

July 2010

The Control Stick

Newsletter of the BOSTON AREA GUILD OF PUPPETRY · www.BAGOP.org

**Next Meeting:
Sunday August 1st**

A Summer Party!

at the home of Gail Kearns
68 Mallard Drive, Concord, MA
4:00 PM (See directions on back)

Gail has generously offered to host our summer meeting once again, on her spacious screened-in back porch. Come for a lovely afternoon with friends and puppets in scenic Concord!

PROGRAM: Puppet Sharing!

We will share stories of summer workshops and festivals we attended, and also show what we are working on. There will be a puppet stage, so if you would like to perform a short scene as part of the entertainment, contact Margaret Moody. There will also be a potluck supper, so bring something to share. E-mail Gail at dankear@aol.com and tell her what you can bring for our potluck. (Gail will be providing hotdogs and buns.)

If you like, you can come early and hike in the Great Meadows National Wildlife Refuge, which is right behind Gail's house. Just bring long sleeves and pants sturdy shoes if you do, and you can park at Gail's house and stop in to say hi and use the facilities on your way. Hope to see you there!

SEE BACK PAGE FOR DIRECTIONS



Roxie Myhrum confers with Puppet Showplace Artist-in-Residence Brad Shur.

New Artistic Director at Puppet Showplace Theatre

The Puppet Showplace Theatre (PST) is pleased to announce that Roxanna Myhrum has joined as its new Artistic Director. As a strong proponent of new works and emerging artists, Roxanna will work with Puppet Showplace Theatre staff, board, and Artist in Residence Brad Shur in continuing the Theatre's tradition of bringing quality puppetry productions to the stage.

A graduate of Harvard University and a native of Springfield, Massachusetts, Roxanna has over nine years of experience in the Boston opera, theater, and film communities, most recently as dramaturge, assistant director, and puppeteer on Underground Railway Theater's production of Melinda Lopez's "From Orchids to Octopi: an Evolutionary Love Story."

Roxanna began her formal training with Carl Weiting — a former emcee of the Puppet Showplace Theatre's PuppetSLAM series — and Derron Wood, at the Drama Studio in Springfield, Massachusetts. Her puppetry training continued as a performer at the National Puppetry Conferences of 1999, 2000, 2006, 2007, and 2008, with the Flock Theater of Connecticut and as a manipulator on works by Heather Henson, Hua Hua Zhang, Gretchen Van Lente, and Ulysses Jones.

Roxanna's previous directorial work includes the world premiere of "The Hourglass" for Juventas New Music Ensemble and numerous productions for Boston Opera Collaborative, where she serves as a staff director and Director of Community Partnerships. Her career in puppetry and as a theatrical director follows in her grandfather's footsteps (the late Robert Myhrum served as an early director on Sesame Street).

— Submitted by Ben Henry, Marketing Director, PST



The Boston Area Guild of Puppetry is a Chartered Guild of Puppeteers of America

Out of Control Stick

© a column by Stephen Babcock

THE AIR-BALL AND THE FRAME Another Look at a Puppetry Career

It takes a bit of time and distance to begin to see a puppetry career with dispassionate accuracy. A couple of years have gone by since we last performed and a new perspective on it seems to be emerging. To visualize the changes let me use two references: the frame and the air-ball.

Seven miles away you can see the Boston skyline from the vantage point of the third floor of our community center in Roslindale. A large room with windows at one end of an elliptical track allows a city-view from two perspectives: far away and close up to the window-panes. Far away at the back end of the track the eye sees the imposing sixty story John Hancock glass tower framed by the whole upper part of the window. It looks solitary and grand, taking up the whole space. But walk a few dozen meters toward the window itself and there is a shocking sight. The upper part of the window is blank. The lower part of the window now has comfortably fit into its frame an entire city skyline and the John Hancock is just one of many buildings and about the same size as the Prudential Center and only slightly larger than eight other structures spread across the window space. The glass tower is not so special after all. It is a building like the others and seems to be taking a curtain bow with the other actors, receiving the polite applause from an audience who has just seen a good play. When we were inside the bubble of our performing career, the thing we had built seemed enormous and worthy of the coveted if elusive standing ovation. But once removed from that time frame, we began to understand that our efforts, seemingly monumental at the moment of conception, when put into perspective, sometimes played to our strengths and sometimes succumbed to our weaknesses, but still, all in all, were worthy of some admiration.

