



The National Capital Puppetry Guild
Puppetimes

Vol. 52 #4

July-August 2016

IN THIS ISSUE:

The Life and Times of IDA JERVIS and Happy Joe

Also In This Issue

*Lotte Reiniger -
Mistress of Shadows*

*Saying Goodbye
to Allelu Kurten*

*Reviews of...
Sleeping Beauty,
Little Red Riding Hood
and the 3 Little Pigs*



Coming Up at The Puppet Co

Through July 17th

in Glen Echo Park

7300 MacArthur Blvd, Glen Echo, MD

For Reservations (301)634-5380



Little Red Riding Hood & the 3 Little Pigs

What's so bad about the Big Bad Wolf? At last B.B. (Big Bad) Wolfe tells his side of the story, in rap, no less. Has the notorious pork poacher and grandma impersonator gotten a bum rap, or is he truly deserving of his moniker? You be the judge! This is one of our funniest productions and includes lots of audience participation.

Age Recommendation: 3 y.o. - Adult • Running Time: 40 Minutes

July 21st through August 28th

Shows are Thursday and Friday at 10:30am

Saturday and Sunday at 11:30am and 1:00pm



PETER AND THE WOLF

Staged with half life-size marionettes, Peter and the Wolf is one of the Puppet Co.'s best-loved stories. Over a million children and adults have seen this one-man show, based on Prokofiev's popular tale of good versus evil, performed by Puppet Master Christopher Piper. An introduction to the instruments in the orchestra precedes this story of Peter and his animal friends, and their attempts to capture wily "Old Lupus."

Age Recommendation: 4 y.o. - Adult • Running Time: 40 Minutes

The next meeting of the National Capital Puppetry Guild is our annual Summer picnic at Tall Oaks Community Center in Woodbridge. Come enjoy a picnic, swimming and a movie! Contact Sandy, our Mistress of Revels about what delectables you can bring!

Puppetimes

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The photo on our cover of Ida Jervis is used by permission, courtesy of Lloyd Wolf Photography.

A Word from the Editor

This issue brings more changes. Firstly, our community has lost another giant: Allelu Kurten. Her influence, and the loss, is incalculable and Bob Nathanson and Elise Handelman share their thoughts with us.

I've been working on a new format with changes in the way photos are placed. I hope you like it, but I'd rather hear from you, our readers, if you don't or have ideas or any suggestions. Also, our "From The Archives" feature is gone for the time being, until we get some more submissions, so get out your photo albums and send us something.

In upcoming issues, we will be adding a column on website building and social media from board member Eric Brooks and a column on legal issues by member and attorney, Valerie Leonhart Smalkin, of Silly Goose and Val. Both will be targeted to puppeteer's needs.

I haven't been hearing from many of our members about our publication and the changes that have been undertaken or the changes that have been proposed for our guild and its growth.

I'd like to hear from as many of our members on these issues as possible. Please drop us a line to let us know how we're doing.

j.b.

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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Our Next Meeting is...

Our Summer pool party on August, 14th, 2016, at The Tall Oaks Community Center. Remember to bring a bathing suit and a potluck dish to share! Call Sandy Feulner for suggestions!

We will be watching "Strings" and hopefully, enjoying another fine performance from Matthew Miller.

Our guild has been hit hard over the last few years. Senior members, so important for the continuity of knowledge and experience, have been lost to us with no warning. The passing of Judy Brown, Bill Hopkins, John McAnistan and Terry Snyder loom large in our recent past. In all the grief and loss, we missed someone.

Ida Jervis was 97 when she passed on January 18th, 2014.

What can be said about this remarkable woman? Before Jim Henson ever got near a television with a puppet, Ida Jervis was entertaining children in the nation's capital through this brand new medium of broadcasting as one of the first puppeteers on television.

Photographer, writer, and activist, she was also a founding member of our guild and her signature graces our original 1964 Charter from the PofA.

During the 1960s, she photographed civil rights marches, events for Soviet Jewry, Israel Independence celebrations, art openings, and folk music concerts in the nation's capital. Her interests were broad and she packed a wallop! During my interview with Ida's youngest daughter Margie, she described her mom as "an extremely motivated and busy person her entire life."

How many of us remember Ida Jervis? How many of us marked her passing a little over two years ago?

Ida Goodstein was born in Sokhoczin, Poland in 1917. She liked to say it was a family joke that on the day she was born she was given a big present: the Russian Revolution. Her father had a button factory, a restaurant and a Yiddish theater. Her mom played mandolin and painted the scenery. As a young child she helped her mother and father in the theater.

"We lived in very dangerous times." Ida states in an interview conducted by the late Judy Barry Brown, in an issue of Puppetimes from 2000.

