

Barbeque a Smash

The Columbia Association of Puppeteers met at Janet Bradley's house on August 24th, 2000 at 7:30 PM.

Food and fellowship were the order of the day as everyone brought yummys with something for everyone.

About 30 of us met and rekindled old friendships and made new ones. Even Father Dennis made it all the way from Pendleton.

Bill Stout gave a final report on the Northwest Regional Festival, which while being an artistic success, was a little short on revenues. The members voted unanimously to pay for half of the loss, or \$1,000.00, with the Northwest Region covering the rest.

The evening ended with Janet's daughter Emily and her crew of puppeteers presenting a scene from the Frog Prince, a show from the dim beginnings of Tears of Joy's long and colorful history.

Thank you, Janet, Emily, and all the CAP members and friends who turned out for such a fun evening.

CAP Meeting

Thursday September 21

7 p.m. at Steve & Marty's Workshop
906 SE Umatilla St. in the Sellwood
District of Portland

TOPIC: Olde World Puppet Theatre's new
Web-Based Puppet Museum
(www.puppetmuseum.com)

or, how do you present puppetry to
2 billion eyeballs on the internet???

Directions to Steve & Marty's Shop:

1. Find the Sellwood Bridge on any map of Portland.
2. Go over the bridge on TACOMA St.
3. Go three blocks on Tacoma Street and turn RIGHT on 9th.
3. Go down two blocks to Umatilla St.
4. Shop & House are the big white building on the corner of 9th & Umatilla.
5. Phone # if you get lost: 503-233-7723

If you are coming from the east side, turn left on 9th from Tacoma before you go over the bridge.

While casting about for something to fill these pages, your newsletter editor happened upon our collection of *Puppetry Journals* from years past, and began wondering what was happening in puppetry fifty years ago. At that time, I was five years old, and statistically, you probably weren't at all. The following is an article from Volume 1, #1

PUPPETS ON TELEVISION

With the 1949-50 season under way, we find television still the most rapidly growing industry in America. Network lines now extend from the East coast to St. Louis.

The eventual hook-up with the west coast is expected about 1952.

One of the most popular of television programs is Burr Tillstrom's "Kukla, Fran and

Ollie which returned to the air August 8th. It's on NBC-TV Mondays through Fridays at six PM EST. Burr recently moved his entire troupe to Washington, D. C. to demonstrate the new RCA COLOUR TELEVISION to the FCC and the Cabinet and Members of Congress.

Dorothy Rankin, of Peabody, Mass., is a go-getter for TV film commercials. Included are daily ads for Howard Johnson restaurants on WNAC, Boston and four one-minute shots for Marshmallow Fluff. On Thursday at 6 p.m. WBZ uses the mouse Dorothy made as their station puppet for Karl's Surprise Party. Dorothy says, "I would rather do road shows. They are a lot easier on the nerves."

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Puppets on Television - (continued)

A number of P of A'ers appeared on TV during the festival in Detroit. Betty Rypsam interviewed Rufus Rose, Martin Stevens, Meredith Bixby, and yours truly during her weekly puppet program. Famous Fairy Tales, over WXYZ-TV. Frank Paris (Peter Pixie, WPIX, New York) and Lem Williams appeared on WWJ-TV. Frank did several of the variety acts from his floor show routine, and Lem repeated his hilarious "How to work a Puppet." Jimmy Rose presented "Princess Morning" over WJBK-TV and was introduced by Joe Owens Jr.

A new show, CYCLONE MALONE, appears five nights weekly on Hollywood's WNBH-puppets are by Bob Kelly, the movie capitol's know-how in evidence on camera work and production.

Dean Raymond premiered his hand puppet show, Sept. 12 on WBAP, Fort Worth. Tom Sutton continues with three commercial spots per week over WWJ-TV in Detroit, advertising Ned's Auto Supplies (Second Year!) And speaking of television, Martin Stevens says... there are a lot of opportunist "producers" who have spotted a "goldmine" in television for (or with) puppets, and forthwith contact the nearest puppeteer with flowing adjectives about how imperative it is that they get their puppets into television immediately if not sooner, before this golden opportunity slips away. Then the puppeteers write me and want instanter advice on prices, salaries, percentages, etc. Look friends, let's not be breathless about this thing. Of course you don't want to sell a show that isn't good, and of course you don't want to fall on your faces. **Presumably television isn't a flash in the pan, but will be with us for some time.** Your sterling talents won't be lost to the world even if you don't get on tele by the end of this week. As an old graybeard, let me assure you there were lots of animated cartoons before Disney came along-yet there was a place for him. And if you have-even potentially-what is good for television, you'll do a lot better for yourself when you're ready . . . rather than by giving a half-baked performance on the spur of the moment."

What are you doing on TV? Tell us about it! If you have news, views, or questions about puppets on television write: Ed Johnson, 81 Richton, Highland Park 3, Michigan.

OCTOBER MEETING:
**OCTOBER 26 - Tears of Joy's space in
NE Portland**

Arlyn Award for Outstanding Design in the Puppet Theatre

A new award has been established in the puppetry world. In honour of the late Arlyn Coad, co-founder and artistic director of Coad Canada Puppets, the Arlyn Award for Outstanding Design in the Puppet Theatre will be an annual, world-wide competition seeking to recognize outstanding puppet theatre design. Any puppeteer is eligible to enter the competition by submitting a portfolio of no more than ten photographs and designs of a production.

A videotape of the performance is also requested. Deadline for submissions of productions premiered in the calendar year 2000 is February 15th, 2001. To ensure unbiased judging, please have no identification on the photographs, designs or portfolio. On a separate page please provide the following details:

Name of Designer:
Production Title:
Premier Date:
Name of Director:
Name of Puppet Troupe:
Mailing Address :

Only one entry per person per year will be accepted.

The address for submissions is:
Arlyn Award Society
2000 Competition
c/o North Shore Arts Commission
148 East 2nd Street
North Vancouver, BC
V7P 1W7 Canada

Appointed by the Directors of the Arlyn Award Society, an independent, three member jury will set their own criteria for outstanding design. There will be no carry over concept from year to year and Jurors may only serve two years in succession. No Director may serve as a Juror. One of the Jurors must be an established puppeteer and another Juror must be a non-puppeteer theatrical designer. The decision of the Jury is final and cannot be altered by the Directors. The names of the Jurors will be announced when the Arlyn Award is presented each year.

A maximum of one "Arlyn" will be awarded each year and only when truly warranted to a single designer or production as the Award cannot be shared. A small cash prize will accompany the Arlyn Award. All entered materials will be retained by the Arlyn Award Society for a proposed research collection.