

Chapter 1 : New Parade, Starter Level : Mario Herrera :

*New Parade Starter Level Poster/Puppet Packages [Mario Herrera, Theresa Zanatta] on racedaydvl.com *FREE* shipping on qualifying offers.*

Then, Superstorm Sandy came along. And for the first time in its 39 year history, the Parade was cancelled. The Village went dark and silent, the subways stopped running, and millions of New Yorkers and visitors from around the world were devastated. Though the Village was silent, we heard from you loud and clear! We received messages from tens of thousands of you who were missing Halloween. Missing the camaraderie and the community. Missing your annual opportunity to play on a world stage in a celebration the likes of which makes the parade Though nothing compares to the tragic loss of life and home caused by Sandy, the last minute cancellation was also a financial disaster for the Parade, putting its future in jeopardy. We fronted money for the parade that we never got the chance to make back. Months and months of work were lost. This is a huge obstacle for our tiny not for profit arts organization, but all of you are not tiny! All of you together can make it happen. This year, we need to hear from you again. We need all of you who have ever come to watch the Parade or who danced in it. We have never asked before, but this situation is unprecedented. Halloween is the best night for business in the Village all year. So, when you bring back the Halloween Parade, an added bonus is that you help Downtown businesses recover too! Every year since , the Village Halloween Parade has offered tens of thousands of New Yorkers and folks from around the world an opportunity to dream, a reason to create, a chance to reinvent themselves, to live out their fantasies, and a mile long stage on which to perform. Anyone in costume can join. There is nothing else like this in the country! Over 60, people participate in this Parade, and two million people line a mile long stretch of 6th Avenue to watch it. In the last 40 years there have been tragic events in our city, our country and around the world, but even in the face of devastation and destruction, the Parade has always been there to lift up the spirits of our fellow New Yorkers and our global community. Two million of you watched the last Parade. And that was just one of 39 years of Parades! Millions of you have seen it; millions of you have marched in it! The Village Halloween Parade is run by a tiny nonprofit with no employees. A core group of 6 independent producers work together as a team to produce the parade with the help of 15 paid day of parade marshals, volunteer marshals and a thousand more volunteers who animate the giant puppets. A free parade is expensive. The costs to plan and coordinate a parade for 60, participants and millions of observers are considerable. And, now, after Sandy, we are required to buy cancellation insurance, an additional and costly financial burden. Even with our limited budget, we try to pay as many creative folks as possible! From producers and volunteer coordinators, to float designers and fabricators, to puppet makers and choreographers, to bands and musicians, dancers and stilt walkers, we value the creative people we work with. We make hundreds of new puppets, costumes and floats for the Parade theme each year. You d be lost without it! The coveted Marshal Tees So you know who we are if you need something! No robots are used in the making of this parade. It takes people to pull this off, and, like the army we are, we run on our stomachs! We do not spend any money on advertising. The publicity you see on the parade is either unsolicited or secured via trade with media sponsors for on air or in-print announcements. The Village Halloween Parade is a c 3 not-for-profit arts organization. That means you can claim a tax deduction for part of your contribution. Help us spread the word! The spirit of the Parade has kept us going for 40 years, and your spirit will keep us going another Follow the Village Halloween on Facebook or Twitter for updates on the campaign and then share them on your own social media. Talk about our plight on the street, in bars, cafes, offices and studios. Shout it from your rooftops. Tell a sympathetic billionaire. Risks and challenges One risk is that some reward items are being created during the campaign. It takes a lot to stop us â€” we will make it happen or make it right if something goes awry! Questions about this project? On a page on our website, that is!