"The Cossacks often raided our village. It could happen at any time. But my father knew many of the Cossacks and went out of his way to entertain them. The Cossacks who knew him, loved him. One afternoon, when I was about four I heard loud shouting. A large group of Cossacks, strangers, had stormed the town, ready to raise hell and maim, rape, slaughter, and kidnap as many of us as possible. The shouts grew louder until they were right under my window. I looked down and saw a group of Cossacks

The Life and Times of Ida Jervis and Happy Joe



surrounding my father, shoving him against a wall. They had bayonets pointed straight at his throat. Suddenly my father began to sing one of the old Cossack songs. The invaders were stunned. Removing their bayonets, they began to sing with him. They sang on and on, now and again laughing with delight. Our village was saved once again by my father's fast thinking."The family prospered until the war intensified and then her father's older sister sent them tickets to America and one day, her parents, brother and baby sister got dressed up, took a final photograph and escaped from town hiding in a hay wagon, an escape that was also traumatic.

tions and rehearsed in her mother's living room. It was during this time that Ida had a taste of her first puppet show, Punch and Judy. Although she disliked the violence (and after her earlier experiences, who wouldn't?), she loved the puppets and thought, 'I could do better than that!'

She was seven. The family didn't have much, so young Ida made some puppets out of odds and ends she collected in the store and began entertaining her siblings and doing kids shows for money. Family legend has it that at 18 she was singing ballads, as Sylvia –The Colonial



They boarded an ocean liner, travelling in steerage. The story of their escape to the U.S. in 1921 was the subject of a children's book, *Escaping to America*, written by her niece, Roslyn Schanzer.

Ida's family settled in Knoxville, Tennessee. Life was still not easy. Her father developed diabetes and her mom worked long hours in the family store where Ida also helped. The family continued doing theatrical presenta-

Coffee Girl, with Roy Acuff's band, but declined the offer to go to Nashville with the band when they made the jump to The Grand Ole Opry and national fame.

She continued to work in her family's store during her undergraduate years at the University of Tennessee.

After college, Ida began her life's path as a teacher of first grade and her interest in art was an important part of the curriculum. She continued to take graduate

courses in fine art at U.T and as always, helped out at the family store.

She met her future husband Sidney at a dance at the Knoxville Jewish Community Center. Sidney was from NYC and moved to Knoxville to work for the Tennessee valley authority as an accountant.

“I was there with my sister Ruth and her husband. I was laughing about this funny-looking guy across the room. He’d been out in the wind and his hair was sticking out all around his head. It was Sid.”

She later learned that when he saw her, he said to his buddy, “See that girl in the red jumper over there? The one laughing? I’m going to marry her.”

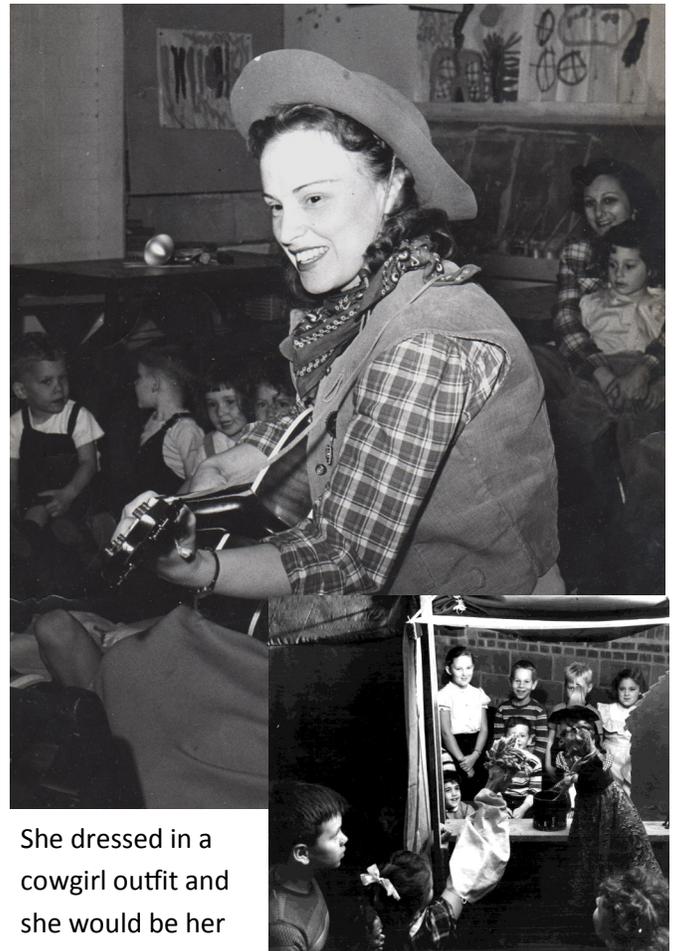
And he did in 1941. Shortly after, they moved to Birmingham, Alabama, when Sidney enlisted after Pearl Harbor, when America entered WWII. That’s where they started their family. First came their son Nelson in 1943. Ida created Happy Joe, a clown that bore more than a slight resemblance to his creator, to entertain her newborn. Joe’s name was bestowed by little Nelson, who called his dad G.I. Joe.

