



The National Capital Puppetry Guild
Puppetimes

Vol. 52 #6

November-December 2016

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A Conversation with Paul Vincent Davis

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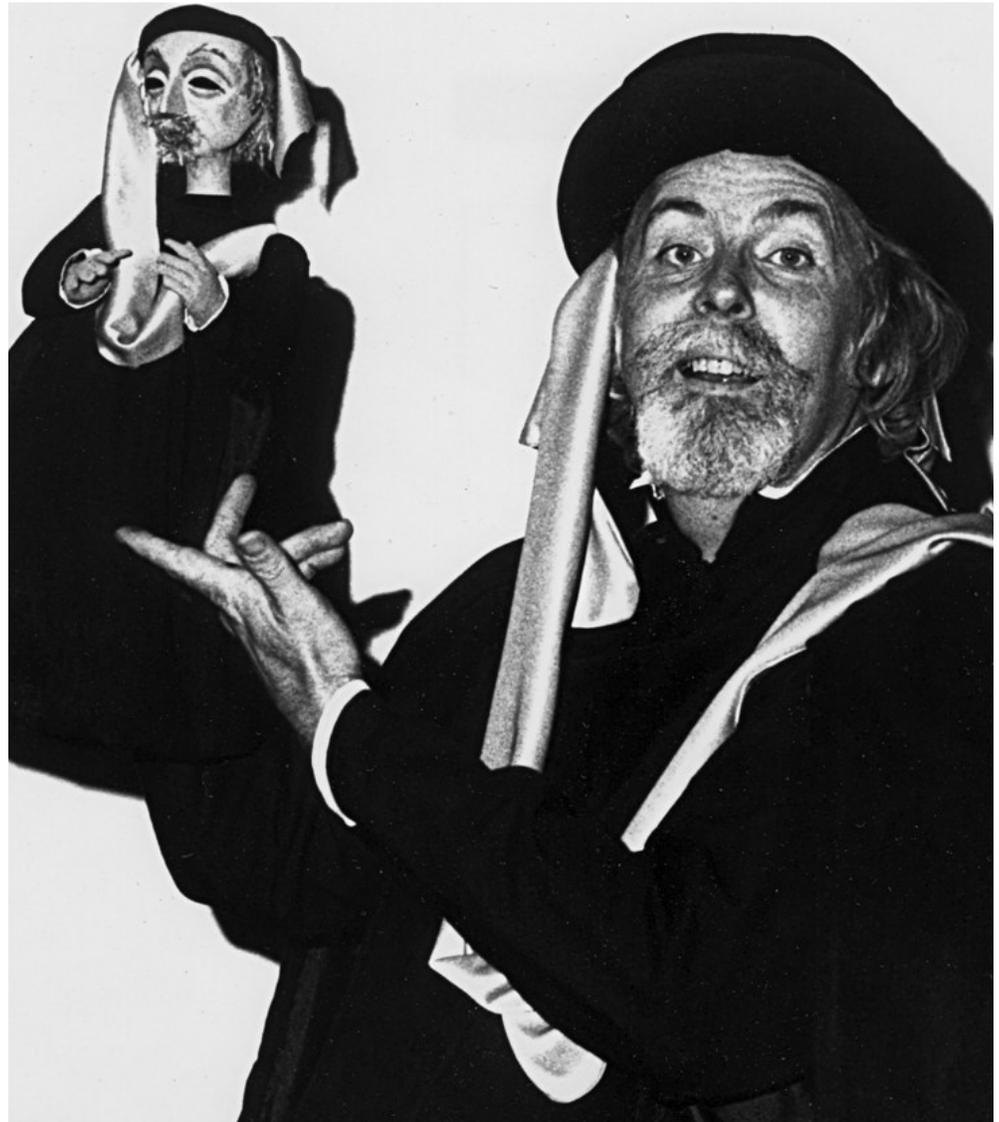
Puppet Homecoming
2016 Report

What Was Our First
Newsletter Like?

Review
Spencer Lott's
BLOSSOM

At The Bar
Legal Advice for
Puppeteers

And more!



Coming Up at the Puppet Co

Through November 18th

in Glen Echo Park

7300 MacArthur Blvd, Glen Echo, MD

For Reservations (301)634-5380



Hansel and Gretel

Humperdink's children's opera, full of magic, music and dazzling special effects. The puppets, lights, music and effects, are all operated by Christopher Piper, who also performs all the live vocal characterizations. The production has long been a favorite of children and their parents, and is an excellent introduction to musical story for children.

Recommended Ages: 4 years old - Adult • Show Length: 40 Minutes

**November 25th Through
December 30th**

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



The Nutcracker

A Washington tradition for 26 years, "The Nutcracker" is the story of Clara-Marie's favorite toy, and their adventures together in the Land of the Sugarplum Fairy. Music from Tchaikovsky's famous ballet blends with marionettes and costume characters to create this unique production.

Recommended Ages: 3 years old - Adult • Show Length: 50 Minutes

The next meeting of the National Capital Puppetry Guild will be at the Puppet Co after the November 13th, 1 o'clock performance of Hansel and Gretel. Please contact our Mistress of Revels, Sandy Feulner, to see what you might bring for the potluck. Program information to follow.

Puppetimes

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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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Website www.puppetimes.info

President and Editor's Note

This is a special issue! We have the great privilege of having an interview with Paul Vincent Davis, who was president of our guild when we first began our newsletter!

And as a special bonus, we've included that newsletter before it even had a name. In fact, there was a contest in that issue to give it a name.

Now for the big news.

We are thrilled to announce that as of October 17, 2016, that we have officially received 501(c)3 non-profit, charitable status!

This has been in the works all year and it will allow us to fund raise and be much more active in our pursuit of spreading the art and joys of puppetry.

It is also time for us to solicit nominations for our 2017 board membership. If any of our members would like to nominate themselves, or any of our members, in good standing, to be on the ballot, the process is open as of today.

Please send your nominations to this email address (and with ALL of the current board members that are in the From: line), with the words:

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The National Capital Puppetry Guild, Inc.

is a 501(c)3 non-profit charity dedicated to the education and practice of the puppetry arts. We were chartered in 1964 by the Puppeteers of America.

President: Jeff Bragg Vice President: Sam Rugg

Secretary: Heidi Rugg Treasurer: Pam McNaughton

Members at Large: Eric Brooks, Sandy Feulner

NCPG home page: www.nationalcapitalpuppetry.org

Join the NCPG Facebook Group at: www.facebook.com/nationalcapitalpuppetry

For membership information contact:

Pam McNaughton

489 Cameron Station Blvd., Alexandria, VA 22304

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

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

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1042 Warren Road,

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Our Next Meeting is...

At the Puppet Co on November, 13th, 2016, after their 1pm performance of Hansel and Gretel.

Remember to bring a potluck dish to share!

Call Sandy Feulner for suggestions!

Make your complimentary reservation (301)364-5380 .

Press 9, for directly to voicemail or email

boxoffice@thepuppetco.org

Please remind Betsy, in the Box Office, 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, so you should arrive prior to 12:45pm.

A Conversation with *Paul Vincent Davis*

Editor's note: Paul Vincent Davis is another legend in our community, not only in our guild, but also in the Boston, Massachusetts guild and at the Puppet Showplace Theater. He was president of the NCPG when our first newsletter was published in 1966, before it had even acquired its current name, Puppetimes. As a bonus feature, that first two page issue is included after Paul's interview. Interviewed by Heidi Rugg, transcribed by Pam McNaughton, edited by Jeff Bragg

HR: I'm with Paul Vincent Davis today. How are you, Paul?

PVD: I am glad to be here. I won't remember all the details, but I'll remember a lot about the Guild.

HR: Well, you'll remember more than I do, since I wasn't there, so that's the important part. You were there pretty much at the beginning.

PVD: Yes, I was. There was one puppeteer who had a write-up in the paper and she mentioned in the paper article that she was a member of the Washington DC Puppet Guild, and I didn't know there was such a thing. So, I found out her number and called her and she was very nice and invited me to come to a meeting. I am trying to remember the woman's name. She was a very good puppeteer, she performed for young, very young children, preschool children, and her first name was Doris.

