Henson International Festival of Puppet Theater

New York
September 6-24, 2000

Hosted by:

The Public Theater  La Mama E.T.C.  P.S. 122
The Joyce Theater  New York Theatre Workshop
Here Arts Center  The New Victory Theater
Danspace Project  The Kitchen  Japan Society
WELCOME!

I WAS IN 1989 THAT I FIRST STARTED talking with my father about this puppet festival. We had just seen a particularly beautiful show and were struck by how few people would ever have the opportunity to see such an extraordinary performance. My parents had started going to puppet festivals in 1960 and for most summers thereafter they would bring us with them. The festivals were a great place for puppeteers to meet and share ideas. It was at festivals that my father met Frank Oz (Cookie Monster, Grover, Fozzie Bear and Miss Piggy) and Carol Spinney (Big Bird and Oscar the Grouch) and made friends with puppeteers from Russia, Japan, France, Germany and all around the world. But these festivals were only for puppeteers. What we started to plan in 1989 was a festival that would be for the public, one that would introduce this magical art form to a larger theater audience. The Public Theater seemed to be the best place to start. We met with Joe Papp, and so the festival began.

In May 1990, my father died suddenly and not long after Joe Papp died too. We decided to produce the festival as a tribute to both of these great men and in particular to Jim Henson’s lifelong dedication to innovative puppetry. We held the first festival in 1992, with 17 companies on the 5 stages of The Public Theater. The festival completely sold out and we decided to do another one. Every other year since then we have presented more companies from more countries. The community of artists has grown, branching out to incorporate dance, video, animation, unusual styles of manipulation, new texts and technology — all breaking the boundaries of what had been called "puppetry." More theaters have joined us to present this work and the audiences have continued to grow. The festival has taken on a life of its own, creating and sustaining an exhilarating momentum around the art of puppet theater.

Over the years, Leslee Asch and I have seen many hundreds of puppet shows. We travel to theater festivals around the world to find artists we have not yet presented. Through The Jim Henson Foundation, we are in touch with American puppeteers and help them to develop new work. We put together a wide array of performances ranging in style, subject and tone. We don’t always agree on what we like, but neither does our audience. The puppet theater we present is not a homogenized product, but the work of individual artists. Puppet theater is about ideas, perspectives and telling stories in ways that haven’t been done before.

Set aside your rational mind, suspend your disbelief, and allow yourself to see some "thing" come to life before your waking eyes.

CHERYL HENSON, EXECUTIVE PRODUCER

The program of the HENSON INTERNATIONAL FESTIVAL OF PUPPET THEATER is published by TH Publishing, Inc.
1170 Broadway, Suite 600, New York, NY 10001.
Advertising and editorial: 212-447-8699
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JAPAN SOCIETY presents an astounding range of programs, including the exhibition Y E S YOKO ONO (Oct. 18–Jan. 14); five performing arts events (Sept. 13–Dec 2); the series Onsen—Hot Springs in Japanese Cinema (Oct. 13–Dec. 12); lectures on literature, fashion and culinary arts; a full-day conference, Venture Capital & the Internet in Japan (Nov. 15); an array of educational seminars and language classes; and more.

For a complete lineup of fall offerings visit www.japansociety.org.
RONNIE BURKETT THEATRE OF MARIONETTES

STREET OF BLOOD
New York Theatre Workshop
September 6-10, 12-17, 19-24

Production by Ronnie Burkett Theatre of Marionettes
Created and Performed by Ronnie Burkett
Music and Sound Design Cathy Nosary
Lighting Design Bill Williams
Stage Manager Terri Gillis

Marionettes, Costumes and Set designed by Ronnie Burkett
Costumes and Quilts Kim Crysler
Additional Sculpting and Molds/Assistant to Mr. Burkett Angela Talbot
Scenic Carpenter/Drafting Martin Herbert
Scenic Welder Wendy Hogan /Hot Flashes
Decorative Metal Work Jeff deBoer & The Little Giant Rocket Company
Scenic Painter Linda Leon
Casting and Sanding Larry Smith
Additional Sanding Joni Clarke
Marionette Controls Luman Coad
Additional Props Andrea Lockrin
Upholstery Elena Viola
Production Financing Advisor/Accountant Kevin McClelland
Studio Supervisor Hoover
Music Recording Produced by Mark Korven

Special Thanks to: Dave Swers/Toronto Dominion Bank, Al Cushing and Colin Jackson/The Calgary Centre for the Performing Arts, Gwen Pratt, Allison Nutt, Michael Wright/Manitoba Theatre Centre Warehouse Theatre (Winnipeg), Brian Cumberland, Alistair Hepburn, Mary-Jo Carter and Lisa Nighswander/Young Peoples Theatre (Toronto), Iris Turcott and Martin Bragg/Canadian Stage Company (Toronto), Manitoba Theatre for Young People, Alberta Theatre Projects, Dana Brooks, Eileen and Ray Burkett, Charleen Wilson, Brian Huskins, Marc Bell, Liz Nicholls, Gemma Smith

Ronnie Burkett Theatre of Marionettes is represented by John Lambert & Assoc. Inc.

METTAWEE RIVER THEATRE COMPANY

PSYCHE
The Kitchen
September 6-10

The Company
Venus ............................................. Emmie Shaw
Cupid .............................................. Brian Voelcker
Asgard ........................................ LeeAnne Hutchison
Cyclops ........................................ Emmie Shaw
Cleomenes ...................................... Scott Blumenthal
Agenor .......................................... Sam Zuckerman
Psyche .......................................... Clea Rivera
Lycas ........................................... Brian Voelcker
King ............................................. Sam Zuckerman
Zephyr .......................................... Scott Blumenthal
Vulcan .......................................... Sam Zuckerman
Prosperpina ..................................... LeeAnne Hutchison
Jupiter .......................................... Scott Blumenthal
Graces, Mourners, Echoes, Demons... The Company

Production Designed & Directed by Ralph Lee
Costumes Designed by Casey Compton
Music Composed & Performed by Karen Hansen
Movement Consultant Yoshiko Chuma

Adapted from Piche by Molieres and Pierre Corneille (1671), with scenes from Love's Mistres by Thomas Heywood (1640)
Script Adaptation & Editing by Ralph Lee & Erik Ehn

Prop & Set Construction by the Mettawee Company and John Creech
Production Assistants Anne Ellsworth, Dorothy Lee & Lily Pink
Casting by Orpheus Group Casting, Maria Nelson & Ellyn Marshal
Poster Art from the work of Maria Sibylla Merian
Poster Calligraphy by Dean Ostrow
Company Chef Donna Orlyk

Artistic Director Ralph Lee
Managing Director Casey Compton
Public Relations Rima Corben
Development Consultant Lani Kennedy


This performance is made possible with public funds from the New York State Council on the Arts. Additional support comes from the National Endowment for the Arts, the Bickford Foundation, the Fan Fox and Leslie R. Samuels Foundation, and the Danielle Agostino Foundation.