They moved to Northern Virginia in 1944 where they settled. This is also when she began her professional career as a puppeteer, doing shows for the Hadassah.



They eventually had two more children, Alice and Margie. By this time she had created a puppet workshop and theater in the basement of their Arlington home. Husband Sidney built the puppet stage. She would set up chairs and invite the neighbors in to see her latest puppet spectacular. She began doing birthday party shows and often would create signature puppets of the birthday child and sometimes their pets.

She charged \$25. (For reference, that’s \$332.19 in today’s dollars.)



She dressed in a cowgirl outfit and she would be her own warm-up act before the puppet show. At some point, she enlisted her oldest children, Nelson and Alice, in her puppet adventures. Sometimes she would draw in front of the audience while her kids performed the puppets. One of the puppets, Singing Sam, operated by one of her kids, would sing and she would draw. She also did puppet shows for children’s hospitals, and department stores such as Kann’s and Hecht’s.

But her signature puppet character was Happy Joe. Other characters, such as Casper Picklenose and

Happy Joe's horse, Crazy Chex, made appearances. And although she wasn't the first person to bring puppetry to the new medium of television, she was certainly one of the first.



It's a Jervis family story that one day in 1949 when Ida and her husband Sidney were driving by WTTG, she said, "You know Sid...there are no puppets on television here in D.C." Howdy Doody had already premiered in late 1947, but that was in New York City. Her husband stopped the car and they went in to see Gordon Williams, who produced and hosted the station's children's show, Moppet Shop. She auditioned and when she finished, Williams said, "You're hired. When can you start?" Each week she would create a brand new piece for the show.

Sidney bought a TV so their kids could see mom on TV.

Ida's youngest daughter, Margie, believes she was the first TV puppeteer in Washington D.C. We agree.

As things became more professional she took on a partner, Yvonne Verlaine, who had decided to become a puppeteer when her vaudeville career had ended after a trapeze fall.



As she wrote in a 2001 issue Puppetimes...

'When Yvonne called me asking for lessons in hand puppetry, I had just decided to abandon paid performance and vowed that I would instead go into writing, illustration and photojournalism, while continuing to give charity shows and projects, for the benefit of my own children, that is at their schools, Sunday schools, or clubs, with shows giving them roles. Requests for paid shows were numerous, but in my efforts to make a graceful exit, I was recommending other puppeteers.

'But there was something so sweet and vulnerable about Yvonne, who was to my knowledge, all alone in the world, I just could not say, "No". To say that my children and I enriched her life is not the real story. In truth she enriched ours.'

Although she created puppets shows for Purim and Chanukah, her greatest personal achievement was her production of Seven Golden Buttons, a story the Baal Sham Tov tells of his mysterious laughter and of Shabbat and his wife, that Ida put together with daughter Alice's youth group at their synagogue, Arlington Fairfax Jewish Congregation, now Etz Hayim.

Rabbi Golinkin and his wife Dolly, who was also a fabulous pianist, had come across a cantata



written for this Chasidic legend (the buttons show) and thought it would

make a wonderful puppet show and she encouraged Ida to do it. The youth group troupe in the congregation performed it. She considered Seven Golden Buttons to be one of the pinnacles of her work.

And then there was her involvement in the founding of our guild. In an interview, conducted by the late Judy Barry Brown for Puppetimes in 2000, Ida says, "I remem-

ber so many planning meetings held right out there on our porch, we had such wonderful times back then.”

Ida’s interest in photography began in the 1950’s. She started out documenting artists at work. She had long relationships documenting the work of artists such as Alma Woodsey Thomas (of the Washington Color School), Jack Perlmutter (painter and printmaker), Samuel Bookatz (painter), Pietro Lazari (painter) and many others. Documenting the visual arts community was of great importance to her.

Upon her passing, Yvonne willed all her puppets to Ida, but after Yvonne passed, it was really hard for Ida to continue puppetry and effectively, her puppetry career came to a close.

After that she brought her interest in photography and political activism to the fore. She contributed to The Jewish Week of Washington covering arts and culture, photographing the Jewish political activism of the 1970’s. A collection of her photographs reside at the Jewish Historical Society of Greater Washington. She was also active in fundraising for Jewish causes such as the Hadassah.

