

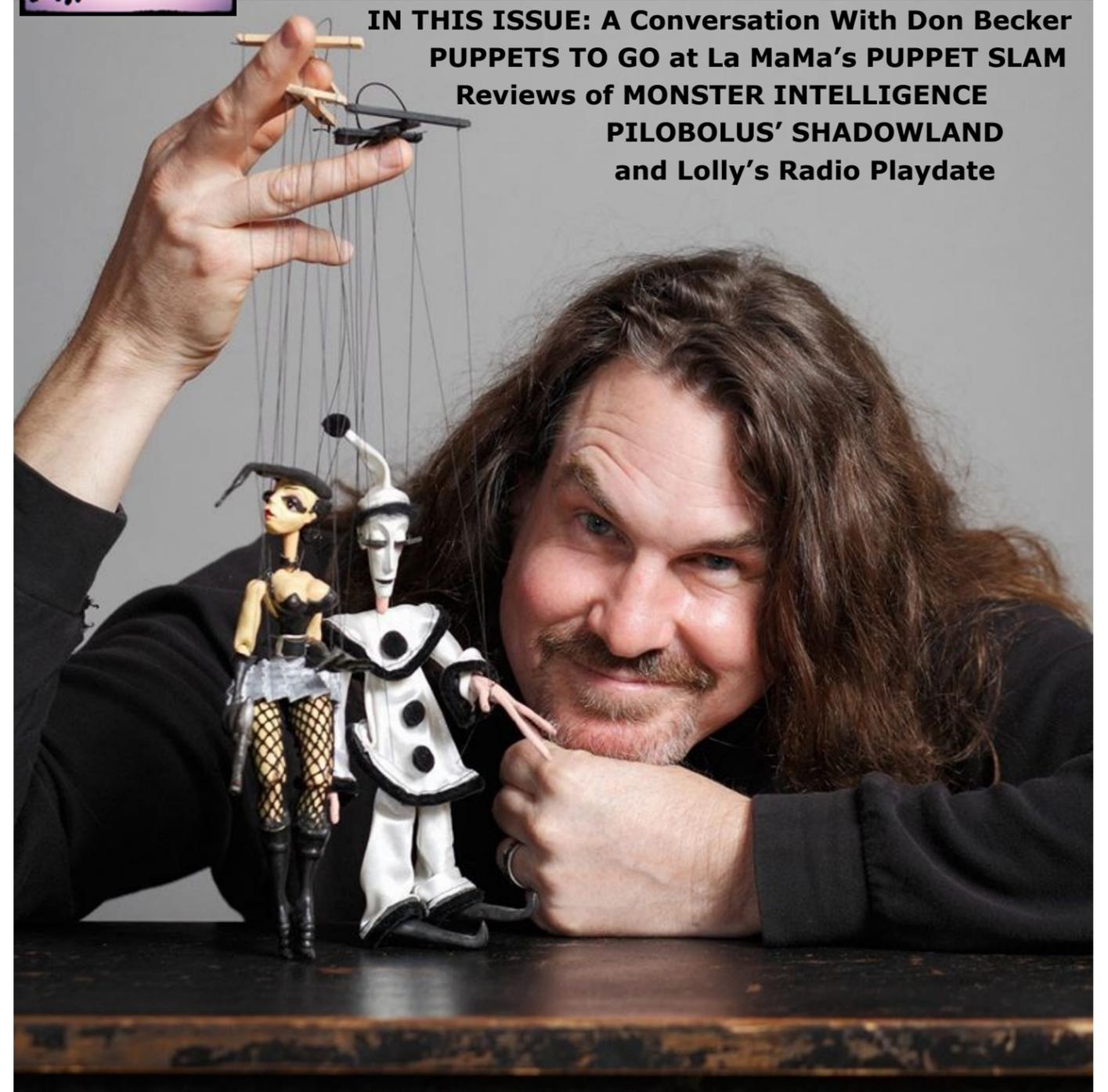


The National Capital Puppetry Guild
Puppetimes

Vol. 52 #2

March-April 2016

**IN THIS ISSUE: A Conversation With Don Becker
PUPPETS TO GO at La MaMa's PUPPET SLAM
Reviews of MONSTER INTELLIGENCE
PILOBOLUS' SHADOWLAND
and Lolly's Radio Playdate**



Coming Up at The Puppet Co
Through April 10th

in Glenn Echo Park
7300 MacArthur Blvd, Glen Echo, MD
For Reservations (301)634-5380



Beauty and the Beast

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

April 14th through May 29th

**Shows are Thursday and Friday at 10:30am
Saturday and Sunday at 11:30am and 1:00pm**



Sleeping Beauty

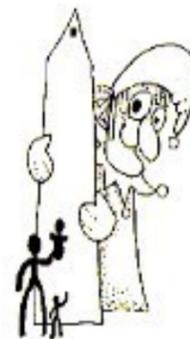
Yet another elegant production created by the Puppet Co., "Sleeping Beauty" combines romance and adventure in a story of fairies, frogs, kings and queens, and of course, a sleeping princess and the gallant prince destined to find her. Told with rod puppets and wonderful special effects, the show is a real treat for princesses and princes, big and small!

Age Recommendation: 3 1/2 y.o. - Adult • Running Time: 45 Minutes

The next meeting of the National Capital Puppetry Guild is March 13th at The Puppet Co following the 1 o'clock performance of Beauty and the Beast. Bring a covered dish and join the fun!

