

# BareBones

## PUPPETS

presents

the **25<sup>th</sup>**  
annual  
HALLOWEEN  
PUPPET

EXTRAVAGANZA

performing at

Hidden Falls

Regional

P A R K

S a i n t

P a u l

Art by Quint Riversburgh - Design by Henry DeGrand

Bones See

Mist Stories



[BareBonesPuppets.org](http://BareBonesPuppets.org)

show dates: October 20\*+\*\* / 21 / 26† / 27\* / 28 / 31 gates: 6:30pm show: **7:00pm**

\*Traducción Española \*\*ASL Interpretation †Audio Description

**\$10-\$20** at the gate. Pay what you can.

This activity is funded, in part, by the Minnesota Arts and Cultural Heritage Fund as appropriated by the Minnesota State Legislature with money from the vote of the people of Minnesota on November 4, 2008.

1305 S. Mississippi Blvd, North Gate

# LETTER FROM THE DIRECTORS

By Co-directors, Malia Burkhart & Tara Fahey

## Ancestors.

This is a theme that we chose as co-directors, coming into the process of collaboratively dreaming and creating this year's Halloween Show.

### From Malia Araki Burkhart:

In exploring the theme of "Ancestors" to create this show, we have listened to each others' stories. I am grateful for the ways our process emerged, creating themes that describe the many complex relationships we have to our ancestors. Some people were new to thinking about their ancestors at all. Some people have a practice of speaking to them every day. Some experienced separation, abandonment, or rejection by their families. Some had a close and beloved connection to a particular ancestor. Some community members expressed feelings of lineage and kinship with people who are unrelated by blood, finding a sense of belonging through shared identity, including queerness, belonging to movements for justice and healing, or through teacher/student relationship. The art that has arisen to express these themes is beautiful, evocative, poetic, and magical. Thank you all for the opportunity to work with you in this real and powerful way.

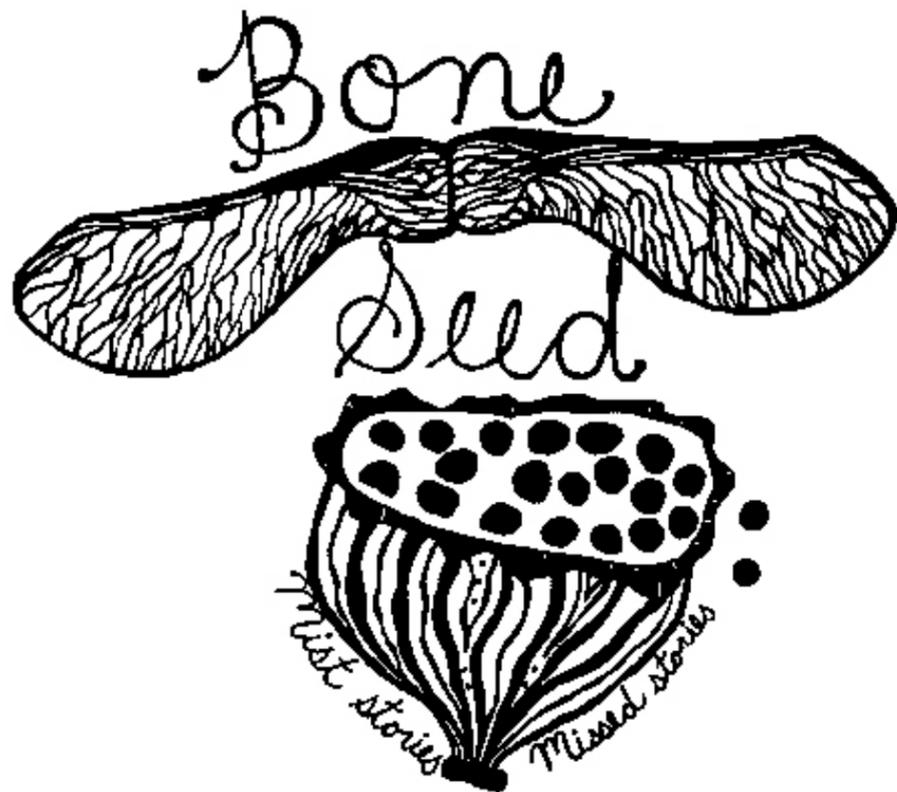
### From Tara Fahey:

In walking toward the path of co-director this year, a need for Ancestor focus resounded. With struggles and trials daily, the need for guidance and strength -deep listening and grounded presence is required of us all. Ancestors provide an anchor for this work. I am grateful for the shared resonance and reverence to Ancestor energy with co-director Malia.

