecorded virtual" performances this summer, down from 2-4 a day. We are filming my Halloween show in the workshop this week, which Fred (Riley III) is filming and editing, but we only have three bookings for this pre-recorded option. We are doing our first live performance for a birthday in two weeks, which will be a bit scary and odd at the same time.

From Joe and Ronna Leon, Caterpillar Puppets: Basically we have not performed since the beginning of March. All our school educational shows were canceled and then all our library work and fair work of the summer followed. We have yet to figure out any model for doing shows where we will be paid a living wage. There are opportunities to zoom shows or record work BUT none of them offer enough compensation to start to replace what allowed us to be full time puppeteers for the last 40 years. We are waiting to see if schools will go back into session this year and if they do if any form of assemblies will be allowed in individual classrooms or social distanced cafeterias? We are buckled down to think live performing may not be possible until 2021 or later.

From Randal Metz, Puppet Company and Children's Fairyland Storybook Puppet Theater Director: What I Did on My Summer Vacation?

Wow, it's hard to believe that we have been in quarantine now for half a year. Children's Fairyland closed its magic gates on March 13th. It has been difficult for all of us. Fairyland is celebrating its 70th birthday, while I'm celebrating my 50th year working at the park. Not quite the way I thought I would.

During this hiatus, I've been working hard to keep my Puppet Company and Children's Fairyland alive and in the hearts of the community. Like everyone else, I began by taping my shows and doing social media presentations with libraries and schools. Instead of doing "live" Zoom type shows, I had my good friend Carl LaRue film my shows in my living room, and editing into the tapes a



personal greeting and intro for whoever is going to see the show. I favored filmed presentations over live performances, due to the unreliable internet and technical difficulties that might occur. Each paying group will have the right to show my presentation for up to one week on their selected social media. This way I had control on the imagery of my product. Up to this point I have only done 5 - 6 such performances.

Most of my work has been with Fairyland. Being historian for the park, as well as a puppet historian, I realized early the importance of taping shows that I've done. We have over 150 Fairyland productions in my archives. Starting in 1985, with the early help of Lettie Schubert, we have recorded almost all of the Fairyland shows. And since I have ownership of this property, not the park, I have been able to select "throwback" shows that Fairyland has put on its Facebook Page. As of this moment, I have allowed for 14 of these vintage shows to be released, as well as 10 on my own "one man" productions that I taped from the Puppet Company repertory. This averages to about one show a week for the home bound kids. I have also created four filmed workshops on how to build simple puppets at home. I don't actually favor allowing my shows on the internet, since I lose control of who eventually gets them, but these are unusual times.

As far as work at Fairyland, I have done 8 weeks of live performances for our Summer Camp programs, not in the puppet theater but on the stage of our Aesop's Playhouse. Kids socially distanced, and everyone taking safety procedures seriously. They were a big success. Just recently, I filmed with the park, five Public Service Announcements on what to expect when the park reopens. In 1994 I was part of a two week intensive class taught by the Muppet Performers on all aspects of puppetry. Part of that class was making a Muppet puppet with their patterns and materials. I dug out that puppet and changed it into a small child for the filming. The pictures included are before and after shots of the puppet. They will start airing on our Facebook page prior to opening, and will be used on a loop in front of the park as patrons wait to get in.



The puppet theater is an iconic symbol and part of Fairyland. Since 1956, it's always been in performance. I just received word that Fairyland and several celebrities in the Bay Area are planning a social media event to raise monies for the park, and celebrate our 70th celebration. The puppets and the theater will be a very important part of that event. It will highlight the history of Fairyland, and its importance for the youth of the world. This seems to be where our 70th birthday celebration is heading.

As for myself, I've been busy building and writing two new shows as well as being in constant contact with Luman Coad. With high hopes, Luman hopes to publish by the end of the year the book Kevin Menegus and I have painstakingly researched and written: *A Century of California Puppetry, or How the West Was Strung!*

My last advice: Keep exercising. I've noticed that the lack of constant performance with the puppets, has weakened the muscles. They aren't used to the puppets between long waits. Stay healthy and happy, and I hope to see you at Fairyland very soon.