MEMBERSHIP RENEWAL 2016

National Capital Puppetry Guild



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: • Check #

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 # for \$ to join The National Capital Puppetry Guild on

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

Puppetimes

Vol. 52 #2

Page	Contents
2.	A Conversation with Don Becker
8.	PUPPETS TO GO performs at La MaMa's PUPPET SLAM
9.	REVIEWS by Elise Handelman David Manley's "MONSTER INTELLIGENCE" PILOBOLUS' "SHADOWLAND" (pg. 10) "Lolly's Radio Playdate" (pg. 10)
12.	It's Festival Time!
13.	The NCPG SCOOP What's up with our guild, From Our Member's Archives
14.	The See and Be Seen Scene

Our Next Meeting is...

March 13th, 2016, at The Puppet Co. after the 1pm performance of Beauty and the Beast. Please bring a potluck dish to share! Call Sandy Feulner for suggestions!

- Make your complimentary reservation (301)364-5380 press 9, for 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
- Remember seating starts at 12:45pm (You should arrive prior to 12:45pm)

Our next meeting will be May 22nd at The Puppet Co.

Editor and President's Note: Spring is upon us and with it, festival season. In this issue we include "It's Festival Time," a page devoted to reminding you of the wonderful festival opportunities available this year. Foremost in our region is Homecoming which joins the Mid-Atlantic and Northeast region in a 3-day extravaganza held in the mid-Hudson River Valley. This year it's in a new location, at Hudson Valley Resort and Spa in the Shawangunk Mountains next to the Catskills, in Kerhonkson, NY.

Our current issue features an interview with Don Becker, who was one of our founding members, and reviews of some fine shows by Elise Handelman.

And let's not forget the wisdom of Bob Nathanson.

Wisdom of Bob - Under every cloud, and circular clothes rack, there is a silver lining.

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.

© 2016 NCPG. Puppetimes; Jeff Bragg, Editor

NCPG home page: www.nationalcapitalpuppetry.org

Join the NCPG Facebook Group

For information contact:

Pam McNaughton

489 Cameron Station Blvd.,

Alexandria VA 22304

mcnaughton4@yahoo.com

IT'S PAST TIME TO RENEW YOUR MEMBERSHIP!!

And this is our last encouragement. If you haven't done so already, please take a moment to fill in the handy form on the inside rear cover and return it with your check to maintain your membership in our illustrious organization. What are you waiting for?

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:

Puppeteers of America, Inc.

Exec. Dir. - Paul Robinson

310 East 38th St., Suite 127

Minneapolis, MN 55409

ph: (612) 821-2382 execdir@puppeteers.org

or visit the P of A web site: www.puppeteers.org

Mid-Atlantic Regional Director -

William Scott

1042 Warren Road,

West Chester, PA 19382

610-436-9358

e-mail to: wmhscott@aol.com

A Conversation with Don Becker

A short while ago, Puppetimes at down with Don in his home in Bethesda. Surrounded by his work and with classic country music playing in the back ground we talked puppets.

Puppetimes: How did you get started in puppetry?

Don Becker: It started with God. (he bursts out laughing) The reason I say that is that I'm getting ready to go see "Hand to God" and that's how I got started because a friend of mine in high school was a church goin' fellow and he was a ventriloquist and I had made a puppet and we got together and we started doing started doing puppet shows together. So we would perform for church groups. And in the town I grew up in, in Manassas, there was a Christian television station there and they used to do a children's television show there in the afternoon. We were flipping through channels and found this thing and they had these puppets lip-syncing horribly to Christian music. That kind of stuff. So we grabbed all our puppets and we went together down to the station and said, "Hey we can lip-sync a lot better than that." And they said, "Okay, you're hired." So that's how I got started, was lip-syncing to Christian stuff for this television show. That's what I did during high school, so that's how I got started.

PT: So this was in the late '70's and early '80's

DB: So this would be, yeah, I graduated in '81. So '79, '80, '81.

PT: That must have been an interesting experience.

DB: They would just hand us cassette tapes of music and say, "We want to film these songs." So, then we would pick out which puppet we wanted to do and then we'd just lip-sync. It was very...no production values whatsoever or anything like that, but you know, it was kind of fun. But it was a good way to get into puppetry, finding that you could do it, kind of thing.

PT: How long did this go on?

DB: It went on for about two years. Yeah, sophomore, senior year and then the show ended up closing, they stopped filming episodes and sort of faded out just as I probably getting ready to get out of high school and that's when I met Bob Brown. I met Bob doing a show and I gave



him a card, I wrote down my name and said, "Hey, if you're ever looking for a puppeteer, give me a call."

PT: Now Bob primarily does marionettes and TV work, that was all mouth puppets, not even rod puppets.

DB: Right, because my influence was The Muppet Show. I'd never seen a marionette show before in my life! So even the mouth puppets that I built looked like the Muppets. So that was my influence. So the patterns that I had were from Christian puppetry how-to-build books. So I'd take those patterns and alter them from there.

PT: So working with Bob must have been a bit of culture shock.

DB: What happened was I was seventeen and getting ready to go to school down south and when I met Bob he was like, "Oh, yeah, we can always use puppeteers." So at that point I decided, I'm not gonna' go to school down south. I'm going to go to school locally, so I went to George Mason and about three years later, I finally heard from Bob (laughing). I'd dropped out of college and I was working in retail, I was working in a job that was getting ready to move me to Atlanta and I really didn't like the job at all. I didn't know what to do and I was twenty and I'm never late for work and this day I was late for work.

It was on a Friday afternoon and all of a sudden I got this phone call and it was Donna Wiedeman from Bob's and she said, "Is this the Don Becker that does

puppets?” And I’m like, “Yes.” And I hadn’t done puppets in a couple of years, since high school. And she says, ah, “Can you start Monday for a two week gig with the National Symphony Orchestra?” And I said, “Sure!” So... (laughing), so, I arranged it all and showed up for work for Bob there and then ended up doing the show with him and then once I did that two week run with him, they found a way to work me in.