When there is so much intensity, as entrenched patterns no longer serve us and are breaking apart, may new visions have room to grow and stretch possibilities of healing in community, family, city, and country. A shout out of thanks to beloved community as we wrestle with next steps, for we need connection. In witnessing the way things work, through intention, to come together, we honor and give gratitude to ancestors, for our roots and heart.

### From Tara Fahey and Malia Araki Burkhart:

In reckoning with history and its embodiment in our own lives, we must be courageous in our vulnerability. As we move forward with willingness to understand the complexities of these stories more deeply, we increase our empathy through the growing of compassion for ourselves and each other. It is time to heal the wounds left by centuries of injustice; and take action to dismantle these patterns and systems of oppression. It is time to honor the lineage of ancestors whose work we build upon today -- those who met the hardships and injustices of their time with resistance, love, and courage. We celebrate their lives and learn from their example. We call upon their strength and their resilience, to show up in this moment of history and do the work of our generation.



Design by Tara Fahey



Design by Jesus Ramires



Design by Gustavo Boada

### Culture-Shifting Work:

Last year, through the audience survey, there was a call for more action around inclusivity. As a result of that, measures were put forward to work as a community on issues of radical empathy, racial bias, skills for emotional processing and mediation-support for community and staff. More information and donations towards these efforts for this year and future years' work can be found at: [gofundme.com/barebones-puppets-25th-anniversary](https://gofundme.com/barebones-puppets-25th-anniversary)

## SECTION DESCRIPTIONS

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### Opening:

Go far enough towards the trunk on the tree of life and we are all related. We imagine mummies growing roots and we raise a gathering of soul-keeper portraits to witness our proceedings.

### 1. Migration/Colonization:

We are exploring the displacement, colonization, and forced migrations, across generations, for humans, plants, and animals. From our roots we can trace both our interconnectedness and the separate paths of our ancestors.

### 2. Fog:

As we find ourselves stuck in a moment of nowhere, moving through the mist, we search for stories and connections that have been lost or hidden. We call on the magic of our Queer Ancestors - the Keepers of the In-Between - to help guide us through the chaos of liminal space. During the Calling of the Names, we take time as a community (audience and performers alike) to call out the names of our beloved dead - both known, and unknown.

### 3. Intergeneration/Regeneration:

We explore the traumas that get passed down and the traumas that we hold in our bodies, the ways we get stuck in patterns. Through our ancestors and our community there are different ways we find resilience and healing, breaking free and becoming more fully ourselves.

### 4. Chosen Family:

Like a river a family creates and it destroys. It carries things away and brings them back together again. We find our chosen family through shared resiliency and stories when the river's current becomes too hard for us to bear.

### Closing:

A seed learns to grow wherever it may land, searching for what to embrace and what to push away.



## EXTRAVAGANZA

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Since 1994, BareBones Productions has presented the Annual Halloween Outdoor Puppet Extravaganza, a community-created spectacle pageant of larger-than-life puppetry, drama, stiling, dance, fire, music, and song that honors the circle of life by celebrating its arc of death through the seasonal metaphors of Fall. The themes of our collaborative and original storyboards have included such myriad sources as the Russian folktale of "Baba Yaga and her Fearsome Trials", the idea of "Rot and Compost as Creative Forces", the ancient Sumerian myth of "Inanna's Descent to the Underworld", and Ray Bradbury's novel "Something Wicked This Way Comes".

The pageant always includes a section where members of the audience are invited, through a public name-calling ceremony, to honor friends and relations who have passed on. Everyone has a chance afterward to honor the dead privately with the help of artistic installations such as a walking labyrinth of raked leaves and the "the Altar to the Dead", an ofrenda set up at the edge of the pageant site. After the performance, the audience joins the cast and crew in enjoying hot food and drink served by Sisters' Camelot, Minneapolis' free organic food distribution collective, and raucous dancing with live music performed by local bands. During the past twenty-four years, the show has grown from one performance to six and our audience has grown from around 100 to over 6,500.