One of the most beloved exhibits at the Science Museum is what I call the air-ball. I suppose echoes of our cats and their grooming mishaps influenced my name for it. What the public responds to with the air-ball is its magical appearance. A beach-ball seems to float in a stationary position not just above a large tube but at an angle away from it. It does not wander off; it just sits there, in the air, thumbing its nose at gravity and enjoying the spectacle of children approaching it with their little arms outstretched, begging it to come down and nestle in their embrace and perhaps if mama doesn't mind, taking them back up to the ceiling for a ride. What causes the magic is a stream of air rising up at an angle to surround the ball and hold it in place, as it rides in the stream with gravity doing its part to keep it from flying away. Of course the guides do their best, nattering on about the Bernoulli Effect and high and low air pressure and how this is what causes an airplane's wing to rise, but the child comprehends what is really there, magic blessed by physical forces. Water in a stream can do the same thing with a ball, but you can see water, thus partly explaining the magic. A puppetry career is something like the air-ball. To succeed it has to be perfectly round. Any loss of inflation has consequences. The ball will ride the air for a while but after a time it wobbles and then shoots out of the stream and falls ignominiously to the floor. The stream then is the audience's expectations. You can defy them for a while if you are clever enough but sooner or later your rough edges and eccentricities pile up and send the ball out of the protective clutch that the air provides. For an instant flame-out, just unplug the air-stream. We are at the mercy of the stream, the young for the magic, the old for the money.

Puppets in the Green Mountains

Sept. 18-26, 2010

Sigh. No regional festival this summer. What a drag.

But wait! Wouldn't it be perfect if there were a festival close by – a festival with superior-quality national and international companies – a festival you pop into for one, two, three or so days – a festival taking place in a great art town in Southern Vermont?

And fortunately for you, there is! Come to the Puppets in the Green Mountains Festival, running September 18-26 in Brattleboro, Vermont. This is a spectacular biennial international festival organized by Sandglass Theater of Putney, Vermont, and is very different from the Puppeteers of America festivals. PGM is a community-based puppet festival; local folks house and feed the puppeteers and fill other festival roles. Performances take place in a variety of spaces in the Brattleboro area, from traditional theaters to an apple orchard.

Brattleboro is a terrific art town located in beautiful Southeastern Vermont, on the Connecticut River. It is full of art galleries, restaurants, bookstores, and a spectacular food coop. There are many hotel options in the area, including the Art Deco Latchis Hotel and Theater, centrally located in downtown Brattleboro, and a Hampton Inn a little north of town.

Performers at the festival include Blair Thomas, Paul Mesner, Heather Henson, Sandglass Theater, Larry Hunt, September Theater of Germany, Rita Bartal Kiss and Kata Csato of Hungary, Company Aksele (France/England), and Tabola Rassa of Spain. There is a Festival Club taking place over several nights where puppeteers and the public gather (entertainment by Fergus Walsh and Crabgrass Puppet Theatre), and a Puppet Cabaret on September 25.

We highly recommend this festival. Many of the performances we've seen in past years have knocked our socks off, changed how we think of puppetry and theater, and given us artistic fodder to chew on for years. It's a wonderful experience!

Information on the festival performances can be found at: <http://www.puppetsinthegreenmountains.com>. A full schedule and online ticket sales will be on the site soon.

Hope to see you there!

