

The Official Newsletter of The National Capital Puppetry Guild

# Puppetimes

Vol. 53 #6 November - December 2017



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## Coming Up at the Puppet Co

Through November 17th

in Glen Echo Park

7300 MacArthur Blvd, Glen Echo, MD

For Reservations (301)634-5380



# Pinocchio

Half life-size rod puppets, performed in the Italian "Comedia del Arte" style, tell Carlo Collodi's story of what it means to be "real". Share the trials and tribulations of the little live puppet as he finds in one adventure after another that the "easy way" isn't always the right way.

**Recommended Ages: 5 years old - Adult • Running Time: 45 Minutes**

November 24 through December 31

Shows are Thursday and Fridays 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: 5 years old - Adult • Running Time: 45 Minutes**

The next meeting of the National Capital Puppetry Guild is on November 12th at the Puppet Co following the 1pm performance of Pinocchio. We'll be holding our annual election and our president Jeff Bragg, will be giving a workshop on sound effects and design. Please contact our Mistress of Revels, Sandy Feulner, to see what you might bring for the potluck. Make your complimentary reservation (301)364-5380 and press 9 to go directly to voicemail or email: [boxoffice@thepuppetco.org](mailto:boxoffice@thepuppetco.org)

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**Puppetimes** is the official newsletter of the National Capital Puppetry Guild. Puppetimes is published bimonthly and is available to all members. Membership is open to anyone with an interest in puppetry.

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Website [www.puppetimes.info](http://www.puppetimes.info)

### Editor's Message:

# RENEW YOUR MEMBERSHIP

All of this only happens with your help.

Front Cover: Unfolding, Margarita Blush. Photo by Robert Blush .

### 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](http://www.nationalcapitalpuppetry.org)  
Join the NCPG Facebook Group at: [www.facebook.com/nationalcapitalpuppetry](http://www.facebook.com/nationalcapitalpuppetry)

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### Our Next Meeting is...

November 12th at the Puppet Co following the 1pm performance of Pinocchio. We will be holding our annual board election and current president, Jeff Bragg, will give a workshop on sound effects and design. Make your complimentary reservation (301)364-5380 and press 9 to go directly to voicemail or email:

[boxoffice@thepuppetco.org](mailto: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 (You should arrive prior to 12:45pm).

## **President's Note** by Jeff Bragg

Hi folks, it's November. Time for the holiday season to really roll in and take over. Which means that it's.....

### **TIME TO RENEW YOUR MEMBERSHIP!**

I will not belabor the fact that in the last year we've raised a bunch of money, had two (not just one, but TWO) festivals, began producing (mostly) monthly puppet shows at a local community center, given numerous workshops, started another high school program. We can only continue with your membership and help. Please renew today.

It's also time for our annual election. The good news is that Pam McNaughton has agreed to stand for election as long as we let her be an at-large board member, so she will appear on the ballot that goes out in about a week. Nominations are still being taken so if you think you know someone who would be a good addition to our board, please nominate them.

We are still looking for someone to take over the role of treasurer. This is a position that must be filled to maintain our charter with the PofA.

In other news, we just had our second festival of the year, a puppet mini-makerfest held at the Durant Center on October 14th. Although the attendance was light, we all had a great time. Heidi Rugg's Barefoot Puppets did two wonderful shows of Trickster Tales, Sandy Feulner did her Halloween Witch shows and a whole bunch of puppets got made.

We plan to do this again next year, along with our World Day of Puppetry Celebration in March.

And not to continue to belabor the point, but all of this only happens with you. This year saw many long-time members not renewing even though we continued to include them and send them Puppetimes all year long.

Please renew your membership now. I'll only ask 50 million more times.



Jeff Bragg

(Since we haven't found someone to take the Treasurer's job yet, I thought no one would mind if I reprinted this item from our last newsletter.)

## **The Next NCPG Treasurer**

by Pam McNaughton

The NCPG is looking for a new treasurer, someone who will prepare the guild for growth. As my husband makes the transition into retirement, I also plan to "retire" from my current role. What will the guild need from the next treasurer? The treasurer manages the financial resources that allow the guild to thrive and grow. Transparency and accountability in all financial efforts are essential. You will be responsible to the board, the membership, the Commonwealth of Virginia (where we are registered as a non-profit), and the Puppeteers of America. If you aren't already a member of the PofA, plan to join them. What will growth require? You can help the other board members plan new avenues for programs, fundraising and scholarships.