They had a show that needed a total of five puppeteers and they needed three more. And what had happened was they had tried everyone they could think of to fill it out and for some reason people had another gig and blah, blah, blah. And going through the rolodex and stuffed in the back of the rolodex was that piece of paper I’d given Bob three years prior. And Donna just pulled it out there on a whim to see what (laughs), what would happen, if the number was still



good. So anyway, that’s how I really got into puppetry there, ‘cause at that point I started working for Bob, but I wasn’t working for Bob fulltime. There was a guy in the area, Jimmy Rowland and Jimmy did all the puppet shows at all the King’s Dominions, King’s Islands and Carowinds down in North Carolina and he did the little twenty-minute puppet shows they would do throughout in the park, so he was always looking for puppeteers, so he hired me for King’s Dominion and I had no marionette experience whatsoever and that’s how I learned to work marionettes, because you do the same show five times a day, you know, five days a week and just repetition and learning, you know, how to do it. And it was a one man show, just me.

So I went down there, like, two or three days to rehearse kind of thing and Paul (Malerba), Jimmy’s partner, showed me, kind of, basically how to do it. That’s how I learned to work marionettes and once I did that run, then Bob was hiring for the Jack and the Beanstalk production and I started working for him there

PT: How long a time did you spend working with Bob? I know it was off and on, but how long did the gig with him last?

DB: So when we did the National Symphony it was ‘84. So I consider I’ve been working with him since ‘84.

PT: Because you’re still doing work with him now.

DB: Yeah, when he broke down the large company and it just became him, I was still doing all the symphony shows.

PT: Tell us some more about the Jack and the Beanstalk shows.

DB: Jack and the Beanstalk was a two person show and I’ve got Jack and that first day of rehearsal...Judy (Barrie Brown, Bob’s late wife and partner) directed all the shows... and I would sit there and I’d start working the puppet and she would go, “NO, NO, NO, NO, NO!!” And she’d grab the puppet she goes, “I WANT THE PUPPET HERE! (motions to the left) I WANT IT OVER HERE!” (motions to the right). And she’d just GRAB the puppet from below! Just grab the whole puppet.

And I left that first day and was like, “Oh my god, this is just horrible. I’m not going to...I can’t handle this. I can’t

do it. I'm terrible. I can't do it!" And I just went home that day and I just thought about it and then the next day when I came back in (to work at Bob's), I don't know, something clicked.

PT: Let's talk about puppet building. When you started out, how did that go?

DB: So, I was building in high school and that was all foam rubber stuff, off of a pattern. It was fun and I was building big costumes, too. I built like a big, kind-of-a long-necked, monster kind of thing that I would walk around in parades and things like that and I just enjoyed doing it. I really enjoyed the craft of building puppets a lot, and performing...I'd go back and forth, but I really like the building aspect of it, the designing and building of 'em.



PT: Did you work from sketches or did you do it organically and just start putting things together?

DB: Yeah, just putting things together, yeah. And that's the way I've always worked for the most part. I'll just pick it up and start doing it. Although, within the last three or four years, last three years in particular, I have worked more from sketches. I've sorta' found that working from a sketch is a good thing. When I built the little guys (his art miniatures pictured), I'd just pick up clay and just start going at it. I think that because now that I'm carving more in wood, I'm "taking-away" rather than sort of being able to "add-to," you know, like with clay and stuff like that. That's the thing, I don't want to be wasting the wood.

PT: The subtractive process is very different than the additive process.

DB: Yeah, so I don't know if that's changed me to using more sketches or not. Also I'll use the sketches for proportions and things like that. Also, too, when I started building automata, because I started building automata a couple of years ago. That in particular. I thought, "Okay, you just take a puppet and throw some rods on it and some gears and away you go!" And, ah...no (laughs). This is much more precise than, you know, sorta' what you think. So at that point

it's like, ah, I need to be drawing these things out. I need to sketch these things out and get this kinda' going first, before I actually build it, before I prototype it out.

PT: What was the transition from soft puppets to building marionettes like? Was there a point when you decided to stop making foam puppets and just concentrate on marionettes?

DB: No, no, it was more that I was working with Bob and I was doing shows and building puppets for Bob and Bob does everything, you know, carved out of Styrofoam. We didn't do a lot of mouth puppets. Even the mouth puppets were carved Styrofoam covered in felt. There weren't a lot of soft "Muppet" type figures when I was there. Most of it was always carved Styrofoam and we'd cut a mouth into it and make it hinge and do it like that. There were never any soft sculpts. Except when I built "Carnival of the Animals." That's all foam rubber and fabric. For the most part.

PT: Commercially available foam rubber...

DB: Yeah, yeah!



PT: Or things like Scott Foam?

DB: No, no! It was just carpet foam padding. That kind of stuff, yeah. Yeah, I didn't learn about Scott Foam until Barry Gordemer, I think, or Ingrid (Crepeau of DinoRock Productions) may have told me about it. And that was probably the early '90's, I guess. And I was like, "Oh! You can actually get that kind of stuff? But working with Bob, we were always building Styrofoam and felt, Styrofoam and felt, Styrofoam and felt. Everything, all the rod puppets and everything was like that, was all that. That's all I did.

Because I didn't build for myself, you know, I was always building for Bob and then I didn't build for myself until after I left Bob and started my own company

PT: Let's talk about Don Becker Puppets. You've been devoting your work to art miniatures, lately set in these beautiful backgrounds. Do you get commissions for larger works?