Ida was also featured in Paula Ethel Wolfson and Lloyd Wolf’s book of interviews and photos, “Jewish Mothers: Strength, Wisdom and Compassion.” Our photo of Ida on this issue’s cover comes from that book. Ida, her daughter Margie, and grandson Noah are on its cover.

She continued to be an active and dedicated member of our guild (at one point in her diary she wrote, “The Guild needs funds so I rescued it.” That’s dedication.), contributing articles and remaining a member until her passing.

Although few in our guild may remember this remarkable renaissance women and pioneering puppeteer, Ida and her work are still influential to this day.

If anyone’s life ever embodied the concept of l’chaim, it was Ida Jervis.

Editor’s Note: I’d like to thank Ida’s daughters, Alice and Margie for their time, contributions and invaluable help creating this appreciation of their mother, Ida. I couldn’t have done it without them. All of Ida’s quotes come from Judy Barry Brown’s interview with Ida in the May/June 2000 issue of Puppetimes. Other materials are drawn from Ida’s article on Yvonne Verlaine after Verlaine’s passing. The article and interview will be posted on Puppetime’s website soon.

Last year, her daughter Margie Jervis organized a campaign in her honor for funds to improve the Archives of the Jewish Historical Society of Greater Washington/ Lillian & Albert Small Jewish Museum, including the Ida Jervis Collection, the largest collection of her photographs of the Jewish community.



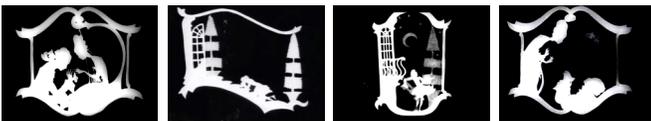
Lotte Reiniger, Mistress of Shadows

by Pam McNaughton

When I opened my browser to Yahoo! on June 2, I was very startled to see that the top trending search was for Lotte Reiniger. Her name is not particularly well known in the U.S., so I wondered what on earth had happened. The answer: it was the 117th anniversary of her birthday. Or more exactly, Google had chosen that day to post a Doodle recognizing her contribution to cinema: the earliest existing animated feature film. Her unique style of stop-motion animation is honored by this recreation: <https://www.youtube.com/watch?v=CkgirvbPJnw> or YouTube > Lotte Reiniger's 117th Birthday Google Doodle.

When Charlotte Reiniger was born on June 2, 1899, Germany already had a long tradition of artists creating silhouette portraits or scenes in *Scherenschnitt* (scissor-cut paper). Both of these forms are static but can be very expressive of personality or narrative. That there was also some influence from further to the east is seen in the term for shadow puppets: *ombres chinoises*, or Chinese shadows. Lotte Reiniger's astonishing accomplishment was to unite the detail of *Scherenschnitt*, the movement of shadow puppets, and the young medium of film. She was so successful in establishing this new style that the French film director and actor Jean Renoir dubbed her "the mistress of shadows."

Her early work consisted of short animated film segments, frequently for commercials such as this one for Nivea Cream: <https://www.youtube.com/watch?v=2Wof9QrdK3I> or YouTube > Lotte Reiniger "The Secret of the Marquise" 1922.



Her general technique was to create detailed articulated silhouette figures cut out of black cardboard or flattened sheet lead, then wire the components of each figure together and roll the figure flat. She arrayed the figures on a light table lit from below, with a camera suspended above the table. Using stop-motion animation, she would move the backgrounds and figures manually in very small increments. To create the illusion of depth she would prepare multiples of a given figure in different sizes, so that it could appear to be farther away from the viewer or closer. She also layered translucent tissue paper and cardstock for the scenery and used sand and soap for certain effects. As David Currell describes her in action, "[she] would quickly draw a



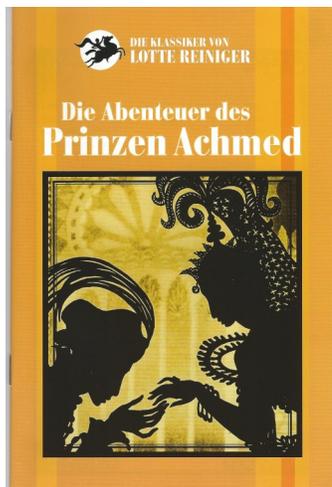
rough shape for its general proportions and would then set to work with her scissors, chatting away as she created the fine detail of the figure."

To make these shapes expressive required close observation of human beings and the natural world. Her shapes were articulated with wire hinges for frame-by-frame movement and sometimes weighted with lead to keep them stabilized during filming. The painstaking movement of bodies and limbs, people, animals and monsters had to enchant the audience, draw them into the story, and make them suspend disbelief. She had the ability to visualize these motions because she had studied them in great detail. As Currell describes, "[she] told entertaining stories of the many hours she sat in the zoo, not just observing the animals but mimicking some of their movements until she really had grasped not only their main features of body shape but also the essential components of their movements..."