# OUR ANCESTORS' WHOLE STORIES

By Malia Araki Burkhart

## Where am I from?

I am the child of German and English Ancestors, who arrived with the early waves of immigrants to this country about 8 generations ago. They put down roots in Iowa, farmed the land and sold tools and equipment for their farmer-neighbors. I am the child of Japanese Ancestors, who left their country 4 generations ago, and put down roots in Hawaii. My great-grandparents made a living by working in difficult conditions on the sugar plantations alongside a diverse community of workers from many other countries. I was born in the state of Minnesota. The path of my Ancestors and my birth on this continent was made possible through centuries of genocide of the Lakota, Dakota, and Ojibwe people, and through the overthrow of the sovereign Hawaiian monarchy by the US Government. There was a booming US economy that enabled my Great-Grandfather to own land and purchase farm-machinery in Iowa, and allowed the European-American owners to operate their sugar plantations in Hawaii. This economy existed (and still exists) because of the enslavement of stolen people from Africa, and the continued exploitation of workers by a system that favors the wealthy.

## Where are you from?

What were your ancestors' whole stories? In today's "Immigration" debates and "America-First" rhetoric, I recognize the erasure of our ancestors' journeys and the contexts in which they lived and died. I recognize the denial of colonization and genocide of Indigenous People of this continent; the brutal legacy of slavery that this nation was founded upon; the oppression of women from the Witch-Hunts to today; the persecution and violence against LGBTQ people; the creation and maintenance of class, dividing rich and poor. These hidden and mistold stories allow the perpetuation of colonialism, racism, sexism, homophobia, and classism: Patterns and biases woven into geographic, political, and economic systems of (in)justice and education/indoctrination. As descendants of the oppressors and the oppressed, we have inherited patterns of trauma. The repetition of these patterns, upholding the systems of oppression, prevents us from having real and authentic relationships with each other across our differences. How do we face the life-stories of our ancestors with unflinching honesty? How can we recognize the inherited patterns of oppression within ourselves? How do we choose differently?

Being real with the pain of our shared histories is a starting-place. This is especially true for people of the European diaspora, as the patterns of forgetting and distancing are part of what keeps systems of supremacy in place. How can we brush our hands in the air, and say "what happened in the past has nothing to do with me", while blindly taking advantage of our privileged position in society? If we dig deeper, we can discover that "whiteness" is a concept that was invented to prevent the poor from uniting together to fight for economic justice and power in early US history. An erasure of diverse European cultural origins was made in exchange for belonging to the "American Dream": a myth that upholds the white-supremacist and patriarchal culture of mainstream America. Whether forced or chosen, the patterns of assimilation have been repeated across many groups of immigrants to this country for generations. These patterns have led to disconnection to places and stories of origin, and a denial of the grief and loss connected with this loss. This year, we went into this particular kind of grief, together. Whether we are aware of it or not, we literally are our ancestors' energy manifesting in the present. We have an opportunity to heal what we can, in our lifetimes. This includes healing wounds from own lives, the wounds of our own ancestors, and healing the wounded relationships through listening to each other, growing our hearts, and making honest efforts toward reparations.

I view art as an vital medium for raising consciousness and affecting positive changes in the world. Art-making can be a powerful way to heal and transform yourself. I am both humbled and proud of the work that we've done together this season, to move and shift our awareness, to grow empathy, and to support each other in our ancestor-journeys.



Design by Andrew Young



Design by Laura Korynta



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  - What time did you arrive at Hidden Falls park? \_\_\_\_\_
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## THE ALTER TO THE DEAD

By Starri Hedges / Esther Opayemi Langlu Falegun Fakoya

Witches worldwide honor Halloween as the time when the veil between the worlds of the living and the dead is thinnest. Many other cultural traditions also honor the dead at this time of year. The Altar to the Dead can be found by the cottonwood tree and is a place for remembrance and elevation. Here we honor the spirits of all of the dead; the beloved ancestors, those who have died from cruelty and oppression, the collective dead (egungun) and the unknown. We place the nameless and lost beside our own loved ones. The prayer we share during the calling of the names is a traditional Hebrew prayer.

Altar Tenders act as channels and messengers between the living and the dead. We carry communication between the worlds. During and after the production, we will be performing a ceremony to the spirits. You are invited to visit and are welcome to write messages, light candles, leave offerings, reflect in the mirror, interact with the tree and journey through the leaf labyrinth. After the final show is over, our ceremony will culminate with the deliverance of all messages and offerings.