From Art Grueneberger, Puppet Art Theater Company: Virtual Summer

The last twenty+ summers have seen Puppet Art Theater Co. travel thousands of miles providing live shows for libraries and summer camps across California. By July we'd barely clocked 8 miles on the odometer. I suppose having our commute reduced to the 17 steps it takes to get from my living room to the live-streaming studio in the garage is a tiny silver lining in pandemic life. I don't miss the traffic but I miss seeing all of the flocks of kids that enjoy our shows in person. While it's been a slower summer than most, we are very grateful for all of the libraries, camps and other venues that have hosted us virtually. It's been fascinating to explore various ways of getting our shows out to Summer Reading Programs for numerous libraries. Some have opted for Zoom performances and others have opted to post customized recordings of our shows for a period of their reading program.

Our favorite method? Performing live via our secure YouTube channel. Librarians simply share a YouTube link with their patrons and on the day and time of performance they tune in to watch the live presentation. After the live performance the same link can be used to view a recording of the live show until we take it down. This is in case anyone missed it or if anyone wants to view it again! This has been a very successful method we've used with schools that are engaged in distance learning.

Our final Virtual Summer Reading Performance for this year was on August 26th in, of all places Kechikan, Alaska.

(Photos, R- Video screen shots- Top camera shows the whole stage, lower is a closeup shot)

The Journey from Adequate to Adept

On August 9th Puppet Art Theater Co. performed our 80th paid live-stream show. We are finally feeling like we have some expertise in the skills required to produce quality images and stream them on various platforms. Now that we are on the other side of the steep digital learning curve we are diving into some options that allow us to "plus" our live-stream



performances. The biggest "plus" so far has been the change from single camera productions to multi-camera live productions. Audiences use their eyes to shift where they are looking during an in person show. For the screen shifts in camera angles do that for the audience. This little change has added an entirely new visual dynamic to our live-streamed productions. By September 1st all of our live-streamed shows will be multi-camera productions. We've also begun to experiment with Chroma key (better known as green screen) technology. We experimented with this new (to us) tech to produce a video for Boston's Puppet Showplace Theater's Puppet Slam. (In the video Art performs all 23 puppets, one inflatable whale, strobe lights and a bubble machine using a video layering technique.) If you enjoy The B-52's, clams in bouffants, and a big scoop of ridiculous, you'll enjoy our puppets lip-syncing to Rock Lobster. Here's the YouTube link: <https://youtu.be/bowKQZppMxY>

Despite being nearly 16 years old our Big Bad Wolf puppet has held up quite nicely. He certainly has had some work done. A nick and tuck here and there, new ears, new eyes, a new mouth, new teeth. The "wrinkles" disappear when a live audience is observing a puppet from 15 feet away but when they are seeing a live-stream performance through the eye of a close up lens every out-of-place thread is revealed. It's time to retire the Old Wolf. The new Wolf had his premier last month in a live-streamed performance of The Boy Who Cried Wolf for The Placer County Library System. Later that same day he performed in Little Red Riding Hood via Zoom for the Yolo County Library System. My goal with the wolf character has always been to have him be more goofy than menacing. This new puppet makes playing him "goofy" very easy. He moves wonderfully! Here's a clip of the new wolf in action: <https://youtu.be/0Cs6EzBCu-M>



Workshop: Jump Start Your Entertainment Business in the COVID Era

I will be teaching a four week workshop starting September 13th. Over the course of the workshop I will share the tools and techniques I've used to create and implement a strategic plan to pivot Puppet Art Theater Co. from a live touring company to a live-streaming company. You can find out about this workshop here: <https://bookme.name/PuppetArt/lite/jump-start-your-entertainment-business-in-the-era-of-covid-2>

The workshop costs \$65. SFBAPG Members can receive a \$20 discount by using the coupon code SFBAPG20 at checkout. (Please note, the discount is limited to the first 10 members that sign up.)

From Chase Woolner, Busy Hands Studio: My partner Sophie and I started an art studio business this past March as a positive pivot after Sophie lost her job. Over the past 5 months we have been busy making ceramics, fulfilling custom orders, and fabricating puppets. We're both teachers and we wanted to create characters for teachers, therapists, budding puppeteers, and anyone who wants to zest up Zoom. At the moment we're on Etsy - <http://www.Etsy.com/shop/BusyHandsStudioGoods> - where we have a variety of Muppet style puppets available. We're hoping to make more available in the future.



The 4 Day Wonder

Lee Armstrong

Images in Motion received a call asking if they could build a giant microscope for an Alanis Morissette music video, being shot in the Bay Area in 4 days. Kamela Portuges-Robbins, IIM production designer, is a fan and naturally said "Sure." That resulted in a flurry of activity at the IIM shop, as she and Kieron Robbins raided local home and hardware supply stores for parts and assembled, crafted, painted and detailed a 5 foot microscope on wheels. They used many of the skills that they have employed fabricating puppet props and sets. Photos below show a bit of the building process.