After several years of short experiments she had the opportunity to create her first feature-length film, *The Adventures of Prince Achmed*. Sixty-five minutes long, it premiered in 1926 and is the earliest surviving full-length animated film, predating Walt Disney's work on

Snow White and the Seven Dwarfs by more than a decade. The movie took nearly three years to create, since she had to pose the figures for each frame. As she described it, “This all happened in Berlin in the years from 1923 to 1926, for that was the time it did take to finish the film. Why? For such a film demands that for each second, 24 different frames be taken. It may be left to algebraic abilities of the kind reader to figure out how many frames would be necessary for an opus of one hour in length.” Currell estimates that she took about 250,000 photographs and used roughly 80,000 for the final version.



Wolfgang Zeller wrote the original score for this silent film as the film was created, so the music and visual images were deeply linked. The complete score is housed in the Library of Congress here in Washington and is one of the few remaining original compositions from the silent film era. The storyline is derived from *One Thousand and One Nights*. Its Arabic

roots appealed to three Palestinian brothers, the Khoury brothers, who in recent years worked under the auspices of the Goethe Institute in Amman and the Arab World Institute in Paris to create their own score for the film, using Middle Eastern as well as Western instruments. Their music is a blend of precision and improvisation, meant to stimulate the audience to “open your eyes and your ears...and immerse yourself.” You can watch the Khoury Project at work at <https://www.youtube.com/watch?v=RUKq6WRd498> or YouTube > Les Aventures du Prince Ahmed - Making Of.

In our region percussionist Tom Teasley, whose musical style has been deeply influenced by Arabic, African, and Indian music, has in recent years performed as musician-accompanist to the film at several theaters around Washington. You can get a sense of his interpretation at <https://www.youtube.com/watch?v=EjXrluMNx6Y> or YouTube > World Percussionist: Tom Teasley Performs THE ADVENTURES OF PRINCE AHMED.

If by now you are curious about Lotte Reiniger, you might enjoy a short video that includes a brief clip of her at work, followed by excerpts from some of her

forty-odd films, at https://www.youtube.com/watch?v=Svyo0JAQ0_4 or YouTube > The Hedge Schools :: Sleeping Song.

If you want to imitate her technique, you can follow her advice on creating a light table: “You take your best dining table, cut a hole into it, put a glass plate over it, and over the glass plate some transparent paper, and then you put some light on from underneath, and then you switch the other light in the room out, then you see with joy that your figure now is the real silhouette.”

Reiniger and her husband, Carl Koch, left Germany in 1935 as the Nazi party expanded its power. They moved to various countries in Europe from that point and during the Second World War but were not allowed to re-settle, so eventually they returned to Berlin. Sadly, the original negative of *The Adventures of Prince Achmed* was apparently destroyed in the Battle of Berlin in 1945, but the movie was restored from copies in England in time for the one hundredth anniversary of her birth. Within a few years of returning to Germany Reiniger and Koch, who was also her longtime film collaborator, moved to London and went on to produce many more films and commercials, frequently based on the works of the Brothers Grimm, Hans Christian Andersen, and other storytellers, because as Reiniger said, “I believe more in fairytales than in newspapers.”

After her husband’s death, Reiniger moved to Dettenhausen, Germany, a small town near the university city of Tübingen, in the fall of 1979. She died there on June 19, 1981 and left many of her original works to the Stadtmuseum Tübingen. Jim and I had the joy of seeing her silhouettes and her work tools there in a permanent exhibit dedicated to her. Visitors to this city museum are invited to create their own short animations on a nearby light table.

It is also interesting to watch the story of the creation of Lotte Reiniger’s Doodle at <https://www.youtube.com/watch?v=MK1P6RGs6U4> or YouTube > Behind The Doodle: Lotte Reiniger - #NatAndLo 15. It is a description of using Reiniger’s own techniques to create this homage to a fascinating, inventive puppeteer.

Author’s note:

In writing this article I’ve drawn on the book *Shadow Puppets and Shadow Play* by David Currell, an article by Louise Speed in *Marvels and Tales*, the English and German Wikipedia pages for Lotte Reiniger, websites for the Stadtmuseum Tübingen and the town of Dettenhausen, and the YouTube clips listed in this article.

In Memoriam - Allelu Kurten

By now we all know that Allelu Kurten passed peacefully on 21st May 2016, surrounded by her family.