Chapter 2 : New York's Village Halloween Parade - Wikipedia

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But since it hired the director and designer Julie Taymor to create the hit Broadway production of "The Lion King," this entertainment company has been playing against type by enlisting devoted theater and opera talent for new work that is dedicated to the stage, not the screen. Now, in what appears to be an effort to increase flagging theme-park attendance, Disney has taken established stage talent to its newest theme park, California Adventure in Anaheim, which opened in February near Disneyland. There Disney is about to open "Aladdin," a new stage adaptation of its animated film. A Musical Spectacular" appears to be an attempt to draw larger crowds. The musical features songs from the film score, with music by Alan Menken and lyrics by Howard Ashman and Tim Rice. Menken has written music and lyrics for a new song in the show, "To Be Free. But in its theatrical creative team and emphasis on traditional staging rather than pyrotechnics, it departs from typical theme-park fare. The founder and artistic director of En Garde Arts, a theater company, now defunct, that presented events at unusual sites around New York City, she was more recently artistic director of La Jolla Playhouse in California. Davison, the set designer who won a Tony Award for "Copenhagen"; the costume designer Anita Yavich; and the lighting designer Mark McCullough, the last two known for work in major opera houses. Mungioli, the casting agent for "Aladdin," primarily handles Broadway musicals. Rasulo, president of Walt Disney Parks and Resorts, said the emphasis on theatrical talent was part of a strategy to originate work that was artistically distinctive as well as entertaining. Pressler had hired Ms. Hamburger, who in turn brought in Ms. Zambello and the rest of the "Aladdin" creative team. Although its magic carpet indeed flies, this "Aladdin" leans toward old-fashioned theater, with painted backdrops. Zambello, the director, said. Some of the creators said that they had to make a psychological leap to work for a theme park, but that the salaries, resources and sense of adventure made the Disney project worth trying. Zambello said, adding that the more accessible the entertainment was, the broader the impact. Hamburger called the project a positive step. There are 18 scene changes, costume changes and 2 full casts of 28 who alternate performances, as well as another backup cast and 2 stage crews. You want my client to go to a theme park? Disney will not release budget figures, but they are considerably higher. Hamburger said she felt ready for a drastic professional change. If I can bring great artists into this division to work here, I can have an impact which is unparalleled with anything I can do in the theater. Zambello said her Disney experience had proved to be less of a departure than she had expected. Am I fully discovering characters in a way that the audience will be drawn into it?

Chapter 3 : Dragon Parade Puppet Craft

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The beast, like many others in the long-running Disney musical, has made this trip thousands of times since the show opened Nov. But as the blockbuster musical enters its sixth year, the fast-moving choreography, directed by Tony winner Julie Taymor, continues to place the multitude of puppets, masks and elaborate costumes in jeopardy. The elephant, ears flapping and trunk waving, appears only in the opening scene. But even here she is in danger. So far, she has suffered a broken spine the aluminum rod to which her Fiberglas ribs are attached and broken controls for her ears and trunk. Taymor also designed the masks and elaborate costumes, for which she won a second Tony. The room where most of the masks and puppets get fixed is lined with stools, work benches, desks and cabinets. Three backup understudy hyena puppets appear ready to spring from atop a cabinet at one end, while gazelles hang from an overhead rack beside several giraffe heads. The head of Simba, the young Lion King, sits on a counter awaiting attention. Clusters of small drawers containing puppet parts, tools and materials are handy for technicians who work long hours to ready damaged animals for their next performance. During each performance, a member of the puppet and mask crew must be on duty, along with a costume expert. Some masks, puppets or costumes need maintenance every day. The crew keeps emergency kits in three key places: They are stashed with tools, gaffer tape, screws, nuts and bolts. Despite such precautions, there have been embarrassing moments. His mask weighs only 9 ounces and moves up and down with the help of two small, battery-powered motors that the actor controls with a finger switch. The motors need frequent attention, and sometimes quick replacement. And there are those in the audience, the puppet crew say, who like to see disaster strike. In fact, the rhinoceros did lose its head about a year ago and performers had to hold it up manually until it could be repaired. Most of the masks and puppet parts are molded of carbon graphite, a kind of rigid foam that makes them light and durable. Handling their charges more like works of art than stage props, the puppet masters use a variety of materials to repair them, including epoxy resin over Fiberglas, Kevlar the same material used in bulletproof vests , and a two-part liquid rubber called , that gets laid over fabric. Thermal plast, a medical supply used in hospitals, comes in handy for fitting masks and puppets to the torsos, limbs and heads of individual actors. New puppets occasionally are made for the company, by shops in Oregon and near Toronto, Canada. The first lasted about three years before the company had to order a new one at an undisclosed price.