What about the brass tacks? You will take responsibility for income (dues and donations) and expenses (festival supplies and insurance, for example). You'll handle the monthly bank account reconciliation (balance the checkbook, right?); provide quarterly and annual financial reports to the board; and develop financial projections to support the board in decision-making. Internet access to the bank account and other resources is important, and financial software (I use Quicken, for example) makes the work easier. Now that we are a nonprofit, we file annual reports to maintain our status. We have a modest amount of tangible assets (like some finger puppets for sale); you can help by keeping track of their locations for times when they're needed. Altogether, you might expect this to average about an hour a week of your time. In the coming year you can support the board by developing policies and procedures for new lines of effort.

Interested? When you receive the call for nominations, let Jeff Bragg know. Prepare yourself, the board, and the guild for a dynamic future!

# THE JUDY BARRY BROWN FUND

Providing Scholarships and Grants to Study the Fine Art of Puppetry



## *Once upon a time...*

There was an amazing and inspiring woman who made puppets and directed theater and made costumes and created art and raised children. She helped us in any way she could and we loved her and she meant the world to us.

She was indefatigable. She was infinitely creative. She took young puppeteers under her wing and often knocked the feathers off of them, figuratively speaking.

And the stories are endless, too!

And then one day, she was gone.

In honor of this remarkable woman's life and work, the National Capital Puppetry Guild has established the Judy Barry Brown Fund to assist deserving students in furthering their puppetry educations.

The board has decided that under the auspices of The Judy Fund that we will be offering a college scholarship, a scholarship to help a young puppeteer attend their first festival, and a grant for a young puppeteer to attend the O'Neill conference.

At this time we are finalizing the eligibility and selection criteria and have let some of our partners in education know that this will be happening.

We are still working out the details, but there will be applications for the scholarships in our next issue.

## THE JUDY FUND

Yes! I would love to help The Judy Barry Brown Fund propel the education of young puppeteers in our guild region!

Please take my money!

Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

City: \_\_\_\_\_

State: \_\_\_\_\_ Zip: \_\_\_\_\_

My gift:

\$25 \_\_\_\_\_ \$50 \_\_\_\_\_ \$75 \_\_\_\_\_ \$100 \_\_\_\_\_

Other: \$ \_\_\_\_\_

Enclosed is my check: \_\_\_\_\_

Or

VISA \_\_\_\_\_ MC \_\_\_\_\_ AMEX \_\_\_\_\_ DISC \_\_\_\_\_

Card # \_\_\_\_\_

Exp. \_\_\_\_ / \_\_\_\_ CC# (on back) \_\_\_\_\_

Name as shown on card:

\_\_\_\_\_

All gifts to the National Capital Puppetry Guild are fully tax deductible as allowable by law.

# The Beauty of Difficult Shows

Everyone knows what I'm talking about. Shows that, while they may be stunningly gorgeous, present certain challenges to understanding, acceptance, and presentation. We've also all seen shows where the audience recognizes this.

Two recent shows that I have seen come to mind: Sure-Minded Uncertainties by Cave Dogs and Unfolding by Margarita Blush.

I like to come to a show knowing almost nothing. I like to see if I get the whole thing without knowing what the show was about beforehand. I don't even bother to learn the names (like I can remember that stuff!)

As a relative newcomer to the world of puppetry proper, I am unburdened by a professional or academic perspective on the art. I come to this almost as a child, the child who fell in love with puppetry at a young age, with few preconceptions and an awareness that I have little authority as a critic of an art that, although I have practiced to some degree or another since childhood, I have not studied as an art or practiced as a profession.

I have been struck by these pieces, their stunning beauty, their depth of vision, but I have often also been confused by their content.



Unfolding by Margarita Blush.

I am captivated by the beauty and I will forgive a great deal if my visual sense is overwhelmed by it. Others are not so forgiving and I have noticed the occasional audience member get up and leave.

There are two shows that I've seen at the two last festivals that I attended, Homecoming and this year's national in St. Paul, that I believe fall into the category that I'm writing about.

Unfolding, by Margarita Blush, is one of the most strikingly beautiful works of puppetry that I have ever witnessed.

Every single scene is gorgeous, expansively staged, strikingly lit, and deftly performed.

The puppets, especially the lead, are achingly beautiful.

Much was obvious. Birth, growing and the passage of time were easily discerned, but many of the other points were less so.