FAULTY OPTIC

SNUFFHOUSE DUSTLOUSE
P.S. 122
September 6-9, 11-16

Devised, constructed and performed by Gavin Glover and Liz Walker
Music composed and recorded by John Winfield
Technical Manager Mark Webber

Special thanks to Julia Bardsey who spent 5 weeks helping us devise the show back in London in 1990. Steve Tipplady who has toured with the show since the start and Duncan Hooson who unwittingly toured with it in 1991.
ALBRECHT ROSER

GUSTAF AND HIS ENSEMBLE

The Public Theater
September 6-10

Created, Constructed and Performed by Albrecht Roser
Assistant Ingrid Höfer

MICHAEL SOMMERS

A PRELUDE TO FAUST

HERE Arts Center
September 6-10

Writer, Director, Designer Michael Sommers
Composer, Musical Director Michael Koerner
Lighting Designer Marcus Dillard
Puppet Sculpture Design, Construction Michael Sommers
Puppet Costume Design, Construction Susan Haas
Trick Marionette Rigging Kurt Hunter
Set Engineering/Construction Dean Holzman
Scenic Artists Michael Sommers, Lynn Issacson
Technical Director, Light Board Operator John Bueche

Cast
Sarah Garner ..................... Lil, Poodie, Satan, A Devil, Objects
Amy Matthews ...................... Marmoset, Eve, A Devil, Objects
Julian McFaul ...................... Kasper, Everyman, Adam, Objects
Michael Sommers ................ Wagner, Mephistopheles, A Devil, Objects

Musicians
Jacqueline Ferrier-Ulman ......... Cello
Susan Haas ......................... Accordion, trombone
Jim Kellerman ................. Reeds, Woodwinds
Michael Koerner .................. Piano, percussion

SPECIAL THANKS
Walker Art Center, Philip Bither, Minnesota State Arts Board, Jerome Foundation, Theatre de La Jeune Lune, Marybeth Sundstad, Karen Casanova, Nancy Seward, Andrew McCormick, Kevin Kling, Dorothy Norris, Alma, Zoe, and Noah.

A Prelude to Faust was originally commissioned in 1998 by the Walker Arts Center for The New Adventures in Puppetry Series. This current production is made possible with the generous support of the Jerome Foundation.

Louisa May Alcott, beloved author of Little Women, also penned an enchanting collection of fairy tales for young and old alike. Lost in obscurity for over a century, these six stories are now available in luxury illustrated book format. To have Flower Fables delivered to your door tonight order online at www.urbanfetch.com.

Look for hidden messages and portraits of Alcott’s heroes in each colorful illustration!

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Will bring you an Okey-Doke Productions publication.
WOMEN'S SONGS
HERE Arts Center
September 7-11, 13-17

Victor Plotnikov  Artistic director, main actor
Natasha Tsvetkova  Manager and actress
Belov Sergei  Technical director, musician and actor
Kapa Tsvetkova  Flute player and actress

Special thanks to Tatjana Alyoshina, composer of the music of Pierre's song, and Lev Gutovskij (art director of the group "New Artistic Ensemble") for the help in creating the musical version of "Women's Songs."

This production is made possible by the generous support of the Trust for Mutual Understanding.

EX MACHINA/ROBERT LEPAGE

THE FAR SIDE OF THE MOON
The Public Theater
September 7-10

Written, directed and performed by Robert Lepage
Written with the collaboration of Adam Naitman
Artistic collaborator and project originator Peder Bjurman
Assistant to the director Pierre-Philippe Guay
Original music composed and recorded by Laurie Anderson © 2000 Diffuse Music (BMI)
Assistant set designer Marie-Claude Pelletier
Assistant lighting designer Bernard White
Costume designer Marie-Chantale Vaillancourt
Puppet designer Pierre Robitaille; Sylvie Courbon
Puppeter Pierre Bernier
Set Consultant Carl Fillion
Images produced by Jacques Colli; Véronique Courtier
Set building Les Conceptions Visuelles Jean-Marc Cyr
Host's voice Normand Bissonnette, Martine Rochon
Additional music Beethoven; John Coltrane; Led Zeppelin
Audio editing Jean-Sébastien Coté
Soviet space images Ultimax Group, Inc.
Production & tour manager Louise Roussel
Production assistant Marie-Pierre Gagné
Technical coordinator Michel Gosselin
Technical director Dany Beaudoin
Stage manager Nicolas Marois
Lighting manager Nicolas Deschênes
Sound manager Jean-Sébastien Coté
Projection manager Steve Montambault
Costumes and property manager Catherine Chagnon
Chief stagehand Paul Bourque

Produced by Ex Machina in coproduction with
Aarhus Festuge, Aarhus
Boulevres Séne Walser, Annecy
Göteborg Dans & Teater Festival, Göteborg
Le Manège Scène Nationale, Maubeuge
Le Volcan Maison de la Culture, Le Havre
Maison des Arts, Créteil
Steirischer Herbst, Graz

Berlin Festspiele, Berlin
Cultural Industry Ltd., London
Harbourfront Centre, Toronto
Le Théâtre du Trident, Quebec
Les Cultures du Travail — Forbach 2000
Pilar de Yaguarre — Ysca, Madrid
The Henson International Festival of Puppet Theater, New York

Associate producer, Europe, Japan — Richard Castelli
Associate producer, United Kingdom — Michel Morris
Associate producer, Canada, United States, Australia, New Zealand — Menno Plukker
Produced for Ex Machina — Michel Bernatchez

The far side of the moon was first performed at Le Théâtre du Trident in Quebec City in February 28th, 2000.

Ex Machina is funded by the Canada Council for the Arts, Department of Foreign Affairs and International Trade, Quebec's Arts and Literature Council, the Ministry for Culture and Communication and the City of Quebec.

This production has been subsidized by the Millennium Arts Fund of the Canada Council for the Arts.
LATE NIGHT CABARET AT P.S. 122
September 8-9, 15-16, 22-23
Curated and hosted by The Elementals and Liz Joyce
Artists subject to change.
Support for Late Night Cabaret is provided by The Greenwall Foundation

DAMIËT VAN DALSUM
HOLLEBOLLEBEER
The Public Theater
September 9-10
Written by Damiaët van Dalsum
Play adviser (Artistic Collaborator) Cor Poelman
Set adviser (Assistant Set Designer) Els Wagemans
Puppets by Damiaët van Dalsum
Performed by Damiaët van Dalsum
Technician Frank Bernhardt
Music by Ig Henneman
Support for this production provided by the National Fund for the Performing Arts (The Netherlands)
JANIE GEISER & CO.

NIGHT BEHIND THE WINDOWS
LA MAMA E.T.C.
September 12-17

Night Behind the Windows was originally produced in collaboration with Arts at St. Ann's and the Center for Puppetry Arts

Films

Immer Zu Janie Geiser (1997, 8:30 minutes, 16mm)
Soundtrack engineered at Passport Studios by Scott Lehrer

The Secret Story Janie Geiser (1996, 8:30 minutes, 16mm)
Music composed and arranged by Dick Connette

Vocals by Soyna Cohen
Music produced and arranged by Dick Connette and Scott Lehrer

Engineered by Scott Lehrer
Soundtrack by Janie Geiser and Dick Connette, created at Harmonic Ranch

Engineered by Beo Morales

Performance

Night Behind the Windows

Directed, Designed, Conceived by Janie Geiser
Music Composed by Chip Epstein

Lighting Design by Emily Stork

Costume Design by Anney McKilligan

Performers:

Judith Anderson Anney McKilligan
Jonathan Berger Eli Presser
Erik Blanc Ellen Van Wees
Trudi Cohen

Narration Performed by Anney McKilligan
(narration based on the Robert Walser story "The End of the World")

Giancarlo Vulcano Assistant to the Composer
Michelle Hickey Assistant to the Director

Set and Puppet Construction Judith Anderson, Anney McKilligan, Janie Geiser, MaryMay Impastato, Jonathan Berger, with Teri Maknaukas, Jessica Smith, Julie Murray, and Marian St. Laurent.

