



The National Capital Puppetry Guild **Puppetimes**

Vol. 52 #1

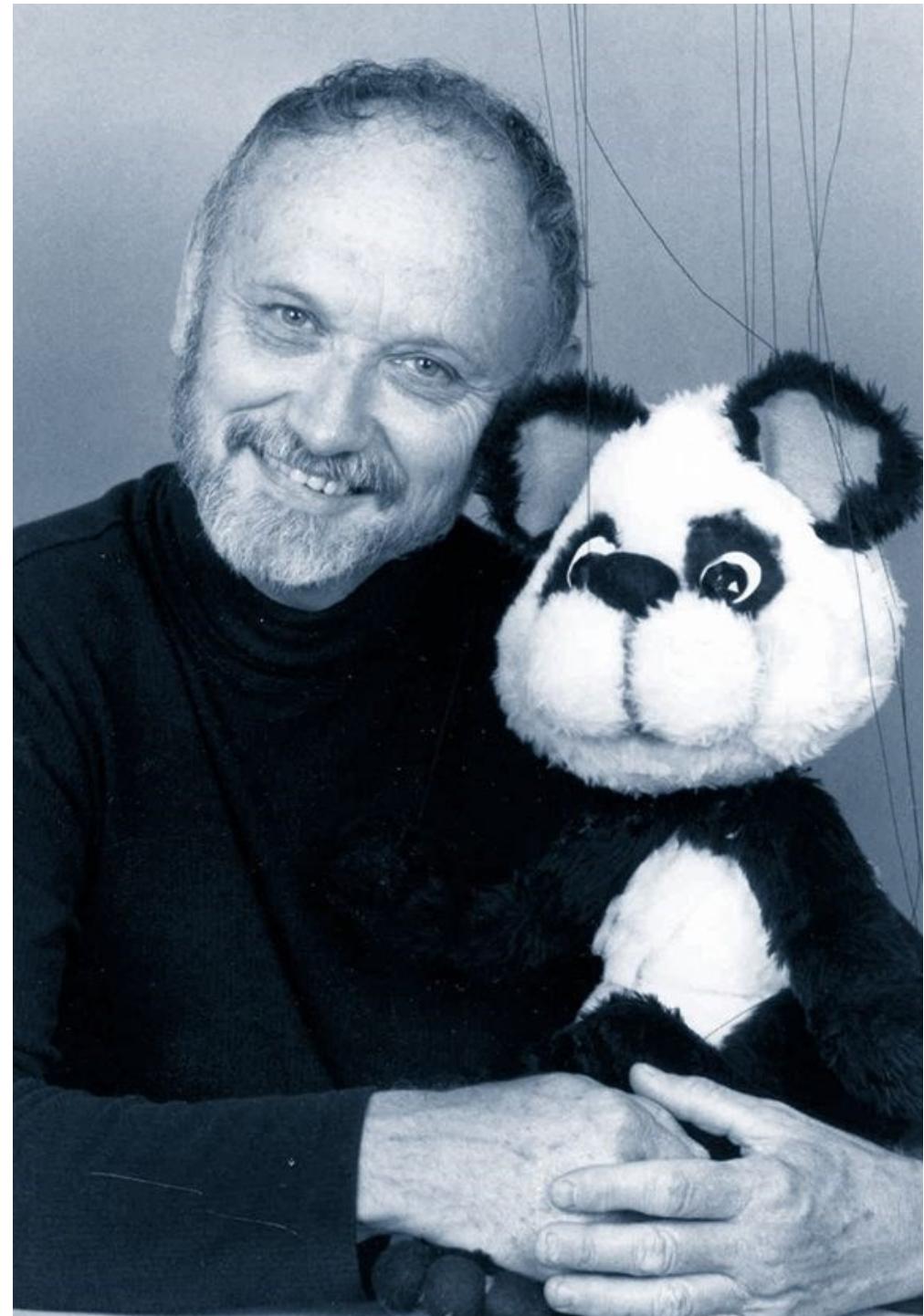
Jan-Feb 2016

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Puppetimes

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Coming Up at The Puppet Co!



A life-size marionette version of Carlo Collodi's classic children's tale, created in the 1960s by the father of the Puppet Co.'s co-founder, Christopher Piper. This production has been completely refurbished and adapted for the Puppet Co. stage. Performed in Hollywood and Hawaii, critics hailed the production as "A Masterpiece" and raved, "The underwater ballet alone is worth the price of admission!"

Age Recommendation: 5 y.o. - Adult • Running Time: 50 Minutes

January 21st - February 21st, 2016

Thursdays and Fridays 10:30 AM

Saturdays and Sundays 11:30 AM and 1:00pm



A romantic tale of a handsome prince, and his love, Beauty, set in a great forest in old Russia. There are curses, conflicts, hopes, wishes, dreams, and exciting adventures, all the things that make a happy ending that much sweeter. Imaginative settings and beautiful costumes support this large-scale marionette version of the classic love story. Winner of a Citation of Excellence from the American Center of the Union Internationale de la Marionette, it has played successfully to children and families nationwide.

Age Recommendation: 5 y.o. - Adult • Running Time: 40 Minutes

February 25th - April 10th, 2016

Thursdays and Fridays 10:30 AM

Saturdays and Sundays 11:30 AM and 1:00pm

Puppetimes is the official journal of the National Capital Puppetry Guild. Puppetimes is published bi-monthly and is available to all members. Membership is open to anyone with an interest in puppetry.

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NCPG home page: www.dcpuppetguild.org

Join the NCPG Yahoo Group

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Alexandria VA 22304

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CALLING ALL MEMBERS! IT'S MEMERSHIP RENEWAL TIME!!

In fact, it's now PAST time to renew your membership. Please use the handy form on the inside rear cover and return it with your check to maintain your membership in our illustrious organization. Change is afoot! Take the time and renew NOW! The form is on the back cover.

The National Capital Puppetry Guild, Inc. was chartered in 1964 by the Puppeteers of America.

President: Jeff Bragg

Vice President: Christopher Hudert

Secretary: Heidi Rugg, Treasurer: Pam McNaughton

Members at Large: Eric Brooks, Sandy Feulner, Sam Rugg,

For information regarding membership in The Puppeteers of America, contact:

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MEMBERSHIP RENEWAL 2016

National Capital Puppetry Guild

Name:

Address:

City:

Phone (check box prior to the number if you don't want it listed in the Directory)

Home:

Work:

Mobile:

E-mail:

Company Name:

Please send my newsletter as a PDF to my e-mail address!

Please send snail mail paper edition.

Annual Dues: \$20.00 Adult • (optional: D.O.B.: / month and day only)

My check includes a charitable contribution of to the Guild.

Amount enclosed:

• Today's Date: [redacted] • Check # [redacted]

The NCPG is a chartered Guild of the Puppeteers of America

Please make your check payable to N.C.P.G and send to:

P. McNaughton, NCPG Treasurer, 489 Cameron Station Blvd., Alexandria, VA 22304

-----CUT HERE AND SAVE BOTTOM SECTION FOR YOUR RECORDS-----

I sent check #

[redacted] for \$ [redacted] to join The National Capital Puppetry Guild on [redacted]

Membership benefits include:

6 informative newsletters a year, with hot links in the PDF version.