Alice L. Beal was born on April 16, 1930, She acquired the name "Allelu" when her father (who was 60 and had three sons) loudly proclaimed, "Alleluia, it's a girl." He died when Allelu was two. Her name was his gift.

She grew up in Lakeville, Connecticut and graduated from Vassar College in 1952 . In June, 1952, Allelu married John L. Kurten and they enjoyed a half-century together until he passed in October, 2002.

Allelu was a giant in our community and we seem to be losing a lot of those recently. She was the puppet mama to so many young puppeteers and was nicknamed UniMama. I was not fortunate enough to have met her. I had intended to do that at UConn at last year's national festival, but alas, it was not to be, so Elise Handelman and Bob Nathanson have graciously consented to write a few words. - j.b.



Remembering Allelu

by Elise Handelman & Bob Nathanson

Allelu Kurten was always someone special. She always made everyone else feel special as well. We've known Allelu since we attended our first festival - the UNIMA World Congress in 1980, in Washington, D.C., as Allelu was the General Recording Secretary of UNIMA-USA (UNIMA – Union Internationale de la Marionnette) from 1978-1992. She was fondly called UniMAMA.

We've also known her from attending Puppeteers of America puppetry festivals (national and regional). Allelu conducted 'Meet-the-Artist' sessions at festivals, where Allelu had artists (individuals or puppet companies) on a panel and she asked them insightful questions. These artists either performed the previous day or were going to be performing with the next few days. Allelu was the only one asking questions, but the attendees learned an awful lot, just listening to the responses and further questions.

After attending the "Meet-the-Artist" sessions, Bob and I realized what a value this was to other artists and they should be captured for posterity. So, Bob told Allelu of his idea and she was thrilled about him taping the sessions for the Puppeteers of America Audio-Visual Library. Bob taped many of the sessions over the years and sent the tapes to the Archives.

Bob and I have always felt the importance of capturing renowned artists careers, so in 1993, we began doing that. In the summer of 2007, we went to Allelu's home in Hyde Park did a Video Oral History with her. She talked about beginning performing in the 1970s, with her husband, John, calling themselves 'Kurten Puppets.' She also worked with a female partner (I don't remember her name).

Allelu & John were kind enough to have renowned puppeteer, Dick Myers, stay and work from their home for over 12 years. Dick influenced Allelu to make puppets from tennis balls and she designed some incredible puppets using them.



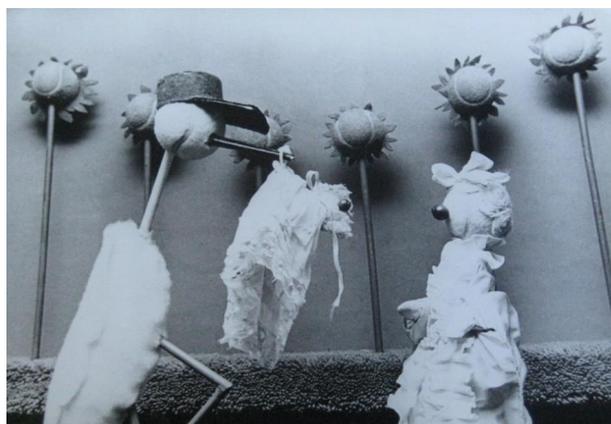
Following each of the Video Oral Histories, we were advised to take photos of memorabilia, so they could be inserted when the footage was edited. So here are samples of photos



One of the most memorable moments that I have of Allelu was at a regional festival, many years ago, where Allelu came to a party, along with Nancy Staub and Karen Smith, dressed as “3 Baird Women.” I call it “Girls Just Wanna Have Fun” (thanks Cyndi Lauper).

At the Puppet Rampage 2007, Allelu shared time with many puppeteers and I couldn’t help take photos of her – always smiling and making everyone around her feel wonderful.

In the summer of 2013, Bob and I traveled, with Craig Marin & Olga Felgemacher (Flexitooon Puppets), to BIMP (Ballard Museum of Puppetry) to see the Dick Myers exhibit, curated by Seth Schaeffer, as well as “Beauty & the Beast” which Seth performed based on Dick Myers notes and tapes. In another exhibit space, a few of Allelu’s puppets, designed with her signature tennis balls, were on display .



I’m thrilled that I took photos of Allelu at the Puppeteers of America 2015 National Festival, held at the University of Connecticut. Allelu, along with Carole D’Agostino, held “Meet-the-Artist” sessions. I attended all of them, and I’m so happy that I did. I took as many photos as I could .



Not only were these sessions informative and inspiring, but seeing the love and joy that Allelu showed the artists, and the love and joy they had when being with Allelu, is heart-warming. I tried to capture the mutual admiration shining through in the photos that I took.



