



The National Capital Puppetry Guild
Puppetimes

Vol. 53 #2

March - April 2017

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A Conversation with Heidi Spieth Rugg

Also Inside....

FESTIVALS!

**Marketing
Makeover**

At the Bar

The NCPG Scoop



Coming Up at the Puppet Co

Through March 26th

in Glen Echo Park

7300 MacArthur Blvd, Glen Echo, MD

For Reservations (301)634-5380



Jack and the Beanstalk

Fe-fi-fo-fum. A timely version of the classic children's tale about the young lad that doesn't know beans about trading, but still manages to climb his way to the top. Jack finds that happiness lies in helping others rather than mere personal gain. Told with rod puppets and some surprising twists, Jack has long been a favorite of our audiences.

Recommended Ages: 5 - 9 years old • Show Length: 45 Minutes

March 30th - April 30th

Shows are Thursday and Fridays at 11:00am

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



THE THREE BILLY GOATS GRUFF

"The 3 Billy Goats Gruff" is a marionette romp in which three brothers get the goat of a hen-pecked troll, in their attempts to trip-trap-tromp to where the grass is greener. Three variety numbers precede the performance, demonstrating the making of a simple hand puppet, and manipulation of rod puppets and marionettes, as an introduction to the Art of Puppetry.

Recommended Ages: 3 1/2 - 9 years old • Show Length: 40 Minutes

The next meeting of the National Capital Puppetry Guild will be held at the Durant Arts Center at 1605 Cameron Street, in Alexandria, Virginia on March 25th, 2017 as we celebrate the World Day of Puppetry. Come out and enjoy nine puppet shows, five workshops, mask-making and other fun activities. We start at 10:00am and go until 5:30pm. Call (703) 746-5565 for details.

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Puppetimes is the official newsletter 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

Send all submissions to: puppetimes@gmail.com

President and Editor's Note

It is with great embarrassment and apologies that I offer my first correction to Puppetimes. In our last issue I should have also announced and welcomed Tom Noll as an at-large member, to our board. Tom is a sculptor, designer and puppeteer who also writes children's books on the importance of recycling.

We are humbled and grateful to have him join us.

Also, we want to welcome Eric Brooks as our new vice-president. Eric has been instrumental in our fundraising efforts and we are on track to raising a substantial amount in our first year of being a 501(c)3 nonprofit. Thank you Eric for your dedication and hard work toward making the NCPG a success.

And let's not forget our first festival in almost ten years. At one point we used to partner with the Alden Theatre in McLean, Virginia to produce an annual festival. Now we are proud and pleased to be partnering with the Durrant Arts Center and Alexandria, Virginia's Center for the Arts to present a World Day of Puppetry celebration.

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: Eric Brooks

Secretary: Heidi Rugg Treasurer: Pam McNaughton

Members at Large: Sam Rugg, Sandy Feulner, Tom Noll

NCPG home page: www.nationalcapitalpuppetry.org

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

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Our Next Meeting is...

Our festival!! 10am to 5:30pm March 25th at the Durrant Arts Center in Alexandria, Virginia. Nine puppet shows and five puppet making workshop and numerous other puppet activities to celebrate the World Day of Puppetry.

Come out and celebrate with us.

Also this in issue we welcome Heidi Rugg writing about marketing for puppeteers and we welcome back Valerie Leonhart Smalkin with her column on legal issues for puppeteers. I hope you enjoy the issue.

Jeff

A Conversation with Heidi Rugg

Creative powerhouse Heidi Rugg is a modern renaissance woman, running her own nonprofit, Puppets Off Broadstreet, serving as a secretary of another nonprofit (our guild) and all the while being the mom of two remarkable daughters and building her own shows for her own puppet company, Barefoot Puppets. Puppetimes caught up with her between shows and on her way to Boston, Massachusetts.

PT: How did your interest in puppetry arts begin?

HR: If you go way far back, when I was ten, I had some book reports I had to do and we had to make visual aids. One of the options on the list was to make puppets. So most of fifth and sixth grade was spent making puppets and dioramas. For me both of those things are interrelated. I made a giant Mayan temple with a human sacrifice happening at the top of it. It's probably good thing that they didn't report me to some sort of school counselor, at the time. I can only imagine what they would have done with me now. But when I was in college, slightly more recently, I ended up changing my major, trying to figure out what my "medium" was. It wasn't until I returned from doing a language immersion in Germany and Austria. I came back from that trip and I had the idea that if I got into puppetry it would combine all these interests



and I could do all these things at once.

That was the thought process that started it, but what really kicked it into high gear was when I wrecked my car. I was on my way over to a friend's house to do phone registration to sign up for classes, because we didn't have on-line registration yet, it was back in the dark ages. My friend had a touch-tone phone and I actually didn't at the time and you needed a touch tone phone to do on-line registration and I ended up wrecking my car on the way over there. I had been toying with the idea of taking that semester off and that sort of sealed that. I ended up getting a little bit of money for the car, because I had full coverage and I took that money and I went down to the Center for Puppetry Arts (Atlanta) and hung out there for a while and watched puppet shows and met puppeteers. Then I went to Minnesota. There was a regional puppetry festival that year. It was a really good regional, too. Albrecht Roser was

there, among others. Jim Gamble was there. And that sort of puppet pilgrimage really sealed it for me.

PT: Did you start your own company or did you apprentice?

