

The Newsletter of The National Capital Puppetry Guild

# Puppetimes

Vol. 55 #2

March - April 2019



A Conversation with  
**Alex and Olmsted**



Chartered by the Puppeteers of America, INC

## Coming Up at the Puppet Co

Through March 24

in Glen Echo Park

7300 MacArthur Blvd, Glen Echo, MD

For Reservations (301)634-5380



# Rapunzel

A "bewitching" tale by Duane T. Bowers, adapted from the Brothers Grimm fairytale. Witch Wartsmith wants a baby, and after bargaining for little Rapunzel, must go to great lengths to keep her out of the hands of a handsome prince. The Puppet Co. uses "coloring-book" charm and the simplicity of hand puppets in a production designed to delight its younger audiences.

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

**March 28 through May 5**

Shows are Thursday and Fridays at 11:00am

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



# 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**

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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. 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.

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

Cover photo courtesy of Leslie Swann.

**The next meeting of the National Capital Puppetry Guild is March 31st at the Puppet Co following the 1pm performance of Jack and the Beanstalk. To make your complimentary reservation call (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).**

**We will be having a workshop on expanding foam with Matthew McGee and also our regular pot luck. Please contact Sandy Feulner at 703-897-9969 for potluck details.**

**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. Membership is open to anyone with an interest in puppetry.

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## President's Note by Jeff Bragg

This issue is graced by the words and wisdom of Alex Vernon and Sarah Olmsted Thomas, the creative power behind Alex and Olmsted, whose award winning Milo the Magnificent has delighted audiences wherever it's performed. Their adventurous and imaginative work incorporates live actors, puppetry, mechanisms, guitar stomp boxes, and every manner of material performance (even animated wooden boxes!) to ply their craft. They talk all about their work and their newest productions, Homebodies and sci-fi space epic, Marooned! beginning on page 6.

Joshua (The Ambassador of Joy) Holden comes to the area to spread his own brand of infectious fun with "The Joshua Show!" He'll be coming to the Alden Theater in McLean, Virginia with his best friend Mr. Nicholas and musical conspirator Jeb Colwell on March 23rd for one show at 1pm. Don't miss this tour de force of happiness and yes, joy. Tickets are on sale now. Details are on page 17

It's also time for our national festival again and this year it's being held in Minneapolis, Minnesota at the University of Minnesota between July 16 and 21st. An amazing lineup of performances and workshops are once again being presented, along with the Professional Day for Teaching Artists & Therapists. Also National Puppet Slam, Fringe sub-festival, and Potpourri Page 16 for more details.

Back here at the National Capital Guild, this year's scholarship and grant program are actively seeking applicants. We are once again offering a college scholarship, a grant for first time festival attendance and a grant for the O'Neill conference. If you know of anyone who might be interested, please encourage them to inquire or apply. Applications start on page 20.

I can also announce that the Northeast and Mid-Atlantic regions are in the initial planning stage for the 2020 regional festival. All of us had a great time in Vermont at last year's festival and we felt that the partnership with Sandglass was especially fruitful, so we are exploring the possibility of returning to the Green Mountains next year.

That's it for now. If you have any questions, comments, or other correspondence, you know where we are.



**PS.** Huge congrats to NCPG member Chris Heady for snagging a Henson Foundation grant for his film, "The Custer Wolf." In the small town of Custer, a legendary Grey Wolf and a brilliant hunter engage in a nine year battle of wits in this incredible true story. Chris will be adapting "The Custer Wolf" for the live stage.



# 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.

Under the auspices of The Judy Fund , we are now 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.

Help us do this. You can make a tax exempt contribution or use Amazon Smile to make our scholarship programs successful.

Or help us do this by nominating a qualifying student. We are always seeking qualified applicants .

Go to page 16 to see full information on the grants and scholarship programs.

Do you want more great puppetry? Then help us make more great puppeteers.