Bonny Hall and Jamie Keithline
Crabgrass Puppet Theatre
www.crabgrasspuppets.com

Jim Henson's Fantastic World

by John Lechner

This spring I attended a wonderful exhibit at the National Heritage Museum in Lexington, *Jim Henson's Fantastic World*. The exhibit brought together a treasure trove of rarely-seen photos, drawings, storyboards, puppets and films by Jim Henson and the Muppets. It gave an overview of his entire



career in television and film, which really could have filled twenty such exhibits. There were original puppets of Kermit, Ernie, Bert and others, original drawings and sketches, storyboards for commercials, proposals for early shows, animated films, and much more. I came away with a greater appreciation for the breadth and variety of his talents, which went beyond puppetry to animation, illustration, design, writing, and television production. Jim Henson could have made a career in any one of these areas, but his creativity and ambition were far beyond the scope of any existing career, so he had to invent his own.

Another revelation that I took from this exhibit was the relentless amount of work and perseverance that he showed throughout his life. Realizing his goals was never as easy as he made it seem, he spent years doing commercials and small works while pursuing his dream of bigger things. He also had many ideas and proposals that were never produced, that were turned down by the television networks, but he still kept on trying. If one idea didn't work, he would try something else. Seeing his prolific output and the many forgotten projects that he created, you realize that his primary motivation wasn't fame or money, but simply the love of creating. Even if he had not become a success, you get the impression that he still would have spent every day of his life creating art and telling stories, and I think this is an important lesson for artists everywhere. Certainly artists have to make a living and sell our work, but we should also have a little fun and do what is meaningful to us.

One of his most famous quotes is, "My hope still is to leave the world a bit better than when I got here." That certainly turned out to be an understatement; but it shows that keeping things in perspective can help us focus on what is important. Follow your creative ambition and do something that makes you happy. And if you leave the world just a little bit better than when you found it, I'm sure Jim Henson would approve.

Festival Update

Due to unforeseen circumstances, the mini-Regional festival/retreat for this fall has been cancelled. Planning will begin for having the event in 2012. The event, now called Puppertreat, will be held at Iroquois Springs campsite in Rock Hill, NY, and we hope that all guilds will be involved to help build a new festival tradition here in the Northeast. If you are interested in helping plan the event, contact Northeast Regional Director Sharon Peck, peck@geneseo.edu.

PUPPET SHOWPLACE NEWS

This September, Brad Shur will be bringing another of Paul Vincent Davis' classic shows back to the stage, "The Singing Turtle." This will be the third of Paul's shows in Brad's repertoire ("Raccoon Tales" and "Here Come the Clowns!" are the other two). Brad will also be premiering a completely new show in December called "The Magic Soup and Other Tales".

Also: Brad will be bringing a retooled "Dr. Doohickey's Monster Machine" back to the stage for the PST Halloween Extravaganza.

On the weekend of October 23-24, there will be a special evening performance of Frogtown Mountain Puppeteers' production of "The Headless Horseman of Sleepy Hollow" specifically for older kids, ages 7 and up.

In November, PST will present Crabgrass Puppet Theatre's "Jabberwocky" on 11/20 - 11/21, and will welcome Jim Napolitano and Nappy's Puppets for Thanksgiving weekend.

Additionally, this summer PST welcomes archivist volunteer Danielle Peloquin to the theatre. Dani is a graduate student at Simmons College in their Library Sciences program. She will be helping PST get organized and hopefully establish a proper document, photograph, and media archive. She will also be working with Alice on the BAGOP library in PST's lobby.

— Submitted by Ben Henry, Marketing Director

Figures of Speech Theater

JULY 27 - Figures of Speech Theater's *Nightingale* will be the featured performance to be studied by participating educators convening at the Farnsworth Museum in Maine for the Lincoln Center Institute's International Educator Workshops.

As part of this program, the Farnsworth is presenting a public showing of *Nightingale* at the Strand Theater, 345 Main St. in Rockland, on July 27th at 6:00 PM. In addition to performers Carol Farrell and Andrea Goodman, this special performance will feature percussionist Annegret Baier, who accompanied the show during its Broadway run at the New Victory Theater.

More info at - www.figures.org

MEETING MINUTES

Sunday May 16, 2010, 5:15 PM at the Puppet Showplace Theatre



PROGRAM. Eric Bornstein, of Behind the Mask Theatre

Eric gave a brief performance using mask and full costume to tell an excerpt from the folktale Cat Mountain.