HR: When I was at this regional festival, this was in '94, that's where I met Barry Gordemer and I convinced him that I would be really excellent slave labor and he was generous enough to open up his studio and just let me come in and I started building stuff right away. And fortunately because I had enough of an arts background





working with a bunch of materials and I already knew how to make forms, I just never had worked with foam before, so I was just able to adapt to that type of foam puppet construction that Barry was primarily involved with. I learned that and latex casting and I ended up working for him for about a year and a half.

Then I moved back to Richmond and I did some freelance building for a bunch of random people. That sort of got me moving in the right direction and then I started building my own show! My first show started touring in '97 and that was Little Red and the Gingerbread Man. Twenty years ago this December! That semester I took off, it kind of has been going really well.

PT: Was that when Barefoot Puppets got started?

HR: Yes. The name "Barefoot Puppets" comes from when I was at the festival in Minnesota. There were some performers who came out, several performers, who were either working barefoot or just wearing socks and that really appealed to me. When I was growing up, we lived in Hawaii for six years after I was born, so I spent most of my childhood barefoot and I still rail against too much footwear. It's kind of chilly



out and I can still see patches of snow, but I actually have flip-flops with me. That's how the whole Barefoot Puppet Theater got started and along the way I met this crazy guy, who was crazy enough to take me on a motorcycle ride. Our first real date was on a motorcycle. We went out for lunch one day on a whim and then went out for a motorcycle ride the following week. Six weeks later, we were

engaged.

PT: Let's hear about your shows and their underlying themes.

HR: I don't know. I guess I'm slightly all over the place. I feel like I have a stronger focus now, or my focus has changed and shifted. When I first started off, I was really interested in doing sort of twisted fairy tales. I would try something that everybody knew and change it in some way, shape, or form. Instead of doing Little Red Riding Hood or just doing The Gingerbread Man, I combined those two shows together. And it made a different story. You know Little Red is trotting off to her grandma's house with a basket of cookies and one of these little cookies runs away and she goes through the woods chasing that cookie, the wolf smells the cookie and mayhem ensues.

A lot of the other shows I developed after that were sort of looking into other cultures. My dad was in the Navy,

so he traveled all over the place and I would always be reading things or my mom would be reading things to me about all these different places. My first major in college was actually anthropology, not art. That lasted a semester. But I've always kept that interest in anthropology and world cultures. A lot of my work, since 2000-ish, in terms of my writing seems to have a more environmental focus. So Galapagos George was really the first show I did that had a really strong tie-in with environmental issues and the show that I'm working on right now, that I've been working on since 2009, has a strong ecological and environmental focus. A lot of my building has also shifted to also having an ecological environmental focus, specifically trying to work with natural materials, trying to work with wool fibers and wet felting. So I've been bringing that component to my work.

PT: What's the future look like?

HR: I'd like to finish building the stuff I'm committed to building right now, but that's been difficult to jump back in. When the economy crashed on us back in 2009, when I was gearing up to build this show, everything just fell away and it's been hard to get back on the horse, so to speak. I actually took a break from building the show that I've been working on little-by-little and built an entirely different show. The good news is that I'm in a position right now, because of the maker space that opened up right around the corner from where we live, to go back to it. The show little by little, is going to incorporate rod puppets, hand puppets and shadow puppets and I really wanted to make the shadow puppets as interesting and as illustrated as the rod puppets and the hand puppets, but I wasn't quite getting the kind of look that I wanted and the level of depth of extra that I was trying to get with the...shadow puppets are obviously very flat and two dimensional, but there's a lot you can do combining it with other styles of puppetry.

A few months ago I learned how to use a laser cutter, so I'm going to be making all of the shadow puppets using a laser cutter to get the images cut out and I'm never cutting things out with exact-o blades ever again, if I can help it.



PT: Yes, I know that you've been deeply involved with the "maker" movement." Tell us more about this. These tool-equipped workshops are gaining a lot of interest among puppeteers and communities.

HR: You know, I think one of the challenges for puppeteers is not having enough space to build. Because we're not giant corporate entities with oodles of capital and space that having the maker space so close by is really changing things. Because I have access to the laser cutters, that changes how I can build things. The space also has a fabulous wood shop with everything in the universe. I was doing a workshop while we were up in Boston at Puppet Showplace Theater and it was so nice to be able to go in and set up three hand drills, with the



puppets.

The Naked Puppet exhibit was a brainstorm I had when I was up at the Eugene O'Neil in 2012(ish) and I had taken Jim Kroupa's mechs workshop. Jim just had this stuff laying out, all over the table and you could go see everything. He always is really generous and he sets out a whole bunch of puppets in varying states of "togetherness" and we were playing around with them and I don't know who was there, but I said, "Hey! Wouldn't (this) be great? This is what a puppet exhibit should be like at a puppet festival rather than just having a bunch of puppets that look beautiful, but you cannot touch them. And you know what would make it even cooler, if there were examples of all these different kinds of puppets as part of the exhibit that people just built, not trying to build things that are done, but trying to just build a mechanism, so that people can take it up and touch it and use it."

different size drill bits I needed. The band saw was all set up and actually working. So to go from using the band saw and come over and have the three drills set up, drill all the holes I needed to drill, it's just so much better and so much faster and so much easier and takes me a lot less time, when you're properly set up to do that. I think maker spaces are a growing phenomenon in a lot of communities. So having one three blocks away from me is really amazing. Sam and I were actually pilot members. We were two of the first ten members to join.