HR: Was it Doris, Doris McBride?

PVD: Yes, Doris McBride. And she, one of her shows was called "The Greedy Galoot" which I thought was a wonderful, marvelous, FUN story for children about eating too much of the wrong things. It was a fun puppet show. She invited me to come to the guild meeting. And I came to the meeting, which basically turned out to be a dinner. Everybody brought something, everybody ate, and we sat and talked, but there was no organization, there was no format, so I started suggesting that if you're going to have a guild meeting to talk about puppetry, we've got to talk about puppetry. And I thought maybe it would be nice at guild meetings to have somebody do a little bit of a performance at meetings, or have something that had to do with puppetry at meetings. And everyone thought that was a good idea and then, sometime later, I found myself



elected president. I don't know if I was the first president or not.

HR: Do you remember about what year that was?

PVD: Well, it had to be in the 1960s somewhere but I don't remember the exact date, but late '60s, mid- to late '60s. And we had the meetings at different people's homes and to me it was very exciting to have other puppeteers to talk to because up to that point I was the only puppeteer I knew [chuckles]. And I was performing in Alexandria and Arlington, Virginia, and in Washington, DC. And I had the good fortune to perform for some of the embassies at various holidays and I enjoyed that, I liked that very much. And then, one of the members of the guild, let's see if I can remember his name, he was a puppeteer, and he was the executive director of US News and World Report. And he was the executive director of that magazine but he also liked puppetry and so I got to know him and I saw his puppetry and he became a member of the guild and so on. I had a wonderful time in the guild and I learned a great deal from just talking to and



working with other puppeteers. And all of that learning and that knowledge, there was one puppeteer who taught me how to do a dance called the Cherkessia, which is a Jewish dance. (Editor's note: Paul's teacher for this was Ida Jervis, who was featured in *Puppetimes* Vol. 52 #4) And she did it with puppets, and she taught me how to do the dance, taught me the choreography, and I did it in one of my shows, and she came up to me afterwards and she said, "You do it too long, cut it shorter" and she was absolutely right, so I cut it shorter and it worked better. So we all learned from each other as we worked, and that was so important to me, and I'm so thankful for being part of it, the National Capital Guild.

HR: How long were you in the DC area?

PVD: Well, I left the DC area in the late '60s and I went up to New York, and I worked with Carol Fijan on the Shakespeare and other theater pieces and then was the tour to Russia, where I met Mary Churchill. And then I left New York and came to Boston and I've been in Boston ever since.

HR: When was that Russian trip, what year was that?

PVD: It had to be in 1970-, it had to be in 1976 or '77, I'm not sure which. I know that I moved to Boston in ('74-'75-'76), '78 to work with the Puppet Showplace Theater.

HR: And things have really changed up here.

PVD: Oh yeah, everything has changed. I consider myself very lucky to have come to work in a permanent theater, and while I still performed all over the world, Boston, Boston area, the greater Boston area, New England was my major performing spot. But there were times when I would travel across the country, performed in California, Canada, Japan, and Russia and Europe. Never got to South America.

HR: What do you think was your most exciting place you went?

PVD: Well Japan was certainly exciting to me, because I have always been interested and fascinated by Japanese puppetry and Japanese art. My own art was influenced by Japanese art, not that it was Oriental looking, but the DETAILED simplicity was what struck me in a lot of Japanese art, very detailed but basically simple forms, simple shapes. A mountain would be a little peak above a white cloud, but a simple white cloud, and also, they do distortions. If there was an important person in the scene, the important person was bigger than the non-important people. And so perspective had nothing to do with it. Far away things were drawn with the same detail as close-up things. It was very interesting to me to see in many drawings, so I liked Japanese art. And of course bunraku puppetry, and my favorite puppet group was the Awaji Puppets and the bunraku was an outbreak from the Awaji Puppets, but the Awaji Puppets were much more dramatic in performance ways, whereas the bunraku puppets are very poetic, even in the dramatic parts very poetic. Awaji was much more dramatic, much better theater, so I learned a great deal from watching the Awaji Puppets.





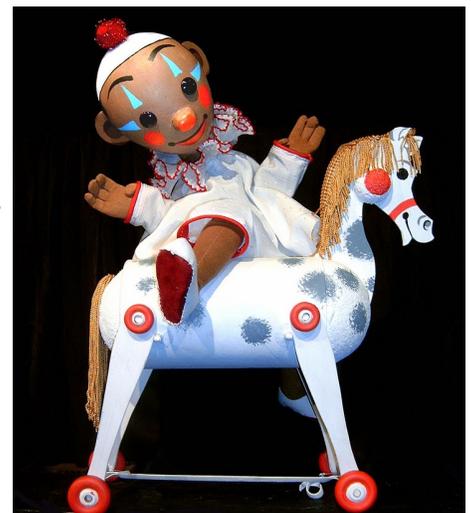
HR: Are the Awaji Puppets, are they similar size-wise to the bunraku?

PVD: They're very like the bunraku, and if you see the pictures of them it would be difficult to tell the difference, except the bunraku is a bit more elegant and picturesque, but the Awaji Puppets, you knew who a person was by the way they acted. Well, for example, there's one scene in which a grand somebody who was a very important, elderly leader, comes out and sits down and brushes his sleeve to show his perfection, and goes on with it. In the bunraku, he does that for fifteen minutes, coming in and sitting DOWN and being very important and brushing his sleeve, and it's beautiful. And the Awaji puppeteer, it was like fifteen seconds; he comes in, he kneels down, he brushes his sleeve and you know why he's brushing his sleeve, not because it's dirty, because he wants it to hang perfectly, and he sits in the perfect stance and THEN speaks, and you KNOW he's important, you KNOW he is, but bunraku takes so much longer because his dignity and his importance is a poetic statement of a very fine, high, important royalty-type figure, not a theater character, whereas in the Awaji Puppets, the bunraku character, the king, the leader, was a very important character, and he showed his importance in the way he comes in and sits down, but they don't LINGER on it.

HR: In bunraku is it typically more narrated? Like, less verbal, not the characters, so the Awaji, the characters themselves are directly talking, there was less narration?

PVD: Yes. There was narration too. It was similar. In both cases one of the things that's very exciting is that the jōruri reciter has this great big book with the whole story printed out with pictures and writing and everything, the way the story goes, and they begin at the beginning of the book and every now and then will turn the page and go on but they never look at the book, they know the book inside out, upside down and backwards! They don't HAVE to look at it, it's just THERE. And then they have the shamisen player and the interesting thing that I learned about, one of the reasons it takes so long for a bunraku puppeteer to become a professional puppeteer and a master puppeteer is because they never know what story they're going to do, so they have to know every move, every inch, every second, every change that could happen, in all of the stories they're going to do and they have to learn it from ground one, working the feet. And they're not just working with feet, they're also learning the stories, learning the personalities of the characters, and they have to learn it from bottom up, literally, and then the master puppeteer works the head and one hand, I think the master puppeteer works the head and the right hand and the second puppeteer does body things with the left hand and handing props back and forth, and the third, the lowest of the puppeteers, works the feet. And with women, women puppets don't have feet, but they move the bottom of the kimono to suggest that there might be feet under there. And all of this is done, not from a memorized script, but because they don't even know what show they're going to do until they get there, and they talked about it, and they have to know the show inside out, upside down and backwards, which was fascinating to me. It's not my way of theater.

HR: But I think it's neat that when you're starting out, you start with the feet, 'cause I think that even actors, if you think about it, one of the first things you do is you have to figure



out how your character walks, so in a way there's a parallel.

PVD: Right, right, and also, and this is also true of a lot of things, when you begin first-year acting, one of the things they say is "Pick up the cues [clap-clap-clap-clap], pick up the cues [clap-clap-clap-clap], pick up the cues [clap-clap-clap-clap]." Now if you're a puppeteer doing two voices at the same time, you've still got to pick up those cues, you've got to be able to go from one voice [high pitch] to another very quickly [soft pitch] and get back to the other [high pitch]. When do you breathe?