4 - 6 meetings a year, featuring a pot-luck hospitality, lecture demonstrations, workshops, show and tell sessions, works-in-progress previews, and meet and greets with guest artists. Summer Picnic, Winter Party.

Free admittance to most shows at our host facility – the Puppet Co. Playhouse in Glen Echo Park.

Access to "Members Only" areas of the Guild Website: www.nationalcapitalpuppetry.org

Public listings of, and a link to, your puppet business from the Guild website, if applicable.

Meetings on selected dates typically follow the 1:00 show at the Puppet Co. Playhouse.

Meeting dates are published in the NCPG Puppetimes newsletter and on the Guild website.

Reservations for the show are recommended.

Membership questions may be directed to:

Pam McNaughton • NCPG Treasurer

489 Cameron Station Blvd., Alexandria, VA 22304

LETTERS TO THE EDITOR

To the Editor, re:Terry Snyder,

I marveled at Terry's work, its beauty, wit and whimsy. For years at meetings he made me laugh by saying, "I'm Doris' sister."

I love him dearly.

Doris Baldwin

Bob and I spoke to Terry's wife, Linda, yesterday. Terry's birthday. She mentioned what a wonderful newsletter she received devoted to Terry. I told her that you did a beautiful job with it...and you including the beautiful note about Terry and what his loss meant to so many was very touching. I told her that other Tributes you received that weren't in the special issue devoted to Terry, will appear in the next newsletter. Thanks, again, for doing such a beautiful job of putting the special newsletter, devoted to Terry, together.

Best,

Elise Handleman - Puppets to Go

When I first saw Terry Snyder perform, I was in awe of his professionalism, talent and love of puppetry. "Beauty and the Beast" was magnificent. Every performance, every show he created was like that. Beautiful, vibrant, well thought-out - complete in every way. The best part, though, was Terry's kind and gentle soul. Talented and charming, Terry will be missed but remembered by all of us with fondness and great admiration. We were all blessed to know him.

Kathy Bolch, Savannah, GA

Letters to the Editor continued on page 13



GUILD ANNOUNCEMENTS: Our Next Meetings...

January 17, 2016 Winter Party !! Tall Oaks Community Center 12298 Cotton Mill Dr, Woodbridge, VA 22192

Board meeting at 2pm with the party to follow at 3pm.

Bring food. Call Sandy Feulner for suggestions!

March 13th at The Puppet Co. performance @1pm - Pinocchio

- Make your complimentary reservation (301)364-5380 press 9, for directly to voicemail or email boxoffice@thepuppetco.org

Please remind Betsy that you are a NCPG member

- Your tickets will be under your name at the Box Office window outside

- Remember seating starts at 12:45pm (You should arrive prior to 12:45pm) Meeting starts following performance and please bring a potluck dish to share!

Wisdom of Bob: If you get a last minute gig for the next day, try and make sure it is on the same continent.

A NOTE FROM THE EDITOR AND INCOMING PRESIDENT:

With this issue comes a new Puppetimes. Starting this issue we will be adding a "letters to the editor" column. There will be a new section devoted to methods, techniques and technology of our trade and a feature that highlights a photo or event from a member's archive. Everyone is invited to send in a photo and caption from their personal puppet archive or an article for consideration.

Also added in various random places throughout the newsletter will be pithy thoughts from Bob Nathanson called Wisdom of Bob. Look for the ersatz one liners in the margins and at the end of pages.

The See and Be Seen Scene has not been changed. Why try to fix something that's already perfect? Any readers wishing to submit articles for consideration should address them to puppettimes@gmail.com

We are now online at <http://puppettimes.info>. The new site will have current and back issues and will soon contain extra material such as extended interviews and video. And we also have a new website at www.nationalcapitalpuppetry.org.

So a new year begins for Puppetimes and with it, a new board. Along with some familiar faces in new roles, we have two newcomers that I'm sure will bring new ideas and energy to the process of revitalizing the NCPG. Welcome Heidi Rugg as our new Secretary and Eric Brooks as a new at-large board member. They will both bring new ideas and much needed vitality to our guild. Christopher Hudert of Applause Unlimited has been elected Vice President and I've been elected President.

Now, we must say so long to two of our longest serving and influential board members; Susan Wall Kronenberg and Jill Kyle Keith are stepping down from their roles as guild board members. We will miss their creativity and hard work.

And I'm sure we'll still see them at meetings. Three cheers for them both!!

Puppet Homecoming 2016 September 8-11

NE-Mid-Atlantic Regional Festival

www.puppethomecoming.org

At the Hudson Valley Resort and Spa, Kerhonkson, NY
Interested in helping?

Contact Anna Vargas, Festival Director
anadpuppet@yahoo.com



A Conversation with Bob Brown Part One

On December 9th, Puppetimes visited Bob Brown in his delightfully rustic home in Vienna Virginia for an early afternoon talk. Bob is the creative force behind Bob Brown Puppets. He and with his late wife Judy Barry Brown built one of America's most beloved and respected puppetry companies, with over half a century of professional adventures.

This is what we talked about.

PT: Bob, this started in New York City, right?

BB: Actually it's not. I actually started in New Jersey.

PT: That New York City, isn't it? (we both burst out laughing)

BB: Yes!! I mean, you know, I was born and raised in New Jersey and I met Christopher Piper's father and mother, Leonard and Pat Piper who lived in who lived in Morristown, New Jersey. And I lived in a place called Hillside and I sort started my career there. Now, a few years later I moved to New York and that's when I was really getting into puppetry on my own, because before that, I'd worked for Len Piper we did Cole Marionette (a Chicago touring marionette troupe founded by George and Lucille Cole) shows. There was a puppeteer named Evans Web and we



did shows for him. So I actually worked for three or four companies before I went out on my own, but when I went out on my own was New York City.

PT: The first time I ever saw you perform was in Bil Baird's company at the 1964 New York World's Fair. You were doing the Chrysler pavilion's show.

BB: Right, we did an automobile that assembles itself onstage and Ollie Oil Can and there were the dancing motor blocks, I don't know if you remember them.

PT: Yeah, that experience was one of things that inspired my love of puppets. I saw so much good puppetry at the World's Fair.

BB: I have to tell you a really quick, funny story about that, I actually got out of the Army a little bit early to work the New York World's fair. So Bil Baird introduced me to some of his puppeteers at his studio, going "Oh, Bob Brown's the greatest puppeteer and he went to India with me and he went to Russia. He's absolutely terrific!" So I get this whole big buildup and I get up on the bridge, and they hand me this tandem set of dancing motor blocks, and you know, you kick them, which was easy to do, and I'm workin' 'em, and all of a sudden, in the middle of the number, the girl swiveled her hips from side-to-side, and I'm looking at the control, and I'm looking at the control and I can't figure it out! And they'd go, "Okay, Bob can you get in step with the rest of them?" and we would do it again. We kept doing it and doing it and I couldn't figure it out! And finally, I said, "I'm sorry." And I was mortified because of the big buildup about what a great puppeteer I was.

It turns out, the main bar looked like a heavy dowel and when you twisted it forward and back it swiveled the hips! But I didn't know that! I'm just holding on to this thing and I'm working the leg bar and the girls going back and forth with their hips and I'm not and the funny thing is my team leader was Jerry Nelson from the Muppets.

PT: When you were in Russia and India, those must have been amazing experiences.