Masks have certain range of motion. Before start building, think about range of roles.

Plastecine—oil based clay

Works in a dark, dark room. One light, to see the effect on the mask.

Catch light in certain places on face. Manipulating lights and shadow.

Last projects worked on 12 to 14 hours a day, 7 days a week.

Recently created pieces for Underground Railway's production of *Galileo*.

Always takes measurements of actors faces. Faces size vary and heads vary. Very aware of shape of faces. Everything is custom.

Often assembles huge teams of volunteers. Volunteers put clay on it—Built up clay. Then paper mache—did positive casting. Cast of face. Five layers of paper strengthened with wire, padding, and foam.

People had a system—color coded. Color coded system. Like cover everything that is blue. Used existing plaster face, then later customized it.

Last December—Yiddish Opera.

Water Spirit—Wild Cat from Cat Mountain. Final Effect wanted watery—poured resin over canvas—thick—see thru—was a resin—painting wall around painting.

Two days before mask due—

Little flakes for effect.

Hung from ceiling with tarp on ground.

He was willing to take a chance.

Not living breathing form. Its preservation of an archaic form.

In dialogue with mythology. Old folklore meeting with modern mythology. Appealing to large. Models of past.



Taking chances. Learn new skills. If you do art, be willing to modify your views. Peel back layers. Puppets models/stand-ins for humans.

Went to Bali to study mask making. Wood carver and leather worker. Most techniques developed himself. What materials needs. In the beginning himself.

Question: About business—different avenues. How keep different avenues going?

Answer: Takes a village, lots of collaboration. Need people around him. Introvert living, extrovert life.

Uses Internships, Volunteers. Apprenticeship. Recognize talent in everyone.

Midsummer Nights Dream—To produce this, do all kinds of aspects.

Facebook for publicity—refer back to more serious sight.

He works all the time. Has to be meaningful to meet challenge. Other people in mix interrupts own personal dialogue.

Casting. 8 to 12 hours a day for 2 months.

Grimm Fairy Tales. Done in Cabaret style. Prince turned into a lion.

Two days before a show, they changed lead actors, so the lion mask wouldn't fit. Had to adapt an older mask into the lion.

Wild cat. European fairy tale. Chinese Dragon. Have to rewrite script.

Had two hours—Transformed an old mask into new mask. Saw on stage. Took home and made improvement. It worked. Sometimes things work out better.

Working on non traditional Midsummer Night Dream. Puck transforms into goathead with long horns.

Titania love scene. Nothing off limits to talk with ease in studio.

Casting horns and long horns.

Created a giant puppet tribute to local storyteller Brother Blue for the Cambridge Riverfest. Passes away at 88.

Acknowledge tribute to him. Arts Council.

Giant Back Up puppet. 6 foot high. Opening Ceremony for Riverfest. Butterflies on hand. Train of giant butterflies behind him. Ten people in group. 100 people brass bands. Golf cart.

May 26, Corporate Event at Museum of Science.

Can't do it once a week. If really interested in the art, do it every day with fresh energy. He works til lunch. Don't work after 11:45 PM. In bed by midnight.

Question: How do you fund yourself as an artist?

Answer: Life was not as expensive back then. After college—Drifting a bit. Modeling. Mass Art. Involved in plays. Met director through Mass Arts. Then Masks.

In 85 went to Bali, Southeast Asia, Buddhist monasteries. Pennies a day to travel and stay. Javanese masks. Influenced by what he had seen. Do your own. Improvised. Find corners of society.

If you have to make art. Use creativity for art, work use for life. Back in 90's able to get grants. Now it's harder to get grants.

Paying attention now to emerging artists. They need something. He is creating a team. Bring people together. Unit behind a mask. What I do with masks she does with costumes. She sees everything.

Art never sleeps behind the mask.

Work in progress. To get paid. Need to learn how to write grants. He's better in the studio. Getting good at Facebook. Balance is key.

Question: Supplies?