There are times, particularly in something like an argument, where it's very fast [clap-clap-clap], you've got to mark on your script where you can breathe, and memorize where you're going to breathe, so that you can breathe, NOT between this voice and that voice, but in the MIDDLE of this voice and that voice. So, there are so many things that first-year acting students have to do, that the puppeteer has to do ten times harder.

HR: Going back to the DC guild, do you remember any other specific people who were part of the guild during that time period?

PVD: Oh, it's so hard for me to remember names, but the guild did grow while I was president, it got larger. It started out with just a few people, two, three, four puppeteers, which was great and then it grew larger and larger and then, somewhere in there, we decided to have an official name, we hadn't named it, it was just "the guild," you know, whatever, and we called it, we decided, I think it was decided at one of the guild meetings, to call it the National Capital Puppetry Guild and we elected officers and everything.

HR: So that Alexandria/Arlington area was sort of your early puppet stomping grounds?

PVD: Yeah, and I knew Allan Stevens, and he was working with Christopher Piper. I did work down there with Allan Stevens and their company was trying to open a theater, a puppet theater in Alexandria, and unfortunately the location of the theater was just in the wrong place and it didn't work. There was a section of Alexandria that was sort of an arts community that had been built around an old torpedo factory and they had lots of art going on in

there. And the theater was about three blocks or five blocks, as much as five blocks away, and nobody would go that distance, so they didn't get the audiences they needed, so the theater did not succeed, and then, Christopher Piper wasn't part of it then, but they joined, and MayField joined in, later, and they formed the one in Glen Echo Park.

HR: So, like, the Discovery Theater used to be a puppet theater, from what I understand, the one down on the Mall, is that where it was originally? I know it's where it is now.



PVD: Downtown Alexandria somewhere. Oh, there was a puppet theater on the Mall. Bob and Judy Brown did something down there, I don't remember what, exactly.

They had a theater, or were trying to have a theater.

HR: Were they working with Allan at that time?

PVD: I don't know, and I remember that the Smithsonian Institution had a puppet theater at one time.

HR: I think that was back in the '70s.

PVD: I don't remember. So, a lot of puppetry happens in Washington, DC, and that's good, I love it.

HR: And before you were in the DC area, is that when you were in Richmond?

PVD: Well I was born in Richmond, Virginia and I went to school, to college, in Richmond. There was the Institute for Art that was part of William and Mary, so I got my degree from William and Mary but studying in Richmond, Virginia. And that was right after high school, and then I came back to Washington DC area and worked in a commercial art organization, advertising art organization, then I was drafted into the Army and was there for two years, and then I had some good and bad personal things happen in my life and went in circles for a while, and then I decided to quit being a commercial artist and be a puppeteer and that was the best decision I ever made! I've been happy ever since. And as I said, the National Capital Puppetry Guild was a very big part of my early puppetry life as a professional and I loved it and I enjoyed being part of the guild so much.

HR: So when you first started doing shows, I mean, I've seen a lot of your work, so I'm just wondering, when you started off, were you predominantly even at that time working with hand puppets?

PVD: Well, when I first started out, for instance, I didn't think I could do enough voices to do a show by myself, so I was, had been in a summer stock theater group, and one of my friends in that theater group worked in, worked for a radio station for Alexandria, Virginia and so we got some of the actors from the, from the classes, the summer theater, to record all the voices for the puppets. I'd written the script and we rehearsed it, and we recorded it, and then I started doing the show with this recorded tape. And after the second show I decided I didn't want to do it with the tape anymore, because I was performing for the tape, not for the audience.



And so I started doing the show myself, live, and discovered I LOVED it! And, I learned, and then, after I had done a couple of different shows, I was, I became a member of the guild and someone in the guild saw one of my shows and said, "You talk too much, you say everything three times!" And I thought about it, and having been a student of Shakespeare, and a Shakespearean actor for a while, yes, I was doing like Shakespeare, Shakespeare says everything three times, and in three different moods, and in three different ways. So I read through my script and took an almost hour-long show and cut it down to half an hour. And it was SO much better at a half an hour, and I found that a lot of places only wanted a half an hour show anyway, and then some places wanted a half an hour or three-quarters of an hour, and some places wanted almost an hour, so I would take the half an hour show and then do some variety act with

the show to fill out the time to fill, and that worked for me in the beginning very well. And then I started doing my shows, I'm going to do it MY way, and the way I like it, no matter WHAT! And that's what I did.

HR: Do you remember the name of the first show that you developed?

PVD: Yes, it was a variation on "The Reluctant Dragon." And I didn't call it "The Reluctant Dragon" because that

was a copyrighted name of a story and Disney Studios understood, and controlled that story, "The Reluctant Dragon," so I called it "The Dragon Who Didn't Want To."

[HR laughs.]HR: Kids can relate to that title. The kid who didn't want to – "insert whatever", eat their broccoli, clean their room, oh yes.

PVD: So I used that, and I very MUCH made it also, the knight who was to fight the dragon didn't really want to

kill the dragon, you know, and he met the dragon and made friends with the dragon, so they put together a fake fight and they pretended to have a battle without battling, and it was very funny, and then finally the prince who saves the day was dragging the dragon away, and the dragon turned and looked at the audience and his little feet were going, you know, and it was a funny scene 'cause you knew the dragon wasn't dead, but the knight got all of the prizes because he SEEMED to have killed the dragon [chuckles].

HR: But really it was a plot, a conspiracy to get all the prizes.

PVD: Yeah, and so he didn't have to kill the dragon 'cause he didn't want to, and he won some prizes because of it, and the dragon lived happily ever after in a cave on a hill, you know.

HR: And nobody died.

PVD: And nobody died. And the princess didn't get eaten [chuckles].

HR: Though that does sometimes make a good story [laughs]. And when you toured overseas, what shows did you take overseas?

PVD: Let's see if I can remember. Well, when I went to Russia, I did my three "Japanese Festival Dances," because it was very short, three short pieces of Japanese dance done with marionettes and rod puppets. And when I went to Japan I did "Androcles and the Lion," and when I went to Germany, I did a variety show in Germany, because it didn't have language and from Germany I went to and performed in Munich, East Berlin and West Berlin.

HR: But they were variety. So if you were talking to aspiring young puppeteers, what would you say to them or recommend?

PVD: Well, my advice is: understand theater. Understand GOOD theater and turn your theater into puppetry, but turn it into puppetry in a puppet way. One of my favorite lines is from Martin Stevens, who years ago was teaching a class on writing plays for puppets, and he said, it doesn't matter what the source of the story is, if it's a fairytale, if it's a book that you read that you like, if it's something that you want to say, be sure it makes a good puppet play and these are the things you have to think of in doing a puppet play. One woman raised her hand and said, "But I base all of my stories on the Bible, is it alright

to change the Bible?" And Martin Stevens says, "Of COURSE you can rewrite the Bible, I even rewrite Shakespeare!"

And that cracked me up. Now he denied having said that but everybody who was in that class remembered it, they tell that story over and over and over again. I wish I had said that [chuckles]. If I ever get the opportunity, I will! "I even rewrite Shakespeare!" And of course, it goes without saying, humor is very important. But don't make a story funny just because you're making funny. The story has to be a story, it has to have a beginning, a middle and an end. And even if you're doing a tragedy, it has to have some comedy in it to break the tension of the tragedy. If you're doing a comedy it has to have some sad, low, non-



emotional something to break the "ha-ha-ha" all the way through. "Ha-ha-ha" all the way through becomes empty and nobody will remember it. But if you have the moment in it where it becomes, "Oh, my gosh, what's going to happen now? I'm worried, I'm scared! Oh...ha-ha-ha-HA! The world is saved!" You know? That sadness, that moment of quiet in it, keeps it from being superficial, and you don't want your shows, even for young children, to be superficial. You want them to have meaning and emotion and caring. The children in the audience have to care about the characters in the story and one of the rules I've always followed, you have to have at least ONE character that the children can identify with and like. And it can be



a child character, it can be an adult character, it can be a very old character, but it has to be a character the children will like and respond to and care about. And I remember seeing a show years ago, I don't remember who did it, but they were doing "Hansel and Gretel," and they didn't want to make a horrible witch that might scare their audiences so they made a cute, funny, silly witch who did all kinds of crazy, funny things and was funny all the way through the show, and when Gretel was about to push the witch into the oven, the whole audience stood up and said, "No, don't push her, don't push her!"

