



Free to All Members

The Atlanta Puppet Press

Chartered by the Puppeteer's of America, Inc.

Spring 2004

What's Inside

Just in time for the next guild meeting, this issue comes to you full of useful information, important news, and really neat stuff!

Pages 2 & 3: Guild News

Pages 4 & 5: Puppeteers of America News

Page 6: LUMA Review

Page 7: UNIMA News, Festivals

Page 8: Webmaster Chuck, New Products

Page 9: Education Column, Guild Officers.

Our biggest upcoming event is the National Day of Puppetry. Check out all the details on page 5.

Be sure to check your mailing label to see if your dues are current so you can continue to receive each issue of *The Atlanta Puppet Press*.

Let us know if there is anything you'd like to see in **YOUR** newsletter.

Evy Wright, editor



Meeting Information

WHAT: Atlanta Puppetry Guild Meeting

WHEN: Sunday, March 28, 5:00 pm

WHERE: Home of Jeff Cornett
5326 Pheasant Run
Stone Mountain, GA 30087

770-492-1394

DIRECTIONS:

Take Stone Mountain Parkway (Highway 78) heading east outside of I-285.

Your exit will be Mountain Industrial Boulevard. Turn left at the top of the ramp.

Go north on Mountain Industrial to Hugh Howell Road (there is a gas station on the right, Wachovia on the left). Turn right onto Hugh Howell.

The first light you will come to is Stratmor Drive / McCurdy Road; don't turn yet!

After this light, take the next left - Deer Ridge.

Turn onto the first street on the right, Oxbow.

Go to the first stop and turn left onto Antelope.

Follow Antelope 7/10 of a mile to the first left, Fawn Ridge.

Driveway is on Fawn Ridge, the first one after Pheasant Run intersects.

It's Your Newsletter

The Atlanta Puppet Press is planning on a new look. We need guild members to let us know how they would prefer to receive this newsletter - electronically via email, on the web, or in printed form. Please contact Evy Wright (see pg. 9 for contact info) before March 28 or bring your ideas to the next guild meeting for discussion.



Atlanta Puppetry Guild News

Agenda for the next potluck dinner meeting on March 28:

- ✓ Final plans for NDoP Celebration
- ✓ Election of two officers
- ✓ Show and Tell
- ✓ Discuss fate of Newsletter (Email vs. Snail Mail)
- ✓ Watch some beautiful shadow sequences from Japanese movie *To Live*.
- ✓ Karaoke

Copyright/Intellectual Property Issues for Theaters

Workshop lead by Georgia Lawyers for the Arts
Tuesday, April 20, 2004, 7:00—8:30 p.m.
Center for Puppetry Arts

Confused about the difference between copyrights and trademarks? Unclear about when you can use the work of others? Learn how to protect your theater's rights and revenues. A GLA attorney will discuss the basics of copyright and trademark law. Important issues such as fair use, joint authorship, registration, licensing and work for hire will be covered. Education classroom, third floor. Limit 25.

Cost: Free.

Ticket Sales Office

tickets@puppet.org

Phone: 404.873.3391

What's the Buzz?

★ **Gail McKay** has a fantastic website. Check it out at www.gailmckay.net. Gail has also gone back to teaching 1st and 2nd grade deaf children in Cobb County, AND she's been painting murals for children's rooms.

★ **Bob Abdou** will be performing at the Pacific SW Regional P of A Festival in Arizona in June.

★ **Lee Bryan** and **Gregg Wallace** are collaborating on a new solo show to promote acceptance and awareness for The Hemophilia of Georgia Foundation. **Jeff Cornett** is heading up the project on the corporate side.

★ **Mary Hook** sang in the North American Chorus at the Kennedy Center at the New Tang Dynasty TV station Anniversary Gala on February 26.

★ **Curious Moon Puppet Theatre** (Reay Kaplan & Evy Wright) will perform their puppet show for adults titled *Snip! Snip!* at the SE Regional Festival in Asheville, NC this summer. *Snip! Snip!* originally appeared in XPTerror at the Center for Puppetry Arts in October of 2000.

Cooking with the APG

This recipe comes to us from Lee Bryan.