DB: I used to. But no, not anymore, because I just don't have myself "out there," either (promoting his work). People don't know that I'm around and I haven't made a real effort to let people know that I do that. You know, I've built some stuff for different theaters





around town for different productions and things like that, that's been bigger stuff. I did a production at Woolly Mammoth a couple of years ago. I built this bird puppet in a show called Velvet Sky and then I built these puppets for Constellation Theater, you know, a Greek tragedy kind of story and we had to build these doll rod puppets out of soft...out of fabric, because they were supposed to be built by one of the characters. I built some puppets for Folger Shakespeare, some hand puppets of Henry the Eighth, for the play "Henry the Eighth." They're not in the play, but the director put them into the show. There were these three puppets, hand puppets, that were the characters of the actors. Taffety Punk, in town, I built this big owl figure for one of their shows.

But you know, theaters around here really don't have a lot of money to spend and right now, it's kinda' like do I want to do this for almost nothing or do I want to do it? I don't know, now I'm kinda' like, I just want to do it. So

I've reached out to a few people and we'll see what happens.

PT: Let's talk about your miniatures. Some of them look very human, some of them look like they came out of a horror movie, those more eccentric figures, the "grotesques," where do they come from? Childhood influences?

DB: You know, it's funny, because I'm not a science fiction guy, so I know it doesn't come from there. It's funny when people say to me...ask me where the monsters come from or that they're scary, because I never see 'em like that. I never see 'em as scary and I see them more out of...I think your term of "grotesques," actually, I like better, because I tend to see it as more that it starts off as a face and then I "grotesque" it, I exaggerate and however that comes out, then that's how it comes out. Almost everything is a human face, to me, I guess, in a way and then let's jut out the jaw, let's pull out the ears, let's pull this around, let's squint the eyes, let's take the nose and squish it up, let's give him a piggy nose, that kind of thing and "Oh!" there you go, that I like.

PT: What other influences would you say were important?

DB: Well, you know part of the thing, I worked for Bob for so many years and when I started my own company, my puppets looked like Bob's! Everything that I built looked like Bob's. It looked like I was just doing a Bob Brown ripoff in a lot of ways! My hand puppet show, my tabletop show, they just looked like Bob Brown Puppets. And also at that time Jimmy Rowland, who was dying.



I came in to help him sculpt figures for his shows and I overheard Jimmy say to his partner when I happened to be in the other room and he was looking at a one of my puppets and he didn't know I was there and he goes, "God, this thing reeks of Bob Brown!" So, I started off ripping off the Muppets and now I was kinda' ripping off Bob! I found it very hard to break that and to find a style



of my own.. and Michael Cotter (Blue Sky Puppet Theatre). About that time I started a friendship with Michael Cotter, this was in the late '80s, early '90s. He was hiring me to build puppets for him, rebuilding his shows, fixing puppets, stuff like that and Michael's style is completely different than Bob's. Michael is really, really just one of a kind, a really wonderful person. And he's been so wonderful in my life and one of the first things he said was you DO have to find your own style and vision and don't be afraid to do that. You have to. It's nice to be able to imitate everybody, but you've really got to make yourself stand out. I want people to be able to look at the puppet and say, oh yeah, that's a Don Becker Puppet. As compared to, oh, that's someone copying Bob Brown.

PT: So many people do copy the work of others and I'm as guilty as anyone.

DB: Well, you see television and you see the movies and everything is a Muppet ripoff, it's just the strong Muppet television influence. And even the way that they're performed. Even the way the lip-sync is done and the movements. You can tell, oh yeah, there are Muppet performers underneath those things.

PT: One of the things I talk to my students about are archetypes. And I see many of the puppets of different

puppeteers as being archetypes of a certain style and I wonder if the Muppet archetype is especially resonant. I wonder if there are only so many styles that will resonate.

DB: No I don't think so. I think people will accept anything. And I think if the story's interesting people will watch two peanut butter cans talking to each other. I don't think there are archetypes. I mean, there are definitely styles.

PT: You knew Terry Snyder. How did he influence you?

DB: I wouldn't be building miniature marionettes if it wasn't for Terry Snyder. Terry, I think almost from the first time I met him, he was so open. Most puppeteers, in general, are willing to talk about what they do and their secrets. It tends to be a very open group. I would not be building little miniature marionettes if it wasn't for him. He was the one who showed me that. He built a little marionette out of polymer clay and I'd never hear of polymer clay. I'd never thought about building small marionettes and he had built this little figure. He had this elf head and it was so inspiring to me. Then, I built this figure and I showed it to him, it must have been a couple of weeks later and he bought it. Then a little bit later on, I built this other figure and he bought it. He was a big influence. From him buying those marionettes from me, he then introduced me to this guy named Bill Nelson, who's a famous illustrator in the Richmond (VA) area. And I didn't know who Bill Nelson was. And Terry said, "I think we need to show Bill Nelson your work." And so we hopped in his car and we went over to Bill Nelson's house and had me pull out the work and show Bill. Terry would send me work building puppets. Not for him, but for other clients that he couldn't do, he would send me work that way. He was just a fantastic fellow.

PT: Well, I think I've taken up enough of your time on a delightful Saturday and thank you for talking with us.

DB: Likewise. Thanks for coming over.



PUPPETS TO GO performs at

La MaMa's PUPPET SLAM by Elise Handelman

I'm proud to say that my husband, Bob Nathanson, performed "TURN, TURN, TURN," (object theater based on a song from The Byrds), at the La MaMa Puppet Slam on Wed., November 11th. It was held at the historic East Village theater, located on East 4th Street.

Jane Catherine Shaw (Cathy) curated the Puppet Slam, as she's done for the two previous Puppet Slams at La MaMa. Bob was happy to be selected as one of thirteen different performances. To promote ticket sales and to whet appetites for ticket sales, Cathy posted a montage, with photos and/or video, of each performers work.on Facebook and to PGOGNY.