Puppeteers in developmental workshops Lorna Howley, Fred C. Riley III, Don Smith, Clint Thornton, Marc Cram, Brenda Porter, Jeffrey Cuttino.

Special thanks to Susan Feldman, Artistic Director of Arts at St. Ann’s; Bill and Janine Nichols; and at the Center for Puppetry Arts: Vince Anthony, Exec Producer, Jon Ludwig, Associate Artistic Director, Bobby Box, Associate Producer, and Lisa Rhodes, Managing Director; and Fran Kumin of Theatre Communications Group.

Thanks also to Daniel Zippi, Jonathan Cross and MaryMay Impastato, and Shadow Character Design.

Night Behind the Windows was developed with support from the New York Foundation for the Arts, the Heathcote Foundation, the Henson Foundation, the Rockefeller MAP Fund, and a Pew/TCG National Theater Artist Residency Grant.

REDMOON THEATER

HUNCHBACK

The Public Theater
September 12-17

Based on the novel The Hunchback of Notre Dame by Victor Hugo

Created by Jim Lasko in collaboration with the company

Directed by Jim Lasko and Leslie Buxbaum

Ensemble

Adrian Danzig
David Engel
Sharon Gopfert
Culley Orion Johnson
Frank Mauger
Sammy Portetta
Kristin Randall
Rebecca Tennon

Understudies

Joe Geritis
Sharon Lanza
Jennifer Onopa
Eric Slater

Meghan Strell

*Appearing with special permission from the Actor's Equity Association

Creator/Co-Director/Co-Set and Mask Designer Jim Lasko

Co-Director Leslie Buxbaum

Composer/Sound Designer Michael Zerang

Lighting Designer Chris Binder

Puppet Designer Laura Heit

Text Mickle Maher

Assistant Director/Co-Set & Mask Designer/Graphic Artist Shoshanna Utchenik

Technical Director Dan Reilly

Costume Designer Joel Kaff

Production and Stage Manager W. Shane Oman

Technical Drawings Jeff Petersen

Puppet and Set Builders Car Chow, B.J. Doring, John Fishback, Jennifer Friedrich, Laura Heit, Ryan Mahoney, Frank Mauger, Collette Pollard, Dan Reilly, and Shoshanna Utchenik

Interims Spiro Dousias, Hattie Figge, Rebekah Johnson, Meredith Miller, Sara Puzey, Lindy Rysel, and Miriam Zmieszki

Caricature Drawings Spiro Dousias

Carillon Music Performed by John Krenzer, Michael Zerang

Recorded at Rockefeller Chapel, University of Chicago

Woodwinds Performed by Kyle Bruckman

Recorded and Mixed at Experimental Sound Studio, Chicago

Engineered by Lou Malozi, Jacob Ross

The Festival’s presentation of Hunchback was made possible in part by a commissioning grant from the National Endowment for the Arts.
THEATER OF LIGHT
LA MAMA E.T.C.
September 12-16, 19-23

Created and Produced by  Rudi Stern
Technical Director  Jerry Culligan
Sound Design  Ben Struck

This production has been made possible by a grant from the New York City Department of Cultural Affairs.

OTOME BUNRAKU
TWO TALES FROM JAPAN
JAPAN SOCIETY
September 13-16

"The Miracle at Tsubosaka Temple" and "Yoshitsune and the One Thousand Cherry Blossom Trees" are based on traditional Japanese stories.

Director  Akira Kataoka for "Yoshitsune and the One Thousand Cherry Blossom Trees"
Lighting Design  Yoshiro Goro
Set Design  Akira Kataoka for "Tsubosaka";
Akira Kataoka and Toru Saito for "Yoshitsune"
Puppet Designer/Builder  Toru Saito
Puppetry Instruction  Chieko Kiritake
Puppeteers  Yoshiko Murakami and Michiko Ban for "Tsubosaka";
Michino Sekijima and Ayumi Yoshizawa for "Yoshitsune"
Musicians  Koji Toyozawa, Tsugae Tsuruzawa
Narrators  Ayakazu Takemoto for "Tsubosaka"
Ayakazu Takemoto and Komateru Takemoto for "Yoshitsune"

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THE COSMIC BICYCLE THEATRE

ASSEMBLAGE OF SOULS

HERE Arts Center
September 13-17

Written, Directed and Designed by Jonathan Edward Cross

Cast
Evan Blackford ................. Pippo [Clown]
Jonny ClockWorks ............... Mister P.T. Radagast [Ring Master]
Matthew Lavin .................. Augusto [Clown]

Costume Design Anney Fresh
Costume Assistant Kimberly Fisher
Lighting Design Terry Jackson
Master Carpenter/Set Co-Designer Melissa Creichton
Scenic Painter/Banner Graphics Sean-Michael Fleming
Recorded Sound Design Perchick Miller

PRASANNA RAO

HAND SHADOWS

The Public Theater
September 13-18

Created and performed by Prasanna Rao

TEATRO HUGO & INES

SHORT STORIES

The Public Theater
September 13-18

Created and Performed by Ines Pasic & Hugo Suarez

It is a picturesque parade of amusing characters which, in brief moments of their existence on the scene, seek to catch those poetic moments that are hidden in daily life. These characters, with their dreams and frustrations, with their successes and failures, narrate to us the eternal drama of the human tragicomedy.

VALÈRE NOVARINA/ALLEN S. WEISS/ZAVEN PARÉ

THEATER OF THE EARS

A PLAY FOR RECORDED VOICE AND ELECTRONIC MARIONETTE

La Mama E.T.C.
September 13-17, 20-24

Text and Visage Valère Novarina
Direction Zaven Paré and Allen S. Weiss
Translation and Adaptation Allen S. Weiss
Set Design and Puppet Zaven Paré
Voice/Montage Gregory Whitehead
Joints Christof Migone
Backbeat/Mastering Scott Konzelmann at the Chop Shop
Puppeteer Mark Sussman
Producer Susan Solt
Co-Producer Carol Bixler
Co-Producer & Booking Mark Sussman
Audio Consultant Jon Gottlieb
Production Manager Joseph Shannon
Technical Director Janet Clancy
Sound Technician Andrew Rosenstein

Theater of the Ears was created and developed in Fall 1999 at the Center for New Theater and the Cotsen Center for Puppetry at the Arts, School of Theater, California Institute of the Arts, Valencia, California.

The original collaborative team from CalArts included Astra Price, Image Consultant; Cecile Boucher, Technical Consultant; Bill Ballou, Supervising Technical Director; Michael Castelli, Associate Technical Director; Joseph Shannon, Technical Project Coordinator; and Seyed-Ali Ahmadi, Lighting Designer.

Theater of the Ears has received generous support from États Donnés, the French-American Fund for the Performing Arts; from The French Ministry of Foreign Affairs through AF AA, Association Française d’Action Artistique; and the Cultural Services of the French Embassy.