HR: Really?

PVD: Yeah, because they loved the witch, because she was so funny all the way through the show. She was the character the audience identified with. They didn't identify with Hansel and Gretel because they were like little children, arguing back and forth. But the witch everybody LOVED because she was funny, and making jokes, and did some silly things, and they identified, the children in the audience identified with the witch.

HR: So never make your villain too fun.

PVD: Right.

HR: You don't want your audience rooting for the villain, necessarily. Although sometimes that can be fun.

PVD: Sometimes having a really wicked witch can be funny too, I mean, she can be a funny wicked witch. But, it all has to, everything has to balance out. If you're doing a story called "Hansel and Gretel," Hansel and Gretel have to be the main characters in there, the characters the audience has to love. If they're brother and sister, they're always fighting each other, and arguing with each other, that's what brothers and sisters REALLY do in REAL life, but it's not a good puppet story. Now you can't fake it either, they can have an argument and disagree with each other at times and be brother and sister at times, but there are other times when the brother really wants to protect the little sister, especially when they're out in the woods alone. He might take off his jacket, cover her with his jacket in the cold of the night.

HR: What's it been like being at the nexus of a lot of change that has happened in Brookline Village over the years? Puppet Showplace Theater has been a big part of that, and I'm sure it's been neat to watch Puppet Showplace sort of grow into itself as Brookline Village has grown and expanded.

PVD: At the time that Mary established the Puppet Showplace, this neighborhood, Brookline Village, was a rough, tough neighborhood but when I came into the scene with Mary, it was beginning to change a little bit and the children's bookstore opened around the corner because the Puppet Showplace had been there for several years. And so we got on a committee called the Brookline Village Revitalization Something-or-Other Committee, and if we walked into any shop in town in the area, people knew who we were, "Hi Paul, hi Mary!" you know, and the Puppet Showplace WAS a part of the growth of Brookline Village. And we were on a Brookline council committee to work on that, and we both worked on it, and we got the streets changed and fixed up, streetlights made to work, things like that, and some of the trees along here were put in as saplings at the time, and they're (now) great big huge trees. And then these are nine-foot ceilings, or ten-foot ceilings, these are ten-foot ceilings, and so it's pretty high. Mary chose this place to open her theater because it was the only place on the subway line where you could see out the window and see it. Even in the next town,

the next two towns over, the subway goes in, and there are trees and buildings and stuff there, but not, you can't really see what the buildings are. Some of them are homes and some of them are apartment buildings or blanked off or hidden by something. Here, from the train, you can see the building, and so she wanted the Showplace sign to be read by the train going by. For AUDIENCES, of course, and it has worked. An amazing number of people come in and say, "I've always wondered what you did because I see you on the train all the time" and they've come in and seen the show and said, "Oh, I like this, I'll bring my kids back, my grandkids" or whoever, to see it, and so that's been part of our success. But the great deal of all of that, when I came, I brought stuff from the National Capital Guild that I had learned about puppetry and people and behavior. I grew up in the National Capital Guild, as an adult, I loved it, I still do. There were a lot of people in the National Capital Guild that helped me go from a new professional to a real professional, and I appreciate all of their help and ALL of the work they did for me, so many people really did, talked to me and worked with me. I learned. And sometimes we wouldn't have a performance, but we would have a discussion about some activity or some aspect of performing.



We're talking, one of the things I remember years ago talking about was, should puppetry be realistic, or very stylized? Some of my puppetry was very stylized, some of my puppetry was more realistic, I did all of that. But, I think a lot of it depends on what does the individual puppeteer want, what do YOU want to communicate and share with your audience? It isn't only what is your audience going to accept, it's what do you want to share with them? That's part of it, and all of that was discussed, we had lots of puppetry discussions, thinking about puppetry as theater, as performance, rather than simple entertainment. And simple entertainment is part of puppetry, and is. I like theater, so I would say the theater, but simple entertainment is fun too! It's good, it's not a negative thing. I do remember, this was in New York, not in Washington, DC, but I went to see a show, and the show was very funny, but she was having fun by having a Chinese puppet that was very fat and had a big grin and slanty eyes, tripping over things and saying, "Tickee, laundlee tickee! Get you laundlee here, get you laundlee tickee" and being very funny. And I questioned her, "Why are you doing that?" and she says, "I just love to hear the children laugh," and I said, "You've got to make sure the children are laughing at something funny, not at something destructive, and making fun of a Chinaman. Don't teach the children that Chinese are silly, stupid people.



What are the children learning from the humor? I like to hear children laugh too, but they've got to laugh at the RIGHT things for the RIGHT reasons." And I don't think she got it, but I did, I learned, and of course, Carol Fijan whom I worked with for about six years, was a great critique of everybody and everything, and sometimes she over critiqued, most of the time she over critiqued, but within her critique she wanted people to do things well. And not everybody is going to be as good as somebody else, so it depends a lot on who you are and what you're doing and why.

I guess my last piece of professorial note is: don't just do it because YOU like it, do it because it's something that you want to give to the audience and you want the audience to learn from and get from you, and share with you, that the audience is who you're doing it for, but it has to come from within yourself. That's sort of like, someone once asked me, I've been doing the same show for thirty years, "How can you do the same show for thirty years,

doesn't it get boring?" No, because every audience is different, and I'm not playing for the show, I'm playing for the audience.

HR: Exactly! Paul, thank you, this has been wonderful!

PVD: Well thank you, I've enjoyed it.



Photos courtesy of Puppet Showplace Theater. Pg. 10 from the Ida Jervis Collection courtesy of Margie Jervis.





NOTICE OF NEXT MEETING

The next meeting of the National Capital Puppetry Guild will be held at the home of Mrs. Sidney Jervis, 6233 Edgewater Drive, Falls Church, Virginia, on Sunday, November 19, at 2:00 p.m.

From the Beltway take Exit 8 east (U.S. 50) toward Seven Corners and Washington, D.C. Before approaching the Seven Corners underpass turn right on Route 7. Pass the shopping center (on the left) and go one block past Lord & Taylor store (on the right). Turn right on Patrick Henry Drive; go to the end, then turn left on Beach Way. Go one long block and take the first right fork — this is Edgewater Drive; 6233 is the third house on the right. Call 481-1696, if you get lost.

From D.C. to Patrick Henry Drive take Route 50 and turn left at the Hot Shoppe just before approaching Seven Corners.

Program: Doris McBride, "Writing Scripts for Young Children" Two short films will be shown on puppets and puppetry; one by Walt Disney.



For the moment we are calling our spanking new publication a Newsletter. It is graphic, but it is old and cold, so the editor and president have dreamed up a contest!

Suggest a name, making it original and descriptive; do your best to keep it short. There will be prizes — one at least, for the winning title. Paul promises something exciting.

We are working on Very Important Puppeteers, members of Puppeteers of America, for judges too. Molly Falkenstein and Daniel Llords have already accepted.

Send your entries, as many as you like, each on a 3" x 5" card, with your suggested title on one side of the card and your name, address, and phone number on the back side of the same card, to the editor (see over) before December 25, 1967. Do it now and avoid the Christmas rush.

Surprising as it may seem, puppeteers from other areas are invited to participate!

MESSAGE FROM THE PRESIDENT

This, the first issue of the National Capital Puppetry Guild Newsletter, represents an important aspect in the field of puppetry — communication. Communication among people of a similar interest, but with widely divergent ideas and opinions. Communication is essential to puppetry's existence. With improved communication N.C.P.G. can function more efficiently and grow as a useful and working organization. Puppetry needs communication among puppeteers everywhere, from the newest beginners to the most successful professionals, to reach its potential, to blossom into a more universally accepted and creative art form than it has ever been before.