Editor’s note:

Allelu will be missed by all of us who knew her and her absence will be felt by all who did and did not, for decades to come. There will be a photo collage that will be included on our web page, when we post this issue there in the near future.

REVIEWS

Sleeping Beauty at The Puppet Co

reviewed by Pam McNaughton

Christopher Piper opens the performance with a concise overview of pre-industrial clothing production: clothing is made of cloth, which is woven of thread, which has been spun on a spinning wheel, which contains a spindle, and “ouch,” he has accidentally pricked his finger on the sharp spindle. As we adults know, this presages the central moment when the heroine pricks her own finger on a forbidden spindle and begins her long slumber.



This type of doubling, of introducing a concept and then employing it again for plot effect, is used to good advantage in this retelling of a beloved fairy tale.

Fairy 13, who can't control her temper, is enraged by the court storyteller and casts a spell that turns him into a frog.



Her sister, Fairy 12, cannot undo the spell but can soften it with a rhyming counterspell. The storyteller can continue his work but can no longer say “happily ever after,” as all good storytellers must. With this sequence, the audience learns just why Fairy 12 usually accompanies Fairy 13, and how limited her power is to undo the damage of hurtful words spoken in rage. If you or I had to improvise in rhyme on the spot, we'd also be hard-pressed to come up with something effective. Now the audience is prepared for that moment when the king enrages Fairy 13, the spell is cast on Princess Briar Rose, and Fairy 12 does what she can to minimize the damage.

On a beautiful set filled with roses, among characters in gorgeous costumes, Princess Briar Rose must inevitably prick her finger on that spindle (parents, we can't protect our children from all of life's troubles!) and fall into her century of sleep. Fortunately for all of us, the spell is eventually lifted. Perhaps the message for us is that the impact of angry words can be eased by kind words, but the effects may linger for a long time.





at **The Puppet Co** reviewed by Jeff Bragg

What happens when you combine two of the most beloved fairy tales of all time: Red Riding Hood and the 3 Little Pigs? You get The Puppet Company's production of Little Red Hood and the 3 Little Pigs, that's what!

Now, what do you get if you include not the big bad wolf, but the big progressive, good wolf? Well, the result is absolute hilarity.

The wolf in question is an environmentally minded, voracious, cookie eating wolf with very little interest in making a meal of either our porcine heroes, or Little Red and her stern, judgmental grandmother.



Our story begins with the Big, Good Wolf rapping out the rules for the audience and setting up our story through his song. Then we are introduced to the three pigs who have been strongly encouraged to seek their fortune in the great, big world. While reluctant to leave mom, they all take to the task with varying degrees of

enthusiasm. Utilizing the latest technological advances in airdropped home building, David, our first pig, has his straw airlifted to its destination, but finds it landing on his head through poor logistics.

Our second pig, Michael, believes that brick walls will keep him safe from the elements and the third, Gregory, decides that carpentry is the most efficient method and opts for sticks for his abode. Just as the home is finished, the wolf coincidentally shows up along with a windstorm that decimates it, leading our not so bright pig to believe that the wolf is responsible for his misfortune. A similar occurrence befalls David, pig number one, in his house of sticks.

Little Red Riding Hood appears periodically dropping cookies on the ground, that her grandmother has given her to sell. This sets up the second part of our tale with Red Riding Hood when the pig, inquiring about the wolf's diet, hoping that pork is not on the menu.



After the third pig's house of bricks has had its structural integrity tested, part two of the story begins at the home of little red and her grandmother. By this time the wolf has decided that a diet of cookies is for him and proceeds to trick red into giving him the remaining cookies in her possession to sickening results.

The Puppet Co's fast-paced, witty fusion of Little Red Riding Hood and the Three Pigs is filled with catchy songs, puns and even jokes for the grown-ups. A beautiful set, gorgeous puppets and first-class puppet manipulation by Christopher Piper and Josh Rosenblum make for a very satisfying puppet theater experience for children and adults.

Reviewer's Note: Although Sleeping Beauty has closed, Red Riding Hood and the 3 Little Pigs is still playing until the 17th of July. Get out and see it, if you can!

The NCPG SCOOP

What's Up With Our Guild

Well folks, it's been a busy couple of months with a lot going on for the board, but it looks like we are poised to begin filing for our 501(c)3 status in the next two months. We've contacted an attorney to help us with the filing and the initial process should begin in a few weeks. Coincidentally, it turns out that he's the same attorney that filed the paperwork for Barefoot Puppets and Puppets of Broad Street, our secretary, Heidi Rugg's two non-profits.

So expect to hear and read the name Justin Laughter (pronounced Law-ter, because there should never be anything funny about the law) a good bit in the near future.

After a great deal of work, it looks like we're getting our financial house in order. The transition to a new treasurer was difficult, but things are settled and there will be an official treasurer's report made public soon.