Special thanks to GREAT SMALL WORKS, New York, La MaMa, E.T.C., and the Maison Française of New York University.
THE MUKISHI

The New Victory Theater
September 15-17, 22-24

Choreography: Júlio T. Leitão
Music: Roderick Jackson
Lighting: Brian Aldous
Costumes: Júlio T. Leitão
Design and Visual Art Director: Garland Farwell
Make-Up: Paulo Jorge Novais Da Conceição
Costumes executed by: Emilia Leitão, Tearell Cole, Petra Müller and Fior de Cruz
Music Director: Roderick Jackson
Musicians: Ayanda Clarke, Earl Spencer, Cabbello Eldio
Design and Visual Art Collaborators: Andre Harrington, Karena Wienands, Nojahabu Cornelio, Kathleen McDonnell, Mary Weeks, Edisa Weeks, Neka Bennett
Program Director, Batoto Yetu USA: Chiquita McCullough
Wardrobe Director, Batoto Yetu USA: Lorraine Nelson
Production Director, Batoto Yetu Portugal: Antonio Laginha
Children's Coordinator, Batoto Yetu Portugal: Irodinda Costa
Additional Staff, Batoto Yetu Portugal: Emilia Leitão, Dina Furtado
Assistant to the Artistic Director: Adelino Costa

Dancers: Arielle Anderson, Bethany Anderson, Morgan Griffin, Marissa McPherson, Chris Mercer, Elizabeth Rene, Shonte Walker, Chiara Askew, Sharyla Green, Porsha Hammett, Megan Lecky, Jhanel Small, Barbara Stevens, Ricketta Stevens, Courtney Bennett, Brittany Brown, Chaneé Owens, Chanel Smith, Christopher Mercer, Danielle Freeman, Danielle Wood, Desta White, Ebony Warfield, Imani, Gabrielle Wilson, Jerilah West, Jessica Heard, Keith G. Tolbert III, Kristina Rodríguez, LaToya Talbils, Malissa Nelson, Shaniqua Taylor, Sharonda Taylor, Liane Hunter, Hanna Heck, Sandra Sanches, Maria Borges, Alice Furtado, Monica Mendes, Susana Gonçalves, Marlene Cruz, Melissa Fernandes, Teresa Pina

Special Thanks:
Luso-American Development Foundation, Portugal Horizons Student Enrichment Program, Connecticut, National Endowment for the Arts, New York City Department of Cultural Affairs, New York State Council on the Arts, Lyn McNaught, Kim Donahue

The Festival's presentation of Batoto Yetu was made possible in part by a grant from the ArtWORKS Theatre Commissioning Initiative of the Presenting Program of the New York State Council on the Arts.
THE PAUL MESNER PUPPETS

SLEEPING BEAUTY

The Public Theater
September 16-17

Script by Paul Mesner
Puppet Construction Paul Mesner and Steve Shipman
Costumes Mary Susan McCrae, Marian Mesner and Paul Mesner
Music Steve Dillman
Scenery Jim Webb and Mary Lynn Vocielka
Bad Jokes Paul Mesner

COMPAGNIE PHILIPPE GENTY

STOWAWAYS

The Joyce Theater
September 19-24

Playwright Philippe Genty in collaboration with Mary Underwood
Director Philippe Genty in collaboration with Mary Underwood
Composer Ian McDonald
Lighting Design Phil Lethlean
Set and Puppet Designers/Builders Gili Hope, Martin Rezard and Olivier Boisson
Special Effects Nick van der Bosch
Costumes Charline Bauce, Eugénia Playoust
General Manager, Sound Manager Lois Darie
Light Manager Pascal Laajili
Stage Manager Cyril Pasquier
Costumes and Stage Emma Scaife
Production Trainee Magali Charrier

Performers
Fabrizio Chiiodetti
Sonia Enquin
Meredith Kitchen
Abel Perraudin
Stéphanie Taillandier

Stowaways (Passagers Clandestins) was first created at the Adelaide Festival Centre Trust in Australia in 1996 and was restaged in Nevers, France in 1999.

Represented by MPM International/Marie-Pierre Paillard.

This presentation of Compagnie Philippe Genty was made possible by The Florence Gould Foundation.

Additional support provided by The French Ministry of Foreign Affairs through the Cultural Services of the French Embassy.

PUPPETSWEAT THEATER

THREE TALES BY POE/DER SIGNAL

La Mama E.T.C.
September 19-24

Puppetsweat Theater presents
under the auspices of Azad’s Garden Inc.

Three Tales by Poe
Text Adaptation by Jill Cutler and Robert Bresnick
Music by Istvan Peter B’Racz

Der Signal
Story by Vievelod Gonchin
Music by Martin Bresnick

Adapted as Shadow Plays by Puppetsweat Theater
Directed by Robert Bresnick
Puppet and Projection Design by Leslie Weinberg
Set Design by Karl Ruling

Performers
Matt Bedell
Carlos Diaz
Kelly Donovan
Rolande Duprey
Gerald Forbes
Sasha Harris-Cronin
Lindsey Hescott
Aggie Postman
Melissa Sylvester

Azad’s Garden Inc. is a theater committed to the exploration of ideas and social responsibility through performance. Azad’s Garden Inc. creates a theater of imagery using masks, puppetry, dance, acting, and object manipulation; it employs shadow play, music, new vaudeville, and multi-media to create work in which the visual, aural and textual are equally expressive.

Special Thanks to Wesleyan University, Fairfield University, Fannie Gottsegen, Roslyn Bresnick Perry, Gary Falls and City Theatrical.

This project was funded, in part, by the Jim Henson Foundation and the Puppeteers of America Endowment Fund.
EVERYDAY USES FOR SIGHT: NOS. 3 & 7

No. 3: THE HOME OF BILL AND SANDY KELLY
Music by Dan Froot
Performers
Roy Nathanson The Saxophonist
Christopher Williams The Peeping Tom
Dan Hurlin The Boy

No. 7: THE HEART OF THE ANDES
Music by Guy Kluczewski
Performers
Dan Hurlin The Boy
Guy Kluczewski The Blind Man

Text, design, construction and direction Dan Hurlin
Lighting design & stage management Tyler Nicoleau
Clothes large and small, and soft furnishings Anna Thomford
Set and object construction and painting John Bianchi, Sarah Guzzetti,
Sam Hack, Courtney LeClair-Conway, Sarah McKeon, Katie Melina, Gabriel Parker,
Richard Reed, Sara Richardson, Brian Selznick, Christopher Williams
Thunder Dan Moses Schreier
Administrative and rehearsal assistant Jonathan Farmer
Rigging consultant Webster Crittenden

Special thanks
Heidi Wilenus, Leslee Arm, Meg Daniel and everyone at the Henson Foundation,
The Kitchen/Elise Bernhardt, Rachel Colbert; MASS MoCA/Sara Coffey, Jonathan D. Secor,
Larry Smallwood, Sue Killam; Mary Flagler Cary Charitable Trust/Gayle Morgan;
Walker Art Center/Philip Bither, Peter Epstein, Nathan and Denise Hurlin,
David Moore, Putnam Ercole, Dr. and Stephanie Minteer, Katherine Ott, Dana Woods,
The Monadnock Inn, Priscilla and Dave Hurlin, Eric Hurlin, David Selvin, Peggy Syron, Dan Froot,
Vic Marks, Sharon Hayes, Kristine Woods, and especially Brian Selznick, and Eikazu Nakamura.