As our contribution to communication, among local members and among various guilds throughout the country, we offer this newsletter. We ask your moral support, and especially your items of news and interest.

Paul Davis, President, N.C.P.G.

ARE YOU A DELINQUENT?

1967-68 dues, \$2.00 per member, are now past due. Please send a check, payable to "Doris McBride" at 9709 Holmhurst Road, Bethesda, Maryland 20034, or pay her at the November meeting.



FROM THE EDITOR'S DESK: "HELP!"



A notice of the coming meeting, a summary of the previous one, puppet shows open to the public, and as space allows, tips, hints, ideas, results of experiments, new materials available, etc., are the things that you may expect to find in our bi-monthly newsletter. Classifieds, too. What else would you like, and what do you know that would be of interest to other puppeteers? Please send all suggestions and contributions to your editor: (Mrs. W.R.) June P. Silvester, 2302 59th Avenue, Tuxedo, Maryland 20785 or telephone 773-0407 anytime between 6 a.m. and 9 p.m. daily. Remember, we need your help.

BETTER PUBLICITY RESULTS FROM BETTER PHOTOS

The October 2nd meeting of the National Capital Puppetry Guild was held in President Paul Davis' studio at 3409 M Street, N.W. in Washington, D.C. Sam Pickens, professional photographer, addressed the group on "How to Get Better Quality in Publicity Photos." Here are his suggestions: Invest in a good basic camera - a single lens reflex such as Exacta, Miranda, Nikon, etc., with 35 mm. film gives the greatest flexibility - a strobe or flash attachment, assorted lenses and a light meter. Learn by study and experiment how to use that equipment. Read Photography, a Handbook (\$1), for basic grounding.

Arrive early to study the location for angles, light and background. Take posed and candid shots, from the audience and from backstage. If possible, see the show once before shooting your pictures. In composition, treat your puppets like little people.

Take exposed film to a custom finisher, not the corner drug store. Shoot a lot of pictures and get contact prints. If 35 mm. film is used, many can be made on one sheet of paper. Mark the best pictures, or portions of pictures, with a red pencil border and have these enlarged. For publication, most periodicals require black and white, glossy prints.

Sam further suggested that the Guild start a file of pictures of members' puppets, so that by checking one central file, people could determine what figures exist, who owns them, and where duplicate pictures can be obtained. Such a file had already been started by the Guild's official photographer, Mrs. Ida Jervis.

ON STAGE AND OPEN TO THE PUBLIC

Nov. 10, 2:30 and 3:30 p.m. "The Night Before Christmas." Washington Post Book Fair. Barbara Piegari.

Nov. 18, 1 p.m. "Punch and Judy." 2 p.m. "Punch Meets Santa Claus." Arlington Unitarian Church Fair, Pershing Dr. and Arlington Blvd. Florence Backus.

Nov. 28, 11 a.m. "Cinderella." Sleepy Hollow (Va.) Methodist Church Bazaar, 3330 Holloman Rd. (near Seven Corners). Betty Vondersmith.

Dec. 2, 7:30 p.m. "The Play of the Yorkshire Shepherds," a medieval Christmas play, and "The Nutcracker Suite." Church of the Two Worlds, 3038 Q St. N.W. Washington, D.C. Also scheduled for Dec. 21, 22, 28, 29 and 30 at 8:30 p.m. at Market Playhouse, 1039 31st St., N.W., Washington, D.C. Paul Davis and David Malhojt.

Dec. 9, 7:30 p.m. "Christmas Carol." Chesterbrook Elementary School, 1753 Kirby Rd., McLean, Va. Betty Vondersmith.

WHEN IS YOUR NEXT PUBLIC SHOW? SEND US ANY FIRM DATE SCHEDULED FOR EARLY NEXT YEAR.

The Report From **Puppet Homecoming 2016**

As anyone who's been will be glad to tell you, a puppetry festival, that is conceived by and hosted for the members of the puppetry community, is entirely a magical event.

Over 170 puppeteers (along with their other various and sundry skills and talents) converge somewhere between the New England Region and Mid-Atlantic Region for two and a half wonder filled days to explore and share their love of puppetry as an art and practice. Some lucky few of this group will be there to share their long and short form work with the rest, an audience of puppeteers, ventriloquists, musicians and others working in the field in various capacities.

I myself was there to renew some cherished friendships, do a workshop for puppeteers on audio and sound effects, make some new friends, buy some of Tom McLaughlin's Silicone Arts products and see just what more I could learn about a passion of mine that's been with me since childhood.

Oh, yes. And watch puppet shows. I came to watch puppet shows. Let's just be honest about that.

I arrived on Friday, September 9th, at about 4pm with my bags and gear for my workshop in tow and checked into the cavernous Hudson River Valley Resort (and Spa) nestled into the Catskill Mountains in the central Hudson River Valley just west of New Paltz. I was not able to attend this year's Professional Day for the Teaching Artist and Therapist so ably curated by Judith O'Hare, as I'd traveled with a companion, Valerie Leonhart Smalkin, of Silly Goose and Val.



Steve Widerman setting up the Berkeley Marionettes display.

After I settled into my room, I went to the hotel's "Library." I had brought a bag of puppets and a box of books from our guild's host company, the Puppet Co., to sell at the on-site festival puppetry store. Paul Robinson greeted me and we checked in the items. If you've not had the pleasure of meeting Paul, yet, he is the Executive Director of The Puppeteers of America, and the most helpful and kind gentleman you will ever know.

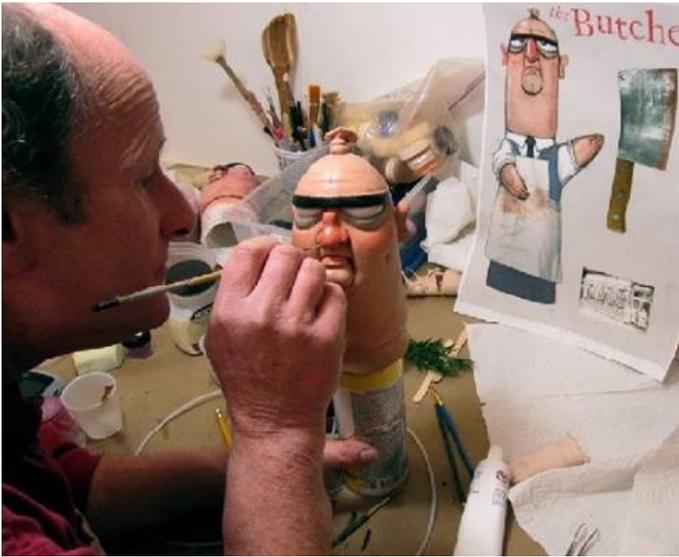


A frame for the beginning of Francis Whitmore's *Wife*. At that point folks were checking in and we were all saying all our hellos. We all went to dinner and then our first show, *Three Shadow Puppet Crankies* by Katherine Fahey, *I Don't Feel Dead Yet*, *Where Stars Come From*, and *Francis Whitmore's Wife*. The three exquisite shadow puppet performances were miles beyond any shadow puppetry I'd seen before with rapidly changing foreground/background relationships, giving a very three dimensional effects to Fahey's shows. You can watch *I Don't Feel Dead Yet*, and *Francis Whitmore's Wife* on Youtube.

After this was the much commented upon show, *Sure-Minded Uncertainties*, which it was certainly made from, in bold shadow puppet form. To even begin to describe the rapidly changing groups of images being layered on the audience would be a fool's errand. There was certainly more being trust upon the audience, as I was to hear about later, than some could bear. Some of the comments I heard made me think of what happened when Stravinsky debuted *The Rite of Spring* in Paris in 1913. The puppet slam the first night was very short, with a highlight of Bonnie Duncan's brilliant hands dancing piece.

Saturday morning it was all hands on deck for more puppet madness. I was taking Tom McLaughlin's silicone rubber class. For those of you who don't know, Tom was the

(continued next page)



Tom McLaughlin detailing a Puppet Heap puppet.

guy who cast the foam of Miss Piggy, Yoda, Jabba the Hut and so many more. He was teaching us all how to use silicone (yea, aquarium cement or tub caulk) to make really cool surfaces for foam puppets and he had a bunch of samples with him.