Answer: Built a studio out of garage in backyard. Atlanta Puppetry Festival. Travel while you can. Get a back pack. If you have the right spirit, people will teach you their skills.

It was very inspiring to hear Eric talk about his work, and we thank him for sharing. Learn more about Eric at his website, behindthemask.org - or find him on Facebook.

BUSINESS MEETING

Discussion of Bylaws, we are working on getting an electronic version so everyone can have access. Skeleton of how the organization functions.

(continued)

Election of Officers:

President—Margaret Moody
 Vice President—Gary Pappas and Eric Bornstein.
 Members at large—Brad Shur, Jon Little, and Norina Reif
 Treasurer—Alice Schaeffer
 Recording Secretary—Augusta Agustsson
 Corresponding Secretary—Teresa Moler
 Newsletter—John Lechner

The budget was discussed briefly and passed around, with a few changes. See current version in this newsletter.

Producer's Fund—revisit producer's fund. Gail had a good idea. Subsidizing tickets for members to go see shows.

Late night shows at Oberon: Burlesque company, The Donkey Show.

Located in Harvard Square, has Variety Shows. Strong on Puppets.

If you want to do anything, go anywhere for puppetry, BAGOP. Submit application to Margaret or Judy.

Brad Shur, Jonathan Little and Roxie Myhrum were all attending the O'Neill Institute this summer in Connecticut. Public performances at the end of the week if anyone wants to go.

Gail invited us all to her house for the summer meeting. She has a huge screened in porch. (See more information in this issue.)

We all welcomed Roxie Myhrum, the new Artistic Director at the Puppet Showplace Theatre. Originally from Springfield, Mass. Studied puppetry with Carl Weiting, Worked with Underground Railway, Directed Operas. "So thrilled to be here. Thank you" says Roxie. She is looking forward to collaborating with the guild on promoting local puppetry. If you hear of any puppet shows in the area, let her know about them.

Meeting adjourned 8:49pm

Respectfully submitted
 Teresa Moler,
 Corresponding Secretary

Puppet Making Workshop at the Puppet Showplace Theatre

3 evenings: August 4, 11, & 18; 7:00pm - 9:30pm. \$93 course fee plus \$7 materials fee payable to instructors at first class

This August, the Puppet Showplace Theatre will be offering a crash course introduction to puppetry for teens and adults. The course will be led by five-time UNIMA-award-winning puppeteer and PST Artist in Residence Emeritus Paul Vincent Davis and PST's current Artist in Residence, Brad Shur.

In three evening sessions, you'll be introduced to the rich history and theory of puppetry, build your own simple puppet, and begin to learn how to bring it to life using core puppetry performance concepts like breath and focus.

Classes meet on Wednesday evenings from 7:00pm until 9:30pm, August 4th, 11th and 18th at the Puppet Showplace Theatre. Though offered through Brookline's Adult & Community Education program, you can register by calling the Puppet Showplace Theatre box office. But hurry, space is limited! Call 617-731-6400 to reserve your spot.

Coming to Boston this Fall! Basil Twist's *Petrushka*

Boston Debut
 November 11-21
 The Paramount Theatre



Master puppeteer and Guggenheim Fellow Basil Twist's *Petrushka* spins new magic around the legendary Ballets Russes production of *Petrushka* by composer Igor Stravinsky and choreographer Michel Fokine. It tells of the tragic love triangle between three magical puppets; the clown Petrushka, the alluring Ballerina and the dashing Moor, whose stories emerge amidst the swirl of the Russian carnival. Nine hidden puppeteers combine Czech and Japanese puppetry traditions in a tour de force of puppetry technique. A duo-piano version of Stravinsky's masterful score will be performed by Russian pianists Julia and Irina Elkina.

We hope that BAGOP can help spread the word and get people to go see this. We are going to work with the producers and the Puppet Showplace to try and build excitement around this event.