Funding
"Everyday Uses For Sight: Nos. 3 & 7" was funded through an individual artist fellowship from the
New York Foundation for the Arts, and grants from the Jim Henson Foundation, The Outagamie
Charitable Foundation and Woodcock #4 Foundation. "The Heart of the Andes" was commissioned by
The Kitchen with support from the Live Music for Dance Program of the Mary Flagler Cary Charitable
Trust, administered by the American Music Center. Major commissioning support was also provided by
the National Endowment for the Arts in a consortium with MASS MoCA. Additional commissioning
support was provided by the Walker Art Center. "Everyday Uses For Sight" is a member project of
Red Wing Performing Group, Inc.
TANG SHU-WING

MILLENNIUM AUTOPSY
The Public Theater
September 20-24

Playwright/Director/Actor Tang Shu-wing
Assistant Director & Dramaturg Chan Chi-wah
Dramaturg Lo Kwai-cheung
English Text Tang Shu-wing & Peter Suart
Composer/Live Musician/Actor Peter Suart
Producer Rhapsody Management Ltd.
Lighting Designer/Technical Director Tiffany Yiu
Set & Costume Designer Ricky Chan
Stage Manager Leung Yiu-keung
Videography Tang Shu-wing
Video-editing Young Hay
Puppets designed by Guangdong Puppet Troupe of China
Advisor Fredric Mao

Millennium Autopsy was originally commissioned and premiered at the Hong Kong Arts Festival 1999, and was subsequently revised in the Macau Fringe Festival 1999. It will be staged again at the "Celebration of Hong Kong Performing Arts: A Tribute to the New Millennium" in October 2000.

Support for this production provided by the Asian Cultural Council.

TEATRO DE LAS ESTACIONES

THE GIRL WHO WATERS BASIL & THE NOZY PRINCE
The Public Theater
September 20-24

Based on the puppet play by Federico García Lorca

Adaptation and Mise en Scene Rubén Darío Salazar and Zenén Calero.
Puppet Player Rubén Darío Salazar
Puppet Design, Costume, and Stage Design Zenén Calero
Choreography Liliam Padrón
Music Traditional Cuban music and original music written by Jorge Luis Montaña.

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This production is made possible by City Parks Foundation and the Judith Connelly Delouvrier Fund.
**HEATHER HENSON**

**ECHO TRACE**

**HERE Arts Center**
**September 21-24**

Conceived by Heather Henson  
Dramaturgy/Direction Lenny Pinn  
Music Composed and Performed by Miguel Frasconi  
Performed by Heather Henson, Kristin Miller, Kate Arizbee  
Technical Direction Nick Wisdom

This piece is dedicated to my father  
who was born 64 years ago this weekend

*Special Thanks to*  
Jane Henson, Cheryl Henson, George Latshaw, Richard Termine,  
Perishable Theatre, Providence, Rhode Island

This work has been developed through the mentorship and guidance of  
the National Puppetry Conference at the Eugene O'Neill Theater Center

*Echo Trace* was developed in part as a commission of  
3 Legged Race New Theater and Performance, Minneapolis

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**SIMPLE GIFTS**

**The Public Theater**
**September 23-24**

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Wilma Cashore: head technician for lights and sound  
Raina Cashore: technician for props and rod puppets

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OTHER FESTIVAL EVENTS

Family Day at The Bronx Museum of the Arts
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FROM 3:00 - 7:00 PM

The Festival comes to The Bronx! As part of the Museum's Community Day Series for families, Festival troupe Batoto Yetu will lead the festivities with their signature dancing and drumming, followed by a music and puppetry workshop. Call (718) 681-6000 for information.

Festival Symposia at The Cooper Union for the Advancement of Science and Art

The Puppet in Literature and Art

Session 1: Visualizing Text
SUNDAY, SEPTEMBER 17
AT 2:00 PM

Throughout the centuries and across cultures, puppetry has adapted classic texts to the needs of the visual form. The panel will explore the rigors of adapting and creating new works for the puppet theater. Moderated by Todd London, Artistic Director, New Dramatists, the panel will include Laura Garcia Lorca and artists Hanne Tierney, Jim Lasko, and Richard Termine.

Session 2: Forms in Motion
SUNDAY, SEPTEMBER 17
AT 4:00 PM

Puppetry is an art form that incorporates and transcends many genres. As such, it has served as a source of inspiration for artists across creative disciplines. The panel, moderated by Dr. Barbara Cohen-Stratyner, Curator, New York Public Library for the Performing Arts, will include scholar Rhonda Garelick and artists Theodora Skiptares, Kathy Rose, and Ellen Driscoll.

Meditations on Man and Machine
Session 3: From Automata to Animatronics
MONDAY, SEPTEMBER 18
AT 4:00 PM

We have been creating machines in our own image for centuries, from the historical clockwork automaton through the twentieth century Machine Art Movement to the latest remote-control animation. The panel will explore the fascination with machine as art. Moderated by Kathy Foley, professor of Theater Arts UC/ Santa Cruz, panelists will include artist Elizabeth King, performer and professor John Bell, David Barrington-Holt, Creative Supervisor of the Los Angeles Henson Creature Shop, and David Todd, Conservator of Timekeeping for The Smithsonian Institution.

Session 4: Technology in Performance
MONDAY, SEPTEMBER 18
AT 6:00 PM

This panel will focus on the ways in which technology has been incorporated into live performances. Panelists will examine what the ever-increasing possibilities afforded by technology mean to artists today. Moderated by Festival Producing Director, Leslee Asch, the panel will include artists Michael Curry, Tang Shu-wing, Janie Geiser and Mark Sussman.

The Festival symposia are made possible by a grant from the New York Council for the Humanities.

UNIMA-USA will host a reception and citation awards ceremony following Session 4.

Festival Exhibits

Sticks, Rags & Strings: The Art of Contemporary Puppetry
The World Financial Center (Courtyard Gallery)
JUNE 22 - SEPTEMBER 21, TUESDAY, WEDNESDAY AND THURSDAY 11:00 AM - 3:00 PM

This exhibit features the works of Festival artists Jonathan Cross, Garland Farwell, Ralph Lee, and Dan Hurlin.

Jim Henson in the World of Puppetry
The Public Theater (Shiva Gallery)
SEPTEMBER 6 - 23, 1:00 PM - 6:00 PM DAILY (CLOSED DURING MATINEE PERFORMANCES IN THE SHIVA THEATER)

A photography exhibit focusing on Jim Henson and his work within the international puppet community. Jim traveled throughout the world meeting puppeteers and attending puppet festivals. This exhibition is in celebration of his love and dedication to the art of puppetry.

Forms in Motion
The Cooper Union for the Advancement of Science and Art (Great Hall Gallery)
AUGUST 8 - OCTOBER 8, MONDAY - FRIDAY 11:00 AM - 7:00 PM, SATURDAYS NOON - 5:00 PM (CLOSED SUNDAYS, HOLIDAYS AND DURING EVENTS IN THE GREAT HALL)

Presented in collaboration with The New York Public Library for the Performing Arts, this group show is comprised of two parts. The first, "Collaborative Forms," highlights the 1923 collaboration between the Spanish poet and playwright Federico García Lorca, artist Hermenegildo Lanz, and composer Manuel de Falla. Part Two, "Sculptural Forms," explores the blurred lines between sculpture, kinetic form, and performance, and features work by Hanne Tierney, Kathy Rose, Sha Sha Higby, Theodora Skiptares, Ellen Driscoll, and Elizabeth King.

This exhibit is curated by Barbara Cohen-Stratyner at The New York Public Library for the Performing Arts and Leslee Asch at the Henson International Festival of Puppet Theater.
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**COMPANY NOTES**

**Batoto Yetu** is a celebrated children's dance troupe with a mission to develop the self-esteem of children of African descent by fostering their awareness of their heritage. Artistic director Júlio Leitão was born in Angola and raised in Zambia and Portugal. He came to New York to train in classical ballet and founded Batoto Yetu (Swahili for "Our Children") on a Harlem playground in 1990. Within one month, donning handmade costumes, the group performed on Staff Day at the United Nations, receiving a standing ovation. Since then, Batoto Yetu's outstanding accomplishments and its alliances with sister programs in Brazil and Portugal have brought the children of three continents together at national and international venues.