Design by Laura Levinson

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## REFLECTIONS ON 25 YEARS PAST

By Jon (Huk) Stoike

When Peter Schulze asked me to write up a brief summary of doing BareBones shows, I thought sure, I'll dance through some highlights and keep it short. But as twenty some years of images cascade through my mind, I see there's no way to tell it as a short story. For behind each image there's a face a name a creative force, a life that has become a part of me. So to keep it short I simply say, "thank you."

My hats off to the creative core: Allison, Julian, Mark, Maren, Amy, Ephraim, Krista, and Soozin Hirschmugl who had the vision and verve to create "Bedlam," the seed that sprouted from the rich roots of "Bread and Puppet" and "In The Heart Of The Beast" theatres. Each year sees fresh talent that seethes with ideas that fold into the rich tapestry and wondrous "mistory" of the show. And to my mind that's the over arcing meaning of Bare Bones: to think, to expand, "out of the box", to challenge those who are mired in the conventional. I see that as really important because there's a regressive mindset out there bent on shrinking that box.

Along with fresh faces are those that have endured. They share their stories here as well. They all give me strength to carry on.

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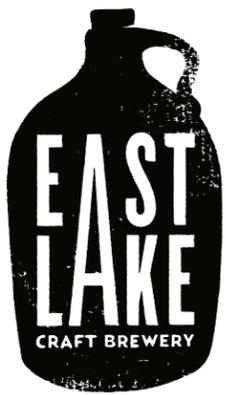
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# SPECIAL GIFT RECOGNITION

For many years, two remarkably generous patrons of the arts have given a major financial gift each Fall to support the Annual BareBones Halloween Puppet Extravaganza. We truly honor Joan and Frank Safford of Evanston, IL for the selfless support of our endeavors in the Twin Cities area.

Thank you, Joan and Frank!



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I am committed to make Barebones a safer, affordable space for Indigenous, black, and brown community members. --Akiko Ostlund

Birds eating garbage. Birds can no longer fly. --Brian Brugioni

This year, I am grateful to have this space to process both personal and societal grief. --Angie Courchaine

Sister tree brought to life with many generous hands and hearts. --Laura Korynta

To gather on a Fall night and peer from a circle at the darkness and the stories stirring there gives me goosebumps. --Theresa Linnihan

## REFLECTIONS ON 25 YEARS PAST

By Arwen Wilder

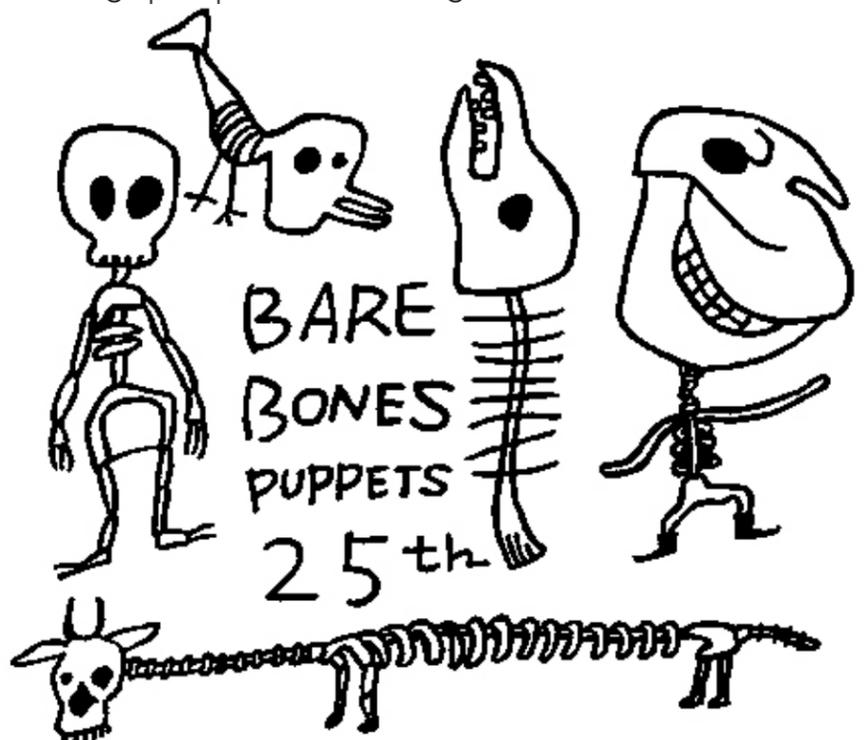
In 1993 we had the Rodney King trial and appointment of RBG, Bill Clinton was president and "Don't Ask Don't Tell" was policy. In 1993 Barebones, Bedlam, Hijack, Bryant Lake Bowl Theater and the world-wide web were "born". I remember Barebones at the power plant, Minnehaha Falls, and Theodore Wirth. I remember babyheads and teapots, weird tubes and tunnels, rivers of blood and rivers of water, roaches and dung beetles, monkeys and dogs and flaming nosed bulls and turtles and owls, Some of my memories of shows and rehearsals now seem too weird to be true. Someone playing 2 trumpets at once? Someone fire-whipping a police officer the fall after the republican convention? My roommate practicing stilting in the kitchen bending to put a pizza in the oven with stilts still on? Flaming puppets catapulted into the river? Having contractions backstage as the most pregnant tangoing judge ever? The show when it was 10 degrees? Barebones was once the scrappiest, weirdest thing I did, my annual dose of witches and freaks. Now it is big with its own institutional safety and conservatism. Even so, I love it. It is my religion. It is my people. It is my calendar. It is my school. The questions and lessons of it have been profound and each could be its own dissertation...