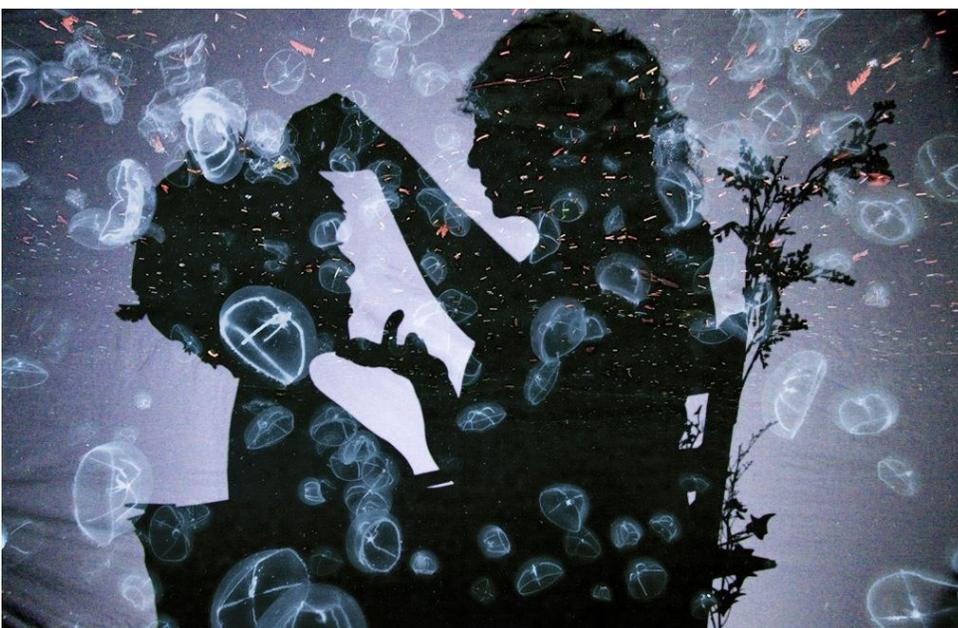


Image from Sure-Minded Uncertainties <https://vimeo.com/70910068>

Often I realized the character had experienced loss or some other milestone later, while I was working to process the next set of events.

Although I was enjoying the experience of what I was seeing, I was also not sure of its meaning.

Cave Dogs' Sure-Minded Uncertainties, which I saw at Homecoming 2016, was another story.

Performed in large scale shadow style, image after image quickly flashed before us. Although I thought I could detect a thread, I was not sure exactly what it was.

Following the show, I discovered that the show was exploration of "how immigration and the interplay of materialism, spiritualism, technology and stewardship of the earth shapes our modern world" with a "range of fantastical characters acting as modern day archetypes navigate a series of transformations through five short stories interweaving their fundamentally similar, but often out of place worlds"

Now I really wish that I had read that before I saw this show. I was certainly unprepared for the barrage of images that was displayed before me in ever shifting and to me, apparently unrelated sequences.

Although masterfully presented and imagined, it was



very difficult to process since the layers of images moved so fast, too fast for me to connect.

Afterward, I chatted with two friends who also had problems with this show. Their thoughts ran from 'where are the puppets' to 'what was that all about' to 'why did they pick that?!'

My opinion was that someone found some value in it. Someone thought that it would be interesting and expand our definition of puppetry.

These are all good reasons to include a show. All tastes are not the same. One person's ice cream is another person's sawdust.



But I think this speaks to a greater point. Perhaps an element is missing. Something that would point a direction for the audience to ground them, so there is no doubt to the subtext of the performance. I think that this is really important in a work without dialogue.

In the end result, art is that which moves us, and different things move different people in different ways. Having read the background stories on both shows after seeing them, I feel a deeper understanding of the intent of them and I kind of wish I had done more research on them before experiencing them.

But I also kind of think that I shouldn't have to. ■



## Smile! You're on Amazon!

Well, we're on Amazon, too. On Amazon Smile, that is.

Got some shopping to do? If you use Amazon Smile you can help support the NCPG at the same time. Every time you make a purchase at Amazon Smile, a donation is made to the National Capital Puppetry Guild for its work bringing educational opportunities to the public in the fine art of puppetry.

With the holidays approaching, if all our membership did this when making Amazon purchases, it's possible us to raise some significant funds.

Here's how you can make an easy donation:

Go to <https://smile.amazon.com>

Go to "Pick your own charitable organization" and click the "Search" button. Find "National Capital Puppetry Guild" and click "Select."

Then go ahead and make your purchases. The guild, which is a registered 501(c)(3) nonprofit, will automatically receive a donation of 0.5% of your normal purchase price on the tens of millions of eligible items and you won't pay anything extra for that.