PT: For the last few years you've also been involved with a project you're called The Naked Puppet, tell us a little about that.

When I'm in Boston, I'm going to do my workshop on (making) springs and I brought some of the Naked Puppet

Two hours later, somebody came up to me and said, "Hey Heidi, I hear you're going to be putting together this fabulous exhibit for the next puppetry festival!" So the conversation took one a life of its own. And people were really generous. It was one of those scary things where you set out to do something and it requires the participation of a lot of other people and you're not sure if anyone going to show up for the party! But we had a lot of generous builders who did all show up for the party! And they all had



stuff. It was a lot of fun and it was exhausting and exhilarating all at the same time. So this was at UConn (the National Puppetry festival held in 2015). I think we had thirteen pieces that were built specifically for it, plus we had stuff that came from UConn's puppet building program, their puppetry arts program. It was a lot of fun and I'm excited that it's going to be returning to this year's festival. Hopefully we'll get more people to show up for this year as well. We've got a lot of the same stuff from the last year, but we are looking to build on it and there is a website for that, thefettigproject.com, so you should check that out.



PT: You're also heading up Puppets Off Broadstreet. Tell us more about that.

HR: Many puppeteers are struggling right now due to funding cuts that have hit schools, libraries, theatres, and museums. This is not going to improve under the current administration. Professional puppeteers need greater infrastructure and support.

There is also the conversation that I had with Allelu (Kurten) a few years ago. I think it is important for puppeteers to be able to do their own autonomous works. Turning every single puppet company into a nonprofit

organization is an organizational nightmare waiting to happen!

However, an institutional identity for the art of puppetry can be a boon. Set up properly, this can help with the creation of new works, better organized tours, and grow the puppetry scene. I'm specifically thinking about the Puppet Showplace Theater in Brookline Village. This is why Puppets Off Broad Street exists. At least, in part.

Editor's note: Heidi and husband Sam are working hard to make Richmond a city with great puppet arts. You can follow their exploits at Barefoot Puppets and Puppets Off Broad Street.



Puppeteers of America National Festival

Coming up in Concordia University, St. Paul, Minnesota on July 18 – 22, 2017 is the biennial national festival for the Puppeteers of America.

Puppeteers will gather to hone their skills and practice their art. The nation's leading puppet artists will offer more than 60 distinctive performances (many open to the public) showcasing Traditional, Global, Alternative, Outrageous, Political and Unusual Art that challenge notions about the Puppet.

Although we'll miss Heidi Rugg, her Naked Puppet exhibit will be there. I will be giving a workshop on sound effects and my wife Cheryl will be giving one on Autism and Puppetry. "DrewBob" (Bob Nathanson (Puppets To Go), and Drew Allison (Grey Seal Puppets), will be co-hosting Potpourri at the National Festival in St. Paul, MN this summer!

Six days. Countless puppet shows. Useful workshops.

Come out and celebrate the wonders of puppetry!!

For details: <http://www.puppeteers.org/national-puppetry-festival-2017/>

NCPG and the Durant Art Center

present

A World Day of Puppetry Festival!

The National Capital Puppetry Guild and the Durant Art Center in Alexandria, Virginia are proud to present our first (hopefully) annual World Day of Puppetry Festival!

Starting at 10am, Saturday March 25th and running until about 5pm, we will be offering nine (count 'em, nine!) performances, four puppet making workshops and various other puppetry activities for the public to enjoy.

So let's get to the rundown!

Doors open at approximately 9:45 am with our first performer, Silly Goose and Val opening the festivities on our main stage at 10:00am.

Valerie Leonhart Smalkin (the Val in Silly Goose and Val) has been a celebrated children's performer for decades and was

one of the writers, performers, and co-producers as well as the head puppeteer of the Emmy award winning television program It's Kindertime on Baltimore's ABC affiliate WMAR-TV 2. She is also an acclaimed children's author and her book Springtime Dance took

gold in the Moonbeam Children's Book Awards in 2014. Her current CD, Love Bug! received a Parents' Choice Recommended award.

She is also a long-time member of the NCPG.



Silly Goose and Val kick off our festival at 10:00am!



Bob Brown Puppets hits the main stage at 11:30 am.

As another long time member of the National Capital Puppetry Guild, we all know of Bob Brown's work (unless you've been hiding in a puppetless hole for the last 50 years!). He got his start in the New York

City area and quickly got the attention of internationally known puppeteer Bil Baird, who snatched him up for his own marionette company. Bob toured the world with Bil Baird Marionettes and also performed with the troupe at the 1964 World's Fair in New York.

When invited to create the Smithsonian Puppet Theater in 1967 Bob, and his late wife Judy Barrie Brown, moved from New York and settled here in Virginia. Since then, they have presented their outstanding puppetry work to hundreds of thousands of young people throughout the metropolitan area and beyond.