BB: It was absolutely amazing, because I went back later on because I kept thinking, 'I'm making this up" or not remembering it correctly...

We had seven tons of equipment that we carried with us! Because there were actually three shows that we took overseas with us. One that Bil called the big theater show, were the shows he did on Broadway and in his theater and all. Then there was something called the village show. Where we per-

formed out in the middle of nowhere, like in remote locations and jungles, and we had to take generators to operate the show. Then, he just had a collection of puppets and things that we took around to hospitals and orphanages. So it was an informal, kind of little, you know, show.

But yeah, there were three different shows that we did. And I remember at one point, we were in the middle of this jungle setting up the show and we always set up late in the afternoon and we waited until it got dark, of course, and then we'd turn on the generators and turn on the lights and I'm going, "There is NObody around ANYwhere! WHERE is the audience going to come from?!?" And they said, "Don't worry about it. Before the show starts we'll start blasting some music."

People were literally crawling out of the woodwork! I mean it was unbelievable! There were hundreds and hundreds of people that showed up for the show! And they had these enormous speakers that were up on great big parallel stands and the puppet stage we had was kind of a hand puppet rod puppet stage, so we were hidden from the audience.

At one point the speakers started to topple toward us and I realized the crowd was pushing from the back (of the audience), forward, right up against the stage and I don't know how they got control of it, but I was scared to death! I mean I literally thought we were going to be crushed to death doing this show, you know.

You know, what was funny was a lot of the posters said "Bill Baird All Electric Puppet Show," which I never quite understood! (breaking down in convulsive laughter). Another interesting things was that all the shows were done in English, of course, so what would happen is during a key part of the show, everything would freeze and just stop, and the lights would come on, on a side stage, because we had three stages. There was the main marionette stage in the middle, and there was a hand puppet stage on one side, rod puppet stage on the other side. The lights would come up on the side stage and there was a little figure of an Indian interpreter who would speak in Tamil or Hindi or whichever the local language was. And there are dozens and dozens of different Indian languages, which I didn't know. So they had to hire an interpreter who spoke half a dozen different dialects and languages, and then at some point they had to switch and get another interpreter because we were going to another part of India. So one of my jobs was to work this little figure, which was very much like a miniature ventriloquist's dummy, because you put your hand in the back to operate the head and the mouth, and because, of course, I didn't speak the language, the interpreter would sit right next to me back-

stage on a stool and I would watch his lips and just absolutely follow his lips and they kept saying, "You know, your manipulation of the mouth is terrific because it's right in sync." And I said, "It wouldn't be if I couldn't sit and watch him!"

So I literally sat and watched and he would pause at different times and different places and I never knew quite what he was going to do and so the only way to follow was to sit there and hang on his every word.

I remember at one point we did a show at some ambassador's home or something and they set up this enormous tent in the yard to do the show. And I remember just sweating to death and Bil had his theater curtains for the marionette stage were regular heavy theatrical velour and there were two towers in the front of the stage and there were pulleys inside the towers and you would hang these curtains on a batten and then pull it up with these ropes. And it took four people, that's how heavy this curtain was, to raise the curtain in place. It weighed a ton! An absolute ton! But I remember just sweating through every pore in my body. I want to say this was in the spring or the fall because it seemed to me that when we were leaving, it was getting REALLY hot. And the interesting thing was that they wanted to extend the tour, because we were there three and a half months. But after three and a half months, we were like, "this is great, we all want to go home," you know. And Cora actually has a couple of little kids she wanted to get home to that she'd left behind, Peter and Laura.

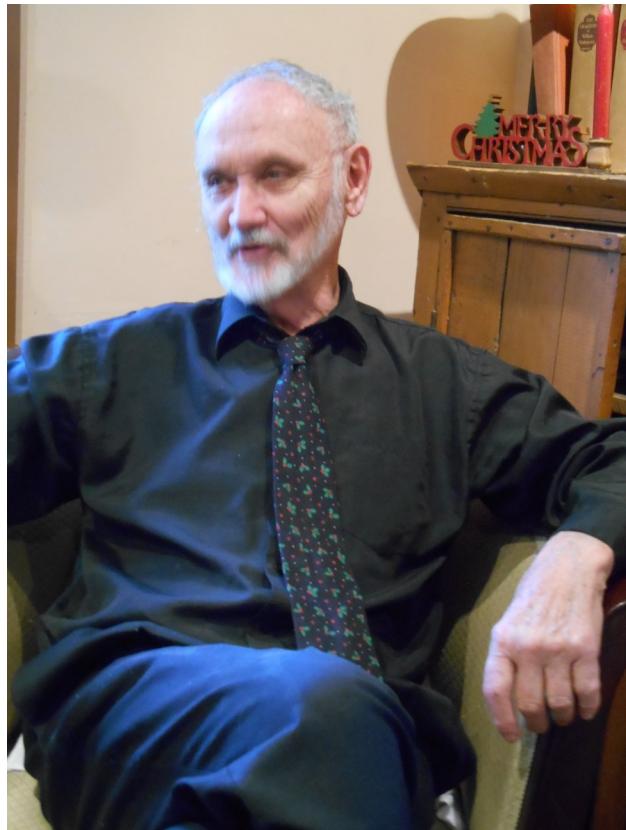
PT: Tell me about the Russia tour.

BB: When Bil first hired me I had done a couple of Broadway shows and I had done a couple of concerts with him and a few



other projects and at one point he said to me, "Now I need you to get your passport in order." And because Bill had this, what I consider, sort of a warped sense of humor, I thought he was kidding, and so I just kind of ignored him and at some point he said, "You know, we're running out of time. Have you gotten your passport?" and I went, "Oh yeah." And he went, "No seriously, have you gotten your passport?" and I said "why?" and he said, "We're going to India."

And I was absolutely bowled over. Because I still thought he was kidding. I absolutely thought this can't be true and so I went, "I've got to be the luckiest person on the face of the



Earth," because after we got done with India, he went, "Well next year, we're going to Russia." So we did three and a half months in Russia. And as much as I enjoyed India, I thought Russia was going to be more interesting and it turned out to be all the cloak and dagger that you heard turned out to be true. You know, the whole thing! Our interpreter was spying on us and there were just all kinds of weird, weird incidents
PT: After this it was back to New York City and then you met Judy.

BB: It was actually during the New York World's Fair, by the way. Or just before I did the fair. Judy and I met at a puppetry convention, oddly enough, in Florida. Got married a couple of months later on and then because Bill couldn't keep me on salary all year round, you know, I was kind of a swing

puppeteer that he brought in when he needed. I decided that the only way I was going to make a living was to go out on my own. So Judy and I actually did a whole bunch of television commercials and at one point we were doing this commercial and this company called me up and said, "Now we have the puppet already made and all you have to do is manipulate it," and I went, "Okay."

So they had this potato chip that stood up on end on a box and all it did is tip forward and back and we spent two or three days trying to film this commercial with a technician, trying to work this puppet and you can't work it! So I bring it in and I'm going, "The thing tips forward and it tips back and it tips side to side, because it's on a spring and that's all it does. What do you want me to do?" And they had Henny Youngman, if anybody's old enough to remember Henny (Take my wife...please) Youngman had recorded these jokes, because it was a potato chip made with corn and it was called the Joey Chips Show, the corny potato chip and Joey Chips would tell these stupid jokes.