Nanny's Corn Pudding

- 1 can cream corn
- 1 egg
- 2 tbs sugar
- 2 tbs milk
- 2 tbs flour

Mix all together and bake @ 350 - stir and loosen from sides after 20 minutes - add three pats of butter on top and cook another 20 minutes. (Note: Increase cooking times 10-15 minutes if you make more than one can)

Atlanta Puppetry Guild Schedule of Events

2004

- * **Sunday, March 28**, 5:00 pm, Guild meeting at the home of Jeff Cornett.
- * **Saturday, April 24**, Guild event to celebrate the National Day of Puppetry, 12:00—6:00 pm, Discover Mills Mall.
- * **Sunday, June 13**, Guild meeting at the home of Lee Bryan.
- * **July 29-August 1**, SE Regional Puppeteers of America Festival, Asheville, NC. See page 4 for details.
- * **September 11 or 12**, Guild meeting, location TBD. *CPA or Virginia or Ery*
- * **Sunday, November 7**, Guild meeting; location TBD. *Rosemary - Rowell*

More guild outings and events, as well as details, will be added as the year progresses.



From the Treasurer & Membership Officer

Tricia Berrett

We've sent this newsletter to our entire mailing list, including prospective and lapsed members. If you're not sure of your status, check the upper right corner of your mailing label. Here's the code:

- 4/04** You're paid through April, and your dues are now due. They can be paid at the next guild meeting or you can mail a check to Tricia.
- 4/05** You're paid through this membership year and next. *Thanks!*
- L** We'd Love to have you Leave the ranks of Lapsed members by renewing your membership.
- *** You've expressed interest in the Guild, so we hope you'll attend a meeting and join.

Dues are \$10 a year for an individual or \$15 for a dual membership. (Save yourself some trouble and beat the upcoming rate increase by paying for two years at once.) To renew or join, mail a check payable to Atlanta Puppetry Guild to: Tricia Berrett, 2510 Sunset Drive NE, Atlanta GA 30345.

If you're a new member or your information has changed, please include the following: Name & Address, E-mail Address & Telephone Number, Special interests, including workshops you'd like to take or teach. Also let us know if you're a member of Puppeteers of America, UNIMA-USA, and/or Center for Puppetry Arts.

If you have any questions, please contact me at TBBerrett@aol.com or 404-633-1575.

Puppeteers of America Information

Join the P of A!

If you are a member of the Atlanta Puppetry Guild, but not of the Puppeteers of America, Inc. (the national guild which charters our local guild), then you don't know what you're missing! To find out about the many benefits of membership, including consultants in every area of puppetry, go to www.puppeteers.org. You can even get a membership form online, or you can contact:

The Puppeteers of America, Inc.,

Joyce & Chuck Berty, PO BOX 29417, Parma, OH, 44129-0417

PofAjoin@aol.com

PH: 888 568-6235

You can get a coupon for \$5 first time membership at the next guild event!

The Southeast Regional Festival "Puppets on the Ridge" July 29- August 1, 2004 in Asheville, NC

Full details at: www.puppetsontheridge.com

Or contact Lisa Sturz, Festival Director: phone 828-628-9576, e-mail redherring@brwm.org

Please see Page 7 for information on additional festivals.

Our Youth Need Your Help

by Aretta Baumgartner, Great Lakes Regional Director

The Puppeteers of America Youth Services Committee is compiling a list of the puppet courses, classes, workshops, clubs, internships, etc. that are available for kids across this wonderful country of ours. The results will be gathered and made available either in booklet form and/or in a future P of A directory and/or online on a new children's area of the P of A website. Please do some investigating in your city/area/region (whatever area your Guild serves) and let **me know what sorts of youth puppetry services/programs are offered** - as much info about it/them as possible. We'll define "youth" as pre-college aged folk for this project, but go ahead and note a college program in your area with puppet possibilities if you'd like - I'll make use of that info, too!

I'd like to have the latest batch of info ready for summer Festivals, so please gather the info and reply to your guild president **by May 1st**.

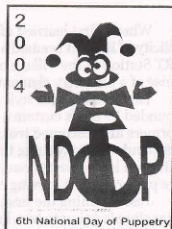
PLEASE TAKE A MINUTE TO DO THIS. Our youth are the future of puppetry—we owe it to them to take some time to make P of A a kid-friendly place to be!

National Day of Puppetry 2004

The Puppeteers of America Board has officially declared

Saturday, April 24, 2004

the Sixth Annual National Day of Puppetry!



