

The Atlanta-Southeastern Puppetry Guild Newsletter

Chartered by the Puppeteer's of America, Inc.

Free to All Members

Winter 2000

About Our New Look!!

by Evy Berman

You've probably already noticed a change in the newsletter. That's because I've taken over as guild newsletter editor, giving Susan Kinney some much needed and much deserved breathing room.

This edition of our newsletter marks the beginning of some new columns, including articles on useful websites, books, and films. If you like what you see, please let me know. If you're a little disappointed, then there is something you can do to make this publication even better. You saw it coming a mile away—SUBMIT AN ARTICLE.

If you're not sure what to write about, ask me what I am currently in need of. Or just let me know what you've been doing lately. If you don't, we'll all be forced to hear about the happenings in the lives of the same few guild members over and over again. Planning a new show? Performing at a library? Saw something interesting on TV? Drop me a line! My contact information is listed along with all of the guild officers on page 6.

In future issues, I plan to add more graphics, logos, and art. In the meantime, I hope you enjoy the winter edition.



Meeting Information

The dates for this year's meetings have been set. Please mark your calendars now so you're sure not to miss anything!

- ◆ Sunday, March 12, 2000; 4-7 pm; at the new home of Evy Berman, 2115 Wildrose Drive, Decatur, 30032

Come help Evy warm her new house near East Lake, and enjoy a fabulous puppetry program on how to set up your home studio.

Directions: Evy's house is about 5 miles south of Decatur square and is located north of I-20. If you have any questions about these admittedly confusing directions, don't hesitate to call: (404) 377-8141.

From I-20: Take the Gresham Road exit and head north. At end of Gresham Rd, turn right onto Flat Shoals. At first light, turn left onto Second Ave. Cross Tilson (at light). Take second right onto Trailwood. At end, turn left onto Mark. Take first right onto Pinewood. Take first left onto Wildrose Drive. House is on left with white shutters.

From 285 (East side of Atlanta): Take the Memorial Drive exit and head intown. Follow Memorial for several miles until you get to S. Candler Road. Turn left onto Candler. Pass Hollywood Video and Auto Zone on left, then turn right at the light on McAfee. Pass the small lake on your right, start uphill, and take left on Rebecca. Turn left at end onto Kebele. Take first right onto Wildrose Drive. House is fourth on right with white shutters.

- ◆ Sunday June 11, 2000; 4-7 pm
- ◆ Sunday September 10, 2000; 4-7 pm
- ◆ Sunday November 12, 2000; 4-7 pm

As usual, all meetings are potluck socials.

We are looking for members to host upcoming meetings. Please contact Susan Kinney if you are able to host any of this year's meetings.

Guild Roster is Finally Here!

If you weren't at the last meeting, then you should find a gold copy of the most recent guild roster inside this newsletter. Previously, compiling this roster was the responsibility of the guild secretary, Evy Berman. With all of her new responsibilities, our guild treasurer, Tim Koeller, has graciously agreed to take over the compiling of the guild roster. If you need to make any corrections to the roster, please contact Tim. His e-mail and phone number can be found along with contact information for all guild officers on page 6. If you notice any glaring omissions to the roster, that's because we've had some trouble collecting dues from members. Look on page 3 for a reminder from Tim about paying your dues!!

Atlanta-Southeastern Puppetry Guild to Host Board Meeting!

On Saturday, February 19, our puppetry guild and The Center for Puppetry Arts will host a dinner for the attendees of the Puppeteer's of America mid-year board meeting. This catered affair will take place in the Love Atrium of the Center for Puppetry Arts. The social hour is tentatively scheduled to begin at 6:30 PM, with dinner to take place at 7:00. Southern style entrees will include quiche, chicken divan, and beans and rice. Guild members are welcome to attend and are asked to help out by bringing side dishes. Betsy Berns Stark is in charge of organizing the food. In order to make this event a success, all food must be coordinated through Betsy. Please RSVP to Betsy if you plan to attend this event and to ask what you should bring.

Minutes from the Meeting



Our last meeting took place on December 5, 1999 at the home of Virginia Petersen. As only a handful of puppeteers were in attendance, it was decided that guild meetings will no longer be held during the busy month of December.

After some wonderful kugel and fried chicken, those in attendance shared their news.

Guild officer Tim Koeller then submitted our financial report, which can be seen on page 3.

Evy Berman announced that she would be taking over the task of newsletter editor and requested submissions.

