



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

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

It's Election Time!

Hello from Tree on the nominating committee. It's that time of year again where guild members are given the opportunity to vote for new candidates to fill spots on the board. Annually, we have board members that have either met up with term limits, or come to the end of their first non-consecutive three-year term, choosing to run and serve our board again.

We have an exciting ballot of candidates for members to choose from this year. Voting will be held using a Mailchimp Survey. You will be receiving an email with a link to the survey form. Please fill out your ballot choices and submit before the June 15th deadline.

The following are bios of our slate of San Francisco Bay Area Puppeteers Guild candidates for 2023. We have 3 openings to fill on the board. Please vote for our candidates.

Samuel McGinnis (or Uel)

Puppet pictured: Merlinnis

Hello, I am Samuel McGinnis (or Uel).



I am a professional psychic medium and performance artist, and I often include puppetry in my services and art. When I first joined the guild around a year ago, I received a lot of positive feedback and encouragement from board members. I would like to be able to give that back to other people. I am located in the South Bay, and I would like to start some small puppet meetups or other puppeteering events in this area, as well as throughout the bay. I'm passionate about sharing my growth with others and learning from them too!

Guild Board and Officers

President

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Lee Armstrong

I have always been captivated by puppetry and have enjoyed sharing this artform with others. A couple of years ago, I stepped off the Board as my parents in Nova Scotia needed more help. Now, I'd like to return to the Board.

I'm co-owner of Sonoma's Images In Motion, www.imagesmedia.com which specializes in TV puppetry. My credits include everything from the original "Fraggle Rock" series & the film "Being John Malkovich" to PBS shows and commercials. For many years, I've taught "The Art of Jim Henson and the Muppets" at UCSC and have done workshops for local, regional and national P of A festivals.

The Guild provides a great opportunity to promote the art of puppetry in the Bay Area and I want to help with their mission.



John Arnold

I have had a lifelong love of puppetry, and performing from watching the muppets and the many things Jim Henson and other TV puppetry of the 70s, and 80, to performing private puppet shows with my brother in our home. 12 years ago I started building puppets, and shortly after I discovered one of the workshops, love and support of the members of the bay area puppeteers guild. Spending Christmas I entertain people as Santa, and the remainder of the year support local children and community and school theaters help building props, costumes, and puppets for performances. In addition I enjoy supporting the guild and other non profit organizations with my skills as an IT professional. I've been supporting the Guild as webmaster, membership,



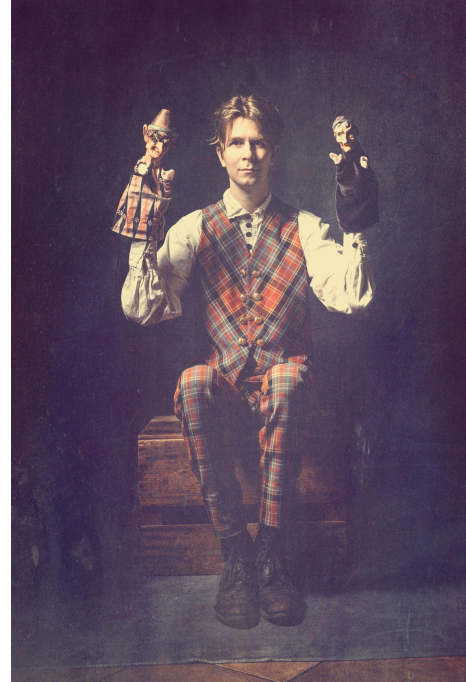
Jun 1, 2023

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and currently as president, and would like to continue support the guild on the board for another term.

Meet New Guild Member Dalrymple MacAlpin

I am both a builder and a performer. Although my website mainly reflects the musical/storytelling/theatre side of what I do, puppetry is huge for me. Here is an attachment to an article in the ORFF Echo where I was interviewed about my puppetry adventures if you are curious to know more. **(Editor's insert: Read the article:**



https://drive.google.com/file/d/1Cp6jPnp_yo3VHQWMCjK0jqKntdX9sKPC/view?usp=sharing)

I am from Detroit Michigan but currently reside in the nestled village of Nevada City, California. About 2.5 hours north of the bay area. Bohemian artist vibes aplenty up here!