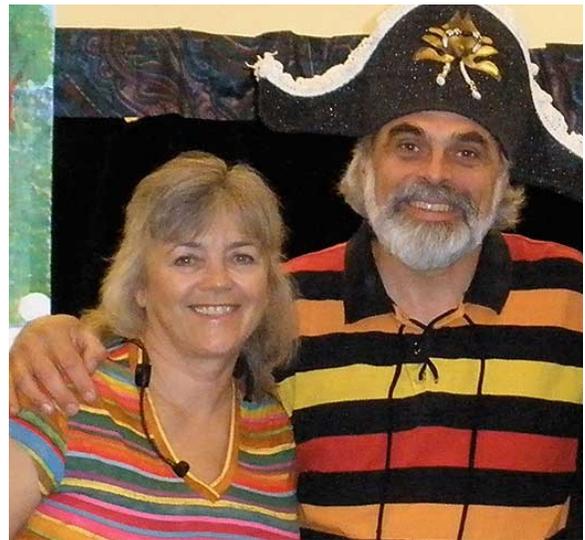
We are delighted that Bob will be a part of our first festival in almost a decade. Bob Brown Puppets will be performing at 11:30 am on our mainstage.

Next up on our main stage at 1:00 pm will be NCPG members, Dinorock, performing Dinosaurs Forever. Dinorock is said to be the missing link in children's entertainment, featuring lively original music, giant dinosaur puppets and sing-along lessons about dinosaurs, ecology and natural history. Puppeteer Ingrid Crepeau and singer-songwriter Michele Valeri have been honored by the Emmy Awards, Parent's Choice magazine and the American Library Association for their work. Together, they create interactive musical celebrations that animate the world of science through the one subject that seems to excite everyone's imagination - DINOSAURS!



Dinorock performs Dinosaurs Forever at 1:00 pm.

The main stage next is host to the Goodlife Theater with their production of Recycling Pirates, a rollicking musical about puppet characters created from trash. Led by Captain Jack Sparetire, they sail the urban seas looking for things to recycle, reuse, reduce and repair. This show was created under a Commission (from the Wolf Trap Foundation and the Henson Foundation) with DinoRock (Michele Valerie and Ingrid Crepeau). The Goodlife Theater was founded by Jeanne Wall and Joe Pipik and has been performing for over 20 years. This show is also tied into a puppet making workshop at 3:15pm



The Goodlife Theater performs Recycling Pirates at 2:30 pm.

Our last show on the main stage will be Jill Kyle-Keith's Beale Street Puppets performing Fairy Caravan at 4:00pm. Jill has been delighting family audiences since 1988 with her wonderful, musical marionette shows!

A graduate of the University of Maryland with a degree in Performance Theatre from the University of Maryland. Luckily for Jill, the theatre department at that time also taught puppetry, and she's been working as a professional puppeteer ever since.

There will also be four performances on our side stage featuring Sandy Feulner's Puppet's and More at 10:45 and 1:45, and Tom Noll's Puppets at 12:15 and 3:15 pm.



Beale Street Puppets performs Fairy Caravan at 4:00 pm.

Marketing Makeover: Beyond Brochures

A new column on selling yourself by Heidi Spieth Rugg

When I started performing professionally, I sent out a bunch of homemade, tri-fold brochures to area schools and libraries. I received some phone calls, booked some shows, and performed. Life was simple.

Not so simple anymore.

Websites, blogs, Facebook pages, YouTube, Vimeo, Twitter, Instagram, Pinterest, and e-newsletters (to name a few) have cataclysmically altered the marketing landscape. We can stare into the void of our screens for hours and do “stuff.” How do we know if what we are doing is effective? Do we need Facebook pages? Do we need blogs? What is the most effective way to market ourselves as professionals in this age when anyone can set up a website in an hour?

To be honest, I do not know. I am making it up constantly. I have, however, tried a lot of different things. I’ve attended professional development workshops for entrepreneurs, read books (or, at least, checked out books from the library and gazed at them with optimism), taken webinars, signed up to be the social media coordinator for UNIMA-USA, listened to podcasts, and Googled the topic of marketing to death. Am I an expert? Um, no. I am just committed – or maybe I should be? For now, I have committed to writing this column for *Puppetimes* as a way to go deep on the topic of marketing for the professional puppeteer.

So...what IS marketing?

I know it seems like a silly question. I mean, marketing is how we sell ourselves, right? It’s brochures, postcards, and (please don’t make me do it) cold calls. Looking at it from a wider angle, though, marketing is how we communicate what it is that we do to people who could use it. Marketing is more than brochures; it’s more than Facebook or the number of tweets we can muster in a day. Marketing is the constant communication our “story;” it encompasses our branding, our purpose, our product, and the values that we embody in our work.

The easiest forms of marketing are the ones that happen organically: sending a (paper!) thank you to a venue after a performance, emailing venues and people you have performed for in the past to let them know about a new show, or sending teachers information on a new workshop you have developed. Anytime you have a more



personal connection, it’s easier.

Telling your “story” takes practice, though. It takes honing. Writers have all kinds of tricks for developing a story – usually, these are in the form of developing a character. A recent workshop I attended focused on developing a profile for the people who use your service. Who are the people that book you? PTA presidents, theatre artistic directors, librarians, school principals, art/music teachers, and parents come to mind.

One of our newest guild members, Honey Goodenough, is up in Boston right now. She also happens to be the person in charge of ad sales for Puppetry International, a publication of UNIMA-USA. She had been wooing a few new clients for ads and had a noteworthy encounter with a clay manufacturer. It started off just like any other conversation: what the ads cost, reach of the magazine, how to gauge ROI – return on investment.

After a time, Honey said something that changed the conversation: “You know, I really just love your product, and I think other puppeteers would really love it, too.”

“You’re a customer,” asked the owner of the company.

“Yes!” Honey enthusiastically replied. She then went on to explain how she used the company’s products. This changed everything. The customer not only bought an ad – but purchased a full-page ad.