In lieu of a program, Lee Bryan showed his new demo reel and talked about marketing strategies.

Welcome New Member!

Our guild is pleased to welcome new member **Reay Kaplan**. Reay recently relocated to Atlanta, with her husband Jonathan, from Orlando, where she worked as a puppeteer for Michelée Puppets, Universal Studios, and Nickelodeon. Reay has a M.A. in Puppet Arts from the University of Connecticut, she performs mainstream and experimental puppetry works, and she also teaches puppetry making workshops for kids of all ages.

Reay is the former editor of the Central FL Puppet Guild Journal, and the new editor of the SE Regional Newsletter. We have Reay to thank for the look of our newsletter: her journals were so great I not only copied her layout, I'm even using her computer program! Thanks, Reay! Please add Reay to your guild roster:

Reay Kaplan
(770) 414-0665
reaypuppet@yahoo.com

What's the Buzz?

- ★ Bob Hintz built giant puppets for Atlanta's First Night celebration.
- ★ Gregg Wallace is now a CERTIFIED Massage Therapist, specializing in Lomi-Lomi massage, AND he is offering special discounts on massage for puppeteers.
- ★ Gail McKay is working on a new show. . . Details to follow.
- ★ Lee Bryan will be performing "Jonah and Other Stories from a Good Book" at the SE Regional Puppet Festival in Fort Lauderdale in June. This show was directed and co-conceived by Gregg Wallace. Lee is also now listed as an independent artist with Young Audiences of Atlanta. He reports that his first year on their roster is keeping him very busy.
- ★ Tim Koeller is a certified hypnotherapist. Tim can help you out if you need help with stress, relaxation, or stage fright.
- ★ Virginia Petersen has been exploring puppet making with children. She is also pleased to report the enthusiastic reception of puppetry by her pastor at Faith Lutheran Church.
- ★ Reay Kaplan will be performing in the play, "The Roaring Girl" with Atlanta Classical Theatre. See the listing on page 5 for more info.



My Two Cents

Financial News from our Treasurer
by Tim Koeller

Hey, I wanna talk to you!
It's time to pay your dues.

Without your support dough,
We can't make things go.

October is way past,
And we wanna to take care of this fast.

So send your membership money to me,
And you get a membership card for free.

Let's not get tough and get Vinny involved,
'cause he plays rough to get problems solved.

Net Worth Report

As of 12/5/99

Acct	12/5/99 Balance
ASSETS	
Cash and Bank Accounts	
CD-6 month CD	1,600.00
Checking	551.20
Undeposited checks	0.00
TOTAL Cash and Bank Accounts	2,151.20
TOTAL ASSETS	2,151.20
LIABILITIES	0.00
OVERALL TOTAL	2,151.20

CD

Register Report

1/1/99 Through 12/3/99

12/5/99

Page 1

Date	Num	Description	Memo	Category	Clr	Amount
		BALANCE 12/31/98				0.00
12/3/99		Opening Balance		[CD]	R	0.00
12/3/99		ASPG		[Checking]		1,600.00
		TOTAL 1/1/99 - 12/3/99				1,600.00
		BALANCE 12/3/99				1,600.00
		TOTAL INFLOWS				1,600.00
		TOTAL OUTFLOWS				0.00
		NET TOTAL				1,600.00

Let There Be Life: Animation and Puppetry in the Movies

by Eddy Von Mueller

Over the years, animators using puppets and puppeteers using animation have amazed and delighted film audiences around the world. Some of these artist's work is well-known, others have nearly been lost, but all are well-worth a look.

Wladyslas Starewicz - A Russian-born Pole with a passion for natural history, Wladyslas (whose friends call him "Ladislav," "Wladislaus" or just "Laddy") started making movies in 1910, when he discovered in the course of trying to capture the mating tussle of the male stag beetle that dead male stag beetles are more tractable than live ones. After wasting a goodly amount of film stock, a rare commodity in Moscow in 1910, waiting for the insects to get around to wrestling, Laddy built two tiny, elaborate armatures and re-created the beetles and their battle using stop-motion animation and the exo-skeletons of the bugs, now deceased. Talk about a tough audition.