Chapter 4 : Intensive Workshops | Puppeteers of America

Theresa Zanatta's most popular book is New Parade, Level 2. New Parade Starter Level Puppets by. New Parade, Starter Level Audio CD by.

Creating Puppet Theater from Social Testimony: The stories we tell will become the materials for exploring the potential of puppets to embody these stories and the choices we have to give the stories voice. Wear comfortable clothing in which you can move. There are no materials fees for this workshop and no pre-requisite skills necessary. In addition to creating over 20 productions for Sandglass, they have collaborated with companies in Cambodia, Poland, and El Salvador, on work that has addressed social issues in those countries. An Exaltation of Larks, a piece about people with Dementia. They are currently at work on Babylon, a piece about refugees. Eric and Ines teach a two-week intensive each August in Putney, Vermont. Sandglass is also a member of the Network of Ensemble Theaters. Instant Shadows Pop up Puppet Show: Participants will conceive, design, build, rehearse, and perform an original shadow show in a performance open to the public. These pieces will be short in length, most under or around 5 minutes and will be featured in a puppet slam at the conclusion of the class. This class is ideal for students who want to experience creating a piece from start to finish. We are using shadow puppetry to teach this class so participants will learn how to make a variety of types of shadow puppets that could be used against a screen, in overhead projection, or in full-body shadow work. We will also cover, and have for your use, a variety of light sources, screens, and building materials. However, despite all the shadow puppet knowledge and experience that will be offered in this class, the real purpose is project development. Professional artists need to be able to make confident decisions, see the big picture, have the ability to create a piece within their means and most importantly, see projects through to the end. This class was constructed for those that want to learn and hone these skills. Our hope is that you leave with a performance piece you can mount again, and the tools and confidence to make many more. This class is for people of all skill levels as each person will be able to work at their own pace. We ask that participants bring what they can of the following items: Laptops, tablets, MP3 players, headphones, flash drives, x-acto knives and replacement blades, craft scissors, cutting mat and pliers. We will have some of all of these items but not enough for the whole class. Over the past 5 years, Sea Beast has created a variety of original touring productions for both adult and youth audiences alike. Besides their touring shows, Sea Beast offers workshops to students of all ages and professional development classes in the areas of puppetry performance, design, construction, and writing. Crafting Puppet Films Alex U. Griffin, California Crafting Puppet Films will dive into the world of filmmaking "for puppets! In this workshop intensive, we will create a puppet short film. Each subject will be looked at through the viewpoint of puppetry on film, and each person will get a copy of our finished product. Participants are asked to come with a basic understanding of cameras, lenses, and their workings. Email correspondence in advance will help secure what kind of puppets we use found object, table-top, hand and rod, etc. I look forward to making a puppet film with you all! Griffin is a cinematographer, puppeteer, and director based out of Los Angeles, CA. His goal is to create dynamic collaborations and turn every moment into a possibility for storytelling. Alex works extensively with puppetry in all regards, and has worked on everything from digital shorts to feature films. Most recently, he completed cinematography work on the all-puppet feature film, Yamsong: March of the Hollows, and is curating Reel Puppetry: Greg Ballora, California Many puppeteers are held back, not because their puppetry is weak, but because the puppet is literally fighting them. Well it is time to win that battle with knowledge! We will talk about materials and techniques. But more importantly, we will discuss the principles of why the pattern works and how to put it together to be durable and flexible. We will also explore how building a good puppet leads to better movement and manipulation. Along with creating this basic level puppet, we will look at what some of the next steps are for the aspiring puppet builder, from body styles to arm rod options. The focus here is not on building the greatest new puppet art piece, but to build a really solid puppet that will help you improve your puppetry, especially for the camera. Participants are encouraged to bring materials that inspire them, particularly fur cloth or eye choices with which they want to experiment. This workshop is

suited to the beginner who is not afraid to pick up a drill or thread a needle, but also includes techniques that will be of interest to the intermediate puppet builder who has a few characters under their belt. For more than 25 years, Greg has been a Los Angeles-based puppet builder and performer. On film, Greg was a lead marionettist for Team America: Greg has also been a Puppet Master at the Disneyland Resort, where he has built puppets, trained puppeteers, taught students and created parade choreography for puppets and large floats. Greg spent 15 years performing with Jim Gamble Puppet Productions, as well as building puppets with Jim and directing his video projects.