**Ronnie Burkett Theatre of Marionettes** premiered in 1986 with Fool's Edge, a wild Commedia dell'Arte musical, followed by Virtue Falls, Awful Mansions, Old Friends (1998 Chalmers Canadian Play Award), and Tinka's New Dress, featured at the 1998 Henson Festival (Village Voice OBIE Award). Street of Blood opened in April 1998 to extended sold-out runs across Canada (2000 Chalmers Canadian Play Award). Happy, the third part of the "Memory Dress Trilogy," premiered at the 2000 Du Maurier WorldStage Festival in Toronto and the Festival Theatresform 2001 in Hannover, Germany. Canada's foremost artist in puppet theatre, Ronnie Burkett performs his elaborate and provocative puppetry to great acclaim on Canada's major stages and at major international festivals.

**The Cashore Marionettes** After graduating from Notre Dame University, Joseph Cashore, creator of The Cashore Marionettes, spent the next nineteen years experimenting with the construction and control mechanisms of marionettes. Since 1990, Cashore has been performing full-time across North America. In 1991, Joseph Cashore was the recipient of a Henson Foundation Grant and in 1995, he was awarded a Citation of Excellence from UNIMA-USA. In 1996, Cashore was awarded a Pew Fellowship for Performance Art by the Pew Charitable Trusts.

**The Cosmic Bicycle Theatre** Since 1989, The Cosmic Bicycle Theatre has delighted audiences with original works that weave together actors, objects, puppets, masks and music. From Classic texts to Vaudeville, dark Fairy Tales to Ghost Plays, their work questions our absurd world whilst celebrating our human frailties, foibles and follies. In their former NYC home, The ClockWorks experimental puppetry theatre, Director J.E. Cross and Co. created such puppet plays as The Mechanicals, NetherWorld and Doctor Kronopolis and the Timekeeper Chronicles, amongst others. They have toured Croatia, Slovenia, and France, appeared in two previous Henson Festivals, and received numerous praises and awards. By creatively recycling trash into art, The Cosmic Bicycle makes living beauty out of decaying debris.

**Damiët van Dalsum** The Damiët van Dalsum Puppet Theater in Dordrecht, Holland was founded more than 25 years ago by puppeteer Damiët van Dalsum. Damiët began her puppet career creating and performing pieces exclusively for children. Fifteen years ago, she expanded her puppet productions by creating experimental pieces for adults. She has traveled around the world with her one-woman performances. Her home is Dordrecht, where she spends her time in her puppet theater creating new performances. Two years ago, the Magdeburg Puppet Theater asked her to be the artistic director of the biggest ensemble theater in Germany. Since then, she has called both Holland and Germany "home."

**Ex Machina/Roberta Lepage** Born in Quebec in 1957, Robert Lepage continually questions and re-invents the dramatic arts. His productions of Vinci, The Dragon's Trilogy, Tectonic Plates, Needles and Opium, Elainore, The Seven Streams of the River Ota, and The Geometry of Miracles were acclaimed by the international press. As the founder and artistic director of the theater group Ex Machina, he invites theater creators from all over the world to collaborate in his projects. Since 1994, he has received several awards for his movies Confessional, The Polygraph and No. His latest movie, Possible Words, is scheduled to be released in Fall 2000.

**Faulty Optic** was founded in 1987 by Liz Walker and Gavin Glover, who combined their experience working at the Little Angel Marionette Theater in London with their interest in 3D film animation, mechanical sculpture, automata and surreal humor to produce a bizarre puppet theater for adults. Faulty Optic has toured throughout Western Europe, Canada, America and Indonesia. Foreign audiences see their work as being typically British - eccentric and often shocking imagery mixed with a dark, ironic but warm humor.

**Janie Geiser & Co.** is an ephemeral ensemble of independent performers, artists, and musicians working in experimental puppet theater. With director/designer Janie Geiser, this internationally renowned company has presented numerous works in the United States and in Europe, performing at the Henson Festival in 1992 and in 1996. They received a 1989 Obie for Stories from Here and a 1995 Bessie Award for Evidence of Floods. Geiser, originally from Atlanta, developed her early work at the Center for Puppetry Arts, where she began her continuing collaboration with composer Chip Epstein. The company has received funding from the NEA, the Rockefeller Foundation, the Henson Foundation, the New York Foundation for the Arts, and the New York State Council on the Arts.

**Compagnie Philippe Genty** Philippe Genty studied as a graphic designer in Paris before settling out in 1961 on a four-year tour, performing on four continents. In the 40 years since then, he and his company have played on stages in every corner of the world, developing a choreographic vocabulary that embraces puppetry, illusion, and mime. In 1981, the company performed for a month on Broadway and in 1985, Jim Henson selected them as one of the six featured troupes in The World of Puppetry, an internationally broadcast television series hosted by Mr. Henson. Genty's performance in the 2000 Festival will mark the United States premiere of Snowways.

**Heather Henson** and her company IBEX strive to provide audiences with a full sensory experience, using non-traditional story telling tools including light, color, sound, and movement. The company draws from nature's vocabulary of the universal laws of growth, form, and function to create pieces that look new yet feel familiar. Heather has been developing her work through the National Puppetry Conference at the Eugene O'Neill Theater Center. Over the past five years, she has also performed at HERE Arts Center and Joyce SoHo in New York, Links Hall in Chicago, Three Legged Race in Minneapolis, Perishable Theater and AS220 in Providence, RI, and other venues throughout New England and beyond.

**Dan Hurlin** For the past twenty-five years, Dan Hurlin has been developing solo performances and works in collaboration with other artists. His work has been seen in alternative spaces throughout New York, the United States and the United Kingdom. He is the recipient of many grants and awards, including a 1990 Obie award for his solo based on Nathanael West's 'A Cool Million,' Individual Artist Fellowships from the NEA, the New York Foundation for the Arts, and the New England Foundation for the Arts, and a project grant from the Henson Foundation for Everyday Uses for Sight: Nos. 3 & 7. He currently teaches choreography and puppetry at Sarah Lawrence College.

**The Paul Mesner Puppets** A native of Nebraska, Paul Mesner has worked professionally as a puppeteer for twenty-four years. At the age of 12, he began a six year apprenticeship with Lee Ridge. Paul has worked with the Elseneer Marionettes and helped start the Old Market Puppet Theater in 1976. He also studied at the Institut International de la Marionette in Charleville-Mézières. In 1992, Paul received a UNIMA Citation for Excellence in Puppetry for Wiley
and the Hairy Man. Mesner founded The Paul Mesner Puppets in 1987. Each year, he delights over 100,000 people with entertaining and educational productions.

**Mettawee River Theatre Company**, under the direction of Ralph Lee, creates plays derived from world myths and legends and "presents them in the spirit of celebration." Incorporating masks, puppets, and other visual elements, the award winning company of actors and musicians annually tours upstate New York and New England and has been presented in New York City at the Henson International Festival of Puppet Theater, La MaMa E.T.C., INTAR, Lincoln Center Out of Doors, Central Park Summerstage, the New York Botanical Garden, and the Cathedral of St. John the Divine. For its work, Mettawee has won Obies, American Theatre Wing Awards, and the New York Governor's Art Award, among others.