Bookmark <https://smile.amazon.com>, or click on <https://smile.amazon.com/ch/81-3977781> and remember: whenever you shop there your donations will fund our festivals, puppet slams, newsletters and scholarships.

Now that's something to smile about!



### **2018 NCPG BOARD of DIRECTORS NOMINATIONS!**

Yes, it's that time of year again. It's time to elect a new board. Nominations are officially open. If you have a desire to serve your guild and the furtherance of puppetry in the greater national capital area, please step up and nominate yourself or some other likely candidate. If seconded, their (or your) name will appear on the ballot for the Election at our November meeting.

The current board will be running for reelection with the exception of our treasurer, Pam McNaughton, so we will need a new treasurer.

Please respond to [puppetimes@gmail.com](mailto:puppetimes@gmail.com) if you are interested.



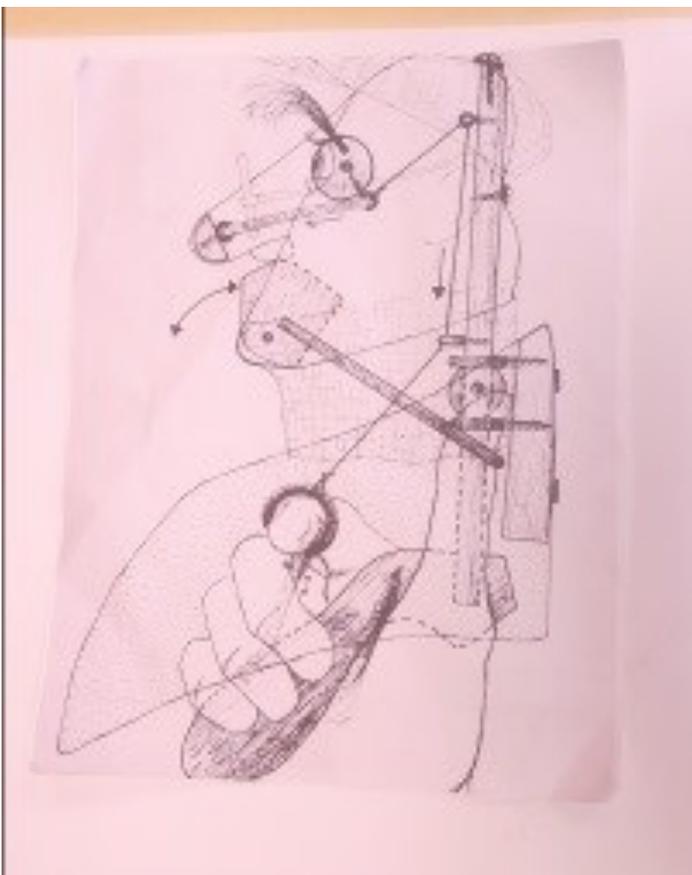
***Here's a little more from the  
2017 PofA National Festival  
Puppetry Exhibits***

Here are some of the photos that got left out of our last issue. At right is some puppet goodness from Ronnie Burkett. Below is Lousia, Trapeze Artist by Phillip Huber. Below right is The Tin Man by Laurie Branham.





Heidi Rugg of Barefoot Puppets has created a wonderful traveling exhibit, called “The Naked Puppet,” that has come to two national festivals. Above and below are two fine example from Greg Ballora: figure 126 from the Hand and Rod Puppets book by Hansjürgen Fettig, and a drawing of the mechanism, from the side. Below right is another example from the Fettig book by Penny Benson, a turning/nodding mechanism.





Above is a rod puppet built by Christine Papalexis from a Jim Kroupa design. Christine acted as curator for the 2017 festival's edition of the Naked Puppet.

Below, is the PofA meeting at the national festival, held in the cafeteria of Concordia University.



In our last issue, this photo from the 2017 national festival was posted with the question: **Whose puppets are these?** The correct answer is **Lea Wallace.**



## TIME TO RENEW YOUR MEMBERSHIP!!

Do it now, don't forget! Please come be a part of the fun! Renew your membership today. Go to [nationalcapitalpuppetry.org](http://nationalcapitalpuppetry.org) or send in the last page with your check.

# SOCK TALK!

By Val Smalkin

Socks talk? Of course they do, whether or not you move your lips! If you've never seen Joshua Holden's [The Joshua Show](#) click on the link and take a few minutes to see what can be done with a simple sock. There is no right or wrong way...just you and your sock and your creativity.

At the Children's Music Network 2016 Annual Conference in Los Gatos, CA our participants went crazy with their sock creations! I do not think I'll ever forget 12 or so socks breaking out into an impromptu version of *The Sound of Music*. I only caught [Row, Row, Row Your Boat](#) on video, but do use your imagination!