These authentic connections are truly magical. How can

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At the Bar

Legal Issues for Puppeteers

by Valerie Leonhart Smalkin

And let's be perfectly clear, this article is not like sitting at the bar, in a courtroom with a practicing contract lawyer. Rather it is like sitting at the bar, sharing a martini, with your ex-lawyer friend who did really well in law school but who then decided to become a musician/ventriloquist/children's performer. This is not legal advice. It is useful information.

Contract law is complicated. I started to give a brief but thorough introduction to contracts including the Statue of Frauds (dating from England in 1677), the elements of contracts, and my sad story of the forgotten Bridgewater M. Arnold Prize for the highest grade in Commercial Transactions, but I quickly exceeded the word limit for this article, and it was getting longer.

So, I'm just going to list the things I think you should know and/or do without the lengthy legal explanation.

Oral Contracts

In most cases, a valid enforceable contract for a puppet performance requires only this:

Theater owner: "I'll pay you \$400 for a performance on August 30, 2017," and....."

Performer: "Yes!"¹

Written Memorandum of an Oral Agreement

But, while most contracts for a puppet performance do not have to be written, problems can arise if one or the other party simply decides they want out. Thus, it is wise to confirm in writing the details of the oral agreement in writing by sending an email or snail mail.

Written Contract

Of course, if you are going to do a Confirmation of the Oral Agreement, you might as well make up a contract and have it signed by both parties.

Non-refundable, Refundable, or No Deposit

Because we know plans change (sometimes for unavoidable reasons, sometimes for no good reason at all) you might want to provide for deposit: refundable if the cancellation is for a good reason (hurricane, broken leg); non-refundable if the cancellation is simply for the conven-



ience of the theater. That way you are not put in the position of arguing with the theatre owner which, again, we all know leads to never being hired at that theater again, and possibly any other theater owner who hears about it.

Personally, do not provide for a deposit, because if any theater owner wronged me by cancelling, I would not want to work there in the future. And if the reason is good for cancelling, then I have a difficult time demanding any payment. I'd rather keep a good working relationship with my customer.²

Valerie Leonhart Smalkin
1122 Western Run Road
Cockeysville, MD 21030
410.458.3326
val@sillygooseandval.comFebruary 13, 2017

Invoice

«First_name» «Last_name»
«School»
«Address»
«Email»

Date	Show 1	Show 2	Show 3	Show 4	Travel	Total
«Date»	«Show_1»	«Show_2»	«Show_3»	«Show_4»	«Travel»	«Amount»

Amount Due: «Amount»

Due Date: On or after performance

Payable to: Valerie L. Smalkin
1122 Western Run Road
Cockeysville, MD 21030

Valerie Leonhart Smalkin _____ «First_name» «Last_name»
For: «School»

2/13/17 _____
Date Date

(continued on page 16)

As the Puppeteers of America's National Puppet Festival in St. Paul, Minnesota, is coming up this July 18-22, Puppets To Go reflects on the memories of two previous festivals that we attended at the same campus – Concordia University.

Memories of PuppetRampage '07

Elise Handelman

In 2005, Kurt Hunter and Wayne Krefting, both from Minnesota, were co-festival Directors. PuppetRampage '07 was co-directed by Drew Allison, of Grey Seal Puppets and my husband, Bob Nathanson, of Puppets To Go. I don't know how it came about, but they were affectionately called 'DrewBob' and they're still being referred to this way.

Kurt and Wayne's assistance with information to Drew and Bob was invaluable.

We never realized how much work and details were involved in organizing a puppet festival, even though Bob and I had attended our first festival, the World Festival in 1980 in Washington, D.C. and many national and regional festivals, sponsored by the Puppeteers of America, as well as other puppet festivals: PuppetFest Midwest in Missouri (Directors Peter Allen & Debbie Lutzky Allen), Orlando Puppet Festivals (Curated by Heather Henson) and Puppets Up! (Noreen Young, Director) in Almonte, Canada.

I offered to work "behind-the-scenes" for PuppetRampage '07. I assisted in several ways: coordinated information for the pre-festival mailer, proofread the Program Book, and assisted the Registrars (Matt Adler and Alice Rhodes-Adler). To gather information for the pre-festival mailer (including directions, emergency contact info, what items to bring to campus, etc.), I assembled information from about 10 different people.

Kathy Bolch, of Savannah, Georgia, did the graphic design for the Festival Program Book, given to each registrant. Before Kathy sent the Program Book to the printer, she sent proof copies to Drew and Bob, for any corrections. So, I did an all-nighter to proof the entire Program Book. This included confirming that information for the 'Performances' and 'Workshop' sections was consistent. Any questions that I had were followed up promptly, in order to get all the information to Kathy, in time for her to make these changes. I remember calling Kathy from a cellphone as I was entering an event, telling her that I was waiting for some additional information and I'd call her as soon as I obtained it. Talking about down to the wire!! But it all worked out great! (Thanks, Kathy!)