"Picture a day when all across America there are puppet activities. Picture the publicity and the puppet visibility." - Carol Fijan

The Atlanta Puppetry Guild is proud to support the sixth annual National Day of Puppetry. NDOP coordinator for our local guild is Jeff Cornett. Again this year, the guild sponsored event will take place at Discover Mills Mall. Based on feedback from last year's participants, the event time has been shifted to two hours later and will take place from noon to 6:00 p.m. Also the performance/workshop spaces will be closer together.

In addition to three performance stages, there will be a Puppetry School in a vacant storefront (between the Music Café and the AMC Theatres), a storefront for volunteer check-in, a locked storage space for performers, two puppet construction stations and a guild display table in the food court.

The day will conclude with a parade of giant puppets. Event organizers are asking guild members to construct parade puppets in advance and loan them for display in the mall during the two weeks leading up to the NDOP. They'll also take any giant puppets you already have stored in your basement, garage, kitchen, etc.

Like last year, guild members are invited to loan puppets for display in the mall shop windows. Puppets for display are needed by April 10. Discover Mills will be providing display cards for all puppets. You can include your name and information about the puppet and your company. It's a great chance to show off your work.

There is still room for a few more performers, and volunteers are needed for the puppet school and other areas. Please contact Jeff at cornettg@bellsouth.net or by phone at (770) 492-1394 to perform, volunteer, or donate puppets.



Guild Pres. Lee Bryan leads the parade at a past National Day of Puppetry

The Lights of LUMA

by Kevin Pittman

When I first learned of LUMA, I had to wonder how an entire show could possibly be built around the simplicity of light. It seemed a strange concept at first, but it intrigued me enough to buy a ticket, travel out to ART Station in the Village of Stone Mountain, and catch the 8:00 show on May 17th, 2003. Of course, the promise of a puppetry element did not hurt either.

The performance style of LUMA can be likened to a format known as Czech Black, where the stage, surrounded by black curtains, is either blanketed in complete darkness or flooded with just black light. Performers are costumed from head to toe in black velour, allowing them to almost completely fade into the background. The only thing the audience is supposed to see or notice are the lighted or luminescent props. The illusion is a powerful one, making it so easy to believe that some magical force, not just a simple troupe of five performers, is moving every light or every puppet about the stage.

Just watching the first five minutes of a LUMA performance should be enough to make anyone realize that juggling is going to be a key part of the entire experience. Although it would be impossible to keep track of the number of juggling objects in play throughout the show, the overall total likely exceeded a hundred and included such items as lighted palm-sized balls, giant inflated rubber balls with lights inside, flat luminescent rings, and juggling pins with completely lighted surfaces which slowly morphed from one color to another.

Most of the light tricks used in LUMA were downright amazing, occasionally startling, and sometimes just cool to watch and wonder how. A key concept in LUMA was the gradual building in number or size as a segment progresses. For example, in an early segment, one ball starts bouncing in the air in one spot. This soon grew to multiple balls in multiple spots, until five or six illuminated balls were being juggled in four different spots on the stage. Then, in much the same way, the number of balls was reduced back to the single ball, which was then suddenly tossed off stage.

With all of the wonderful animated lights and lighting effects, it could be easy to forget the other half of the show: sound and music. The mix of neo-modern, pop and classic tunes (including one that many of the less educated will sadly recognize simply as the "Beef" theme, although it is actually a classical piece by Aaron Copeland called *Rodeo*) creates a fun and lively complement for the visual parts of LUMA. And, while much of the music can honestly be called toe tapping, it is important to remember that it was not just for the audience's benefit; it also provided the all-important beat by which the visual acts were timed.

Among its many elements, LUMA was billed as featuring puppetry, and it definitely did not fail to deliver on this promise. The most powerful puppetry moment has to be the serene underwater scene with its beautiful soft foam puppets. Highlighted by black light, a large clam, a small hammerhead shark, and a school of fish seemed to swim out across the stage. The shark greedily chased and ate a stray fish, but the food chain was preserved when the clam slowly sneaked up on the shark and ate him. When the clam left the stage, a graceful jellyfish gently floated across from the other side. Soon it was followed by a large octopus, which began struggling near the back of the stage, finally releasing a little baby octopus.