What are the roles of fury and grief? What do we do about death? For ourselves? for our children? for the dead? Can I break my training of being a martyr for a group? What are the wisdoms and inefficiencies of collective or rotating leadership? Where is the place for our bodies, the sensations of them, the scale of them? What is inclusion vs. appropriation? What is my relationship to this land, this place? Does a little money enable or limit? What do we lose with every growth? How do we hold the members of our community who transgress, hold them responsible and hold them in safety? Where is the place for those who feel they do not belong? How to take the time it takes to do it right? How do we face impermanence? How to raise children in the dark?

I thought of Barebones recently when reading a book by Bryan Stevenson. "We live in a broken system. We are all broken by something. We have all hurt someone and have been hurt. We all share the condition of brokenness even if our brokenness is not equivalent...We are bodies of broken bones. Being broken is what makes us human. We all have our reasons. Sometimes we're fractured by the choices we make; sometimes we're shattered by things we would never have chosen. But our brokenness is also...the basis for our shared search for comfort, meaning, and healing. Our shared vulnerability and imperfection nurtures and sustains our capacity for compassion."

Barebones Halloween helps me feel the beauty and necessity of death and grief and loss and darkness and cold. The light changes and I need to remember how to be outside anyway. The leaves are changing so it is time for us to sing for those who have died. In Minneapolis condominium wrecking balls are hitting the arts institutions and artists I know have died or quit or been born again or moved to Europe. How could Barebones still be going after 25 years? Every autumn it seems like the world is going to hell and we need to shout about it. It doesn't get as cold as it used to anymore. But every year the dark is shockingly dark.

Arwen Wilder is a long time part of Barebones, as audience, director, choreographer performer and stage-mama.



Design by Jeong Ae Neal

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## ON BAREBONES EARLY INFLUENCES

Excerpts from an interview with Alison Heimstead for "Come Together" in 2016 - one the three films created for the 40th Mayday Parade, transcription by Daniel Polsfuss

The Halloween Show is very much related to MayDay (at In the Heart of the Beast) in that it's the exact opposite end of the year. MayDay is introducing the Spring, Halloween is celebrating the fall. MayDay is introducing life and the rebirth that's happening and then the Halloween Show is really honoring Fall and death and the passage into Winter. That was part of the creation of the work and where the excitement came in for a lot of the people that were involved in the beginning.

A lot of the people who hooked into the very first BareBones Halloween Show were people who had been involved in In Heart of the Beast in a younger generational way in that we were interns. Another intern that I met through MayDay at HOBT was Chris Griffith who workers with a group called Galumph and he was making these Haunted Hayrides. It was really gruesome stuff. The kids would be on a hayride going through Minnehaha Park, and we'd dress up like ghouls. We'd chew on foam legs with bloody bits coming out, like this really classical Halloween spooky stuff.

While we were working on that Haunted Hayride we had a lot of conversations about Halloween and we thought about what it would be like to do a bigger spectacle Halloween piece. So in that moment those were some of the early things that started to create BareBones and the Halloween Pageant that is still happening today.