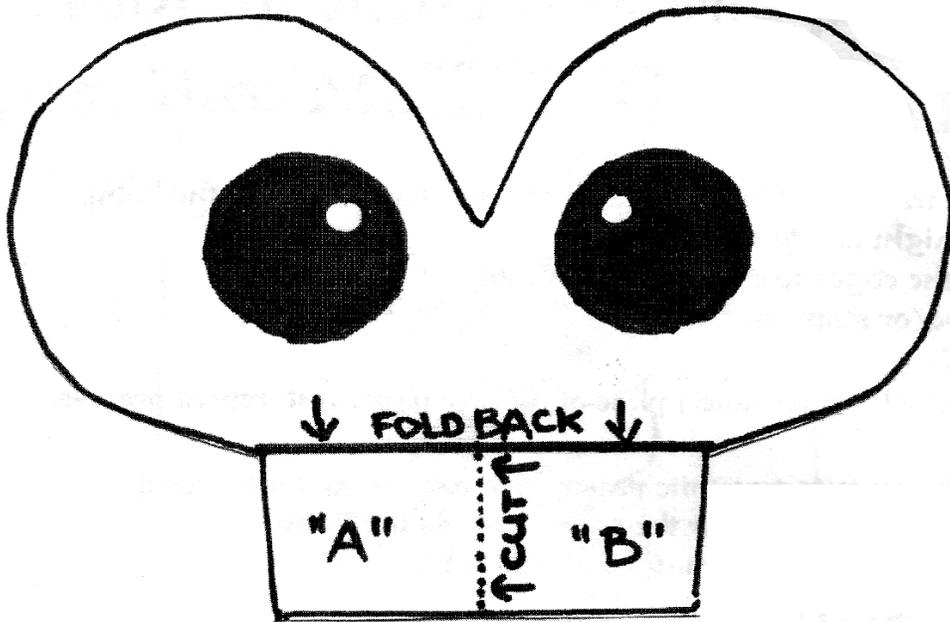
For many festivals since '07, registration is done by computer. However, in '07, Matt and Alice coordinated registration by phone, email, and they used registration books for all the details. There turned out to be 640 attendees (including all week and daily registrants) and each one was to get a registration packet (an

envelope with their name and other details on a label) when they arrived on campus.

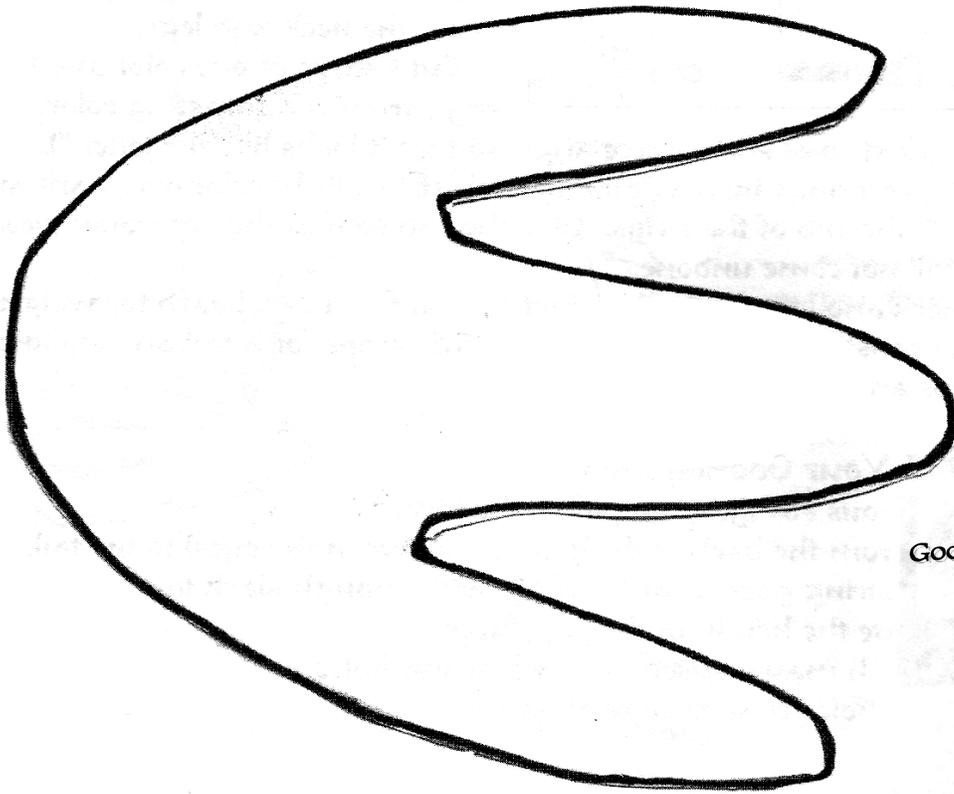
While Matt and Alice lived in Atlanta, Georgia, I was living in Florida and New York...so there was a lot of coordination between us to make things work smoothly.

I purchased boxes of large envelopes while Bob and I were in Florida. Days later, we drove to New York. Since our apartment building doesn't have a doorman, and the labels for 640 names wouldn't fit in our mailbox, I had Matt and Alice mail the labels (with registrants

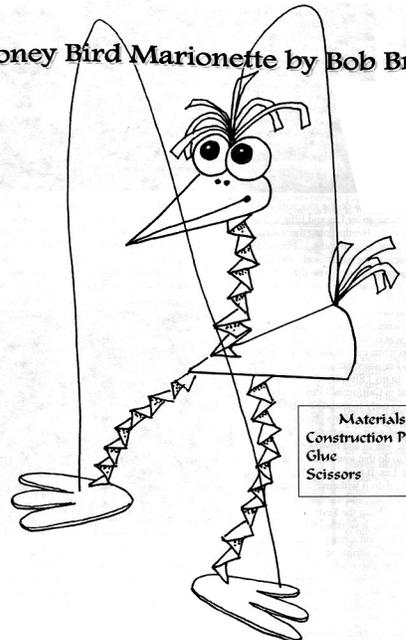
(continued on page 16)



Patterns for Gooney Bird eyes & feet



Gooney Bird Marionette by Bob Brown



Materials
Construction Paper
Glue
Scissors

Once again, the artistry of Bob Brown graces our newsletter with this reprint of his "Gooney Bird Marinette for Kids" from 2001.