So, if you want a refresher, or need a starting place this article is for you.

I suggest starting with colorful, bright socks. But you can see from [The Joshua Show](#) what can be done with your old dirty white gym sock! Anyway, you need a mouth, right? So, I will show you MY way of forming a mouth from a sock, but it's not the only way for sure. The following video shows how to make a sock puppet without scissors or hot glue. This is perfect for pre-school and K, but they will still need your help!

<https://youtu.be/sUf6HjbKBEw>

How you work your puppet depends upon your goals. If your goal is to spur creativity in your students, then I say there should be no rules, just free experimentation. Nothing stifles creativity more than the teacher saying, "You're not holding that right." Left to their own, children will invent many fabulous ways to hold, work, or play with a sock puppet. I always learn from them.

If your goal is to present a show, then you will want to consider what the puppet looks like from the audience's point of view. Another video will explain better than words.

<https://youtu.be/DMdkroY9nj0>



You'll notice I got off topic in that video teaching you another way to make a great sock puppet for younger children that involves a little bit of sewing and Googly Eyes. Use a stretch stitch if you use this second style of sock puppet.



PLEASE KNOW: Googly Eyes (Peepers) were invented by the fabulous puppeteer, Hobe Ford, and the originals are available at: <http://www.peeperspuppet.com/> along with lots of videos for how to use them!)

Happy Sock Puppet Making & Talking!

Valerie Leonhart Smalkin

# Marketing Makeover Series:

## Facebook Reigns - Part 2

by Heidi Rugg

In Part 1 of our “Facebook Reigns” article, the topic was statistics and numbers as supporting evidence for the importance of a Facebook presence. I hope you all ran out and started doing more cool stuff on your Facebook page. For Part 2, we will explore the best ways to use Facebook to drive people to the REAL place you want them to go: Your website.

I hope you have a website. Though, to be honest, I know an increasing number of people who eschew a website in favor of a strictly Facebook presence. I don’t have numbers to support this trend, but it is something that I, anecdotally speaking, do see.<sup>1</sup>

Getting website traffic is a huge deal. Imagine if you could create a super highway to your website and then give people a map that would take them on it...wouldn’t you do it? Well, there is a way.

A blog.

“WHAT? No, no, no. Friends don’t let friends blog!” Do they? Well, maybe. Blogs can be part of a successful storytelling campaign that drives traffic to your website when you combine it with Facebook.

I admit that I was skeptical the first time I heard this, so let me explain in more detail. I’ve worked with an organization, The Spark Mill, based in Richmond. They specialize in consulting with other organizations on strategic planning, promotion, and marketing campaigns. I’ve watched them grow over the years from a small, one-person operation to a much larger organization with some pretty high-profile clients.

I have been fortunate to take several workshops with founder, Sarah Milston, that have focused on effective use of social media. In her workshop she shared that a blog combined with Facebook has made a huge impact on her business.

It took a while to understand how this works, but it’s really a simple process. Milston has a goal to create one blog post per week. She doesn’t always hit the mark, but she keeps at it often enough to see results. Once she has a completed post, she will share the link from the blog post



to her business’ Facebook page several times over the course of that week. When people encounter the Facebook post, they click it and are redirected to the blog, located *on her website*. That’s really the key: directing everything back to the website.

It’s true that Facebook is not the only way to do this (YouTube and Pinterest will also work this way), but given all the statistics evidenced in Part 1 of this article, I hope you can see the benefit to this practice.

Before you give up in disgust at the notion of having to do YET ANOTHER THING on top of all the other things you do in the course of your work, allow me to share another tidbit. Blogs don’t need to be complicated articles detailing your philosophical insights into puppetry.

If you Google “most popular blog posts,” you will be inundated with information and opinions. In fact, one of the most popular blog posts is probably “most popular blog posts.” I’ve consolidated some quick and easy ideas for your consideration:

Take photos of works in progress. Better yet, do a video of a work in progress. Write just a few sentences and voila!

Take a picture of your venue – maybe not even the venue, but a piece of artwork in the venue, the green room, or a backstage view of your set.

Do a time lapse of setting up a show.

Do a time lapse of an entire show!

Are you doing Summer Reading program shows? Capture photos of the most popular books (parents love to see stuff like that) or something that encourages reading.