What the casual observer might not consider is how puppetry was cleverly utilized in other parts of LUMA. During the second act, two eight-foot tall stick figure people walked out under black lighting and begin dancing side by side. They broke the bounds of reality when they twisted their bodies into impossible shapes. Even subtler are the layers of puppetry woven into such segments as the simple rainbow colored glow-ropes. Appearing at first as five flat, lifeless objects, each quickly took on a life force of its own, and soon they were all bouncing around the stage. One in particular slithered across the stage like a snake, making any puppeteer in the audience smile at the clever manipulation.

While it would be impossible to describe every moment of LUMA, a review would not be complete without mentioning a few of its more dazzling segments. Perhaps it was just the fanciful imagination of this critic, but it seemed truly amazing how many memories could be brought to mind when three large light-rope hoops were brought out and animated to reproduce the kinds of lighting effects seen at carnivals and fairs. Visions of tilt-a-whirls, Ferris wheels, and even a lighted globe were beautifully complemented by wonderful carnie-style background music and an array of well fitting sound effects.

Overall, LUMA was a wonderful hour and a half of magical entertainment that should not be missed by anyone who is a fan of animation, puppetry, juggling, or technological art. It is a treat for both the eyes and ears, and it will leave the viewer wishing for more when the house lights come up for the last time.

For more information on LUMA, see the official website: <http://www.lumatheatre.com/>

UNIMA NEWS

A Good Read!

by Reay Kaplan

UNIMA-USA, the national chapter of puppetry's international organization, Union Internationale de la Marionette, has been quietly plotting to bring a wider audience to our ever-growing art form. This past fall, UNIMA-USA's Board of Directors began a relationship with Ingram Periodicals, a distribution company that is working to put UNIMA-USA's bi-annual publication, *Puppetry International*, into many of the most popular newsstands and booksellers in the country. This move will allow *Puppetry International* to reach a vast array of new readers and puppet enthusiasts, furthering puppetry in this country by leaps and bounds!

As you can imagine, with this increasingly wide audience base, advertising in *Puppetry International* is more beneficial than ever! Ads for puppets, materials, workshops, performances, educational opportunities, books and anything else puppet-ty will do! If interested in more information about placing an ad, contact:

Reay Kaplan Schloss

**Ad Sales Rep/Puppetry International
(678) 485-8909 or reaypuppet@yahoo.com**

Puppetry International is currently the only puppetry publication in the US that is distributed to the general public, in addition to UNIMA-USA's membership. This new distribution development is just one of many projects that UNIMA-USA is working on to further puppetry awareness in this country, so don't think that you can just run out to your local newsstand, grab a copy of *Puppetry International* and receive all the benefits of this incredible organization. Membership brings so much more! What, you ask? Here's how to find out: visit the website at: www.unima-usa.org or write to UNIMA-USA in care of The Center For Puppetry Arts, 1404 Spring St., Atlanta, GA 30309.

Puppetry Festivals

PuppetFest Midwest: July 13 - 18, 2004 in Trenton, Missouri

Full details at: www.puppetfestival.org

Or contact Peter Allen & Debbie Lutzky Allen, Directors: phone (660) 684-6825, email dlpallen@grm.net

(PuppetFest MidWest is an independent, annual puppetry festival that is presented, organized and financially supported by puppeteers as a gift to other puppeteers.)

Pacific SW Regional Fest: "Puppets for Everyone!": June 24-27, 2004 in Chandler, AZ

Full details at: azpuppetfest.com

**Northeast/Mid-Atlantic Regional Festival: "Bridges-Linking the Past to the Future"
July 22-25, 2004**

University of Connecticut, Storrs, CT.

Performance and workshop proposals now being accepted: www.regional2004.com

EMAIL: Karen Larsen: karenlarsen@earthlink.net

The next National Festival will be July 24-30, 2005

at Concordia University, St. Paul, Minnesota

www.PuppetFest2005.org

Puppets on the Net: Public Domain

by Chuck Robinson

One of the endlessly rehashed topics I've noticed puppeteers gravitate towards is the issue of what is in the public domain. Now, I'm no lawyer, I'm just a guy, but since we all have to fight our way through the myriad issues of usability, I thought I'd mention a few sites with public domain information.