Chapter 5 : State of DevOps Report: Practical guidance for your DevOps evolution | Puppet

New Parade, Starter Level, Second Edition(2nd Edition) by Mario Herrera Salazar, Theresa Zanatta, download New Parade, Starter Level, Second Edition ePub New Parade, Starter Level, Second Edition download Theresa Zanatta is a published author of children's books. Some of the published credits of Theresa Zanatta include New Parade Level 2.

They have created a dozen new plays for both young and general audiences, which have earned them and their collaborators a mass of awards. Ann and David continue to develop new work as a duo and also in collaboration with others, and they host an annual conference called Fresh Ideas in Puppetry for established and emerging artists to share their passion and expertise in puppetry. They will also talk about how they educate, transport, delight and engage the consciences of their audiences, young and old, by exploring important stories which resonate in a contemporary context, by creating something never seen before, yet made accessible through its grounding within recognizable traditions of puppetry and storytelling. Ann and David will show examples of this process through their productions of *Walidat the Grass Cutter* based on a traditional Iranian folktale, *Foolish Tales for Foolish Times* four short traditional tales of foolishness from around the world and more. The most important elements are recorded first, each on a separate piece of paper, allowing the story to be moved around and fitted together in different ways, to find the arcs of the story. Then the curlicues and flourishes are added – the asides and subplots, the drama, the comic relief and romantic interest – on more pieces of paper, as required. The writer will now be seeing not just the story emerging, but the beginnings of the design and staging of the show, with thoughts on character development, lighting and sound effects. Once the storyboards are roughed out in this way, the participants will make simple, quick paper puppets and any necessary props and set pieces with which to develop staging and movement. As staging and story discoveries are made the storyboard can be tweaked, edited and added to. Puppet Potpourri Saturday, June 2, 4: Make a quick eyeball puppet to take home! Decorate your wide-eyed friend with crazy hair, hats, and all manner of what not! Materials and instruction supplied – you provide the fun. Intergenerational Puppet Power by Shelley King. Shelley will share her recent Intergenerational Puppetry Project and reveal how it was influenced by her attendance at previous Puppet Power Conferences. She uses the magic of puppets as a workshop facilitator, entertainer, artist, social change agent, and on-line educator. Over the past two decades, Shelley has used her playful and interactive approach to teach and entertain thousands of people of all ages and abilities. The drive to make puppets and our discoveries going through the process of making the birds, practicing with the puppets, what we all got out of it. They run on an inclusive model, and are constantly trying out new avenues of expression and creation, hence: *A Provocative Discourse With Birds*. Puppets have the power to express life that like the wind is felt but not seen. Dementia, dreams and spirit become live beings journeying within the human experience. She recently launched her new theatre company, *Life Stages Theatre*, which incorporates puppets into plays that look at life challenges as we age. *Life Outside the Box* by Corina Duyn. Puppet, Fairy Tale, Robot by Dr. This video explores how Pinocchio, the puppet that became a real boy, is the connection between the world of fairy tales and that of robots. Her research interests include fairytale retellings, cyborg and cyberpunk literature, graphic novels, posthumanism and metafiction. Through the creation, exhibition and performance of a self-reflective mask-body puppet, participants develop community, foster resiliency and gain a voice for their stories. Participants, with their nursing student companions, talk about their lives through their mask – puppet puppets. Jovanka Rivi, Pedagogista, Reggio Children, Italy The Reggio Emilia Approach is an educational philosophy based on the image of the child, and of human beings, as possessing strong potentials for development and as a subject of rights who learns and grows in the relationships with others. We are pleased to invite Jovanka Rivi to our conference to present a talk on Friday evening and Saturday morning, co-presented by the Calgary Reggio Network Association. In the school year Jovanka attended the Master course for Pedagogical Coordinator promoted by Reggio Children. Since she has been working for the Municipality of Reggio Emilia as a teacher in the preschool until She also participated in the professional development programme as part of the same project, as well as in language integration projects and extra-school programmes for year olds. Since she has