Bob and I arrived early afternoon for tech rehearsal. The crew at La MaMa set up each performers staging area, with lighting and sound cues. The audience had no idea about all the preparation and behind-the-scenes work that went into making the event go so smoothly. As a matter of fact, there was a tech rehearsal for some performers on Tuesday and it was fun seeing the tech for the other performers that had tech on Wednesday.

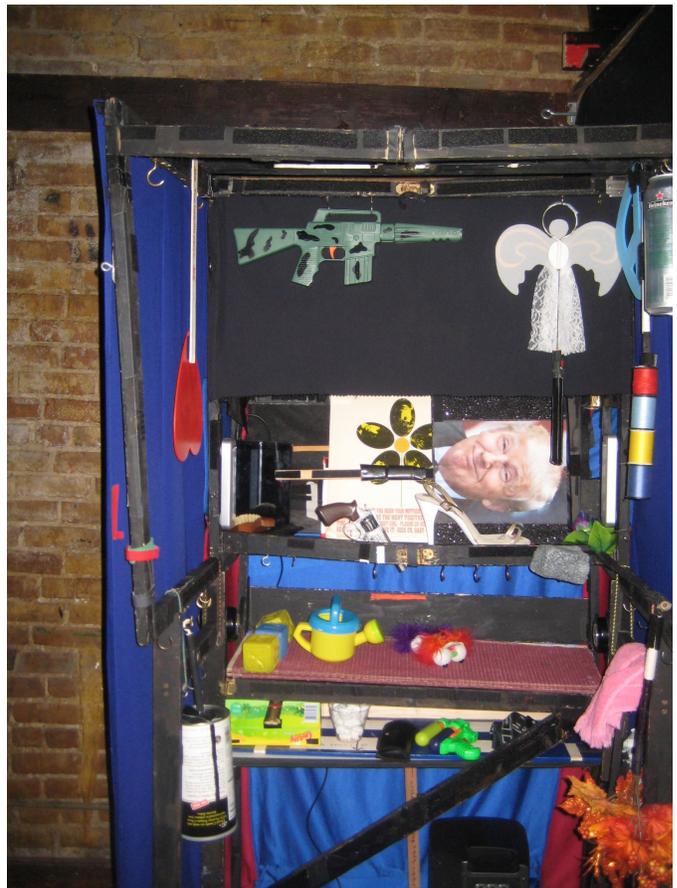
That evening, the small lobby of the La MaMa theatre, located at 74a East 4th Street, in the East Village, was filled with eager ticket-holders for the coveted ticket for the Puppet Slam. This event occurs once a year, and attendees that have seen performances the last two years bought tickets this year before the line-up of performers was announced. Since seating capacity is between 75 and 85 seats, it's a "hot ticket." Several friends of ours, even a couple from MD, bought tickets, unbeknown to us, and surprised us that that they were coming. Others we knew about and went to dinner with them before the show. Programs were given to each person entering the theater, indicating the title of the piece, with the performers listed and their brief bios.

Bob brought his booth puppet stage to the front of the audience by wheeling it, sideways, down the aisle between the seats and the wall. After his performance, Bob started wheeling the stage facing forward. Knowing it wouldn't fit, I yelled out "Turn, Turn, Turn," and the entire audience yelled the same thing. It was hilarious! The Slam took about two hours. After the Puppet Slam, we

celebrated with a few friends.

The day after the Puppet Slam, my husband, Bob Nathanson, posted the following to Facebook: What an honor it was for me to be included in the La MaMa Theater 2015 Puppet Slam, held last night to a sold-out audience on the lower east side of Manhattan. I shared the stage with an amazing group of talented performers. It was a fun night out, seeing family and friends. Thanks to all who attended.

He then did the following humorous post, along with the attached his backstage photo:



EXCITING NEWS - Backstage tours are now available at the Puppets To Go one-person puppet booth. Although not nearly as elaborate as backstage tours at Radio City Music Hall, they are just as much fun. Instead of meeting one of the leggy Rockettes, you will get to meet leggy me. The cost of the tour varies, depending on whether you take the 15-second or 30-second self-guided tour. AAA and AARP discounts do not apply. Cathy selected a variety of performances, including the following: dance, object theater, object theater with

(continued next page)

projection, shadow puppetry, crankie scenery, body puppetry, black theater, hand puppets and tabletop.

The lineup was as follows:

Ed Valentine: "Lives & Deaths of the Sea Monkeys"

Kelley Schoger: "Her Destined Port"

Bob Nathanson: "Turn, Turn, Turn"

Monica Lerch & Sarah Plotkin: "Gravity Cannot Be Held Responsible"

Sarah Olmsted Thomas & Alex Vernon: "Milo the Magnificent"

Olivia Faye Lathuilliere, "The Love Seat"

Chris Ignacio with Ale Fips & Eric Cardona: "The Adventures of Pete Pipit"

David Lane with Krista Duke: "Paper"

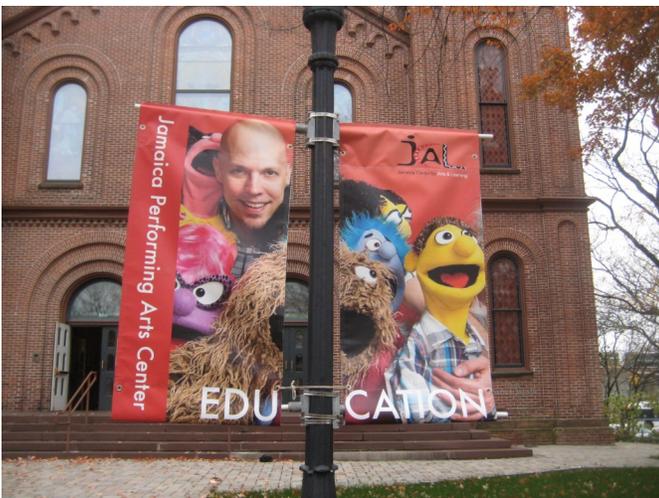
Joseph Therrien & Sam Wilson: "Episode 17 of SIRENS of TITAN"

Edward Einhorn & Tanya Khordoc: "The Wizard of Ounces"

Honey Goodenough with Brodrick Jones: "A Dream of Me"

Gavin Cummins: "Tac and the Magician"

After seeing Milo the Magnificent at the Puppetry Slam at the 2015 Puppeteers of America National Festival at UCONN, I ran to see it performed again during the Festival's Puppet Fair. Needless to say, I was thrilled to be able to see it for the third time, during this La Mama Puppet Slam.