Make a list. Lists are super popular. Eight Things You Notice About AMAZING Audiences. The Seven Questions

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## OUR LUNCH WITH RONNIE BURKETT

by Elise Handelman

Following the fun we had at the 2017 National Puppet Festival in St. Paul, MN, my husband, Bob Nathanson, and I went to Canada to visit with friends in four different cities. We went to London, Ontario, to visit with a puppeteer, Phil Arnold, his wife, Kelly & daughter, Rhiannon. We met Phil, when I was on the Board of Trustees when the mid-year meeting was in Detroit, possibly in 2001. Bob accompanied me, and when he met Phil, they found they had a lot in common. We've been friends since. Next, we visited with puppeteers Chris & Connie Smith, who have a cottage on the lake in Fergus, whom we met at PuppetFest Midwest many years ago. We've all been friends ever since.

We stayed with M. John Kennedy, a professional actor, and Dahlia Katz, currently a professional photographer, but who used to be a puppeteer, and even studied in Prague. They both were the Artistic Directors of a children's theater in Toronto, called Solar Stage, until they left recently to be Artistic Directors at another venue. Bob has performed *The Spectacular Seas & The Last Dinosaur* at Solar Stage.

On Thursday, July 23rd, we had lunch plans to meet with renowned puppeteer, Ronnie Burkett, and his partner John Alcorn, and an assistant of Ronnie's, named Jesse. We arrived at the street entrance of his Toronto studio. We've been there several times before (as well at his previous Studio). One of the striking things is how neat and organized it was. Not to mention, have you ever seen a chandelier in an artist's studio? Ronnie doesn't have only one, he has two.



*After the National Puppetry Festival, Bob and Elise snuck across the border for a visit. We had lunch and gossiped about all of you. (Note obligatory Toronto streetcar in background.) — with Elise Handelman, Ronnie Burkett, Jesse Byiers and John Alcorn.*

Puppets were on a table that Jesse had to paint for him. Ronnie went over to a bin, and told us that there were 100 heads for hand puppets for his next show. Puppetry books don the bookshelves. Materials are in containers and boxes, marked with the neatest handwriting, I might add. And there are an abundance of framed posters, from all over the world, that publicized Ronnie's many productions. It made you wish you could have flown everywhere in the world to see his productions.

I first saw Ronnie perform, *Tinka's New Dress*, at a Henson Foundation International Puppet Festival in the 90's. Bob was performing that night and couldn't attend, so I went with another friend, and puppeteer, Donald Devet. I got us two tickets for the first row. When you walked into the theater, you saw a giant carousel on stage. We were so close, I remember Donald saying to me, "I didn't know we were performing to-night."

At the next Henson International Puppet Festival, Bob and I went to see *Street of Blood*. I couldn't believe how a puppet moved me to tears! That is how powerful Ronnie's shows are.

Ronnie's partner, John Alcorn, came downstairs to warmly greet us. We'd arranged with John before....

continued on page 17

# Review

## The Ghastly Dreadfuls - October 26, 2017

By Elise Handelman

My husband, Bob Nathanson, and I attended a National Puppet Festival in Atlanta, either in 2009 or 2011, which took place at Georgia Tech University. Then attendees were bussed over to the Center for Puppetry Arts. The Center for Puppetry Arts Executive Director, Vince Anthony, and Jon Ludwig, Artistic Director, presented The Ghastly Dreadfuls. Jon and Jason Hines, Resident Puppet Builder, produced the show.

This has become one of Bob's and my favorite shows...in almost 30 years of seeing puppet shows!

A few years ago, Bob and I made a trip down to Atlanta, to see this production again, especially when we heard it would be the last year it would be performed.

Well, it did come back, by popular demand, and has every year since. This year's run, for ages 18 & up, was from October 11-28 (Wed.-Sat.).

Several friends that work at the Center suggested we come to see the show again. So we did!

We're happy to say that we were able to get tickets, as there were many sold out nights.

Two weeks ago, we saw it for the third time. The second time we saw it, there may have been skits that we hadn't seen before. There was one new piece, The Horrific Experiment, since we saw it last.



The theater had an elevated platform and the puppet stage, with its red velvet curtain with gold trim was enticing. You anticipated what magic would happen beyond it. Above the top of the puppet stage, on the back wall, is a projected moon, and a church steeple, with tree branches on each side. The top of the stage is a marionette bridge where the performers stood for many skits.

Some of the performers are also musicians. At the start of the show, they come from behind the Black Box stage to take their places at their instruments. The show looked exciting instantly because they each appeared in Halloween-ghoulish make-up, and were costumed.