Now this looked just like a real potato chip standing up on end, no face, no arms, no legs, just this potato chip. So I worked this for a couple of days shooting a whole series of commercials and they went, "You know, it's absolutely fantastic, the work that you've done. Bottom line is, while we were filming the commercial they had sent out samples all over the country and the word came back everyone hated them! So the commercials were never shown! But as a result of that, one of the women who was working in the production said we'd like to hire you and your wife, not as puppeteers, because that has a certain connotation to it, but we're going to call you "product animators."

And I'm going, "So, another word for a puppeteer?" And they went, "Yeah!"

And they said, "We have all kinds of technicians who can build this mechanical stuff, if you can manipulate it. And my reaction was, you know, if you can build it I can probably manipulate it!"

So we did a couple of commercials, one of them was for Griffin Shoe Polish, where they took these real shoes and they put mechanisms inside them so that they can bend and twist and do stuff, you know. And at that point my youngest son was born and he was like two years old and we lived in the Village, in New York City and we decided it was just too hard to try and raise a family, because we were planning on having more kids, so the Smithsonian wanted somebody to come down and do shows on the Mall for the summer, and we did that. And speaking of hot as blazes, we were in a circus tent that just held the heat. And this was July and August and I thought we were going to die, it was so hot in that tent!

We got through the summer and the Smithsonian kept saying,

"You know, if we get enough positive feedback, we'll consider opening up a marionette theater. We'd like you guys to do it."

Well, people aren't going to give them positive feedback, because they're on a tent on the Mall. Who're they going to talk to? They could come up to us and say it was a wonderful show. Well, I can turn around and pass on the word, but they may believe it or not! So what happened was, we made up these postcards that said if you enjoyed the show, please fill out your response and it was pre-addressed to the Arts and Entertainment division and people sent them in saying what a fantastic show! So basically we were hired at the Smithsonian and worked there for a couple of years. Until we had a falling out with them.

PT: Any situation you're involved with can have difficulty and as I read that part of your book, I tended to think that the biggest problem was staying strong enough to use the puppets, but it seems that the politics of any given situation can be worse.

BB: Well the problem was, I had just never worked for a government agency before and I just wasn't political. And I wasn't used to dealing with the crazy stuff we had to go through. We literally had to put in a requisition to get a pencil for the box office. And we would give the entertainment office a write up about the show. By the time they okayed it, the show had opened and closed! And they'd go, "we're releasing the thing about Hansel and Gretel." And I said, "It closed two weeks ago!" Because they just couldn't get their act together. It was almost like they were doing everything they could to circumvent the theater from operating properly. It's like they were going against it and at one point they were trying to claim that the puppet theater was not making money and I said, "There's no way, no way that this is losing money, because we built a production of Wizard of OZ. It was so popular, we used to do two shows on the weekend, it was so popular that we would add shows. Because we almost literally had riots at the Smithsonian from people that were showing up. I remember there was some father who couldn't get in to see the show with his three or four year old or two year old, because he had driven around the mall, circling around the Mall for an hour trying to find a place to park. By the time he got in the theater was sold out and he was mad as hell and he literally attacked the box office person. Physically kicked her. She had blood running down her leg! She called a security guard and I don't know if they arrested him or what they did, but that's just what we went through, you know!"

And people would show up and they'd be angry, because they couldn't park, they couldn't get into the theater on time, then they would find out it was sold out and we weren't taking

Radvance eservations, so we would add shows. We'd say, "Okay, we have enough people to do another show."

We would sometimes do five shows, back to back, on a Saturday or Sunday. We were absolutely wiped out. But because Wizard of OZ was so popular, they wanted to continue it. I was so sick of it! By the time we had run it for a couple of months, I couldn't stand it anymore! 'Cause the show was prerecorded, so you couldn't alter the show or, you know, do anything different, you had to do it exactly the same way. It was a great, great show and I can't take credit for it, because we had hired a guy who had figured out how to do all of the scene changes during the entire show right in full view of the audience, where towers turned around and they turned into something else. We had, you know, wagons and things that went across the stage with scenery on it and stuff. And at one point, when they go walking into the forest, the forest comes rolling across the stage and as they're walking, they're walking in place and everything's rolling across into the wings. We had to extend the floor of the puppet stage, by like twenty feet or more on the either side, in order to accommodate all these things that had to roll across on the stage.

PT: It sounds like quite an elaborate production.

BB: It was fun. It was a good, good show. I think it was one of the best shows we ever did.

PT: And wasn't there this one fellow at the Smithsonian who



really became your nemesis? And he just tried to undermine you at every step.

BB: And I could never figure out what the problem was and at some point we tried to talk to Dylan Ripley, because they didn't want to renew our contract and I said, "This is just a personal thing. It really is a personal thing." Because when I was saying they were claiming that the theater was losing money, what they were doing was they were putting all of the money together from all the other projects, which were losing money. Ours was like one of the few things that was literally making money. And I kept saying, "Call in the accountants. Have them figure this out, because there's no way that this theater can be losing money. Because I knew approximately how much we were pulling in and how much they were paying us and the interesting thing is when they left, they were going to hire Fred Thompson to take over and they kept announcing, you know, that this was the world's greatest puppeteer. Well I had never heard of him. And Fred had worked for Rufus and Margo Rose. So what they did is, they brought Fred in when I was not in the theater and said, "All of this is going to be yours, as soon as you take it over." Well, it turned out that was not true, because all of the puppets, we made.

At some point the Smithsonian was like, "well, we'll give you a budget to build the puppets," and I said, "Uh, uh! We'll pay for it out of our own pockets. Because then they belong to us. If you pay for it, they're going to belong to you." So there was a knockdown, drag out fight, because they'd literally promised Fred he could have the hundreds of puppets that were all hanging backstage, it's like, "This is all yours." And so when I left, I took every puppet, stripped all the lights, all the curtains, because we provided all that stuff and he (Fred) was left with a framework of a stage and that was it! So it was quite a shock! And he was ill prepared because the day before the theater was supposed to open, they were staying late rehearsing and they were so nervous, because everybody kept saying, "Oh, the Browns were so good and their shows were so nice and they were such nice people!" And then you've got this thing you've got to live up to. And Fred and Russell Metheny, who worked with him, were a nervous wreck! Because they had this whole buildup about, oh, you know the Browns did great shows or whatever. So they were staying late to rehearse and it turned out the Smithsonian literally caught fire. And the theater burned down!

Now, Fred grabbed the puppets, because they were all on loan from Rufus Rose and Fred was in a panic and he got the stuff and they're (the Smithsonian folks) like, "You can't take anything out of the Smithsonian," and he's like, "Oh, yeah?!?" So, he got the stuff out. So then what happened is, they had Fred

on salary and they had a contract, so they had to pay him! So they were getting annoyed because there was no theater that they could put him into, couldn't do shows, so then they decided to send him out on tour. So he did one of the shopping malls in Maryland, I can't remember which one, and it was at Christmas time. They stuck him out in the middle of the mall, completely out in the open, to do his version of Pinocchio, because at this point he had borrowed, I think, Rufus Rose's touring stage. So what would happen is, everything backstage was exposed, because the audience could walk completely around the setup, so they started to do the show, the kids got restless and the kids got up, went around the back of the stage and saw all these marionettes hanging from the bridge and started to hit them and swing them back and forth! And Judy and I had gone to see the show and I went, "You know, I know they're taking over our job, but I can't see any puppeteer going through this. I'm going backstage and see what I can do to help." So I went backstage and scooted the kids out of there, because what was happening is Fred Thompson would hand his marionette to Russell, because it was the two people doing the show, so that Russell could go down and chase the kids. Well, by the time Russell got halfway down the steps of the bridge, the kids would just run around, disappear into the crowd, Russell would go back up, continue manipulating, the kids would come back and start swinging the puppets back and forth! And I went back stage and stood guard through the whole show and that's how I met Fred Thompson!