David Manley's "MONSTER INTELLIGENCE"

reviewed by Elise Handelman

On Thursday, November 19th, my husband, Bob Nathanson, and I went to the Jamaica Performing Arts Center in Jamaica, Queens. Never having been there before,

I was struck by the beautiful architecture of the facade. Banners were hanging from posts, displaying the performance taking place in the theater. It made me happy to be a puppeteer when I saw it. It was a pleasant surprise to see the face of David Manley, alongside his puppets. Plus, when we picked up a brochure in the lobby, listing the season's programs, we were thrilled to see David Manley and his puppets prominently featured on the four-color cover...as there were only two other performances featured. Being a weekday, it was mostly school groups that would be coming to the performance, "MONSTER INTELLIGENCE." Bob and I patiently waited until the school kids were seated before going to find seats. It seemed like there weren't going to be enough seats because every seat in the downstairs portion of the theatre was taken.

Here's the show description for "Monster Intelligence," as noted in the JCPA brochure: Melvin the monster is another year older but still not old enough for his license to scream. His birthday wish changes that. The Division for Monster Screams grants his wish if he passing his test. Learning new information is difficult for Melvin, and he sets off on a quest to learn with his friend Red the Rat by his side.



Throughout the musical, the kids in the audience were stomping their feet, clapping their hands, swaying in their seats, as soon as they heard a note. David had them in the palm of his hands, or should I say puppet hand (bad pun, I know).

Performed overhead on his stage, which was almost as wide as the theatre stage. The scenery and set pieces for

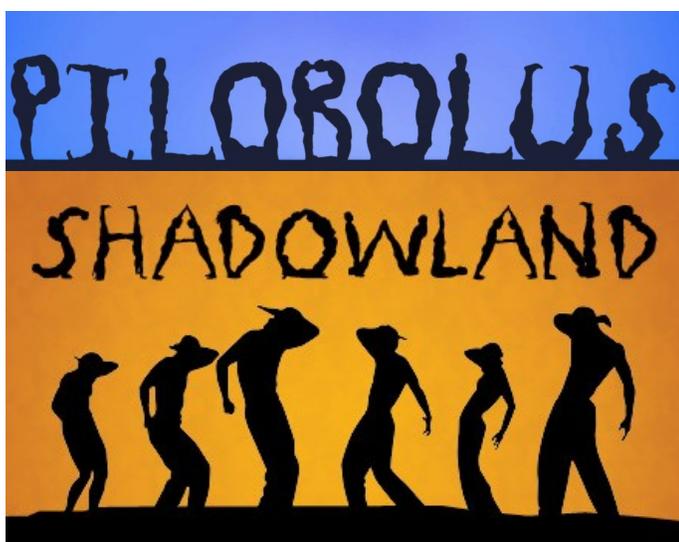
(continued next page)

“Art, Music, Math and Sports” moved on and off easily on wheels. David achieves his goal of providing kids a way, by relating with the puppets, to feel self-confident. They may excel in one of the above areas or more.

David kindly gave me permission to take some backstage photos, as he was busily packing his puppets and sets. David had the good fortune to have Amy Rush, a very talented puppeteer, assist him in this performance.

After all was packed and loaded into his vehicle, the four of us had a nice lunch at a local vegetarian restaurant.

In addition to enjoying “MONSTER INTELLIGENCE,” we were so glad we had this time to get to know David and Amy a little better.



PILOBOLUS’ “SHADOWLAND”

reviewed by Elise Handelman

Pilobolus’ “Shadowland” was performing in NYC’s West Village between November 20 – December 6, at the NYU Skirball Center for the Performing Arts.

Having seen videos of their work years ago, I jumped at the opportunity to see them perform live...especially after reading that the production was part dance, part shadow act, part circus and part concert. Description of the show -- “It is a surreal story of a young girl’s sensational world as she comes of age.

Using shadows and various light sources, action in front of the screen and behind, these nine performers, and amazing directors, brought you into a magical world... where unless you’re seeing it for yourself, it’s hard to imagine.

You wonder how they could transform their bodies to become a giant flower, a table, a dog or countless other objects. I especially liked their Encore, created for NY.



This included scenes of the Statue of Liberty, the 59th Street Bridge, Broadway, for example.

Pilobolus offered Pre-Show Talks or Post-Show Talks. I decided to buy a ticket for the Post-Show talk. I even got to ask a question on how they began working on a new show...from concept to production. They improvise a lot and decide on what movements to keep to go into a show.

This performance was nothing short of AMAZING, and I’m so happy that I got to see this show!