Starewicz made a dozen or so animated films during his long career, most of them fables and fairy tales using either articulated puppets or recycled (and re-animated) animals on armatures. His work is sumptuously detailed, and his manipulation of his models is deft and insightful. Some of his stuff is available on video, usually on compilations of silent animation, including the 1914 *The Cameraman's Revenge*, a steamy little story involving insects philandering and fighting in a wildly perfect world complete with to-scale period cars, bicycles, adultery and a movie theater.

(continued on page 7)

The Puppeteer's Apprentice

by Randal Metz

Editor's note: The following are excerpts from an article written for this newsletter by Randal Metz, a puppeteer from the San Francisco Bay Area Puppetry Guild. This is the first in a series of articles by guest authors from other guilds. Mr. Metz is puppeteer at The Children's Fairyland Storybook Theater, is the man behind The Puppet Company of San Leandro, CA, and he is also one of the puppeteers with whom I first apprenticed.

- eb

When I was getting started, thirty years ago, puppetry in America was being influenced by European standards; hand, rod, and marionettes were the norm. Four Master Puppeteers have most influenced my style and have taught me how important it is to learn as many facets of puppetry as possible.

At age 10, I stumbled upon Lewis Mahlmann, the Master Puppeteer at Children's Fairyland in Oakland since 1966. Lewis has puppets built by Ralph Chesse, Pamela McIntire, Bob Brown, and others. Three friends and I would hang out in Fairyland every day and knock on the door of the puppetry stage. When Lewis noticed we weren't going to leave easily, he started allowing us to take shifts pulling curtains at each of his three daily shows. Soon he started allowing us to work a minor puppet on stage during a show's final performance as well as showing us in a hands-on way how to build puppets. He taught us the basics we would need in order to begin to develop our own styles. Most of all he taught us that puppetry should be approached as theater; each puppet production needed lavish costumes, effects, and beautiful settings. Lewis is now 72 and is still tackling new endeavors. This morning he told me he's beginning work on Wagner's "Siegfried" for kids.

My second influence came from Lettie Schubert. Lettie worked on television in the 50's with Ralph Chesse performing "Brother Buzz," and for many years she was in charge of The Vagabond Puppets of Oakland's Parks and Rec. Dept, the longest ongoing city puppet program in the US. Her specialty was hand puppets and marionettes, and today she is a prominent doll maker in the bay area. In addition to myself, over the years Lettie has apprenticed others, including two high school kids in the 60's named Frank Oz and Jerry Juhl. Lettie taught me simplicity of design and the careful orchestration of puppet movement. She always had time to talk with young puppeteers and to share her knowledge and skill. Even today, I find myself calling her and pitching my next puppet story to see if she'll find any flaws.

In 1985, at the suggestion of Lewis and Lettie, I moved to Los Angeles to study with my third major influence, Bob Baker of The Bob Baker Marionettes. Bob has worked for Walt Disney films, is responsible for the puppets in the glorious windows on Main Street in Dis-

neyland. Today he runs a successful marionette theatre and creates collector marionettes of Disney characters for The Disney Stores. For two years I worked side by side with Bob at his theatre sanding and constructing his Disney masterpieces. I also became his theatre's principal marionettist and handled all restringing of the marionettes. When I would come up with new ways to work stringing, Bob would point out their flaws or merits. We would begin our day at

8:00 am and sometimes finish at 3:00 am the next day. Bob is a master with color, and he worked with me pointing out hues on fabrics and explaining which colors worked best to create certain moods. To this day, Bob welcomes me at his theatre and allows me to play with his wonderful marionettes.



The basic principles of puppetry that I have learned were further reinforced by an unlikely source. In 1994, I was fortunate enough to be one of twenty-seven students chosen to work on an extensive two week workshop at Humboldt University with accomplished Muppet artists. The Muppets have played a major role in changing America's style of puppetry and in influencing today's fledgling puppeteers. However, this workshop appealed to me because these artists were not here to teach us about the Muppet style; they were taking us through the basics of puppetry. We started with simple hand movement, moved to working with each other controlling a rod figure, and went on to hand, rod, and marionette construction. After being in a lecture for six hours each day, we were required to spend four hours in actual puppet construction with Caroly Wilcox, original designer of Jim Henson's Muppets, and two hours working with fellow students on presentation and manipulation. The final days had a little training with actual Muppets and working in front of a video camera. Guest lectures included theatre design, script construction, European influences, and of course puppet history. It was like having a full apprenticeship crunched into 14 days! The whole seminar focused on puppet artistry and theatrical performance. And I discovered that no matter what the style or when you learn them, the basic principles of puppetry remain the same: creative theatrical performance, economy of puppet movement and style, and influence of color and textures.