My second workshop of the day was the one I was giving, Beginning Audio and Sound Effects. I gave the same one at the national festival last year. For an hour and a half I made and talked about how to make cool sound effects for your puppet shows.



Then it was time for lunch. Afterward I got to see Brad Shur's excellent *Cardboard Explosion*, a semi-improvisatory piece with great opportunities for audience participation. This was followed by David Lane's *Chronicles of Rose* another densely packed, somewhat difficult to understand story of Rose Valland and her work against the Nazi's during WWII.

Regional meetings followed with first our region meeting by ourselves, while the New England guilds met by

themselves. Bill Scott, our regional director talked about our need to find someone to follow him and our joint need with the New England Region, of finding a new festival director. Dinner followed.

One of my disappointments was that *Mano-a-Monolog*, Andrew Periale's group of brief vignettes of character studies was unintelligible due to the overhead air conditioning. This work is intended to be very intimate and the overhead fans entirely ruined it. So at least I'm still looking forward to seeing it and next time hearing it, too! Alex and Olmsted's brilliant *The Life of an Apple* is in the words of its creators, a "crankie incorporate(ing) hand drawn illustration, shadow puppets, tabletop, and lighting effects to tell the story of the life cycle of an apple. From seed, to tree, to fruit, to unforeseen circumstances." Yes, and so much more!



Kimi Maeda performing *Bend*.

The evening's feature performances was capped to the profound and powerful, *Bend*, a performance art piece by Kimi Maeda told with her hands, a few small props and her gift for sand painting in real-time. *Bend* deals with the stories told to her by her father about the Japanese internment during WWII.

After that there was Puppet Stew which was the Potpourri Event of the festival. Bernice Silver, our Queen, opened the show with Katy the Kangaroo, which you can also find on Youtube. After that I paid little attention as I was busy getting ready to go on myself as guitarist for Val Smalkin and Angelique doing the jazz standard and old Billie Holliday hit, *All of Me* by Gerald Marks and Seymour Simons.

After breakfast the next morning I was off to my first morning workshop, PuppetLab with Cheryl Capezzuti

which focused on brilliant, simple strategies for making and using puppets in education. My last workshop was *Music & Puppetry* with Brendan Burns & Tony Leva. These talented musicians and performers form the musical backup band for Bonnie Duncan's work. The information and musical ideas shared by these gentleman, with the help of their assistant (Duncan) will help anyone to understand how music can be used to enhance any puppet performance.

Lunch followed.

Our final performances of the festival was Bonnie Duncan's spectacularly brilliant and funny *Lollipops for Breakfast* and the staid and elegantly poignant and beau-



tiful, *The Magician's Daughter*, from festival director Anna Vargas.

All along this wandering route for all two and a half days, I'm meeting new people, enjoying all too brief encounters with folks I already know and love, and sharing the warmth and joy of a community of the most intelligent, well educated, kindest, talented and gifted individuals that I've ever had the privilege to get to know.

RETURN TO REALITY by Bob Nathanson

(This article was originally written in 1988)

www.PuppetsToGo.com

After returning from puppet festivals, be they regional or national, the comment I most often hear is how difficult it is to return to the "real" world.

We puppeteers do, indeed, suffer a form of withdrawal upon our return to reality. I have given this matter some

serious thought, mostly while setting up or striking my stage, and even occasionally while actually in the midst of performing. (WARNING: This activity can be dangerous, and should only be attempted by a professional!) I am happy to announce a solution that will make PFW (Puppet Festival Withdrawal) as rare as parents reading to their kids. The answer is to have a number of halfway, or "safe," houses located in the various regions. Here, within four walls (there should be a minimum of four walls, although there can be as many as eight), the puppeteer can slowly be brought back to the world of full-sized people, real food, and somewhat normal lighting conditions.

Immediately upon arrival at a halfway house, the puppeteer should sit in a darkened room and watch several puppet shows consecutively, this to avoid sudden decompression. After the second or third day, where only one show per day will be viewed, real food can again be safely introduced into the diet. On the fourth day, let there be light. Gradually, the eye of the puppeteer will remember what natural sunlight is. By the fifth day, the puppeteer will again be ready to tackle the "real" world, the world of nine-to-five, traffic congestion, and unsettling world events.

Hurry up and bring on the next festival!!

Editor's note: Remember, our national festival is coming up July 17 – 22, 2017 at Concordia University in St. Paul, Minnesota. Be there!

President and Editor's Note -

(continued from page 1)

I nominate (fill in the blank) to serve as a 2017 National Capital Puppetry Guild board member.

Those nominations will be relayed to all the membership for seconding.

All nominations received and seconded, along with the names of our current board members, who are up for re-election, will be placed on our ballots, which will go out by email on November 1st.

Voting by snail-mail and email will be accepted up to midnight of November 12th with in-person voting at our general meeting at the Puppet Co on November 13th.

Time to Renew Your Membership to the National Capital Puppetry Guild for 2017! See the inside back cover for your application! Do it now before the New Year!

At the Bar

Legal Issues for Puppeteers

by Valerie Leonhart Smalkin

Editor's Note: This is the second in a series of articles by NCPG member, puppeteer and ventriloquist, Valerie Leonhart Smalkin on legal issues affecting puppeteers.

So, now that you learned (having, of course, carefully read and digested my last article) that you can copyright the artistic elements of your puppet under the doll or toy category, what does that get you? Truthfully? Not much unless you are willing to pay a lawyer big bucks to protect your copyright. And I promise you, copyright lawyers will bury you in paper.

The point is, you can copyright all you want, but if you are not willing to go to court to protect your rights then the copyright itself doesn't do much. Thus, I thought it might be interesting to do a little case study of a copyright infringement case (GAF v. Hosug) involving the following cast of characters, in order of appearance: Walking Willie, Limber Louie, Limber Flamingo, Doozy Bird, Floozy Flamingo, Huggable Monkey, and Huggy Harry. I especially liked the court's opening paragraph:

Cuddly stuffed toys conjure up warm images of children's care free play. This case illustrates the fact that there is nothing warm or care free about the competition among the manufacturers of those toys. Each side accuses the other of copyright and trademark infringement.¹

There were three legal grounds forming the basis of GAF v. Hosung:

1. copy right infringement, 2. trade dress infringement, and
3. unfair competition.

However, in the interest of space and time this article will be limited to the copyright infringement claim. You will need the map (below) of the parties and puppets for reference because it gets complicated, not only because the Plaintiff sued the Defendant, who in turn, counter-sued the Plaintiff, but also because conversations about the elements of a copyright infringement case can cause a brain to explode.

Map of Parties and Puppets

	Plaintiff	Defendant	Counterclaim Defendant
Corporation	Great American Fun Corp. (GAF)	Hosung New York Trading & Kingsland Inc. (Hosung)	Great American Fun Corp. (GAF)
Named Individuals	Mr. Haney Mr. Rosenberg	Mr. Chaie	Mr. Haney Mr. Rosenberg
Puppets	Limber Louie Limber Flamingo	Doozy Bird Floozy Flamingo Huggable Monkey	Huggy Harry



I'm certain you noticed that "Walking Willie," while listed in the cast of characters in the second paragraph above, is not mentioned in my map, and, of course you want to know why. Well, Walking Willie is not mentioned in the table because he was not part of this case, but of an earlier one that was dismissed. You see, in that earlier, dismissed case GAF tried to sue Hosung for copyright infringement of GAF's Limber Louie puppet, when, in fact, GAF had more or less copied and infringed upon the copyright of Walking Willie owned by Chico Arts! Hosung discovered that fact² prior to the hearing, brought it to the attention of the court with a Motion to Dismiss, and the judge dismissed GAF's first case. After the case was dismissed, GAF successfully procured an assignment of the copyright to Walking Willie from Chico Arts, and sued Hosung again! That is the case we are talking about, but, spoiler alert, it was equally unsuccessful. (However, GAF's lawyers were still paid handsomely, I'm sure.) Here's what you need to know to understand this case: In order to prove copyright infringement, the plaintiff (the person bringing the suit) has to show ownership of the copyright and prove copying by the defendant.