Oh and by the way.... PUPPETS TO GO recommends

“Lolly’s Radio Playdate” with Leslie Carrara-Rudolph



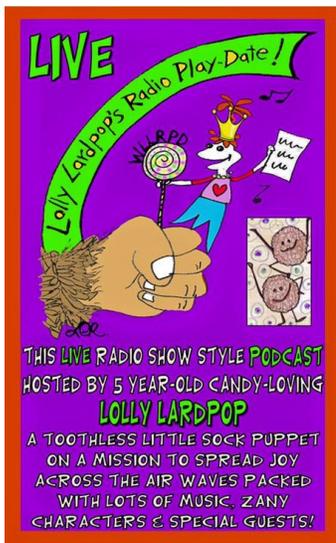
On Saturday afternoon, Thanksgiving weekend, November 28th, at the Art House Astoria Conservancy for Music & Art, Bob and I had the pleasure of attending Leslie Carrara-Rudolph’s “Lolly’s Radio Playdate.” In the lobby, there were cookies, and candies for sale. Also, there were raffle tickets being sold to win a large assortment of Sesame Street items.

(continued next page)

Her website. www.lollysradioplaydate.com says the following about the show:

“An adorable radio play for children...In this episode, Lolly, the sock puppet investigates a suspicious new classmate who seems to have singled out Lolly for mistreatment (withholding candy). Kids and grown-ups alike will be delighted.”

“This episode was called, “Cookie Conundrum.” In this episode, #017, Lolly Lardpop wins the honor of being the Cookie Queen at the Twin Turtles Cavalcade of Cookies!” Everyone is all a buzz when they learn that Mrs. Claus will be the special guest. Lolly has an unexpected challenge that helps her discover that friendship is sweeter than cookies.”



Lolly Lardpop's
Radio Play-Date
**COOKIE QUEEN
CONUNDRUM**
The tastiest play-date ever!
Saturday, November 28th 2:00pm

ADMISSION: (AGES 5 TO 95) **FREE!**
Reservations suggested:
lollysradioplaydate@gmail.com

23-35 Broadway
Astoria, NY 11106
in association with:



Like an old-time radio show, this podcast is produced with a bass player, a drummer, and a pianist/accordion player.

We were lucky to have snagged two of the 50 seats, on 3 sides of the elevated stage, where the performance took place on a tiny stage, including two puppet stages. There were lots of kids on the floor. Three teen girls, assisted Leslie & Lolly, with songs and puppets. A little boy, dressed as a chef, was so cute when he hit the prop “pie,” right on cue.

Leslie is a very talented actress. She’s the voice and puppeteer for Sesame Street’s Abby Cadabby character. Assisting Leslie in this radio playdate were two additional Sesame Street puppeteers. Pam Arciero plays Granny Dot (with Leslie voicing the character) and Tyler Bunch is hilarious as Dr. Von Imafreak. There were other men and women who assisted Leslie with dialogue or singing, including

holding up signs for the audience to help sing-along. This was my favorite part of the day. There were others that assisted in having this radio program produced. Someone was recording the show and provided special sound effects. Being that it was being recorded, there was an ability to do do-overs. To reduce the number of do-overs, a practice run-through was done and then some more takes, making sure that the “take” was good enough, before going on with the next piece of dialogue or action.

Time flew by...we got to meet many of those that were involved with this production. We anxiously awaited for it to be posted to the website so we could hear what we saw produced.

Why not google www.radioplaydate.com - listen to this podcast, as well as previous podcast episodes.



The NCPG SCOOP (continued from page 13)

Committees:

-Having committees will help with division of labor. Board members should think about which committees they would like to serve and how the committees should be organized/grouped.

We see the following duties as imperatives:

Media/Publishing (Newsletter, Emails, Social Media, Press Releases); Promotion; Hospitality (THANK YOU, SANDY!); Finance/Fundraising/Development; Outreach/Workshops/Education/Events; Membership Recruitment

Our meeting adjourned at 3:25pm.

Respectfully submitted,

Heidi Rugg

Secretary

Wisdom of Bob - If you are ever recording anything and you must make alterations to your tape, try not to do it in a men’s bathroom.

It's Festival Time!



The **Northeast** and **Mid-Atlantic Regions** of the **Puppeteers of America** are pleased to announce **Puppet Homecoming 2016**. **September 9-11, 2016**.

Puppet homecoming 2016: To inspire, Be Inspired!

Come join us to Celebrate artists who create art that inspires.

We are looking for **Performances** that display excellence, showcase creativity, and leave audiences feeling inspired. Shows can be for adults, young adults, family, school or special audiences.

We are looking for **Workshops** that teach performance skills, new technology, new materials or classic materials used in new ways, and new ways of doing business. Do you perform in special circumstances, i.e. a hospital, elder care, etc? What do you have that will inspire? Submit a proposal for a Performance and/or Workshop, and sign up for the extra Professional Day workshop.

Performance Form

<http://goo.gl/forms/XPbRXJUJQn>

Workshop Form

<http://goo.gl/forms/97G82YViOE>

Professional Day for the Teaching Artist and Therapist Form

<http://goo.gl/forms/xW9GkiXYPW>

Thank You!

Anna Vargas

Festival Director

anadpuppet@yahoo.com

845-356-3028



NEW LOCATION for 2016

This year we will be at the **Hudson Valley Resort and Spa** in the Shawangunk Mountains next to the Catskills, in Kerhonkson, NY. www.hudsonvalleyresort.com
The resort has two stages, large workshop rooms, exhibit space, as well as an indoor and an outdoor pool, private dining room with spectacular view, hotel style rooms with large closets.

If you are interested in being part of the planning team, send me your contact info, phone as well as email. What do you want to see at the festival?

[Be a part of the Festival Team.](#)

A poster for the Puppet Power conference. It features a stylized blue puppet figure on a red background. The text includes "wp Puppet theatre presents PUPPET POWER" and "CONNECTING GENERATIONS". Below that, it says "A CONFERENCE EXAMINING THE STRENGTH OF PUPPETRY IN ADVOCATING, EDUCATING & CELEBRATING COMMUNITY CONNECTIONS" and "May 28 - May 29, 2016 Calgary, Alberta". At the bottom, it says "A Puppeteers of America Regional Festival".