I have had in mind to do a Rumpelstilzchen Marionette Opera for sometime and the puppets I have carved thus far are all to be characters in that performance. It is a very ambitious project so in the meantime I have been incorporating puppetry in my live stage music shows. 3 puppet theaters spread across the stage, doing what I can most succinctly describe as a PUPPET ROCK OPERA. Those 3 words say it best. We will be performing at the UMA gallery in Oakland June 24th as part of their Comfortably Numb exhibit themed around Syd Barrett. (<https://www.umagalleryoakland.com/>) I would love to connect with fellow puppeteers in the bay area and be more a part of the scene.



Cheers from the Dream Factory! ~Dalrymple MacAlpin

www.dalrympleandthewilddaimons.com

I LOVE NATURE video series

The fourth installment in our I LOVE NATURE video series is here! Help The Earth, a song dedicated to doing our part in providing aid and care to our planet.



<https://youtu.be/gbnjhCPUkI>

Featuring thirteen puppets from a variety of puppet makers (including Puppet Laurieate, The Circus Cottage, Furri Fingers, Folkmanis and more!), it was quite the task creating this video. Thankfully the song is only 90 seconds long!

More information can be found at www.ilovenature.fun and www.YouTube.com/mrelephantmusic.

Thanks for watching!

Paul Oliphant, Mr. Elephant, Oakland, CA

From Guild Member Kathy Foley

The UNIMA-International Council Meeting in Bali was a chance to see wonderful Indonesian performances, see world politics playing out in discussion (Ukrainian puppeteers surviving and Russian puppeteers avoiding the calls for formal UNIMA censure, Afghan and Iraqi puppeteers reporting in the aftermath of ongoing conflicts, Iranian puppeteers enmeshed in “Women, Life,

and Freedom”), and other issues of the world and puppetry. All the reports of countries and commissions were enlightening but the best part was seeing old friends and making new ones across all these divides. Those of us who stayed for an UNIMA-USA endorsed workshop with I Nyoman Sedana of the puppetry department at Institut Seni Indonesia (Indonesian Arts Institute) got more time to forge bonds. Some of the US puppeteers who stayed to try Balinese dance moves and manipulate large wayang figure (about four feet tall) included Karen Smith (UNIMA-USA as well as UNIMA-International president), Brad Clark (once a UCSC undergrad and now a Professor of Scene Design at Bowling Green State University in Ohio, Jean Marie Keevin of the O’Neill Puppetry program and a New Yorker as was Claudia Orenstein who teaches puppetry at Hunter College. Dimitri Carter of the Northwest Puppet Center was just coming from presenting an exhibit in Taiwan and planning his own workshop in Chinese Handpuppetry in Taiwan in the near future.

Participants got to see some of the top Indonesian puppeteers including I Wayan Wija who has collaborated with the Bay Area’s ShadowLight, Cenk Block Bali’s most comic crowd pleaser, as well as new productions from lots of young Balinese puppeteers using the kinds of large figures we worked with in the UNIMA-USA workshop or a new genre—wayang enthal (palm leaf puppets) which are three dimensional figures made of woven palm leaves and about 1/2 human

size and often manipulated by two puppeteers . Projections, strobe lights and other features were part of the media used in the shows that mostly took their themes from traditional stories like Sutasoma (the tale of a Buddhist king, Boddhisatva—willing to sacrifice himself for the welfare of animals and humans.

The next UNIMA-wide festival is planned for 2025 in Korea. We hope you will all start saving up to be there and partake of puppet delights!

Kathy Foley, UCSC

Picture—I Nyoman Sedana leads May 5 workshop in Balinese puppetry with I to r UNIMA-USA’s Claudia Orenstein, Karen Smith, Patricia Hardwick, Brad Clark (feet only) and Clement Peretjatko (Photo: Kathy Foley)



Picture 2—Giant Kumbakara in kecak performance on the beach at the closing of the Bali Council meeting and festival April 30 (photo: Kathy Foley)



World Association of Puppetry and Storytelling Arts Festival

Olivia Huff sent some information about the World Association of Puppetry and Storytelling Arts Festival

<https://mailchi.mp/b0fb8a8b360b/see-whats-new-with-the-world-puppetry-association-6056179?e=3e53b43eb0>

Virtual events as well as in person, including your editor's long time friend, Hobie Ford.