Puppetry is an art form that is passed on through hands-on construction and verbal instruction. And so I ask that if you have the time to spend with a fledgling puppeteer, no matter what age, invest in them. I have been fortunate enough to have had three apprentices already, and I can tell you that the rewards are worth every minute!

Video Library A Must See!

by Susan Kinney

Hi everyone! You all know how lucky we are to have the Center for Puppetry Arts to quench our thirst for puppet shows on a regular basis, but did you know that there are over 1000 videos in the Center's library just waiting to be seen? These consist not only of past Center shows, but also of Henson productions and shows from troupes from all over the world! We have everything from Vietnamese water puppet shows to Indonesian shadow plays, and all you have to do is make an appointment. There is a huge 27" monitor right in the library for your viewing pleasure.

Need a suggestion of what to see? If you've ever watched the 26 minute video of interviews with great puppeteers in the Power of Wonder Museum, you may want to make your first appointment to see the full one hour interview of your favorite puppeteer from this compilation. We have all six one hour interviews in the library. Set aside plenty of time! If you get tired of watching videos or just need to research a style, building technique, or script possibility we have over 1500 books, periodicals, magazines and Puppetry Journals for your enjoyment. So, call us today!

Library hours are 9:00 am to 5:00 pm, Monday through Saturday. Appointments are subject to availability of the library, so call ahead. The number is (404) 873-3089 x 130 or 135.



The Literary Puppet

by Reay Kaplan

Reprinted with permission from **The Central Florida Puppet Guild Journal, August/Sept. 1999**

In returning from the Puppeteers of America National Festival in Seattle, I find myself with some interesting acquisitions that I feel compelled to share. The first two are available through The Puppetry Store, advertised in each Puppet Journal. The third is distributed through UNIMA-USA, our international organization of puppet artists. Please contact me with any questions about how to obtain these publications:

Coad Canada Puppets: **CLASSROOM STAGES**, N. Vancouver, B.C.: Coad Canada Puppets, 1974.

A collection of plans and patterns for a series of portable puppet stages, especially useful for the classroom. Clear directions and diagrams provide easy construction for anyone and everyone!

Coad Canada Puppets: **BLACK THEATRE**, N.Vancouver, B.C.: Coad Canada Puppets.

Easy-to-follow instructions to create a Czech Black Theatre performance. Czech Black Theatre is a staging technique in which objects are held into a "curtain of light," thereby allowing the illusion of objects floating in space. This technique allows for free range of movement in the horizontal as well as vertical plane. This manual broadens the range of options for today's puppeteer.

Kominz, Laurence R. and Levenson, Mark, editors: **THE LANGUAGE OF THE PUPPET**, Vancouver, WA: Pacific Puppetry Center Press, 1990. A collection of essays by some of the world's foremost experts in the fields of puppetry. Each essay deals with the question of how the puppet communicates with the audience as well as how the puppeteer communicates with the audience through his puppet. Essays range from theoretical to practical approaches to these pivotal questions, allowing readers the chance to garner thoughts on the essence of our art by those who have had some of the greatest influence on it.

Reay's Play:

The Atlanta Classical Theatre presents
the Renaissance comedy

The Roaring Girl

by Thomas Middleton
& Thomas Dekker

Saturdays in March, 2000, at 2:00 pm

Arts Exchange, 750 Kolb Street, near Grant Park

104-624-4211

Adult (includes 1 free student) - \$8.00

Student (under 18 yrs) - \$4.00

Under 6 yrs - Free

Sundays in March, 2000, at 2:00 pm

Piedmont Park Conservancy in courtyard, north of Piedmont Park

Tennis courts

Rain location - Magnolia Hall

All ages - Free

For more information or Saturday reservations, contact:

Atlanta Classical Theatre

(404) 685-8861

atlct@mindspring.com

You are encouraged to let us know what you are doing. The newsletter will gladly let readers know what current guild members are up to, space allowing. Just contact Evy with any information!

Puppets on the Net: Getting Started, part one in a series

by **Chuck Robinson**

This is the first installment in a series of lists that will cover a very tiny portion of the web sites with information about puppets. It's intended as a beginning, and I encourage everyone with access to the (sometimes overwhelming) resource of the Internet to view these pages as a starting point, not as a comprehensive list. My intention is to list sites that have extremely reliable content, although with not too much effort you will be able to find other sites with more or less dependable information, and varying degrees of interest and helpfulness.