Learn more at <http://wppuppet.com/puppet-power/>



Have questions? Contact Susan VandeWeghe by phone at 828-862-8122 or 828-577-4785, or by email at: vanpuppet@mtnisp.com.

Wisdom of Bob - Why didn't I listen to my mother and take that civil service exam?

The NCPG SCOOP What's up with our guild

NCPG Board Meeting: Minutes from 1/17/16

In attendance: Jeff Bragg, Eric Brooks (via Skype), Sandy Feulner, Christopher Hudert, Pam McNoughton, Sam Rugg, and Heidi Rugg. (100% of our Board)

Synopsis: We explored ideas for revitalizing our organization, discussed our structure, brainstormed, and shared our enthusiasm for the Guild's future opportunities.

The meeting began at 2pm.

Report from Eric Brooks (who was only available for the first part of our meeting):

-Eric began the meeting with an inspiring pep talk. Eric has been looking into a lot of different ideas/possibilities. He is currently exploring: University of Maryland collaboration possibilities (theatre program, other departments, build on Hen-son connection). Also a good idea to look at other colleges/universities in area.

Puppet Slams Scholarship Fund

Eric also reported on an organization called Sponsor-Change.org that helps students with heavy debt loads cancel out their student debt.

President's Report: We need to consider four things: Where are we now? Who are we? Who do we serve? What do we want to be?

-Recommended reading: Leap of Reason: Managing to Outcomes by Mario Marino. This book was passed on to Christopher Hudert. Ten Basic Responsibilities of Nonprofit Boards by Richard Ingram was passed on to Heidi Rugg.

- Board members are encouraged to ponder what makes our guild meaningful and purposeful.

Treasurer's Report:

- As soon as we are able to establish our new entity status, we will be able to move our bank account.

- A more accurate treasurer's report will be available for our next meeting.

Membership:

-We still have a lag in membership renewals. This is reported to be normal and often extends into March.

-We do not have accurate numbers available at this time as Pam and Christopher are reconciling their data.

Wisdom of Bob - So there I was...Red Riding Hood frozen stage left, the Wolf frozen stage right, and my pants on the floor.

Structure:

-It has been proposed that we incorporate as a 501(c)3 or that we look at alternative options such as the possibility of leveraging our P of A Affiliation – Christopher Hudert is looking into this latter option. Jeff Bragg indicated a desire to move forward with a plan in the Spring. We need to decide if we will incorporate in Maryland or Virginia.

Program Ideas:

-Jeff proposed doing some studio tours at future guild meetings. Locations are in the works.

-We can do a survey of our membership to see what people might need/want.

Outreach Ideas:

- There are many options for outreach opportunities: Festivals, Performances, Slams, Workshops, Educational/school programs, Makerfests. Mini puppet festivals (possibly in conjunction with the world day of puppetry). A Slam is in the works. There is a National Makerfest in DC held in June. Puppets Off Broad Street will be participating in a Makerfest in Richmond in late September.

(continued on page 11)

From our Member's Archives



This photo, taken for a Colorado Sun newspaper article by photographer Greg Waldman, features our own Jean Reges Burn and Freddie the Bear. Freddie was a big favorite when she did her marionette show at Santa's Workshop, North Pole, Colorado. He has been stolen twice but she still has the mold and is making her third Freddie The Bear. The year was 1972.

THE SEE AND BE SEEN SCENE

The Puppet Co. Playhouse at Glen Echo, MD

Reservations: (301) 634-5380

thepuppetco.org

February 25th through April 10th

Beauty and the Beast

April 14th through May 29th

Sleeping beauty

Shows are Thursdays & Fridays 10:30 AM
and Saturdays & Sundays 11:30 AM & 1:00 PM

Tiny Tot Time with Bob Brown

2/28/16 Doggie Doodles

Sun - 10:00 AM

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

Wed, Sat, Sun -10:00 AM

3/13/16 Dragon Babies

Sun - 10:00 AM

3/19, 20/16 Jelly Bean Circus

Sat, Sun - 10:00 AM

3/26, 30/16 Bunny Business

Sat, Wed -10:00 AM

4/3, 6, 9/16 Bedtime Buddies

Wed, Sat, Sun -10:00 AM

4/16, 17/16 Clowning Around

Sat, Sun -10:00 AM

4/20, 23, 24/16 Teddy Bear's Picnic

Wed, Sat, Sun -10:00 AM

4/27, 30/16 and 5/1/16 Doggy Doodles

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:

puppetimes@gmail.com

Wonderment Puppet Theater

Martinsburg, WV

(304) 258-4074

wondermentpuppets.com

wondermentpuppets@yahoo.com

March 12th - April 24th

Peter Rabbit

Black Cherry Puppet Theater

1115 Hollins Street

Baltimore, Maryland 21223

(410) 752-7272

info@blackcherry.org

Puppet Slamwich

Saturday, March 12th

7pm & 9:30pm

Doors open 1/2 hour before show.



Barefoot Puppets

March 10– April 3: Galapagos George at The Center for Puppetry Atlanta GA

June 2&3: Trickster Tales at Discovery Theater

In Richmond, VA

Teatro Hugo + Ines, Short Stories

Libby S. Gottwald Playhouse

600 E. Grace Street, Richmond, VA

for more details call (804) 289-8980

Friday, April 8, 2016 at 7:30 p.m.

Saturday, April 9, 2016 at 3:00 p.m.

Saturday, April 9, 2016 at 7:00 p.m.

Sunday, April 10, 2016 at 3:00 p.m.

Free Puppetry Workshop

Saturday, April 9, 2016 | 1:30 PM

(prior to the 3:00 PM performance)

Puppetimes is always 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. Closing date for the May - June issue is April 17th.