BAGOP Budget, Jan-Dec 2010

	Actual	Budget	Difference
Income & Assets			
Producer's Funds	6176.65		
Day of Puppetry	0.00		
Dues	930.00	1200.00	-270.00
total funds	7106.65		
Outflow			
fixed expenses	0.00	0.00	
Control Stick printing to 5/10	356.42	600.00	243.58
Control Stick postage to 5/10	116.86	225.00	109.14
Day of Puppetry	70.00	100.00	30.00
gifts, memorials	0.00	0.00	
hospitality	0.00	50.00	50.00
library	0.00	0.00	0.00
Directory	??	150.00	
program expenses	100.00	200.00	100.00
PST rent ??	150.00	250.00	100.00
Special:			
ticket subsidy	0.00	0.00	
Scholarships to festivals	0.00	800.00	800.00
Total Outflows	793.28	2375.00	1432.72
Balance	6313.37		

Puppet Happenings

BAGOP MEETINGS:

Here is the meeting schedule for the upcoming year. Mark your calendars! All meetings take place at the Puppet Showplace Theatre, 32 Station Street, Brookline, MA

August 1, 4:00 PM at the home of Gail Kearns in Concord, MA

September 19th, 5:15 p.m. at PST

November TBD - either the second or third Sunday, depending on whether we do something in conjunction with the Basil Twist show

January 9th, 5:15 pm at PST

March 13th, 5:15 pm at PST

May 16th, 5:15 pm at PST

Basil Twist's Petrushka

November 11-21, The Paramount Theatre, Boston, MA. Master puppeteer and Guggenheim Fellow Basil Twist's Petrushka spins new magic around the legendary Ballets Russes production of Petrushka by composer Igor Stravinsky and choreographer Michel Fokine. More info on page 5 www.celebrityseries.org

2011 National Puppetry Festival

Now accepting Performance and Film submissions for the next Puppeteers of America National Festival, to be held in Atlanta, Georgia July 12 - 17, 2011.

To download an application and/or get more information, visit: www.nationalpuppetryfestival.org

PUPPET SLAM!

New schedule announced:

November 13th

January 22nd

March 19

May 21

July 23 (New summer slam date!)

Shows start at 8:00 PM, check the PST website for updates. Tickets \$15 (\$13 members/students). Reservations strongly recommended - 617-731-6400.

The PuppetSLAM is made up of eight to ten short elegant, passionate, poignant, satiric, profane or scandalous performances presented to an adults only audience. The Puppet Showplace is located at 32 Station St, Brookline, MA, on the Green Line

Puppets in the Green Mountain Festival

Sept. 18-26, Brattleboro, Vermont

Performers include Sandglass Theater, Larry Hunt, Paul Mesner, Heather Henson, and more. See article on page 2, and visit www.puppetsinthegreenmountains.com for more information.

The Incubator...

Where great ideas are hatched!

Are you working on a project, but can't get to that important next step? The Incubator is a casual group that meets every other Tuesday evening at the Puppet Showplace, to foster and encourage the development of creative ideas of emerging artists, veteran puppeteers, teachers, and puppet enthusiasts in a casual, informal environment. Starts in September. For more info, call 617-731-6400 or www.puppetshowplace.org

Puppet Showplace Theatre

32 Station Street, Brookline, MA, 617-731-6400, on the Green Line; Tickets \$10 (\$8 for members). www.puppetshowplace.org Come support your local puppet theater!

Upcoming Sunday Shows (1 PM):