End of Part One. Part Two will soon be online at puppettimes.info



The Future of Our Guild or.....

The reports of my death have been greatly exaggerated - An open forum for our members

A short while ago, former board member Jill Kyle-Keith wrote an open email letter to our membership expressing her views on the current state of the National Capital Puppetry Guild. Our board has been doing some soul searching concerning the direction our future should take and while we have many projects and ideas to move the guild forward, we're asking members to offer their wisdom and advice in the matter. The following perspectives are offered to us from long time member Allan Stevens and Vice President Christopher Hudert. And thank you, Mark Twain.

Five Possible Destinations for the NCPG

from Allan Stevens, CEO, The Puppet CO.

Option 1) Do nothing: That is, continue as the Guild has done in the past, simply as a chartered Guild of Puppeteer of America. There would be no changes in website or outreach. The current program of meetings, parties, festival participation and occasional excursions would continue.

Option 2) Bolster participation: That is, institute advances in membership and programming: The basic affiliation with Puppeteers of America and basic programming as described in option 1 would continue. However, there would be out reach to current members to explore what program changes they would like to see, and to other puppeteers in the Greater Washington Region to see what would provide them with incentive to join the Guild.

Option 3) Grow the organization: That is, continue the membership growth described in Option 2, but also begin to pursue the legal status of the Guild: Including examining the benefits of Nonprofit Corporation status, and tax exemption, and how those scenarios might play out in DC, MD, or VA. Begin outreach through the website and social networks, and through those devices, develop an email list of individuals interested in attending puppet theater, and begin to actively keep the general public (not just Guild members) aware of puppet theater in the area.

Option 4) Stabilize the organization, both membership and legal status: That is, begin the vigorous presentation of programming as may have been recommended by new or potential members, and make necessary filings for the Guild to be a nonprofit, tax exempt organization: At this point, the Guild would have to begin budgeting and begin to present at least quarterly financial reports, including profit or loss statements. At this point the Guild needs to develop a mission statement, a vision statement, and an elevator speech. It would also be prudent to develop a simple five-year plan for the Guild.

Option 5) Go for the Gold: That is, continue with all of the developments listed above and further solidify membership, programming, legal status, and service to the community: Now the Guild should begin filing a Cultural Data Profile (in MD, a document necessary for receiving County and State grants) and apply for a charitable solicitation ID number. If in MD, the Guild could apply for Grants (probably humanities grants) after three years of operation with the new credentials. At this point, the Guild should be an organization that people are eager join and in whose programs they would be happy to participate.

Where is YOUR Guild Headed?

Commentary by Christopher Hudert -VP NCPG

As we head into the New Year, it is time to access where our guild is and where it is headed. The rumors of our impending demise have been, I think, greatly exaggerated. Over the years, the NCPG has, like most Guilds, seen some ups and downs. There was one point where membership was so low that we were in danger of fading away. That is not the case right now. For the past several years we have hovered at about 40 current paid members of the Guild, which is a pretty healthy number. Many Guilds have quite a bit less than that. The problem, if there is one, is two-fold. The first problem is that many of our members are not very active in the Guild. The second is that we are not attracting and retaining new members, particularly younger members – the next generation of puppeteers. So, how do we deal with these problems?

First things first. Let's look at current membership. A number of our members are distant members who live far from our home base and continue their membership because they want to support our Guild and are interested in what we are doing. That's great. We love having a reach beyond our immediate area and don't really expect to see these members on any kind of regular basis. It's always a pleasant surprise when they do pop in.

But there are a good number of members who live close by that rarely come to meetings or participate in Guild activities. This is okay. Yes, we'd love to see them more often, but we are grateful for their continued support and welcome them to whatever Guild functions they can make. Yet we have to wonder and ask what, if anything, we might do to better serve those members. Is there something that we could do that would bring them to Guild meetings and/or activities? Or are they, like in most clubs, simply supporters standing on the sidelines and content with their level of involvement? Every kind of hobby club and professional organization has and needs a number of these members too.

Continued next page.

Now we get to the active members. In our case this is about a third of our current membership. While this is not entirely a bad thing, it gets to be a challenge to present new things to the same audience. At times it feels like we are stagnating, playing a game of "Been there, Seen that." Also, when your Board consists of half of the active members, they do begin to wonder who they are serving and if they are indeed needed. Of course they are needed. Someone has to steer the ship, even if the passengers are just along for the ride.

That leads to the second part of the problem. Where is this ship headed and are we going to pick up new passengers any time soon? In order to figure that out, we need to determine what course we should set and how we might go about accomplishing that. As I see it, there are a number of choices: maintain the status quo merrily floating along wherever the current leads; start rowing and growing; or set sail head for the high seas. None of those choices include abandoning or scuttling the ship.

Your new Board intends to take the second course of action, leading (hopefully, in the near future) into the third course. We really can't keep just floating along or we will float into oblivion. We've lost some dear longtime members who have passed away, a few of our short term members have come and gone – mostly, I suspect, because we are currently not active enough for their needs – and there are others who are tired of the same old thing. Granted, we can still throw a great party and we have a good time when we get together, but we need some new energy and focus that will attract and hold new members. With the addition of two new Board members, and a focused desire of the returning Board members, we are already beginning to shake off the doldrums, grab the rudder, and move this ship in a new direction.

So, what's in store for the Guild and how can YOU be a part of it? Well, first, renew your membership, and then help us revitalize the Guild as we chart a new course. Come to meetings, contribute to this newsletter, share your puppetry passion with others in the Guild and beyond. Your Board for 2016 already has some things in the works for a fast restart and some solid plans for the future. We are doing it for you, but we cannot do it without you. Be an active part of the new, improved NCPG! ■

Note: Rest assured that the board will be addressing these issues in our meetings and the next newsletter. We have been discussing all the issues brought forward in these commentaries for a while and invite you to participate in this discussion. Email us at: puppetimes@gmail.com

Wisdom of Bob: Glue guns don't burn people - people burn people (with glue guns).

Report from Potlatch - continued from page 11

you can get some truly amazing deals from people looking to downsize. Sunday mornings feature "Brunch and Judy" with a Punch professor performing right after a brunch catered by the Inn.

You might think that having all-volunteer puppetry artists might really limit people willing to participate, but that hasn't been the case. The region draws from their own talent pool with Sea Beast Puppets, Dave Herzog's Marionettes, Nancy Sanders, Brad Lowe, and a host of others. Many are willing to travel, too, with Bob Brown, Phil Huber, The National Marionette Theater, and Jim Rose having been featured as performers and workshop leaders.

This year workshops were led on a wide variety of topics. Joseph Emory led a very high-tech workshop on music and sound, Michael Schwabe facilitated a workshop on scriptwriting to an enthusiast crowd, and there were sessions on Wonderflex, "How to Get More Library Gigs" (led by a librarian/puppeteer!), and rod-puppet mechanisms.