Photos by Jim Kransberger

The World Association of Puppetry & Storytelling Arts presents:

Annual Summer Puppet Conference

July 19-23, 2023 in Niwot, CO (near Boulder)

“The Moving Arts of Puppetry and Storytelling for Joy and Wellbeing”

This summer, explore playful artistic expression to nurture well-being in historic **Niwot, Colorado**. Join eager puppeteers, experienced storytellers, teachers, and healers for 5 days of hands-on workshops and performances. All levels of experience are welcome!

OFFERINGS INCLUDE:

- Hybrid conference with in-person classes and two Zoom classes.
- Keynote address by longtime Waldorf educator **Nancy Blanning**.
- Daylong workshop on rod puppets with national touring puppeteer **Hobey Ford**. Become intimate with the mechanics of creating rod puppets for classroom and performance.
- Daily movement workshop with somatic therapist **Susan Aposhyan**. Increase your adult awareness of movement sequences and gestures that reflect many aspects of child development.
- Two-day marionette workshop with **Janene Ping**. Learn the mechanics & techniques to create a 7 string (footed figure) marionette.
- Two-day workshop with **Jennifer Aguirre**: Creating & Exploring Multi-Pocket Story Apron. Create a wearable canvas for storytelling.
- Live evening performance for all conference participants with **Hobey Ford**: **Saturday evening July 22 at the Niwot Grange.**



Photo courtesy of J. Ping ~ Magical Puppet Tree Studio

Whether you have been working with puppets for many years or are just beginning, you will gain a broad spectrum of practical experience with puppets, marionettes, stagecraft, and story.

REGISTER AT: www.puppetryandstorytelling.org

Brand new episode of Under the Puppet

Brand new episode of Under the Puppet is here and my guest is Puppeteers of America President and the Director of the 2023 National Puppetry Festival Dustin Curtis! I sit down to chat with Dustin about his journey to puppetry, his travels abroad working with other puppet

companies and what we can expect at the National Festival on this episode of Under the Puppet. New episode can be listened to at underthepuppet.com <<http://underthepuppet.com/>> or wherever you get your podcasts!

Grant Baciocco, Puppeteer. Creator, grant@throwingtoasters.com, MrGrant.com

Twitter - @ToasterBoy, Instagram - throwingtoasters

The Guild Library is Now On Line!

by Lee Armstrong, Guild Librarian

We have great news. The old pdf list of books in our Guild Library (found on our website) has been replaced with a searchable, updated online list. Our library is a treasure trove, including some very rare and hard to find items. There are now hundreds of books (including all duplicate copies) in our online catalog. Each entry includes the author, date of publication, etc., and many have an excellent description of the book, as you would see if you were buying the book on Amazon. In most cases (except for old or limited publication books) there is also a photo of the book.

There's still work to do to add more descriptions, tags etc. but getting every book in the database was a major step forward for our library. Please peruse the wide variety of books available to Guild members at <https://sfbapg.org/library-online/>

Here are a couple of my favorites...