That first year of BareBones there was Molly Ross coming in and Mark Safford, Julian McFaul making this event, many more. It was my thesis project with the University of Minnesota. The thesis project was sort of the catalyst of these conversations that we had been having both about - What is this creepy freakout scare tactics of Halloween? What is Halloween really, the meaning of Halloween to us? And then also having an association with MayDay the question became - What is the counter point of the end of the year? or the beginning of the year as it is traditionally called in the Samhain way.

Early on we decided that we should go out and see Bread and Puppet Theater and the big circuses. We caravanned out there with the Heart of the Beast crew. It was so inspirational to see the weekend circuses that happened. It became a BareBones tradition too. A lot of the BareBones crew people would drive out to see the giant circuses, which was pretty phenomenal. Mark Safford used to call it the "Puppet Mecca of the world." It was great to learn about Peter Schumann and what is the Bread and Puppet style.

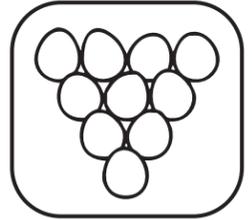
I feel that mostly (the artistic) process that I go through is as an artist in community by it being a parade or a theater experience. I don't exactly know anymore, what it is to be an individual artist making an individualized thing, because the work that I do and have been doing now for decades has been in relationship with other people.

It's interesting to note that "BareBones" the title came after a couple of years into doing the event, but now it's very solidly BareBones, which is a really great identity.

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on Saturday, November 3<sup>rd</sup>, from noon-6pm.

## LETTER FROM THE BOARD

By Peter Schulze

Recently I had the opportunity to perform with Bread and Puppet Theater for a couple of performances of 'The Grasshopper Rebellion' at In The Heart of The Beast Theater (HOBT) in Minneapolis. At those performances, Sandy Spieler, HOBT's Artistic Director, spoke about her experiences 45 years ago when she and others traveled to see Bread and Puppet in Vermont. When they returned back to Minnesota, transformed by their experience, they decide to have their own celebration and thus started the Mayday Festival and HOBT. 25 years ago, Alison Heimstead, a HOBT artist, started BareBones as an autumn ritual honoring death and the transition into the darkness of winter as a corollary to the blossoming of spring that is Mayday. So there is this lineage of sorts, going from Bread and Puppets to HOBT to BareBones. Working together with Bread and Puppets and HOBT felt like a family reunion of sorts with multiple generations getting together.

Every year BareBones takes on the monumental task of creating the Halloween extravaganza. It is a difficult task to put on a show, outdoors, at night, at this time of the year. That our organization is able to do this is a miracle and how we do it still confounds me a bit. That we do it so well and that this has been going on for 25 years is truly amazing. What I do understand is that it is the hard work and dedication of the staff and volunteers that makes it happen. The all volunteer board works year round with the monumental task of organizing this process. To the board, the staff, and the volunteers I am deeply grateful for your efforts and dedication in making it happen!

The most important thing that makes BareBones is the community that comes together to create. All are welcome to attend, build and perform the show. Close to 300 artists and volunteers participate each year in the Annual Halloween Extravaganza. Meals are provided at our builds and rehearsals. This frees the artists up to pursue their craft and allows ideas to flourish while sharing a meal. The food sustains the body, the art sustains the soul, and the community sustains the spirit.

BareBones has survived 25 years because of the love of this community which continues to grow and develop each year. It was estimated once that BareBones Extravaganza is a half million dollar production yet we put the whole thing on for under \$70,000. Although we get some funding through a Metropolitan Regional Arts Council, most of our funding comes from audience donations. Please consider helping us by joining in and volunteering with us for the show or donating to BareBones. To learn more about BareBones check out our website [barebonespuppets.org](http://barebonespuppets.org) or friend us on facebook. Also, We'd love to hear from you, please fill out the audience survey.

Puppets!

Peter Schulze  
Chair, BareBones Productions

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**CAN CAN WONDERLAND IS THE FIRST ARTS-BASED  
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WITH A SOCIAL PURPOSE TO BE AN  
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## SPECIAL THANKS

Special "Thanks!" to the following collaborating, cooperating, and supporting organizations who helped make the 25<sup>th</sup> Annual BareBones Halloween Puppet Extravaganza possible.