Seems simple enough, eh? But trust lawyers to complicate it. Owning the copyright is best proved by having filed your copyright with the US Copyright Office and having received your notice of copyright. You whip out that piece of paper in court and it proves you own the copyright. But, listen carefully, even if you do not have that piece of paper you can still prove your copyright! I bet

you thought filing the copyright notice is what gave you the copyright, but no! Once you create something you have a copyright in it, the filing is only to get that piece of paper that can prove to others later that you own the copyright. It takes no court or piece of paper to “give” you the copyright. As the creator you own the copyright by virtue of something called “common law.” Common law is the law that is created by the courts via the decisions they make, as opposed to civil law which is made up of statutes created by a legislative body. But trust me...it’s way easier to prove your copyright ownership with the piece of paper sent to you by the Copyright Office, so go ahead and file. But remember, once you have proved that you own the copyright then you still have to prove “copying.” Proving the “copying” can be done one of two ways: prove by direct evidence that plaintiff’s work was copied, (e.g., Someone testifies as follows, “I looked in the window and saw my puppet on the defendant’s desk, he had a pen in his hand and was drawing a picture of my puppet.”) OR prove by circumstantial evidence that plaintiff’s work was copied by showing that the defendant had access to the plaintiff’s work, AND there is a “substantial similarity” between the plaintiff’s work and the defendant’s.

But does the lawyerly mind stop there. No! And, I must admit to admiring the precision of the legal mind. The lawyer will take great delight in arguing what constitutes a “substantial similarity.” Thankfully there is guidance from...ta-da...that same common law that gave you the copyright in the first instance! The court in GAF v. Hosung (quoting from a prior case) said: “Copying is inferred when ‘the claimant...demonstrate [s] a substantial similarity between the copyrighted work and the alleged copy. This is a factual question, and the appropriate test for determining whether a substantial similarity is present is whether an average lay observer would recognize the alleged copy as having been appropriated from the copyrighted work. Ideal Toy Corp. v. Fab-Lu Ltd., 360 F.2d 1021, 1022 (2d Cir. 1966)”

And then, just to twist your mind a little further, the GAF Hosung court explained that “The fact finder excludes any uncopyrightable elements of the copyrighted work in making this determination.”³ What does

that mean? The court continued that as to GAF v. Hosung, “[t]he weighting, flexibility and extended length of the marionettes’ legs and feet, which enable the puppets to “walk,” and the positioning of strings enabling the puppeteer to control the walk are driven by wholly functional aims.” So any similarities of those factors don’t matter. What did matter were the puppets’ body shapes, sizes and dimensions, bright colors, and fantastical appearance. The court concluded that the creatures did not look alike, putting aside their functional features and thus there was no substantial similarity, no copying, and thus no copyright infringement.

If you want to be brave you can read the entire opinion on line at: <https://casetext.com/case/great-american-fun-corp-v-hosung-new-york-trading>, or just google GAF v. Hosung! Have fun!

¹Great American Fun Corp, Plaintiff v. Hosung New York Trading, Inc. and Kingsland, Inc., Defendants v. Great American Fun Corp. and Great American Fun Corp (Hong Kong), Counterclaim Defendants, 960 F. Supp 815; 1997 U.S. Dist Lexis 5162.

² i.e., the fact that the party who was suing him for copyright infringement did not, in fact, own the copyright.

³ Taking that principle of law from a prior case Knitwaves, Inc. v. Lollytogs Ltd, 7 F.3d 997, 102 (2d Cir, 1995). (I love the names of these companies!)

In Other News.....

OUR QUEEN TURNS 103!!!



On hand at the People's Voice Cafe Oct. 8th to celebrate were Elise Handelman and other members of the New York and Connecticut guilds.

**Happy 103rd
Birthday
Bernice Silver!!!**





REVIEWS

Spencer Lott's "BLOSSOM"

reviewed by Elise Handelman

On Friday, September 16th, my husband, Bob Nathanson, and I went to Dixon Place, located in the East Village, as we didn't want to miss Spencer Lott's "Blossom," as there were only six performances. It received wonderful reviews in the Village Voice and the New York Times, but we bought our tickets before we even read them.

That's because we've known Spencer for many years, before he even went to college, and before he began working with Paul Mesner, of Kansas City, Kansas. Having seen him perform at Puppet Slams and Potpourris, we witnessed his talent and enjoyed his work, and we were sure this production would be no exception. Spencer has many credits, and one of his recent ones is "Jim Henson Resident artist."

This poignant production deals with Alzheimer's patient's reality and one's own memory. Spencer designed the puppets and costumes, wrote the script and directed this production. Five talented actors performed: Jamie Agnello, Chelsea Fryer, Sam Jay Gold, Robert M. Stevenson and Rowan Magee.

The puppets featured Mr. James Blossom, a puppet dressed in khaki pants, an argyle sweater, and bowtie, and shoes. Several other puppets, also in a nursing home had the perfect attire, including a woman wearing bunny slippers.

Mr. Blossom, a widow at 76, struggled with Alzheimer's, and his daughter, played by actress Chelsea Fryer, provide insight into an Alzheimer's patient's family struggles. She didn't feel that he could live alone any longer, and brought him to a nursing home. He did not want to be there, and certainly didn't want to interact with other

patients. The production also gave you a glimpse of caretakers at a facility dealing with Alzheimer's patients.

Mr. Blossom, formerly a scenic painter for Hollywood films, paints his room, in his mind, and then the art therapist has him painting his room. She assisted and then all the patients wanted their rooms painted. This took her on her own journey.

There were small chairs and wheelchairs designed for the puppets.

Spencer utilized designers for

lighting, set and sound.

A great device was used – having multi-tiered trays, at hospitals and nursing homes, to bring the puppets on/off stage. Sometimes they were positioned on a tabletop. The actors performed, and manipulated the puppets, directly in front of you. They entered and exited thru curtains on the right and left side of the stage.

This 80-minute show, performed without an intermission, had the audience sitting in rapt attention. I thought it engendered a lot of pathos.

We found out that Spencer's wife works with Alzheimer's patients, so this was an influencing factor in tackling this subject matter.

The production received tremendous applause. There was an announcement that the performers would be outside the doors of the space to speak with any audience member that had any comments or questions.

We were happy to see Spencer so we were able to congratulate him on his fabulous production. We even got to take a photo with him.

At Dixon Place, in the lobby area, there's a bar and a place to hang out before and after the shows. We hung out with other puppeteers and we happy Spencer took a photo with all of us. Photographed were: Spencer, me, Bob Nathanson, Anna & Tory Vargas, Frankie Cordero & Marea Judilla.

BRAVO to Spencer...wishing him success on future endeavors!

The NCPG Scoop - What's Up With Our Guild

The big news, of course, is that we've received full 501(c)3 status. We have spent the entire year, up to now, working to make this possible and it's been a long, hard job.

I want to thank the entire board for their work on this, as without them, we would not have gotten this done.

Thank you Sam and Heidi Rugg, Sandy Fuelner, Pam McNaughton, and Eric Brooks for all the hard work that we all have put in this year to make this happen.

I have been asked by several members what difference this will make and I have answered them that it will allow us to raise larger amounts of money to achieve the goals of promoting puppetry and puppetry education throughout our guild's region, hopefully increasing our membership base which will provide us with resources and opportunities to do more good work through the art of puppetry.

Until this point, at least 65% of the funds we could raise had to come from membership dues, the rest from other sources.

As our membership has slowly been dwindling, this was about to become a real problem for us if we wanted to have any programs at all.

Now we will be able to raise money from outside sources AND offer tax deductions to those making the donations. We can also raise much more money and do much more good.