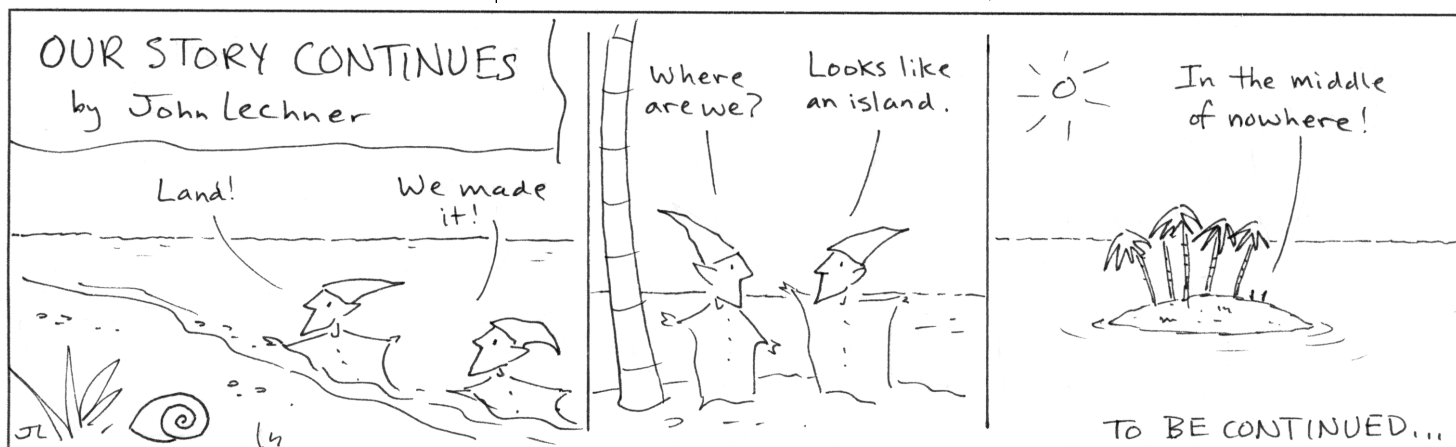
July 25: The Brave Little Tailor, by Lionheart Puppet Company
Aug 1: The Three Billy Goats Gruff, by Pumpnickel Puppets
Aug 9: The Little Red Hen, by Lionheart Puppet Company
Aug 15: Here Come the Clowns, created by Paul Vincent Davis, performed by Brad Shur
Aug 22: The Three Pigs and Other Tales, by Deborah Costine
Aug 29: The Fire Bird, by Puppet People

Tot Shows (Wed & Thurs, 10:30 AM)

July 21 & 22: Jack and the Beanstalk, by Spring Valley Puppets
July 28 & 29: Wizards and Knights, by Theater of Life Puppets & Sammy Snail
Aug 4 & 5: Leopard Learns a Lesson, by Magpie Puppets
Aug 11 & 12: Galapagos George, by Barefoot Puppets
Aug 18 & 19: Everybody Loves Pirates, by Frogtown Mountain Puppeteers
Aug 25 & 26: The Carrot Salesman, by Brad Shur
(The theater will be closed the first two weeks in September.)

See more puppet events listed on the previous pages.

Next Control Stick deadline is August 20th.



Join the Boston Area Guild of Puppetry!

The Boston Area Guild of Puppetry is a chartered guild #9 of the Puppeteers of America (PofA). We are a collection of puppeteers and puppet enthusiasts ranging from professional performers and artists to educators and hobbyists, from throughout New England.

We hold meetings several times a year to share knowledge and inspiration, and to offer support to other puppeteers. We maintain a resource library, share information about jobs, publish a bimonthly newsletter, and offer supportive peer reviews of members' performances and works in progress.

Become a member today, and join in the fun! Just fill out this form and mail with your membership dues to:

The Boston Area Guild of Puppetry
c/o Puppet Showplace Theatre
32 Station Street, Brookline, MA 02445

NAME: _____

ADDRESS: _____

CITY/ST/ZIP _____

PHONE: _____ CELL: _____

EMAIL: _____ (BIZ) _____

BUSINESS Name/address: _____

WEB SITE: _____

NEW MEMBER RENEWAL NEW ADDRESS

Check If You Are A "P Of A" Member

Sliding Dues Scale: We encourage appropriate contributions according to your budget. (Memberships are renewed in January each year.)

\$15 will allow us to hold our own and continue to cast a mere SHADOW (suggested for youth)

\$20 lends a supportive HAND to more substantial projects (suggested for hobbyists)

\$30 would give the Guild the stability of a sturdy ROD (suggested for solo professional puppeteers)

\$50 means we can pull a few STRINGS (suggested for groups)

\$100 or more will add angelic flexibility to our grasp of CONTROL (suggested for patrons of the arts)

BAGOP Website and Email

Visit our website for current information about meetings and events!

www.bagop.org

You can also find us on Facebook!