Acroyoga  
Action Auto  
Aira Luna  
Alison Heimstead  
Andrew Bendzick and the Fire Safety Crew  
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## MEET OUR BOARD

Angie Courchaine  
Dan Polsfuss  
Henry DeGrand

Jac Pau  
Jeff Adams  
Madeline Helling

Mollie Rose Krumholz  
Signe Peterson  
Peter Schulze

## MEET OUR STAFF

Akiko Ostlund  
Alyssa Hill  
Andrew Young  
Angie Courchaine  
Anna Ruhland  
Asher Edes  
Bill Busse  
Brian Brugioni  
Caitie Ryan-Norton

Chantaveia Burnett  
Constance Peruski  
Cram  
Duane Tougas  
Erin Winter Belfry  
Gaea Dill-D'Ascoli  
Gigi Burnett  
Gustavo Boada  
Henry DeGrand

Ian Molloy-Busse  
Jeong Ae Neal  
Jesus Ramirez  
Kallie Melvin  
Laura Korynta  
Laura Levinson  
Malia Burkhart  
Mark Safford  
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# THANK YOU COMMUNITY MEMBERS

It takes more volunteers than bones in the human body to produce the Annual BareBones Halloween Puppet Extravaganza.

A roar of "Thank you, all!" to the following known volunteers, collaborators, and supporters of all kind, plus all those unnamed excellent others who helped to create the 25<sup>th</sup> Annual BareBones Halloween Puppet Extravaganza.

Alex Blust, Alex Eninsche, Alin Swanson, Allison Osberg, Amber Moore, Anber Norfolk, Ambrose Morson, Andrea Wakely, Andy kadel, Andy Lapham, Angela North, Angie Courchaine, Anna Ruhland, Arlo Beckman, Arwen Wilder, Avery RB, Barbra P, Becca Gibson, Beth Kraus, Brian Brugioni, Caleb, Caitie Ryan, Caitlin, Caitlin Dipa, Cameran Phillips, Christine kuge, Colin Susman, CiCi Yixuan, Daniel Polsfuss, Danny Sigelman, David Senn, Deb koepsell, Devan Monan, Dillon , Drew Dietle, Ellie , Email Vmentim, Emily cashel, Eric Escher, Eva , Eva Adderley, Eve Gliuden, Evelyn Strumbon, Ewart M., Finley, Gabriel Rovinma, Georgia langer, Greg Leierwood, Greyson Maria, Hannah Mississippi, Heather Hiririchsen, Hope grathorl., Huechee Yang, Huk , Izzie Indrieden, Jeanette Macan, Jeff Adams, Jessica Hauson, Joanna Paggett, Joni Gniff, Jonny Holupclinsti, Jose , Josh Torkelson, JP Pizro, Jugi Kumaladevi, Julia Brokah, Justice Jones, Justin Singlly, Kathryn Ladig, Kathy Mollner, Katie Kirschbaum, Katrina Matejcik, Kim Keen, Kim Keen, Kristi Ternes, KT Glusac, Kurt Seaberg, Lana joy, Laura L, Laura L, Liz Buhmann, MAD Lenaburg, Marcla, Marian , Marryana Harstad, Mary jo, Max Haynes, Michael Hulburt, Mina Magenta, Mitchal Peterson, Mo Jawadi, Nara Rickey, Nay taye, Naye Taye, Nell Nere, Nic McUrstad, Olaf mekit, Orin Rubin, Paol Weig, Patty Girle, Paul Weig, Peter Zefel, Raman Morris, Rand Willock, Randy A, Randy Amenta, Rawh, Remus MAD, Rewant , Richard, Richard p, Richard Parnell, Richard Parnell, Rick Miller, Rick miller, Sam Snacks, Sandra, Sandy Spieler, Sarah Larsson, Scotty Reynolds, Sean clements, Sean Deneen, Shana Dill, Sharron Dill, Sidney Nicolas, Signe Peterson, Skyler H , Skyler H., Sonja Harris, Terry McDaniel, Theresa Linnihan, Timothy Bruce, Tommy Bieganek, Vatina Mclarrin, Waffle, Will Direnfield, Will Dohert, Yarrow B., Zena The Warrior, Zephyr Bulera



# BAREBONES

Design by Ea Eckwall

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I am committed to make BareBones a safer, affordable space for Indigenous, black, and brown community members. --Akiko Ostlund