Now, it's time for me to shake you down, because it's that time of year again: membership renewal time. And this is the place where I make you an offer you can't refuse. You see, starting on January 1, 2017 membership rates are going to change. There will be different levels and prices. So I'm here to encourage you to renew now, while we are still offering the \$20 rate for singles, couples and companies. And also starting in 2017, print copies of Puppetimes will be at extra cost, as printing and mailing our newsletter has become too expensive to include with our basic mem-

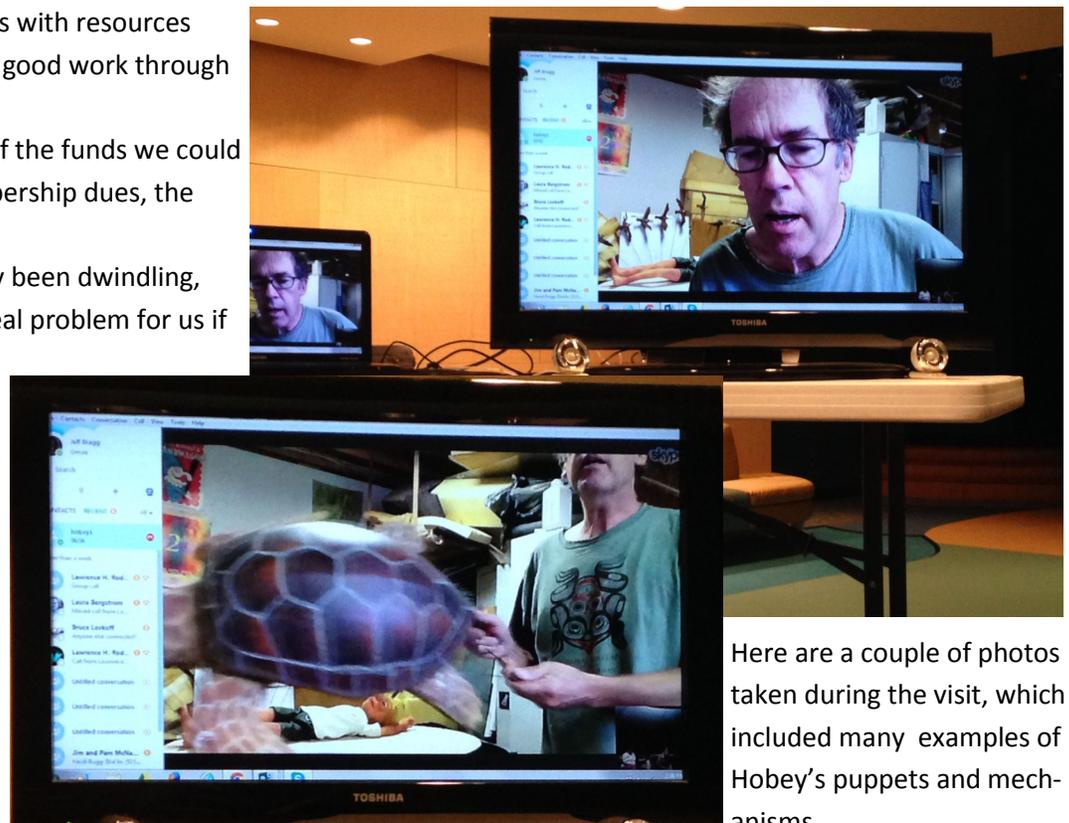
bership, but this has been the case for quite a while. BUT, if you renew before the New Year and you've already been receiving a printed edition, you may renew at the \$20. rate and still continue to get it included free, for next year.

Life members will, of course, not be affected by this change.

September 25th, 2016 General Meeting Notes

Our September meeting was very lightly attended, we assume, due to the fact that it was an absolutely gorgeous, early fall day.

That was unfortunate, because for our program we had the excellent opportunity to visit master puppeteer Hobe Ford's Asheville, North Carolina studio by Skype.



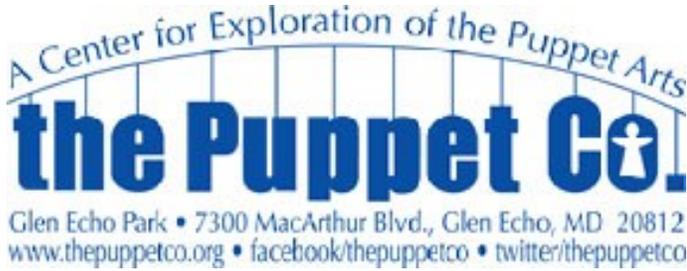
Here are a couple of photos taken during the visit, which included many examples of Hobe's puppets and mechanisms.

After we signed off, the few members that were there enjoyed a lunch of hotdogs, fruit salad, deviled eggs (yum!) and drinks.

Stay tuned: we are planning more visits to the studios of other puppeteers to see how they do what they do. The next time we do this, we may be broadcasting, so if you can't make the meeting in person, you'll be able to log-on to it on your home computer or mobile device.

Happy trails!

THE SEE AND BE SEEN SCENE



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

Through November 18th

Hansel and Gretel

November 25th through December 30th

The Nutcracker

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

Tiny Tot Time with Bob Brown

11/2, 6/16 Animal Crackers

Wed, Sun - 10:00 AM

11/12, 16/16 Baby Bear's Birthday

Sat, Wed -10:00 AM

11/25, 26, 27/16 Nutcracker Fantasy

Fri, Sat, Sun - 10:00 AM

12/3, 4/16 Nutcracker Fantasy

Sat, Sun -10:00 AM

12/7, 10, 11/16 Nutcracker Fantasy

Wed, Sat, Sun -10:00 AM

12/10, 11/16 Nutcracker Fantasy

Sat, Sun -10:00 AM

12/14, 17, 18/16 Nutcracker Fantasy

Wed, Sat, Sun -10:00 AM

12/26, 27, 28, 29, 30/16 Nutcracker Fantasy

Mon, Tues, Wed, Thu, Fri - 10:00 AM

Wonderment Puppet Theater

412 W King St, Martinsburg, WV 25401

Martinsburg, WV

(304) 258-4074

wondermentpuppets.com

wondermentpuppets@yahoo.com

Nov 12th - Dec 25th Nutty Nutcracker

Black Cherry Puppet Theater Slamwich

1115 Hollins Street,

Baltimore, MD 21223

(410) 725-7272

Saturday, November 4th

Puppet Slamwich



Dominion High School Theater

21326 Augusta Dr, Sterling, VA 20164

in association with the
National Capital Puppetry Guild
presents

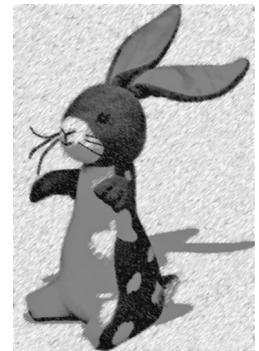
The Velveteen Rabbit -

or How Toys Become Real

December 16, 8pm, 17 at 2pm,

4pm and 7:30pm

Tickets are \$5 at the door



THE SEE AND BE SEEN SCENE...

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

Our next issue closes on December 16, 2016.

Puppetimes is always soliciting your articles, opinions, advice, letters to the editor and other missives for publication. Please note that article submission deadline is roughly two weeks before publication date.

It's Membership Renewal Time



National
Capital
Puppetry
Guild

2017 Membership Renewal Form - Mail In

<http://www.nationalcapitalpuppetry.org/>

The NCPG is a chartered Guild of the Puppeteers of America

Name:

Address:

City:

State:

Zip Code:

E-mail:

Company Name:

Company Web Site:

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

Annual Dues: \$20.00

____ My check also includes a charitable contribution of _____ to the Guild.

Amount enclosed:

Today's Date:

Check #

Please make your check payable to N.C.P.G and send to:
P. McNaughton, NCPG Treasurer, 489 Cameron Station Blvd.,
Alexandria, VA 22304

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

() - Home:

() - Work:

() - Mobile:

If you want a print copy of our newsletter,
check here: _____

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

I sent check # _____ for \$ _____ to join
The National Capital Puppetry Guild on (date) _____

Membership benefits include:

6 informative newsletters a year, in a PDF version. Print edition available.

6 meetings a year, featuring a pot-luck hospitality, lectures, demonstrations,
workshops, show and tell sessions, works-in-progress previews, and meet
and greets with guest artists.

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

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

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

Summer Picnic, Winter Party, and National Day of Puppetry Celebration.

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