**Otome Bunraku** Known for its unique one-person-per-puppet style and striking visual productions, the celebrated all-female puppet company Otome Bunraku has been dazzling audiences for nearly a century. Otome Bunraku is one of the rare professional groups in Japan performing in this style. Making its American debut at the Japan Society, the company has toured to great acclaim in Japan, France, Spain and Mexico. Otome Bunraku was started by Monzo Kirita trad V of the bunraku puppet theater. The current grandmaster, Chieko Kirita Crazy, began studying bunraku puppetry with Tomizako Yoshiya at age 7, and became a student of Monzo Kirita trad V at age 13. She became the grandmaster of Otome Bunraku in 1950.

**Puppetsweat Theater** is the principal performance company of Azdak's Garden theater, founded in New Haven, Connecticut in 1991. Azdak/Puppetsweat strives to explore ideas and social responsibility through performance, creating a theater of imagery using masks, puppetry, dance, acting, and object manipulation. They also employ shadow play, music, new vaudeville, and multi-media to create work in which the visual, aural, and textual are equally expressive. Puppetsweat's *Synecism* had its New York premiere in 1995 at Theater for the New City. Since then, Puppetsweat has performed at the Henson Festival's Late Night Cabaret, Great Small Works' Toy Theater Festival, the National Puppetry Conference, and other venues in the northeast.

**Prasanna Rao** was born in 1919 in South India. He studied Painting and Fine Arts in Shantiniketan, the school founded by the great poet Rabindranath Tagore. Prasanna Rao then taught painting at a high school in Madras. From his childhood onwards, Prasanna Rao was fascinated by making shadows with his fingers. Over the years, he developed and mastered the art of hand shadowgraphy. Using only his two hands, Prasanna Rao can make portraits of people and personalities, animals that can jump, run and play, still lifes and much more. He gave his first performance in Europe in 1960. Since then, he has worked in numerous shows, festivals and productions around the world.

**Redmoon Theater** For a decade, Redmoon Theater has delighted audiences and garnered critical acclaim for its unique style of spectacle theater. Using masks, objects, and an international range of puppetry styles, Redmoon creates shows for both indoor and outdoor performance spaces. Redmoon is based in the Chicago neighborhood of Logan Square, where it produces two annual spectacles and runs arts programs for children. *Hunchback* makes its New York premiere after a successful run at the prestigious Steppenwolf Theater.

**Albrecht Roser** Fascinated by the performing abilities of his first string puppet, Clown Gustaf, Roser became a puppeteer. Creating new scenes through the years, *Gustaf and his Ensemble*, his program for solo-marionettes was born. Roser explores human frailties and emotions as the essence of his experiences and his philosophy of life, through scenes full of comedy and pathos such as the "Stork on its Early Morning Walk" and "Granny from Stuttgart." Roser builds and performs string-puppets as delicate instruments. Clown Gustaf, head of this distinguished Ensemble,
will celebrate his 50th year on stage next year—a phenomenon for a string puppet personality and a phenomenon in the field of puppetry.

MICHAEL SOMMERS and Susan Haas are the founders of Open Eye Figure Theatre, a theatre dedicated to creating new work that embraces the traditions of the puppetry arts and its own contemporary artistic voice and vision. A Prelude To Faust, commissioned by the Walker Art Center in 1998, was Open Eye's premiere production. They are currently developing new works for their 2001-02 season, including The Holiday Pageant, A Mystery Play and a full-scale production of Elijah's Wake, first seen in workshop at CalArts and subsequently presented as a work-in-progress at 3-Legged Race in Minneapolis. In December 2000, Sommers and Haas will perform a triptych of suitcase narratives in Washington, D.C.

RUDI STERN New York artist Rudi Stern has worked in a variety of mediums over the last 40 years, beginning as a painter. In the '60s, he organized "Psychedelic Celebrations" (with partner Jackie Cassen) for Timothy Leary, created experimental light environment workshops with Joseph Chaikin's Open Theatre, devised light shows for The Doors, and designed projection for The Rascals and for Igor Stravinsky's The Rake's Progress. He has created numerous video documentaries, and was the founder of Let There Be Neon, the first gallery, workshop and experimental studio for the development of neon as an artistic resource. Theater of Light is an evolving performance project.

TANG SHU-WING is an award-winning director and actor with a law degree from the University of Hong Kong and a Maitrise Diploma in Theatre Studies from the Université de la Sorbonne Nouvelle in Paris. Tang Shu-wing is interested in incorporating traditional elements into the modern theatre. He has been awarded various grants to conduct research on puppet theatre in China and the United States. His much acclaimed Life and Death Trilogy (1997-1999) explored the duality between life and death, reality and illusion, men and puppets. His company, No Man's Land, founded in 1997, is his present vehicle of creation.

TEATRO DE LAS ESTACIONES, based in Matanzas, Cuba, was founded in 1994 at the Teatro Sauto, the city's main theater. The company works to explore the history of national puppetry, the understanding of its dramaturgy, and its principle creative process. Its work in traditional puppet theater is combined with experimentation and the quest to shed light on this ancient and beautiful art. The company has participated in puppet and children's theater festivals and contests in Cuba, receiving more than 50 prizes in the categories of performance, design, and mise-en-scene. They have also performed at festivals in Spain (Tolosa, Bilbao, Alicante, Malaga, Cuenca, Gijón Almería) and Italy (Genova, Cetraldo and Bari).

TEATRO HUGO & INES After meeting in Italy where Hugo was performing mime on the streets, Ines, a trained pianist from the Sarajevo Conservatory, began to study pantomime as well. In 1986 the two formed Teatro Hugo & Ines. Beloved the world over, Hugo & Ines have performed in festivals from Europe to Hong Kong. With amazing dexterity and delightful creativity, this dynamic duo transforms the ordinary into the extraordinary. Combining mime, dance and puppetry, Hugo & Ines create a riot of characters composed of knees, feet, hands and elbows and a handful of props.

HANNE TIERNEY dramatized and performed Flatland, a 19th century geometry book, as part of the Artists in Action project at BAM in 1996 in collaboration with Jene Highstein. She presented Lorca's Blood Wedding with Jane Wang (1997) and Chekhov's The Seagull at the Sculpture Center in New York, and Gertrude Stein's A Play Called Not and New (1994) and Incidental Pieces for Satin and Strings (1992) at the Henson Festival. Salomé began as a work-in-progress at the Guggenheim Museum in 1990. Tierney has performed her abstract theater at festivals throughout Europe and the United States. In 1999, she founded five myles, an Obie-award winning performance and exhibition space in the Crown Heights section of Brooklyn.

VALÈRE NOVARINA/ALLEN S. WEISS/ ZAVEN PARÉ Theater of the Ears is a radiophonic play in space performed by an electronic puppet. Theater of the Ears was created and developed in Fall 1999 at the Center for New Theater and the Cotsen Center for Puppetry and the Arts, School of Theater, California Institute of the Arts, Valencia, California by a team of international collaborators including Valère Novarina, Allen S. Weiss, Zaven Paré, Gregory Whitehead, Christof Migone and Mark Sussman. The text of the piece is a collage of works by Novarina, one of France's leading avant garde playwrights, whose plays have not been previously produced in the United States.

WHITE GOAT was formed in 1992 by Victor Plotnikov and Natasha Ivertkova. The troupe's first appearance was at the Modern Art Festival in Chelyabinsk, Russia with their production of Carmen. They have since performed at festivals and venues throughout Russia, including the First Festival of Synthetic Theatres in St. Petersburg and the All Russia Modern Art Festival. They performed at the Puppeteers of America Festival in San Francisco in 1993, followed by a tour to Colorado. Their work has also been seen in Switzerland, Germany, France, England and Italy. In July of 2000, White Goat returned to Chelyabinsk to perform their newest creation, Women's Songs. This is the first time they have performed in New York.