They introduce themselves as Simply Dreadful (Jon Ludwig), Catly Dreadful (Jason Hines), Daftly Dreadful (Kristin Haverty) Dizzily Dreadful (Scott DePoy), Darkly Dreadful (Spencer G. Stephens) & Lady Dreadful (Reay Kaplan).

The Music Director was Robert Strickland. Jon dons his guitar; Kristin plays her cello, Scott plays a mean fiddle. Reay, in her sexy outfit, sings and dances, while also working the puppets. Spencer sings, dances and manipulates the marionettes, as well as doing the voice-work.

Multiple performers took turns manipulating the various puppets throughout the performance.

The Center for Puppetry Arts Season Guide provides a blurb about the show, "Your favorite band of specters, The Ghastly Dreadfuls, returns to celebrate the spooky season with



music, puppetry, thrills, and chills.”

The Program listed 8 pieces in Act I and 7 pieces in Act II. The first piece, titled More Work for the Undertaker, invited the audience to sing along...as they provided the lyrics in the Program.

The Girl in the New Dress uses a Crankie, with puppets coming from below. This piece was adapted from the story by Larry Letemplier (used by permission of the author). The Ghost on the Trapeze is a marionette piece with multiple performers.

The 11:59 is a powerful piece, adapted from the short story by Patricia C. McKissack, about a conductor that doesn't want his end to be near. He stays in his apartment with the lights out and hoping no one will find him. Until “they” come for him. This piece is empathetic, and you really feel for the conductor worrying about his demise. Multiple performers seamlessly manipulate the head, body and feet of this old man.

We heard that the one new piece was titled The Horrific Experiment. If you don't like the sight of blood, even fake blood, this piece isn't for you. The credits for this piece are as follows: Written by Andre de Lorde and Alfred Binet. Adapted by Richard J. Hand and Michael Wilson. An elaborate marionette piece required multiple performers for The Canterville Ghost, adapted from the short story by Oscar Wilde. Original music was composed by T.T. Mahoney.

The final piece, titled All Hallow's Eve, was performed by all of The Ghastly Dreadfuls.

The sides and ceiling of the theater lit up with small red lights, which made it really festive, and the musicians

played while Darkly Dreadful and Lady Dreadful danced enthusiastically. Following this piece, the audience gave the cast a standing ovation.

The two hour show flew by and was so much fun that you didn't want it to end.

Before the show, and during the intermission, drinks and treats were sold, as well as Halloween items in the large room near the theater entrance.

We've known Jon, Reay & Kristin for many years and they were kind enough to stop and pose for photographs with me. Spencer recognized us from meeting him twice before, so he kindly posed for a photo, as well as Jason and Scott.

We can understand why this show was brought back by Popular Demand...it's absolutely fabulous!!! ■

**Continued from page 13.....** You Should Ask Before Booking a Show. Your 5 Favorite Tools in the Shop. The Eleven Items You NEED in Your Repair Kit. Top Ten Gift Ideas for Crafty Kids. (You get the idea.)

See an article you like that someone else shared? There are so many out there! Discuss it on your blog. Post the article – talk about how it related to something, how it inspired you, made you think; share it through your blog *and* share that as a Facebook posting (just be sure to do proper attributing and make sure you have something to really say about the article).

Combine photos of your work with inspirational quotes. (Or find “free to use” images and combine them with your favorite artsy/inspirational quotes.) Not sure how to create this sort of image? Visit [www.canva.com](http://www.canva.com) and see how you can do it for free!

Publish some #ThrowbackThursday images.

Favorite road recipes – things you eat while traveling. Seriously, recipes and food posts garner a LOT of traffic.

Observant readers will notice that there is a good bit of overlap between the ideas I listed for social media posts in the last article. It's only logical. In truth, everything you post up on Facebook could originate on your website. Maybe it even should?

<sup>1</sup> I am on the social media committee for UNIMA-USA. Each week, we post up a “member of the week” with links to their web presence. I have been seeing more puppeteers and puppet companies utilizing Facebook in lieu of a website.



## The NCPG Scoop - What's Up With Our Guild

Our last meeting was held at the Durant Center in Alexandria, VA at our inaugural NCPG Puppet MakerFEST 2017!

Along for the fun were Heidi and Sam Rugg who provided two fine shows of Trickster Tales, Sandy Feulner who performed her Witch's Adventures, yours truly doing workshops on transforming stuffed critters into marionettes, at-large board member Tom Noll helping all of us complete our missions, Pam McNaughton who made sure we were all grounded, and Ray, Debbie, and Matthew Miller who entertained the folks in the lobby with his vent skills.