Four days later, the microscope was delivered to the set and

unveiled by Alanis, who loved the giant prop. It was an integral part of her new hit song, "Ablaze." The theme of her song *"My mission is to keep the light in your eyes ablaze"* is a tribute to her kids and children everywhere. This heartfelt video can be viewed at <https://www.youtube.com/watch?v=Dn6lO78BmRM>.

A SHARING FROM ELISHEVA

I no longer perform puppets, alas-too much to carry! However as a life member of SFBAPG I am still involved. My current job is working in a day facility with retired seniors with developmental disabilities. Due to the pandemic we are not meeting in person. Our staff members (including myself) present various programs on zoom, something none of us has used before. I help an art instructor, and do storytelling by myself. (Staff are encouraged to show up at each others' zoom programs to offer support.)

Recently, while re-reading our SFBAPG Newsletter of June 2020, I found quite a number of descriptive words and phrases used by many of the puppeteer contributors which expressed frustrations and worries about their "vanishing" relationships. These feelings were about the dynamics between themselves and the now remote audience members----fearing the loss of interaction, involvement, action/reaction, the loss of playing off audience "moods", loss of engagement with the audience, etc.

These needs and concerns reminded me of something I Intentionally used with my retired seniors recently, to connect with them and to bring them into the story I was going to tell. Some of them are very passive indeed while watching my "gig", because they have have sat elsewhere countless hours watching and re-watching reruns of commercial TV programs.

My story has animals making their appearance from smallest to largest. (Please remember this is storytelling and there is nothing to see, just me "hamming it up" and having fun doing realistic animal noises! I love these sounds and do them well.)

To prep for this story I wrote BOLDLY on a piece of paper -from left to right- the generic name of each animal (CAT, DOG, etc.) leaving a space beneath each one to write in the animal's new personal name. I asked who would like to name one of the animals. Participants (Seniors) got first dibs, then the other staff named the "left overs".

Here's what we had: Mews the cat, Puffy the Dog, Joe the Rooster, Jane the Hen, Chicks 1- 2- 3 [could be expanded with real names if a larger audience was present], Grogin the Goat, Nimphy the Donkey, and Good Lookin' the Cow. Our boss even named an animal. Everyone loved doing this and perked up and listened intently. A secretary might have been nice, but not needed. I was able to read my writing when I needed to read the names during the story.



QUESTION: would something like this be useful as an opening act for your Regular Puppet Presentation? Of course children and other observers are excited to see the show, but is there a real 2-WAY connection? This opener could be as simple as naming the animals, then parade them across the screen as you "Shout Out" their names. A parade could use simple images-paper cut outs attached to a skinny stick, or shadows rhythmically moving to a song. Or line drawings of the animals on a coloring sheet which are spotlighted by a flashlight as you chant their name and noise. OR A CRANKY PRESENTATION!

This opening act, which serves as the connection between the audience and your show, is sort of a reverse of what the Nelsons' do at their Puppet Cabarets. There the audience members can create a make-it-take-it simple puppet before the show -and often during the intermission. They enthusiastically parade these puppets across the stage after all the acts are finished, thus creating the finale of the Cabaret!

So here are some thoughts of how to integrate animals (or other characters) which can do a short few minutes of connecting with the audience before the main event....and/or following the main event as a sign off!

OTHER THOUGHTS!

*If the animals are also drawn in outline on a coloring sheet, this sheet could be included in whatever prep material you pre-send the host. The host can then send it on to the audience if the party is entirely done on line, or printed out to distribute it on site (with crayons?) if in-house guests are present.

*Stories. Many stories and songs have an "animal parade" built in. "Old MacDonald", and "The Enormous Turnip", "Too Much Noise" and "Chicken Little/The Sky is Falling In" are some suggestions.

[AND In the very early 1970's I saw a quite adult non-puppet version of "Chicken Little" in which each of the human characters wore masks of the current politicians in the latest scandal--probably Water Gate- and undoubtedly the Fox was Nixon. This was presented by drama students at Cabrillo College in Aptos, for adult students of course. Puppets ain't just for kiddos!]

To send articles for future newsletters, send to newsletter@sfbapg.org