been coordinating the theatre laboratory Gianni Rodari of the preschools and infant-toddler centres of the Municipality of Reggio Emilia. Focusing on the centrality of the hundred languages belonging to every human being, in the atelier spaces young children are offered daily opportunities to encounter many types of materials, many expressive languages, many points of view, working actively with hands, minds, and emotions, in a context that values the expressiveness and creativity of each child in the group. He has created and directed numerous productions for young people and dedicated his MA research to embodied practice and drama curriculum. He currently also teaches and consults for WP Puppet Theatre. *Liminal Beings and Linking Objects*: Saturday June 2, , 1: Additionally, it demonstrates how embodied practice can be a tool to create STORY as a lived visceral experience. In particular, he challenges the concept of teaching physical theatre arguing that theatre is a lived symbolic form. How might the puppet theatre artist deepen their art through thinking and experiencing the body in a different way? A minute practical performance training workshop will follow. Lastly, students from Sir Wilfred Laurier will present rehearsal showing of some puppetry vignettes they have developed in response to principles of Bunraku and school curriculum.

Chapter 6 : Bring Halloween Back to NYC! by NYC Village Halloween Parade â€™ Kickstarter

New Parade is a seven-level programme, filled with ways to make learning English fun. Included are: rhymes, songs, chants and hands-on activities to enhance language recall and promote understanding; pair work and co-operative learning; hands-on activities; and content connections.

See nearly three minutes of The Wobbling Dead! So imagine how funny a parody of a zombie apocalypse TV show could be! Last year, I created a parody of an old Star Trek episode, fulfilling a longtime dream of mine. Kickstarter was there for me and "Stalled Trek: Amutt Time" came out on time and made a bunch of fans laugh pretty hard. It was a great year for me, doing conventions and hearing from people who really enjoyed my cartoon. A highlight was getting to see it with a laughing audience! Real life strangers laughing at a cartoon I made! With Stalled Trek finished, I started looking around for another show I could parody and after many false starts, I realized The Walking Dead was parody gold! I went back and re-watched the first season and this time found myself laughing a lot. It practically writes itself. So what is The Wobbling Dead? My goal for completing it is Halloween this year. Why am I doing a Kickstarter Campaign? What do I need the money for? The Wobbling Dead has a much larger scope than Stalled Trek did. Also, though I am able to do much of the work myself, there are some things I am simply unable to. Scoring the music for one. There will also be production costs with replicating the DVDs. I greatly underestimated these things with Stalled Trek. I also learned the hard way to think about things like shipping costs and sales tax. Doing Stalled Trek was like climbing a mountain and I truly believe that the support I received from Kickstarter last year was responsible for me reaching the top. I think I could have easily faltered or slowed down, but knowing that I had backers depending on me and who were so upbeat and positive about what I was doing kept me from even considering that. Risks and challenges There will always be challenges. I believe every creative project is mostly problem-solving. Having completed Stalled Trek on time, I have no doubts about completing this project. Questions about this project? Thanks for helping out!

Chapter 7 : best Puppets: Giant-sized for Parade images on Pinterest | Baby dolls, Puppets and Puppet

The Paperback of the New Parade, Starter Level by Mario Herrera, Theresa Zanatta | at Barnes & Noble. FREE Shipping on \$ or more!

Chapter 8 : New Parade Coming to Epcot! | WDWMAGIC - Unofficial Walt Disney World discussion forums

New Parade is a seven-level, communicative language program, that features Total Physical Response (TPR), rhymes, songs, chants, pair work, cooperative learning, and hands-on projects.

Chapter 9 : Celebrate the Art of Latin America: Patagonia - Calendar & Events

Last year, the New York City Village Halloween Parade was ready to go, with hundreds of puppets, more than fifty bands, dancers, artists, and thousands of costumed New Yorkers.