Title: The Muppets Make Puppets

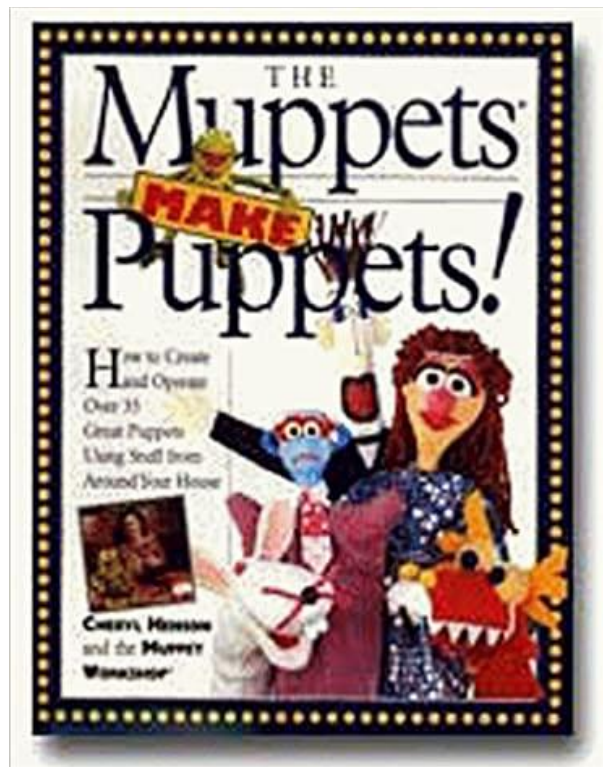
Author: Cheryl Henson, Muppet Workshop

Published: Workman Pub. 1994

Category: Juvenile literature

ISBN9781563057083

Description: Cheryl Henson, daughter of Muppets founder Jim Henson, along with the Muppet' Workshop (and Kermit the Frog), shows kids how to make over 35 puppets using stuff from around the house—with a little help from the googly eyes, funny noses, feathers, and fuzzy fur included. There's Dixie Dragon (principle ingredient, a sock), Jughead (small plastic jar), Spidey Jones (old work glove), Metalmouth (bandage boxes), Princess Esterrilla (wooden spoon and chopsticks), and Pinky Roach (pink eraser). In addition, the



authors show how to talk the puppet talk and walk the puppet walk, how to write a script and put on a show. It's a complete kit. Just add glue, and a little imagination. Selection of the Book-of-the-Month Club. 152,000 copies in print.

Or

Title: 3D Printing Basics for Entertainment Design

Author: Anne E. McMills Published: Routledge 2017

Subject: 3D Printing Basics for Entertainment Design

Category: Performing arts ISBN9781138211353

Description: Affordable 3D printers are rapidly becoming everyday additions to the desktops and worktables of entertainment design practitioners - whether working in theatre, theme parks, television and film, museum design, window displays, animatronics, or... you name it! We are beginning to ask important questions about these emerging practices: · How can we use 3D fabrication to make the design and production process more efficient? · How can it be used to create useful and creative items? · Can it save us from digging endlessly through thrift store shelves or from yet another late-night build? · And when budgets are tight, will it save us money?



We'd like to thank John Arnold who suggested using the app "Book Buddies" to produce the files. He then uploaded the files to our Guild website. Both Olivia Huff and Samuel McGinnis volunteered to help with data entry, however with hundreds of books to be catalogued, it was an onsite project. Barbra Schora, a computer programmer, learned Book Buddy, travelled down to work on the Guild library (housed in Sonoma) and became our resident authority. She spent many days and countless hours on this project. Thank you, Barbra!

Borrowers need to have been members for at least 6 months. Contact the Guild Librarian, Lee Armstrong, sfbapglibrary@gmail.com, 707 738-5906, and she will bring related books to the next meeting or make arrangements to send them to you. The next "in person" meeting will be in July in Sonoma. If you have checked out any materials, please return them at the July meeting or mail them back to Lee at 720 Ladera Dr., Sonoma, CA 95476.

Diary Of A Mad Puppet Teacher Part One

By Camila Henneman

This spring, I returned to teaching in the classroom. I was hired to teach a puppetry workshop for 17 classes ranging from Transitional Kindergarten through 6th grade

including special day classes with mixed grades. The PTA was paying for the residency and they wanted to include a performance for the students to use as a showcase. Everything else was left up to me. I would have 5 sessions with each class. I started off by giving teachers a survey to fill out asking them what they wanted from the workshop. Only one