It was another 4 hours + of pandemonium with puppets for a good cause: teaching puppet building arts to the public and raising much needed funds for our programs.

We are planning festivals for March and October of next year, with our (mostly) monthly puppet shows continuing at the Durant Center.

Our next meeting is our election. Nominations to the board are still open and we have just accepted the nomination and second for Honey Goodenough, so she will also be on the ballot. Nominations close on November 5th.

The election will begin on November 7th, with email ballots distributed then and accepted back until midnight November 11th. In person voting will be at our meeting on the 12th at the Puppet Co after their one o'clock show of Pinocchio.

Please become a part of a bright future for our guild and puppetry!

*And that brings another issue of Puppetimes to a close.*

*Please have a safe and wonderful holidays season.*

*No matter what you celebrate, may peace be upon you.*

*And renew your membership. Now. Please. Thank you.*

Continued from page 14..... coming to Toronto so that he was available to join us. On more than one occasion, we had lunch or dinner with John and Ronnie that lasted five hours – lots of topics discussed, lots of laughs... and concerns when discussing politics.

John is a renowned jazz musician and record producer. He writes original music for Ronnie's productions. At lunch, Ronnie mentioned that later that afternoon, he and John had a meeting scheduled to discuss music for his next production.

And Ronnie had to start writing the show. He is a brilliant performer. We've seen many of his shows and he's been the solo performer and performs non-stop for almost two hours, without an intermission.

Lunch was terrific. Time flew by, as we knew it would. They say that happens when you're havin' fun!

We walked Ronnie, John and Jesse back to the studio where we said our goodbyes.

We picked up our van and went on our merry way waiting breathlessly to see what brilliance Ronnie will come up with for his next production.

In the meantime, Ronnie posts photos, on Facebook, of his creations – characters, hats, body parts in all sorts of shapes, shoes, etc. etc. – that need to be painted, etc. and I am anxiously awaiting where he'll be performing, and hopefully, we'll be able to travel to wherever it will be. ■

# RENEW YOUR MEMBERSHIP RIGHT NOW!!

Don't be a party pooper! Mr. Nicholas would not approve! Please come be a part of the fun! Renew your membership today. Go to [nationalcapitalpuppetry.org](http://nationalcapitalpuppetry.org) or send in the last page with your check.

# THE SEE AND BE SEEN SCENE



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

Through November 17th

## **Pinocchio**

November 24th through December 31st

## **The Nutcracker**

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

## **Tiny Tot Time with Bob Brown**

11/8, 12, 15/17 - Clowning Around  
Wed, Sun, Wed - 10:00 AM

11/24, 25, 26/17 - Nutcracker Fantasy  
Fri, Sat, Sun -10:00 AM

12/2, 3, 6/17 - Nutcracker Fantasy  
Sat, Sun, Wed - 10:00 AM

12/9, 10, 13/17 - Nutcracker Fantasy  
Sat, Sun, Wed -10:00 AM

12/16, 17, 20/17 - Nutcracker Fantasy  
Sat, Sun, Wed -10:00 AM

12/23, 26, 27/17 - Nutcracker Fantasy  
Sat, Tues, Wed -10:00 AM

12/28, 29, 30, 31/17 - Nutcracker Fantasy  
Thur, Fri, Sat, Sun -10:00 AM

## **YOUR SHOW HERE!**

That's right. Tell us what you're up to and we will share with the world! At least the world of our membership. Get your notice in within five weeks after your current issue and we will (most likely) post it here.

## **Wonderment Puppet Theater**

412 W King St, Martinsburg, WV 25401

Martinsburg, WV

(304) 258-4074

wondermentpuppets.com

wondermentpuppets@yahoo.com

Nov 11 - Dec 24

The Nutty Nutcracker

Dec 16 - 17

Holiday Party

## **Puppets at the Durant Center**

November 18th, 11:00am & 1:00pm

Silly Goose and Val

Tickets at: <https://apps.alexandriava.gov/Calendar/Detail.aspx?si=16963>

## **Black Cherry Puppet Theater**

### **Puppet Slamwich**

November 11th, 6:30 & 9:00pm

1115 Hollins St Balt. MD

Tickets at [blackcherry.org](http://blackcherry.org)



## **THE SEE AND BE SEEN SCENE...**

..as it states above, 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](mailto:puppetimes@gmail.com)

Our next issue closes on December 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

## 2018 Membership Renewal Form - Mail In

[www.nationalcapitalpuppetry.org/](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: 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](http://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, festivals, educational events, pot-luck's, lec-  
tures, 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/](http://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