I've decided that it makes the most sense to start with something that tends to be of interest to almost everyone, if not ubiquitous to puppetry today: Jim Henson and The Muppets.

henson.com, <http://www.henson.com/>

This is the biggest site regarding Jim Henson Productions on the web. It's updated frequently, and has enough information on it that you can always discover something new. Check out the television section to see just how many of the specials you've seen (I've missed far too many).

Muppets from Space, <http://www.muppetsfromspace.com/>

Some of the more recent projects are considered big enough to get their own pages. This page is pretty flashy (pun intended) and includes lots of animation. To be fair to people with older computers, or slower modems, there is a Non-flash site as well.

The World of Froud, <http://www.fairies.net/>

If films like The Dark Crystal or Labyrinth are more your speed, check out this site by and about the designers of the characters: Brian and Wendy Froud. One other bonus here is the news that Jim Henson's Storyteller Series has been released on video, these are some of Jim's favorite pieces, but they only aired briefly in the U.S.

Muppets.com, <http://www.muppets.com/>

All things Muppet are here. Great downloads, and humorous insights to your favorite Muppet characters abound.

Sesame Street Central, <http://www.ctw.org/sesame/>

A great site to browse if (like me) your introduction to puppets was Sesame Street. There are quite a few different links for children, but a surprising number of links are for the nostalgic "adult."

Muppet Central, <http://www.muppetcentral.com/>

The place for fans to meet. The site covers the whole deal from Dinosaurs to Farscape. But be careful, there's lots of stuff for sale too.

In case you want to save your typing finger, all of these links can be found at <http://www.puppet.org/potn.html> (thanks to The Center for Puppetry Arts <http://www.puppet.org/> for the space). Happy Surfing!

Chuck Robinson is the official Webmaster at the Center for Puppetry Arts. He can frequently be found surfing the web.

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Treasurer
Tim Koeller
(770) 388-0302
tkoeller@worldnet.att.net

Got a problem? Need information? Got suggestions? Drop us a line.

Animation, (continued from page 3)

Lotte Reininger – A lost pioneer only recently rediscovered, Lotte had a passion for the cinema and a gift for creating silhouettes, some of which she presented to the famed director Paul Wegener. Wegener commissioned the young artist to create title cards for a 1918 film version of the Pied Piper of Hamelin, which she accomplished by combining animation and more traditional shadow puppet techniques. The intertitles were a hit and Lotte was hooked.

In 1926, Lotte used the same combination of techniques to create Europe's first feature-length animated film, the luscious Orientalists shadow-fantasy *The Adventures of Prince Achmed*. Strongly influenced by Asian shadow puppetry, Achmed took nearly 3 years to complete. Though the public's changing tastes in cartoons left her without much audience after 1930, Reininger and her Carl Koch continued working with this hybrid technique until the mid-70s.

Jiri Trnka – Nowhere has the connection between puppetry and animation been more dramatically illustrated than in Czechoslovakia. Puppetry has been a vital part of popular art in Eastern Europe for centuries, and during the long and repressive period of Austro-Hungarian domination in Czech, puppet theater became a vital part of the resistance.

In the 1840s, 79 family-run puppet theaters toured the region, their rabble-raising activities disguised as innocuous entertainment. Trnka was a trained puppeteer and, in the late '30s, founded the Wooden Theatre, a politically-minded Avant-Garde puppet troupe. Under the Nazis and later under the totalitarian, pro-Soviet government, Trnka spoke eloquently for freedom and art through puppet theatre and puppet animation, between which he drew no line.

Trnka is still virtually unknown in the West, perhaps due to his almost total lack of vowels, but he trained or influenced a generation of talented puppeteers and animators, some of whom have made quite a splash. His best-known disciple, Jan Svankmajer was already an accomplished painter and engraver before he joined a radical Leftist splinter of the Wooden Theater in the early '60s. Svankmajer's surrealist films collapse the boundaries not only between puppetry and animation, but between animation, performance art, and live action cinema as well. If you can find it, check out his take on 1970 *Don Juan*, where he films a 19th century puppet version of the story with live actor dressed as puppets, including a truly twisted hand puppet (don't ask).