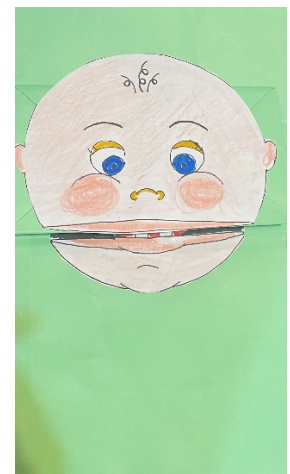
teacher wanted a performance, otherwise they wanted an engaging experience for their students. Having been a classroom teacher for many years, I realized at this time of year, the teachers were under pressure to complete assessments, report cards and prepare for state testing. Traditional performance requires a lot of coordination with the teacher. I needed to find a way to give them the performance aspect and not put extra pressure on the classroom teachers. I thought about green screen. I had seen Connie Mulligan do a presentation on using green screen with students and I thought that there might be a way to use green screen to do their performances. I had a lot of experience with green screen in my first career in film special effects which I did for 20 years. I often worked with green screen (or blue screen) projects, but I had never done the editing myself. I decided to

document my adventure in case some of my experiences might be helpful to others.

In the past when I taught art or puppetry, I usually had my own classroom and students would come to me. This job was a throwback to my first days of teaching art when I schlepped a cart with supplies from



class to class. "Art On A Cart." I figured that with some careful planning, I should be able to do green screen with the students.



I used an iPhone and iPad for the filming and for the editing. For the green screen, I purchased 4 yards of green fabric and found a spot in the classroom where I could drape it. The 2 apps I used were: "Do Ink" for the green screen and "iMovie" for the editing. Both are very user friendly. Other apps are

available for android or PC. I did not get to try them out though. I kept a detailed journal of my teaching, documenting what I did with each class throughout the day. (I highly recommend doing this. It really helps when you are trying to match class projects and videos)

Most of what I did with third grade through 6th grade involved green screen. I did some toy theater and hand puppets with K-2nd grade, though we also did green screen projects. I will share more of those in the future. For K-2nd grade we made paper bag puppets using green paper bags for the background and gluing on faces we created and colored separately.

For the videotaping, I set up the camera on a tripod and draped green fabric on the wall and over a desk.

The 3rd through 6th graders made moving mouth puppets from tongue depressors using Rob D'Arc's pop-up puppet method.

<https://www.youtube.com/watch?v=j6mRhcfKE1I>



These pop-up



puppets were fast to make and worked well for green screen. I had green gloves for the students to use, but we ended up discarding them for being too bulky.

So with years of teaching and puppet building under my belt, I figured this residency should be pretty straight-forward, even with going from class to class. Here is my day one journal entry.

First day in class. I have everything packed and organized and covered with plastic tarps. We are experiencing one of the most extreme rainstorms we have ever seen in this county. Several schools in the area are closed due to flooding. At school I am trying to find my way around campus. The wind gusts are so extreme that I don't dare open an umbrella.

Why are all the room numbers tiny? Every building looks the same.

The students loved making the pop-up puppets. Their designs were really creative. The puppets will stay in class and we will do some green screen videotaping next week. After the first class I had 5 minutes to find the second class. Why is room 22 next to room 2?

By day's end my carefully packed bags of materials are stuffed into garbage bags because the tarps keep blowing off as I try to keep the materials dry.

Last class, 1st grade. The teacher said that she had to walk a group of students to their class. She never came back. Apparently, the principal told her that since I have a teaching credential, I can be used as a substitute. The teacher did not mention that she was not coming back. I have no idea what their end of the day routine is. I had to fake it. What the hell have I gotten myself into?

End of part 1

Guild Event: Giant Puppet Workshop, July 1 in Vallejo

Every year guild members join with giant puppet enthusiasts to parade the giants in the Vallejo 4th of July parade (held on...July 4!) Before the parade we are building and/or refurbishing puppets to get ready for their grand promenade. If you are interested in information or in joining either for the parade or for the workshop day, please contact your newsletter editor (Michael) at newsletter@sfbapg.org (Valerie and Michael Nelson (me) organize the puppets each year.)



Gregory Hayes .com Photography

Mark your Calendars, June 23 Guild Meeting 6:30 pm--Open Studio Zoom meeting show and tell! Share what you are up to. Look for more info soon.

Send future newsletter articles and other puppet related stuff to newsletter@sfbapg.org before the last day of the month.