Shakespeare is safely in the public domain, and the Oxford versions of all of his texts are available on Yahoo's site at <http://education.yahoo.com/reference/shakespeare/plays/index.html>. They're even searchable, so you can find out where the quote "Thou and I are too wise to woo peaceably" comes from ("Much Ado About Nothing" Act V. Scene II).

Several other creations are available at Project Gutenberg (<http://www.gutenberg.net/>), which allows free access to over 6000 texts. Project Gutenberg has been in operation since 1971, and is continually adding works.

If you already have a story in mind, and need to find out if it's in the public domain, there's no easy answer (yet). But the basic rules about public domain are available from Cornell at <http://eide.library.cornell.edu/copyright/>.

Any work that is from outside the U.S. may be subject to other laws as well. A good site with international information belongs to the University of Pennsylvania and can be found at <http://onlinebooks.library.upenn.edu/okbooks.html>.

Since stories are not the only information you may be looking for, music can be found at <http://www.web-helper.net/PDMusic/> which contains sheet music, and MIDI songs in the public domain.

Lastly, if you're interested in what the digital world has to say especially regarding recently proposed legal changes to what lies in or out of the public domain, check out the site <http://www.wired.com/news/digiwood/0,1412,55641,00.html>, and if you're brave participate in the discussion online.

I hope this will give you a good place to launch your next project from. Happy surfing!

Chuck Robinson is Technical Leader at Research Computer Services. He can frequently be found surfing the web.

Products for Puppeteers

Chicago Latex, a division of Spartan Company, manufactures and sells casting and mold compounds. These are used specifically for puppet making and any other application requiring duplication. Please visit www.spartancompany.com/cl.htm for pricing and information.

Georgia Stage, Inc. has tons of stuff for the working puppeteer, from every kind of fabric imaginable to tassels and rope to tracks and hardware. View their inventory at www.gastage.com.

For the puppeteer who buys his puppets, **Axtell Expressions** is a source for amazing puppets, ventriloquist figures, unique magic items, AxTrax Routines on CD and more. View their products at www.axtell.com.

Teacher's Pet Project

Simple Classroom Puppets: A "Cottage" Industry

by Alan Louis

A constant challenge in the Education Department at the Center for Puppetry Arts is coming up with simple puppets for elementary school students to make in our daily Create-A-Puppet Workshops. While the puppets must be easy enough for students to complete in approximately 40 minutes, they also need to be working examples of whatever style of puppet we have chosen for that particular lesson. Hand puppets are especially difficult in this regard. The brown paper bag puppets of yesteryear are so tired that they hardly deserve a mention. Socks can still be worked into decent hand puppets, but sewing of course is out of the question with elementary school kids.

Recently, we stumbled across a ready-made form that is just begging to be turned into a simple hand puppet. I'm talking about empty containers of Breakstone's *Cottage Doubles* (available in five delicious flavors and located in the dairy case at your local supermarket). *Cottage Doubles* containers are made of durable molded plastic. They are circular but divided into two sections, one large (the face) and one small (lower jaw). The divide between the sections becomes the mouth. Students can practice their lip synch by placing four fingers in the large section of the container and their thumbs in the small section and squeezing and releasing the sections to make their puppets speak. Make sure your students remember to squeeze the mouth and hold it closed when their puppet is not speaking. Kids have a tendency to make puppets of this kind "bite" down on the words - the very *opposite* of the correct way. (See Pegg Callahan's 1994 hand puppet manipulation book *Puppets, Stop the Flap!*) A *Cottage Doubles* container is a great neutral (and rather cartoonish) palette for kids to decorate. Unaltered, the white color would make a nice clown's face. Simple human or animal bodies can be made from construction paper.

So treat yourself to a little extra calcium this month and save those Breakstone's *Cottage Doubles* containers! Your students will enjoy learning about recycling and puppetry in a future language arts lesson.

Alan Louis is the Education Director at the Center for Puppetry Arts

Guild Officers:

Secretary

Betsy Stark
(404)315-6161
puppetstark@home.com

Vice President

Jeff Cornett
(770) 492-1394
cornettg@bellsouth.net

President

Lee Bryan
(404) 315-1363
lee@puppetguy.com

Treasurer & Membership Director

Tricia Berrett
(404) 633-1575
tbberrett@aol.com

Newsletter Editor

Evy Wright
(404) 377-8141
evy_wright@yahoo.com

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