Gooney Bird Marionette for Kids

By bob brown

The BODY

- Begin by tracing a dinner plate on construction paper for the body.
- Cut a straight line to the center.
- Overlap the edges to create a cone shape.
- Glue/tape/or staple in place.

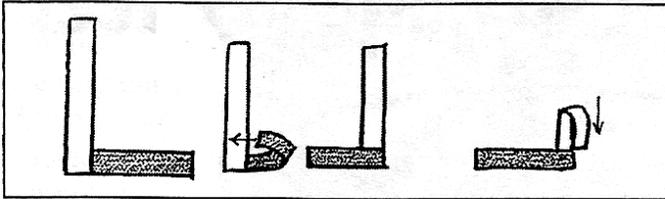
The BEAK

- Trace a luncheon [smaller] plate on yellow paper and repeat process.

The EYES

- Copy or draw eyes on white paper. [See back page for pattern]
- Glue to construction paper the same color as the Body.
- Crayon or marker color may be added to the eyes.

Paper Strips for neck/legs



- Construction paper strips approximately 14" long by 1" wide create the neck and legs.
- Cut 3 strips of one color and 3 strips from a contrasting color.
- Glue a dark strip at a 45 degree angle so that it looks like the letter "L".
- Create Papersprings by overlapping each strip....light color over dark and so on until the end of the strips. Glue the end so that the accordin pleated spring will not come undone.
- Attach neck and legs with glue. Feet are cut from cardboard for weight.. Scraps of construction paper can be cut into strips for a tail and top knot. Curl strips around pencil for dimension.

STRINGING Your Gooney Bird

- Two continuous strings manipulate the bird.
- One string from the back of the head (or between the eyes) to the tail.
- The second string goes from toe to toe with enough slack to accommodate the height of the puppeteer.
- A paper punch may be used to punch string holes.
- Do not place holes close to edge of paper.

At the Bar continued from page 12

Contract Contents?

This is a great question. My husband, a well-respected jurist, and I often laugh at the arcane, complicated language lawyers continue to use to say the simplest things. Here is the Invoice I use that, in conjunction with the back and forth, serves as an excellent Memorandum of an Oral Agreement. I put a signature line on the invoice, but the school or festival owner doesn't really have to sign it, because in all cases we have agreed orally and the invoice is simply a written memorandum of that agreement.

Good Working Relationships

In the end, good working relationships are far more valuable than well written contracts. In 30 years of children's entertainment I've been disappointed by only one customer, and I blew only one performance date (for a friend of course).

Wishing you the best times at *both* bars!

1. Particular requirements for a written contract vary from state to state, for example, if the dollar amount of the offer exceeds \$500 some states require a written contract. However, on the whole it is safe to say that agreements for single puppet performances need only the oral offer and acceptance to be binding.
2. Here is what I usually put in a memorandum of agreement: "In the case of cancellation due to unavoidable circumstances (hurricane, broken leg, fire) we both agree to be courteous, polite, and understanding and there will be no damages owed either party." I think this sets us up for a great ongoing relationship.

(Memories of PuppetRampage '07 continued from page 13) name, etc) to a friend's house.

Bob and I drove, from New York, to St. Paul in our mini-van. So that I'd have more room to affix all the registrant's labels on the envelopes, I set up my "office" in the 'back seat' of our van, not the 'front' passenger seat.

Looking like I was in a 'taxi,' I joked around with Bob by telling him "*Step on it driver, I have to be in St. Paul, Minnesota, in a few days.*"

So, I had a full box of envelopes on the left seat, and the labels on my lap, and I had a large carton in between the seats. So each time I pulled an envelope out of the full box, I affixed a label, and then put the envelope in the other carton, which would be filled with completed envelopes when we arrived on campus. It was too far to drive to St. Paul in one day, so we stayed at a hotel en route.

By the time we arrived at a hotel, I hadn't finished affixing labels on all the envelopes. So, I had Bob carry in the box of envelopes. I brought in the labels and the other carton, so that I could work that night affixing more labels. All the envelopes had to be completed by the time we arrived at the campus.

Once we arrived, days before the festival began, we were happy that there were volunteers ready to assist stuffing the packets. Each envelope was to include the festival program book, the festival name badge, meal tickets (if people purchased the meal plan), campus map, etc., and all other necessary information.

After many volunteers stuffed the packets, they were put in boxes, broken down alphabetically for registration. This made it easier for registrants to line up to get their packet by last name.

In addition to helping out "behind-the-scenes," I helped out at the registration table, along with other volunteers. There was a Toy Theater festival, where registrants were able to choose which Toy Theater shows they wanted to see. I helped usher at one of the shows.

The anticipation for the PuppetRampage '07 was high. After working on the festival for over two years, Drew & Bob, aka DrewBob, wanted to make sure it came off as planned. Its success was thanks to the entire wonderful staff and all the fantastic volunteers.