Performances were likewise varied, drawing from local and national talents. The guild gets behind its membership and is very supportive. David Quesal was celebrating his tenth year of performing, and he performed Friday evening, opening for David Herzog. On Saturday afternoon, I performed "Galapagos George" and National Marionette Theater's "Pinocchio" was a hit in the evening! Nancy Sanders' "Punch and Judy Christmas" finished off the weekend with the traditional "Brunch and Judy" performance.

While there were many things to note on, this was my first time seeing Pinocchio, the newest work by the National Marionette Theater. The Syrotiaks performed this show with expected polish, sticking true to a script that draw verbatim from the original text. There are tons of puppets and characters (all those variations of Pinocchio), great underwater visuals, and excellent manipulation that work together to create a whale of a tale. I was really curious to see how they would pull off the transformation of a puppet of a...puppet into a puppet of a real "boy." They pulled it off.

Potlatch has a family reunion quality to it. There was plenty of time for socializing and visit over meals and between activities – you never felt too rushed, but you were never bored. The atmosphere was laidback, but there was a schedule and it was very organized. For me, it was a really perfectly balanced blend of puppetry yin and yang...

Looking ahead to next year, I can't think of a better way to spend the weekend AFTER the presidential election. ■

Ronnie Burkett's "THE DAISY THEATRE"

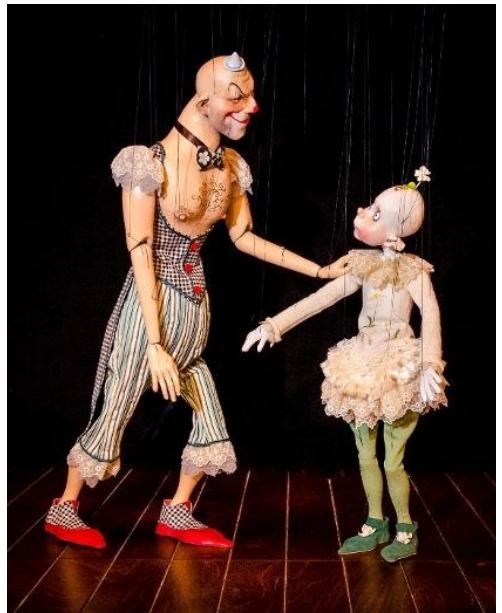
Reviewed by Bob Nathanson & Elise Handelman

Nick Coppola posted his comments to Facebook, after seeing this performance. Peter Lewis asked me if I would write some comments after Bob and I saw the show. Nick had so many accolades of Ronnie's show, I thought "how could I come up with any others?" But I did:

Humorous – Genius – Powerful – Talented – Memorable – Superlative — Ribald – Unhibited – Outstanding – Outrageous – Campy – Masterful – Titillate – Stupendous

On Friday, October 9th, Bob Nathanson and I had the good fortune to see Ronnie Burkett perform in NYC – not having performed here in 15 years.

Having seen Ronnie perform "Tinka's New Dress," and "Street of Blood," at two Jim Henson Foundation International Puppet Festivals in the '90s, we didn't let that stop us from seeing other productions. We've driven from NYC to Toronto, Montreal and Ottawa, Canada, to see his productions, "10 Days on Earth," "Billy Twinkle: Requiem for a Golden Boy," and "Penny Plain." We knew we were in for a treat. That's why as soon as we heard that Ronnie was performing in NYC, we bought our tickets, in June – we wanted to make sure to get tickets.



As soon as you walked into the Baryshnikov Theater, located on E. 37th St., near 10th Avenue, you saw a beautifully designed stage curtain, with colorful characters (literally & figuratively) from "The Daisy Theatre."

After a fabulous opening song, Ronnie came out to greet the audience. He told the audience that after decades of serious shows, dealing with Aids/War/Destruction, he thought it was about time that he lighten things up. He told everyone, "This is my stupidest show ever...and I'm gonna make shit up."

Ronnie's improvisation is at its finest...with 40 marionettes to choose from. He told us that he has certain formats for the show but it differs each night. However, Ronnie asks the audience to choose, by "applause" which characters he should bring out. If he's not sure which applause is definitive, he asks the audience for a do-over.

Part of the fun of this show is when Ronnie "chooses" unsuspecting "volunteers" to come onto the stage to "assist" with his characters in different scenes.

When one "volunteer" takes his shirt off, the audience has something nice to look at, while he is asked to manipulate a soft marionette to play the piano, while Ronnie manipulates a lounge singer marionette.

These skits, including "Dead Romeo with Lillian Lunkead" where one "volunteer" lays down with a marionette walking over his body, conveniently over his "private parts, were so funny that I couldn't stop laughing. Especially, when Ronnie kept repeating this scene, which kept getting funnier each time.

Many names for his characters are hilarious. Rosemary Foccacia. Edna Rural and her favorite sayings, "Lord, Love a Duck," and "Keep your fork, there's pie." seems so real. With her wide hips, she has trouble getting into a club chair, where she talks incessantly about her dead husband and getting her mother-in-law drunk. Never have I seen a performer change voices and change characterizations as well as Ronnie Burkett. In a split second, he could be portraying an old soldier to a young fairychild (sans wings), to an old woman (chanteuse) playing over a piano, to name a few.



Schnitzel, the fairy child, was introduced to the audience early in the show, and the show concludes, on a tender note, with this marionette telling the audience "that it's O.K. to cross the line and take chances in life."

The music, set design, and lighting were all wonderful elements which helped to enhance this truly unforgettable production.

Bob and I are so happy to have seen another wonderful Ronnie Burkett masterpiece!

Editor's note: My wife and I saw Ronnie's last show, the night after Bob and Elise and we both agree. The show was nothing short of amazing. ■



"A CONVERSATION WITH RONNIE BURKETT"

by Elise Handelman

On Monday, 10/5/15, I was thrilled to attend the event "A Conversation with Ronnie Burkett." The excellent moderator was Kathy Edmunds, Executive & Artistic Director of Center for the Art of Performance at UCLA.

An intimate crowd got to hear about Ronnie's long career...beginning with how he got interested in puppetry at the age of 7...when he opened up the World Book Encyclopedia to the word "puppet." He talked about seeing Bil Baird's photo with puppets, then seeing his puppets from "The Sound of Music." It was interesting to find out that Ronnie wrote Bil when he was 7, 10, and 14 years old. They met in Moscow at a puppet festival when Ronnie was 18. On his 19th birthday, Ronnie began working for Bil Baird in his NY puppet studio...building and performing.

His parents put him on a plane from Medicine Hat, Alberta, Canada to a puppet festival when he was 14. Ronnie talked about how many puppeteers who he wrote to, wrote him back. He spoke of his mentors, and how much he learned from each of them, to developing his own style.

He told us that he had 7 hours of dialogue for multiple productions in his head at one time. After performing shows for years that had several hours of dialogue, he developed "The Daisy Theatre" show, filled with improvisation.

Ronnie kindly allowed us to take photographs at the end of this event. I was even more excited to see "The Daisy Theatre" ■

There are Puppets Everywhere!

by Jill Kyle-Keith

Hey, folks! I seem to be surrounded by puppets everywhere I go these days- even when I leave the studio! Here's a quick blast of some shows I've seen:

Puppetry Slamwich November 14th at Black Cherry Puppet Theater, Baltimore:

Zowie, what a blast! If you haven't gone to a Slamwich recently, the folks at Black Cherry really put on a show. Husband Bill Walker and I attended the 9:30 pm show, which was sold out.