Members can also join our Yahoo mailing list, which we use to send out notices up upcoming events. To join the list, send an email to our webmaster John Lechner, JMLechner@aol.com

BAGOP Board of Directors (elected each year in May)

The board helps plan guild activities, and meets before the regular meeting. Board meetings are open to all members.

President: Margaret Moody
mmoody9867@att.net 781-643-1228
78 Varnum St, Arlington, MA

Vice Presidents:
Gary Pappas 508 877-6515
laughinglemur1975@yahoo.com

Eric Bornstein
www.behindthemark.org

Recording Secretary:
Agusta Agustasson
agustaagustsson@mac.com

Corresponding Secretary:
Teresa Moler 603-883-9114
t_moler@comcast.net
88 Cannongate, Nashua, NH 03063

Treasurer:
Alice Schaefer 617-291-5607
Puppetlris@aol.com
27 Waverly Ave, Newton, MA 02458

Members At Large:
Jonathan Little
jonathanrlittle@gmail.com

Norina Reif
howardandnorina@yahoo.com

Membership:
Barbara Harrold ba.harr@verizon.net
Judy O'Hare jaohare@gmail.com

PST Liason: Eric Bornstein
www.behindthemark.org

Northeast Regional Director
Sharon Peck peck@geneseo.edu

Puppeteers of America

Puppeteers of America, a national non-profit organization founded in 1937, provides information, encourages performances, and builds a community of people who love puppet theatre.

Share the enchantment of puppetry with professional puppeteers, puppet builders, teachers, librarians, therapists, youth leaders, hobbyists and audience members who are enthusiastic about puppetry.

To learn how to join, visit:
www.puppeteers.org

The Control Stick

Editor/Layout: John Lechner
152 Great Plain Ave. Needham, MA 02492
email: JMLechner@aol.com

Printing and Circulation: Alice Schaefer

Illustrations, unless otherwise noted,
© by John Lechner

Deadline for Sept Issue: August 20
Deadline for Nov Issue: Sept 20

The Control Stick is published in the odd months of the year by the Boston Area Guild of Puppetry, a Chartered Guild of the Puppeteers of America. All works are © copyright by their authors

The Boston Area Guild of Puppetry
c/o Puppet Showplace Theatre
32 Station Street
Brookline, MA 02445

Return Service Requested

.....

The Boston Area Guild of Puppetry · www.puppetsbostonguild.org



Next Meeting:
Sunday August 1st
A Summer Party!



at the home of Gail Kearns
68 Mallard Drive, Concord, MA
4:00 PM (See directions below)



Gail has generously offered to host our summer meeting once more, on her spacious screened-in back porch. Come for a lovely afternoon with friends and puppets in scenic Concord!

PROGRAM: Puppet Sharing

We will share stories of summer workshops and festivals we attended, and also show what we are working on. There will be a puppet stage set up, so if you would like to perform a short scene as part of the entertainment, contact Margaret Moody. There will also be a potluck supper, so bring something to share. E-mail Gail at dankear@aol.com and tell her what you can bring for our potluck. (Gail will be providing hotdogs and buns.)

If you like, you can come early and hike in the Great Meadows National Wildlife Refuge, which is right behind Gail's house. Just bring long sleeves and pants sturdy shoes if you do, and you can park at Gail's house and stop in to say hi and use the facilities on your way. Hope to see you there!

DIRECTIONS:

From Rt 128, Take Route 2 West (toward Lincoln/Concord). Turn right on Route 126 into Concord Center and go to end.

Turn right onto Main Street. Go one block. Take a half-left around the flagpole, then a sharp right onto Route 62 at Holy Family Catholic Church heading toward Bedford.

Go approximately 2 miles. Watch for Wayside Florist on the right. Take the next left onto Butternut Circle and then another left onto Mallard Drive. #68 is a small blue Cape Cod house with a big porch at the end of the cul-de-sac. Call if you get lost: (978) 369-3090