I'm happy to say that I was a part of its success!!

Bob and I are looking forward to the upcoming National Puppet Festival in St. Paul this coming July. I'm sure the festival directors and staff are busy with the many details to make sure this festival is a success.

(Marketing Makeover, continued from page 11) we create more connections? Are there ways to tell the story of what we do as puppeteers that will better connect us with principals, PTA presidents, theatre directors, librarians, and more? I look forward to exploring this topic in future issues of Puppetimes and I invite members of our National Capital Puppetry Guild to send their marketing ideas, questions, and personal success stories to h@barefootpuppets.com.

I look forward to continuing the conversation in our next issue.

NCPG SCOOP - What's Up With Our Guild

So much going on in the last couple of months. The board has been having weekly meetings to plan for the upcoming festival. We've talked about many things: what were we offerings for workshops (Answer: multiple puppet making workshops.); who was going to perform (Answer: as many of our members as possible.) Volunteers and crowd control (How DO you control a crowd of puppets?), admission costs, food and drink, musical entertainment, face-mask-making, all these and more came up over the meetings. It looks like we'll be selling finger puppets, too. All of this and more has gone into the making of our first festival in almost ten years. Pam is making a running list, so the next group doing this will have a blueprint.

After Doris' talked we were treated to a puppet show from our own Sandy Feulner's Puppets and More.

Our upcoming meeting will be...tah dah!

Our festival on Saturday, March 25th at the Durant Arts Center in Alexandria, VA!

We've worked hard to bring the National Capital Area a puppet festival of its own. Come help us celebrate. Although there will be no general meeting, there will plenty of time and opportunity to hobnob with your fellow wizards and enjoy nine puppet shows and five workshops. Call (703) 746-5565 for details.

We're confirming details of our next meeting in May, which will be a visit to a puppeteer's studio.



We're still looking for some volunteers, if anyone is interested in helping. More help is always welcome.

February also saw a special meeting of the guild at founding member, Doris Baldwin's new home at Sunrise at Bluemont Park in Alexandria, VA.

Family members, residents and guild member gathered to honor Doris' service to the guild and puppetry over her long career in the art.

Doris gave a fifteen minute talk about her life in Puppetry and showed off some her puppet creations, some of which were included in the feature article on her in our last issue.

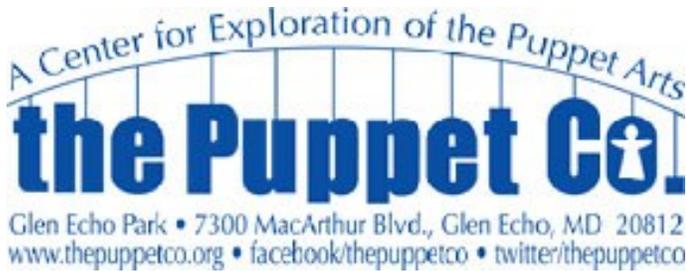
We'd also like to welcome new members Honey Goode-nough and Lex Rudd.

Both are well known in our community and I want to welcome them to our guild.

That's about it. Oh, yes. The national festival is coming up. Get registered and come have the most fun a puppeteer can have.

Cheers!

THE SEE AND BE SEEN SCENE



The Puppet Co. Playhouse at Glen Echo, MD

Reservations: (301) 634-5380 thepuppetco.org

Through March 26th

Jack and the Beanstalk

March 30 through April 30

The Three Billy Goats Gruff

May 4 through June 11

Cinderella

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

Tiny Tot Time with Bob Brown

3/4,, 12, 15/17 - Tiny Tots Sing-a-Long
Sat; Sun, Wed - 10:00 AM

3/18, 26/17 - Magic Toyshop
Sat, Sun -10:00 AM

3/29 and 4/1/17 - Mother Goose Caboose
Wed, Sat - 10:00 AM

4/8, 9/17 - Imaginary Friends
Sat, Sun -10:00 AM

4/12, 15/17 - Bunny Business
Wed, Sat -10:00 AM

4/23, 29 and 5/3/17 - Baby Bear's Birthday
Sun, Sat, Wed -10:00 AM

5/7, 13/17 - World on a String
Sun, Sat -10:00 AM

Wonderment Puppet Theater

412 W King St, Martinsburg, WV 25401

Martinsburg, WV

(304) 258-4074

wondermentpuppets.com

wondermentpuppets@yahoo.com

March 4 - April 16 Peter Rabbit

April 29 - June 4 Hansel and Gretel

Black Cherry Puppet Theater

Puppet Slamwich

Saturday March 11, 2017

Info@blackcherry.org

National Capital Puppetry Guild

World Day of Puppetry Festival

Join us on March 25, 2017 at the Durant Arts Center 1605 Cameron St, Alexandria, VA for nine puppet shows, five workshops and more fun than you can shake a puppet at. All day tickets are just \$5.00. More information is at:

<https://apps.alexandriava.gov/Calendar/Detail.aspx?si=15555>

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 April 15, 2017.

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

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: Associate () \$10 Junior/Senior () \$15
Regular () \$20 Adult Couple () \$30 Company () \$35

____ 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,
please add \$20 to your membership fee
and check here: _____ (Associate
Members not eligible)

Need details? See our website: www.nationalcapitalpuppetry.org

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

I sent check # _____ for \$ _____ to join The National Capital Pup-
petry Guild as a _____ member, 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.
Playhouse 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 website, 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