Teeth are also bones. Full stop. Mic drop. --Henry DeGrand

Rah Diavola has been setting BareBones on fire for nearly 15 years. --Rah Diavola

"I have always depended on a kind of strange. Puppets!" --Mark Safford

It has been a magical experience with BareBones this year, and I'm grateful for being part of this amazing community. --Cici Wu

## ABOUT BAREBONES

BareBones Productions is a 501(c)(3) non-profit arts organization with a mission to bring art into community and community into art through movement, puppetry, and spectacle performance; creative reuse, education, and collaboration. Throughout the year BareBones creates performances and hold residencies featuring puppets both large and small, stilting, fire, aerialists, art bikes, live music, and more. Our season culminates in the Annual Halloween Puppet Extravaganza.

In 1993 artist and puppeteer Alison Heimstead conceived the BareBones Halloween Puppet Extravaganza as her senior thesis project at the University of Minnesota. Inspired by a variety of sources, BareBones combines elements old and new. With hundreds of individuals volunteering to build and perform, the community comes together to create a ritual that honors death and celebrates the Autumn season.

In August, director(s) are chosen and community meetings begin which allows everyone to come together and conceptualize the themes for the upcoming show. Throughout September and October, staff artists and volunteers lead public build workshops and community rehearsals, shaping every aspect of the show.

On the banks of the Mississippi River at Hidden Falls Regional Park, BareBones creates a safe and important space to honor death as a part of life. For five nights, audiences participate in this powerful, creative ritual with an invitation to call out the names of loved ones during the performances, or to visit the Hungry Ghost Altar to privately honor someone who has passed on.

BareBones is a volunteer powered organization and offers many opportunities for the community to get involved.

Visit us online at [barebonespuppets.org](http://barebonespuppets.org) to learn more, or simply use this QR code to access our website and online survey.



## GET INVOLVED

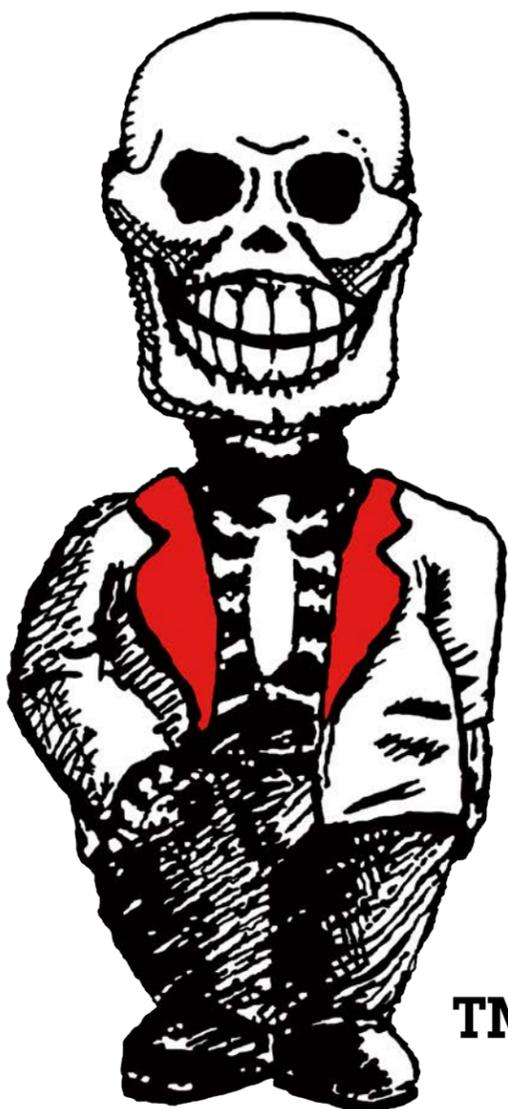
Did you know that planning for the Annual BareBones Halloween Puppet Extravaganza starts in January of the incumbent year?

We need your help to make it all happen!

Volunteer as:

- a Director on the Board
- a website content developer
- a grant/proposal writer
- a volunteer coordinator
- a fundraising developer
- a teaching/performing artist
- an event organizer

Email BareBones at [puppets@barebonespuppets.org](mailto:puppets@barebonespuppets.org) and title your email "I WANNA GET INVOLVED" for more information. Or you can join us at our annual meeting, for more details



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