The Henson International Festival of Puppet Theater

The Henson International Festival of Puppet Theater was founded in 1992 by the Jim Henson Foundation in order to introduce American audiences to the finest contemporary puppet theater from the U.S. and around the world. Since then, the biennial Festival has done much to further the art of puppetry in this country, garnering both critical and popular acclaim and becoming a fixture on the New York cultural scene. The 2000 Festival will bring 26 productions by artists from 14 countries to ten theaters in New York City. In addition, the Festival On Tour will travel to selected cities nationwide.

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The Public Theater, George C. Wolfe, Producer
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Japan Society, Paula Lawrence, Director of Performing Arts
The Kitchen, Elise Bernhardt, Executive Director
New York Theatre Workshop, James C. Nicola, Artistic Director
The Joyce Theater, Linda Shelton, Executive Director
HERE Arts Center, Kristin Marting, Executive Director & Co-Founder and Barbara Busackino, Producer & Co-Founder
FESTIVAL STAFF BIOS

CHERYL HENSON (Executive Producer) has been involved in puppetry most of her life and like her father, Jim Henson, is an ardent advocate of contemporary puppet theater. Many years ago, Cheryl built and performed puppets, including lobster banditos and singing articchoke for The Muppet Show, fantasy characters for the film The Dark Crystal and Labyrinth, and little red devils for The Storyteller, among others. For the past ten years, she has worked closely with Sesame Workshop and many Sesame Street productions as a Vice President of the Jim Henson Company. In 1994, she brought puppetry into the home with the book The Muppets Make Puppets, a complete guide to building puppets out of everyday objects. She is President of The Jim Henson Foundation and spends time traveling around the world looking for great puppet performances to bring back to the Festival. Cheryl has a design degree from F.I.T. and a history degree from Yale.

LESLEE ASCH (Producing Director) has been professionally involved with puppetry since 1972. Her studies of French existential theater brought her to an interest in visual theater and led her to explore and embrace puppet theater's communicative strengths. She learned the craft of the field, building and designing puppets for Bil Baird Marionettes and The Jim Henson Company and performed with a number of New York-based companies. She also wrote, designed and performed in her own productions including Isle of the Seal at Jean Erdman and Joseph Campbell's Theater of the Open Eye. As Director of Exhibits for The Jim Henson Company, Leslee has designed and produced world-renowned museum exhibitions including "The World of Jim Henson: Muppets, Monsters and Magic," and special Festival exhibits including the Lincoln Center exhibition "Puppets and Performing Objects." She is Executive Director of The Jim Henson Foundation. Leslee is also Alex and David Morrison's mom.

ANNE DENNIS (Associate Producer) is an arts management consultant specializing in development, marketing and public relations. In addition to the Henson International Festival of Puppet Theater, she produced "Kids Night on Broadway" for the League of American Theatres and Producers and the Theatre Development Fund. Other clients include The Saratoga International Theatre Institute, Artsgenesis, En Garde Arts, Connecticut College International Festival of Dance and The Garde Art Center, New London. She has secured corporate sponsorships for such institutions as the American Film Institute, BAM and the Film Society of Lincoln Center.

HEIDI WILENIUS (General Manager) has been with the Henson International Festival of Puppet Theater since 1995. She worked in Development and Marketing until 1999, when she was promoted to General Manager. She is also the Manager of The Jim Henson Foundation. When she is not working, Heidi enjoys traveling and restoring an 1886 townhouse in Trenton, NJ, which she owns with her husband, Scott. She received her B.F.A. in Film & Television from NYU's Tisch School of the Arts.

LEN LAURENCE (Production Manager) coordinates the Festival's fundraising, marketing, and public relations campaigns, in addition to working with The Jim Henson Foundation and the exhibits department of The Jim Henson Company. She previously worked in development at ArtsConnection and received a B.A. in Anthropology from Drew University.

SARA ZATZ (Production Office Manager) is pleased to be returning for her second Henson International Festival of Puppet Theater. Immediately after working as a Field Captain for the 1998 Festival, Sara moved to Ireland where she earned a M.Phil in Irish Theatre Studies from Trinity College, Dublin. In January she returned to New York and to the Festival offices. She is happy to be back.

CHRISS WIGGINS (Technical Director) has been technical director for the Festival since its inception. When not working on the Festival, he fills his time with numerous Broadway, Off-Broadway, industrial and commercial projects.

TESSA LEIGH DERFER (Company Manager) is proud and delighted to be returning to the Henson International Festival of Puppet Theater again this year. She has been the company manager for Lincoln Center Festival for the past two summers, and was the tour manager for the U.S. engagement of Shockheaded Peter last autumn. Tessa has performed similar roles in production and management for The New Victory Theater, The Actor's Studio, New Georges, and The Drama Department in New York, as well as the American Repertory Theatre in Cambridge, Mass. She is also a stage director and writer.

TREVOR BOWN (Lighting Coordinator) is happy to be returning to the Henson International Festival of Puppet Theater for the fourth time. As a designer he is represented in the current Festival with Salome for Hanne Tierney.

DAVID A. SCHNIRMAN (Sound Design), Broadway credits include Band In Berlin, The Wind in the Willows, K2 and Twice Around the Park. Other credits include productions for The New York Shakespeare Festival, Williamstown Theater Festival, The American Music Theater Festival, Art Park, La MaMa E.T.C., The Arts at St. Ann's, Syracuse Stage, Shakespeare On The Sound, 651 Arts Center at BAM, Mass MOCA, Cooper-Hewitt Museum and En Garde Arts. Mr. Schnirman received a Barrymore Award for his sound design for the AMTF production of Band In Berlin.

LISA BOOTH MANAGEMENT, INC. (Lisa Booth, President and Deirdre Valente, Vice President), based in NYC, tours American artists worldwide, produces North American tours for foreign artists, and general manages performance seasons, special projects, and events. Celebrating its 17th season, to date LBMJ projects have taken place in more than 250 cities in 40 states and in 15 countries. LBMJ has developed and managed the Festival's On Tour Program since 1994.

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THE LION, THE WITCH & THE WARDROBE ........ Dec. 2, 10
A CHRISTMAS CAROL ...................................... Dec. 3, 9, 16, 17
MOZART, MONSTERS & MATISSE (Jim West) ......... Jan. 6, 7
FREEDOM TRAIN ............................................. Jan. 13, 21
JEKYLL AND HYDE ......................................... Jan. 14, 20
SIMPLE GIFTS (Cashore Marionettes) .................. Jan. 27, 28; Feb. 3, 4
READING RAINBOW ........................................ Feb. 10, 11, 17, 18
SUNDIATA, LION KING OF MALI .......................... Feb. 24, 25
RAMONA QUIMBY ............................................. Mar. 3, 4, 10, 11
GOLD RUSH .................................................. Mar. 17, 18
FOOTPRINTS ON THE MOON .......................... Mar. 24, 25
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All performances at 12:30 p.m.

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Very special thanks to the Board of The Jim Henson Foundation. The festival was founded by The Jim Henson Foundation and we thank them for their continuing support.

We also thank everyone from the UNIMA-USA, UNIMA (Union Internationale de la Marionnette), the international organization of puppeteers.

We would also like to thank the Practitioners of America, the national organization of puppeteers that, along with affiliated guilds, promotes and encourages puppetry, as well as their local affiliate, Puppeteers Guild of Greater New York.

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