The space itself is really grand- an eclectic mix of puppets hanging from the rafters and Black Cherry's mementos of past shows; there's really a show before the show in all the stuff around the space. Seating was tight, with puppeteers and puppet aficionados all tucked into the tall studio space cheek by jowl for a nicely raucous evening. Beer, wine and soda is served, as well as popcorn and some puppets, t-shirts and merch, so bring along a few bucks- tickets are just \$10, a real steal when you're seeing such a lineup. (continued next page)

Wisdom of Bob: When you start driving to a gig with your glue gun along for the ride, make sure it's unplugged first!

Lots of out of town puppeteers were onstage- Madison J. Cripps and Vida Serrano (Asheville, North Carolina), Felicia Cooper (Poconos and New York City), Sarah Bourne and Rebekah Lane (Towson), Marie Claire (Baltimore), Tryfuss Puppet Collective (Baltimore), and Ben Bornstein (from All Over). Great fun from everyone, especially Madison J Cripps' evil cat and The Hanger Musical.

As with most Slams, there was also live music, with Baltimore's Tongue and Cheek as musical guest- a grand group, which did some little-heard early music- Bill particularly liked the vaudeville style.

Black Cherry already has three more shows lined up for 2016- January 16, March 12, and June 4. I'll meet you there!

The Cashore Marionettes, October 25, The Gordon Center for Performing Arts, Baltimore

Ok, who hasn't seen Joseph Cashore's marionettes yet? Bah humbug if you haven't – he's just the best. I was delighted to see some old friends I hadn't seen in quite some time: Old Mike the homeless man, Maestro Janos Zelinka on violin, the Mother and Baby in The Lullaby.

His work is just exquisite- I really don't know anyone whodoes marionette work like Joe Cashore. The tiniest things can bring you practically to tears, like the soaring kite and the little boy bourne aloft by it. Gorgeous.

I should also mention here that they have a new how-to CD out which shows how some of the marionettes were made; more info can be found at cashoremarionettes.com.

Cinderella at The National Theater, DC

Former NCPG President Susan Wall and I were lucky enough to catch it November 18th, and to our delight, found some puppetry woven into the show.

Though it isn't a puppet show per se, there are some glorious puppets in it, particularly the Prince's Horse and the Pumpkin Carriage with its four glittery horses. This latter is mounted on a revolving circular stage, and is really a tour de force of stagecraft.

There are a couple of hand puppets, too- a fox and a badger, which Susan and I thought looked a bit like Folkmanis puppets; perhaps someone on B'way was saving a few dollars?

Regardless, it's a fun show (you can read my professional review on dctheatrescene.com if ya want)- catch it if you can! ■

Report from Potlatch 2015 by Heidi Rugg

Each November, puppeteers from throughout the Great Lakes/ mid-West flock to the beautiful grounds of Pokagon State Park in Indiana for Puppet Potlatch. This year, Sam and I (with our kids in tow) joined this flock, winging our way from Virginia up and across the monotonous Ohio Turnpike.

Puppetry festivals and gatherings are a great way of combining work and vacation. I have family in the Northwestern region of Ohio. Keeping with the whole bird/flock analogy, this trip was a wonderful way to kill two birds with one stone. It's been a while since I've seen my dad. (I'm embarrassed to confess that my younger daughter was amazed to learn she actually had another grandfather.)

We attended Potlatch several years ago, so we knew a lot of what to expect. I'll share a bit of history for those of you who have not yet attended this event.

The first Potlatch was held in 1982 and was said to be "the wildest" of them all, according to Nancy Henk, one of the founders of Potlatch. The scheduled ice-breaker to open the festival was a long-underwear party...which had many different interpretations. The staff at the Potawatomi Inn thankfully turned a blind eye to the numerous puppeteers who had turned up in only their skivvies!

(And we thought we were the party guild?)

Potlatch is held at the beautiful Pokagon State Park in Angola, Indiana. It's on the banks of Lake James. Potlatch attendees have options of staying at the Potawatomi Inn, camping, or communing from hotels. There is an on-site restaurant where most participants opted to eat with many options including a reasonably priced buffet.

We do love this festival, though. It is both laidback and very organized. Potlatch is steeped in traditions that have been organically cultivated over years. The festival contains all the typical ingredients of a festival: workshops, performances, and time to socialize.

Potlatch has developed a few unique twists, though, on the festival model. Each guild within the region takes on a specific task: handling registrations, workshops, finding performers, etc... The jobs rotate sequentially each year. Keeping registration costs down is a priority for this festival; all workshop leaders and performers are volunteers. Friday evening ice-breakers are always unique (and totally up to the guild in charge of the activity). Saturday afternoons feature the most amazing smorgasbord of a "puppet stash sale" at The Trading Post and

(continued on page 8)

From the Experts

The Clap Box By Joe Santoro - Wonderment Theater

When I lived in the Los Angeles, many years ago, I used to attend the free TV studios game shows and sitcoms of the day. They were a fun thing to do, back then. Before each show the backstage host would come out and warm up the audience with some kind of call and response game, along with how to behave during the actual taping of the show. One thing we were drilled on was how to respond to the several blinking "cue lights" signs in front of us and on top of the stage. One was "laugh". When the "laugh" sign flashed we were supposed to laugh, and we did, and when the "applaud" light flashed we all clapped madly, trying to outdo the person sitting next to us. Not only did it make the show look good to the home viewers but it also made the studio audience be part of the show. The theory of one not wanting to be left out or feel like a party pooper, would make us clap and laugh all the more.



In redoing one of my old shows "The Hokie Pokie Magic Show" I realized this idea might work for this show. I had done this show 5 years ago at the theater and it did not get a good turnout, most likely because of the unfamiliar title of the show and a small following. I felt it was a good show but needed some cleanup and improvements.

The show is about magician Professor Beagle Puss (they use to call Groucho glasses this) and his backstage assistant, Louie, helping him with the acts. The show is a series of magic acts combined with a mild story line about team work. I decided to give the show another shot, so I redid the props with more sparkle fabric, more special effect lighting and reedited the sound with more sound effects and background music. The new addition to the show would be the "CLAP" box. I got an old shoebox and covered it with dark material (so as not to bring to bring attention to when it was not lit) and some purple sparkle ribbon. I die cut the word "CLAP" and placed a piece of orange frosted gel behind the letters. I found a night lamp from a ceramic light up object and clipped it inside the box. I added a 40 watt bulb for brightness, poked some holes for venting, connected it to a foot switch and there you have it, instant audiences participation. The kids like it and the parents now have permission to enjoy themselves too! I tell them when the "Clap Box" flashes (tapping on the foot switch) to clap even louder.

Like the TV shows it makes the audience relax knowing it's ok to have a good time, without feeling embarrass.

The show was a success and guests like the idea of the 'Clap Box'. I will use it with my other variety shows, The Nutty Nutcracker, The 3 Pigs Circus, and Cinderella's Soc Hop. I was thinking of making another box that said 'THROW MONEY!' Who knows?

Celastic LT by Allan Stevens - CEO The Puppet Co.