Though his early experimental films like *Punch & Judy* (my personal fave) and *The Last Trick* are well worth a look, his features are not to be missed by fans of either puppetry or animated cinema. *Alice* (1986) is perhaps the most original, and most chilling, retelling ever of Lewis Carroll's classic, featuring animated and conventional puppets, and his latest, *Faust* (1995), explores desire and control using, among other things, gargantuan marionettes.

There are, of course, others – from Paul Terry and George Pal in the West to Stoyan Dukov and Kawamoto Kihachiro in the East – puppetmasters and filmmakers who have pushed envelopes and broken down barriers in the name of entertainment and art. Their work can be challenging, delightful, or disturbing, but in every case these animators remind us that the camera is, ultimately, just another tool to put imagination in motion.

(Many of these works are available from *Movies Worth Seeing* in Virginia Highlands in Atlanta or through mail-order from the *Whole Toon Catalog*. Feel free to e-mail questions or comments to emuelle@emory.edu.)

Enter With Care, A Journey Through Bob's Apartment

by Evy Berman with assistance from Bob Abdou

If you try to walk from Bob Abdou's kitchen to the living room, you will have to impersonate a mouse walking through a maze. With his collection of Pelham and other puppets growing and growing, one day this apartment will have to explode! Before it does, let's take a look at these puppets:

As you may know, Bob is a Beatles fanatic (and proud of it). In his collection of Pelham puppets are all four of the pop singers, which are knock offs of the Beatles. But icons from one favorite band are not the only thing tht Bob collects. In addition, Bob has all three Pelham puppets from the Peanuts: Charlie Brown, Snoopy, and Woodstock.

Remember the original Muppet Show? Well, Pelham made an Animal marionette which was sold only in England, and you can see it in Bob's Apartment. They also made Kermit, which Bob is looking for, and he says this is the rarest of the rare of Pelham puppets.

Bob also has puppets from a British show called *Thunderbirds*. Want to see them? Just knock on Bob's door and ask for Brains, Scott, Virgil, Parker, or Penelope. Other puppets in Bob's collection are a Hazelle Batman, a Batman working puppet display in which he dances, *Wonder Woman* (still in box), a very rare *Fred Flintstone*, *Laurel and Hardy* from Czeck, and *Popeye and Olive Oyl* from Gund puppets. Bob is sure that he has more marionettes in his apartment - he just can't find them! He can show you, however, his ventriloquist dummies, which include a "Moe" from the *Three Stooges*, a professional vent dummy of *Jerry Mahoney*, and a hand puppet of *Mortimer Snerd*.

This is an impressive collection to be sure, but Bob is most proud of his collection from *Howdy Doody*, which includes both versions of *Howdy Doody*, *Clarabelle*, *Mr. Bluster*, *Flub-a-dub*, and *Winter, Spring, Summer and Fall*. Bob is happy to show his collection to any guild member who is interested. Just call him at (404) 881-0455 to set up a time. But you'd better hurry before Bob gets the idea to charge admission!

The Atlanta-Southeastern Puppetry Guild
c/o Evy Berman
2115 Wildrose Drive
Decatur, GA 30032

It's time to renew!!



An "x" in this box
means your dues are
due!



Complimentary Issue

4 Unforgettable Days

**PUPPET festival
of the Americas**
June 22 - 25, 2000

Broward Center for the Performing Arts
Museum of Art
Broward County Main Library Theater

Presented by
The S.E. Region of the
Puppeteers of America

For More Information Contact:
Alice Rhodes, Registrar
3537 Victoria Drive
Stone Mountain, GA 30083 USA
Phone 404-296-7288 or
E-Mail @ alicerhodes@mindspring.com

Or Visit Our Website @ puppeteers.org
and click on *Regional Festivals*
Southeast Regional

featuring:

Performances
George Leshaw (FL)
Paul Zaloom (CA)
Teatro de Cochipoma (Uruguay)
Levenson/Nathanson Pappourri (NY)
and artists from Peru, Puerto Rico
and MUCH MORE

Workshops for Everyone

Exhibits & Films
Hanson's Creature Shop Exhibit
Bread and Puppet Exhibit
Olympic Puppets
Toyman's Fool's Fire on the Big Screen
Symposium with Bart Roccoberton (CT)

Meet the Artists & Roundtables

A Real Vacation
Four Star Hotels
Dining on a Broadway Stage
Water Taxis
Music, Pubs & White Sand Beaches!
Air Conditioning EVERYWHERE!

& So Much More!

Subject to Change