I especially want to thank the other board members for their hard work and patience during this period.

I also have to reluctantly report that the upcoming summer party will be our last at the Tall Oaks Community Center in Woodbridge, Virginia. Unfortunately, they have changed their policies and have priced us out of the market. Well, it was fun while it lasted! So pack up your bathing suits and bring a dish to share. We'll also be enjoying a movie as part of our meeting.

NCPG MAY 22nd 2016 MEETING MINUTES

submitted by Heidi Rugg, Sec.

Our most recent NCPG meeting was held on May 22nd at The Puppet Co. Many of our attending members were lucky enough to arrive early enough to catch the performance of Sleeping Beauty.

Wonderful food and libations were available – and it was great to see friends like Bob Brown pop in for a quick appearance before running off to a show!



For our program, Heidi Rugg (finally arriving with her family after a fun GPS scenic route detour in the rain and traffic) demonstrated her new spring winder machine. She recently learned to make



springs in Atlanta at the Center for Puppetry Arts from Jason Hines and was excited to share this new skill. She also shared a number of her puppets and mechanisms, which

also incorporate springs. The spring winder she uses can be found at.....

<http://www.advancecarmover.com/>

[springwindingtools.aspx](http://www.advancecarmover.com/springwindingtools.aspx).

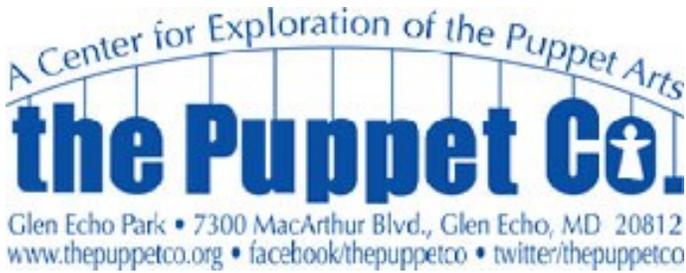


COMING SOON!!

Look online at Puppetimes.info for a video of her workshop.



THE SEE AND BE SEEN SCENE



The Puppet Co. Playhouse at Glen Echo, MD
Reservations: (301) 634-5380 thepuppetco.org

Through July 17th

Little Red Riding Hood & the 3 Little Pigs

July 21st through August 28th

Peter and the Wolf

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

Tiny Tot Time with Bob Brown

7/2, 3/16 Jellybean Circus
Sat, Sun- 10:00 AM

7/6, 9, 10/16 Dragon Babies
Wed, Sat, Sun -10:00 AM

7/13/16 Winter Wonderland
Wed - 10:00 AM

7/23, 24/16 Clowning Around
Sat, Sun - 10:00 AM

7/27, 30, 31/16 Magic Toy Shop
Wed, Sat, Sun -10:00 AM

8/3, 6, 7/16 Penguins' Playground
Wed, Sat, Sun -10:00 AM

8/10, 13, 14/16 Bedtime Buddies
Wed, Sat, Sun -10:00 AM

8/17, 20, 21/16 Panda-Monium

Wonderment Puppet Theater

412 W King St, Martinsburg, WV 25401
Martinsburg, WV
(304) 258-4074
wondermentpuppets.com
wondermentpuppets@yahoo.com
July 2 - Aug 28 The 3 Pigs Circus

Wolf Trap

Filene Center

1645 Trap Road Vienna, Virginia 22182
Stravinsky's The Firebird
Janni Younge of Handspring Puppet Company
National Symphony Orchestra
Cristian Macelaru, Conductor
Saturday, July 23 at 8:15 pm
Tickets \$20 - \$65



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

Our next issue closes on August 20, 2016.

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.

It's Festival Time!

PUPPET 2016 HOMECOMING

Puppet Homecoming 2016

Friday, Sept. 9 through Sunday, Sept. 11, 2016.

"Be inspired"



Ronnie Duncan, Kimi Maeda

Amazing non-stop puppetry for 3 days in a Catskill Mountain resort!

- 8 main stage performances
- premiere of the first Puppet Mutiny SLAM, of selected innovative works

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, indoor and outdoor pools, private dining room, spectacular views, hotel style rooms with large closets.

If you are interested in volunteering to be part of the Festival Team, send your contact info.

Anna Vargas
Festival Director
anadpuppet@yahoo.com
845-356-3028

Updates will also be posted on our [Facebook page](#).

We are proud to be a part of  **Puppeteers of America**
dedicated to the art of puppetry

To register for Puppet Homecoming go to <https://puppethomecoming.org/>

Vent Haven ConVENTion 2016 July 13— 16th
Cincinnati Airport Marriott, Hebron, KY