Every couple of years, I search the Internet ever in hope of discovering that someone is producing Celastic, the Celastic that we all grew up with and knew how to use. Alas, it would seem that it's not to be, but at least a similar product this year offers a bit more to commend it than some of those pseudo-Celastics from years past. The 2015 crop is called Celastic LT. I have no idea what the LT means, but at least it differentiates the product from other pretenders to the throne. It is available from Atlantic International (http://www.atlasortho.com/Celastic-LT_c_628.html), which provides innovative products to the medical profession and, Celastic World (http://www.celasticworld.com/Celastic_s/75.htm), which is actually a division of Atlantic International, so the offerings and prices are identical on both sites. What is most interesting is that the product is available in six weights from very thin (0.8mm) to very thick (2mm). The websites indicated that the products activate with acetone, but we had no luck. We used xylene (or xy-lol). These products MUST be use outdoors, or with a respirator. The separator is Saran wrap (or any plastic wrap). We found that coating the model with a little spay adhesive kept the Saran wrap in control, and peeled off the model (in our case, clay) nicely when the project was complete. Keep in mind that this is not a woven fabric like old Celastic, it's more like felt. It cannot be torn, you must cut your pieces. It is a good product and, by experimenting with the various weights, you can get pretty good results, but do not expect the kind of detail that was possible with the original Celastic product. MayField did all of the over-casting on our new Giant head, and was really pleased with the very lightweight material. It was great for covering over rough spots and seams. The lightweight material did dry with a rough texture but it sanded down nicely. We'll have the complete Giant mask and the raw materials available for you to see at the next Guild meeting. ■

LETTERS TO THE EDITOR continued from page 1

I met Terry Snyder when I was a young puppeteer in Richmond, Virginia. He had come to see my performance of my show *The Kapok Tree* in Maymont Park in 1993. Soon after, he hired me to work on *The Puppet Factory*, a tailor-made puppet show by Applause Unlimited at the Tredager Iron Works as a part of an exhibition featuring the Muppets. He had recently recovered from his liver transplant and had a new lease on life.

It was a thrill to work with Terry, I considered him a master and learned an incredible amount working with him. He had amazing vision. It was as if he could see the end result right from the start. He pulled out all of the stops with *The Puppet Factory*. There was live music, hand puppets, object theater...the works. Along with Christopher Hudert, his new performing and business partner, we filled the house time and time again during the show's run. We had a little huddle before each performance. The mantra was, "It's only a puppet show, it's only a puppet show and we're losing money anyway" and off we went. Terry had a way of blending perfection and fun. He knew his audiences and though he wasn't a huge fan of young children, his main defense seemed to be to delight them.

A few years later, Applause Unlimited built a full stage puppet production of *The Jungle Book*. This show included a cast of about 8 humans and over 20 life-size puppets. It was a huge undertaking. There were usually at least four of us in the studio at any given time cutting fur or foam, sewing, gluing or casting. We made monkeys for months! Terry designed each character with a drawing, then pattern. The studio was a flurry of activity. Terry oversaw it all. He imported Mayfield Piper from the Puppet Co to costume along side his mother, Nancy. The show was rich with simple, yet elegant. It included set pieces, gobo lighting, shadow sequences and Mowgli on stilts. To this day, I don't know how we survived the fumes from spray painting the 15 foot-long Kaa.

After I moved to New York, it was harder to keep in touch but I would manage to stop by to see Terry and Linda whenever I was in Richmond. In spite of his continual health issues, he was always working on a creative project. Sometimes it was costumes, puppets for someone's show or his miniature marionettes. Terry was full of ideas and creativity and as soon as he was back on his feet and feeling better, he was working on something.

The last year was a tough one for Terry. With each bout of illness, he bounced back but not as bouncier as before. His passing is a great loss to our puppetry community but any-

one who has worked with Terry and been around his creative genius will know that he will always be with us. I consider him to be "one of the greats" and my mentor. Every time I cut or glue a piece of foam, his guidance echos in my head. Every time I try to cut a corner, I hear Terry telling me the proper way to go about it. His influence lives on inside of us and for that, we should be grateful.

Liz Joyce - Goat on a Boat Puppet Theatre

The only example I have in my collection, of a Terry Snyder puppet is a fragile and small wolf made of Sculpy, purchased at a craft fair. But it has wonderful qualities. That it was made meant that Terry was simplifying his life, but was still determined to make puppets for as long as possible. His life was a work of art.

Alan Cook

From Our Member's Archives



THIS WAS THEN NCPG member Doris Baldwin flanked by Jim Henson and Alice May Hall at a May 1987 party of the Puppetry Guild of Greater New York.

Editor's Note: And so closes our latest issue of *Puppetimes*. The NCPG Board of Directors is currently reinventing our media presence and welcome ideas and suggestions on its content and presentation. Please feel free to let us know what you think at puppettimes@gmail.com. Finally we leave you with the....

Wisdom of Bob: If an audience member still has his or her umbilical cord attached, they are too young to enjoy the puppet show (no matter how brilliant the parent thinks their child will become).

THE SEE AND BE SEEN SCENE

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Glen Echo, MD

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and Saturdays & Sundays 11:30 AM & 1:00 PM

Tiny Tot Time with Bob Brown

1/23, 24/16 Penguins' Playground

Sat, Sun-10:00 AM

1/27, 30, 31/16 Magic Toyshop

Wed, Sat, Sun -10:00 AM

2/3, 6, 7/16 Winter Wonderland

Wed, Sat, Sun-10:00 AM

2/20/16 Mother Goose Caboose

Sat -10:00 AM

2/27, 28/16 Doggie Doodles

Sat, Sun-10:00 AM

3/2, 5, 6/16 Baby bear's Birthday

Wed, Sat, Sun -10:00 AM

THE SEE AND BE SEEN SCENE...

Wants to know about your scene! Please submit your upcoming shows, spectacles, and other public performances and protuberances with their particulars to: puppettimes@gmail.com !

Our next issue closes on February 15, 2016.

Wonderment Puppet Theater

Martinsburg, WV

(304) 258-4074

wondermentpuppets@yahoo.com

Jan 16 - Feb 28

Puss in Boots

Black Cherry Puppet Theater

1115 Hollins Street

Baltimore, Maryland 21223

(410) 752-7272

info@blackcherry.org

Puppet Slamwich

Saturday, January 16th

7pm & 9:30pm



Puppets Off Broad Street

Website: www.puppetsoffbroadstreet.org

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Twitter: www.twitter.com/rvapuppets

Puppet Hotline: 804-852-2810

Dec. 29th: The Velveteen Rabbit

by Applause Unlimited (10:30am and 1pm)

Dec. 30th: The Velveteen Rabbit

by Applause Unlimited (10:30am and 1pm)

Jan. 1st: Little Red & the Gingerbread Man

by Barefoot Puppet Theatre (10:30am and 1pm)

Jan 9: Tales of Beatrix Potter by Applause Unlimited

Jan 23rd: Ooey Gooey by Barefoot Puppet Theatre

All shows at Firehouse Theater in Richmond, Virginia. Show-times: 10:30am and 1pm.

Puppettimes is soliciting your articles, opinions, advice, letters to the editor and other missives for publication. Please note that publication deadline is roughly two weeks before publication deadlines and publication is strictly at the discretion of the editor. Email: puppettimes@gmail.com