## 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 \_\_\_\_\_

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

## A Conversation with Alex and Olmsted

Alex Vernon &  
Sarah Olmsted Thomas

**PT:** Puppetimes is here with Alex Vernon and Sarah Olmsted Thomas interviewing them in their delightful kitchen, with wonderful quality cookware...

**AV:** We just recently hung that up.

**SOT:** This is our everything room. It's our kitchen, our living room, one of our workshops. That's why you see food items along with craft supplies!

**PT:** I've come to talk to them about their work in puppetry and theater. You've known each other for more than nine years.

**AV:** Yes, we met in 2009 or...10?

**SOT:** We met in 2009.

**AV:** We actually met working on the first puppet show either of us worked on. We got hired to work on a devised piece.

**SOT:** It was a Bulgarian folk culture puppet show called "Hopa Tropa!" directed by a Bulgarian theater artist and puppeteer named Lilia Slavova. She assembled a small team to create a show that involved a lot of found object puppetry. The puppet master was Julia Tasheva and she gave us masterclasses during the rehearsals to prepare us for the performances.

**AV:** So that really gave us the sort of crash course in actual puppet training.

**SOT:** And it was such a delight. And an interesting thing happened. I remember at one point, Lilia said something to us along the lines of, "I can see you two making your own puppet show some day and touring the world." We were both so baffled by that concept. I mean, we weren't in the habit of making original work...period. And we'd just met. The idea of not only creating something from nothing but then it having legs to travel places was just...it was a concept that was so beyond reality. And now look where we are! I mean, it's like she had some auspicious foresight about the direction we were headed. Even if we couldn't believe it ourselves at the time. I like to reflect on that every once in a while.

**AV:** We worked with [Lilia Slavova] on a couple of other projects after that and then started working on our own



stuff together. And here we are.

**PT:** Was there immediate chemistry between you both, as far as working?

**SOT:** Yeah, it was instantly dynamic, like, we not only worked well together, but what we came up with was fun and creative and that's kind of remained the same.

**AV:** Definitely a working chemistry, oh yeah. Like there were several sections of ad-libbing and improvisation in the show [Hopa Tropa!]. And I knew that I could throw stuff out and Sarah would pick it up and kind of take it to a satisfying place.

**SOT:** We work together so frequently, in fact, it's more uncommon if we take a gig that doesn't involve the other. There's a quality to our dynamic that seems so natural. We work together very well and, in fact, we prefer it. If I've been singularly asked on a project and there's some wiggle room, I often try to find a way to get Alex involved, too, because I know it will be better with him on board. I know that I'll be able to bounce off ideas with him and he'll be straight with me about what's working and what's not and help problem solve with me ways to direct the project to the ultimate place it

wants to be. And yeah, it's always been a very natural kind of working relationship.

**AV:** Yeah, we've lucked out.

**PT:** When did you start making your own work?

**AV:** We started making our own stuff in 2010, 11?



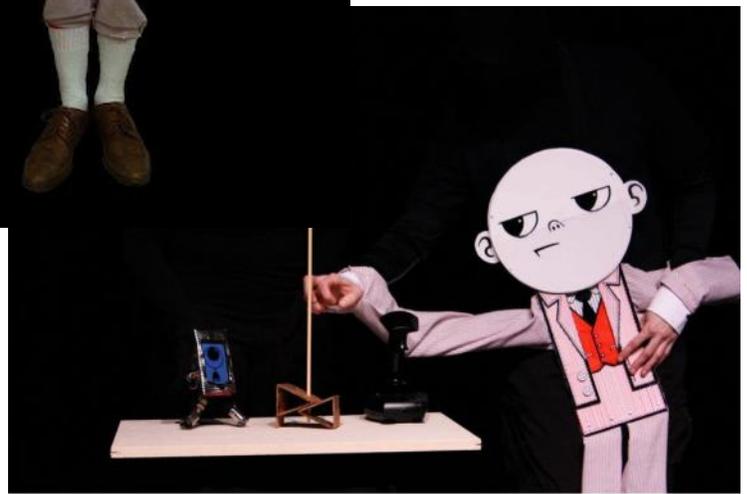
**SOT:** 2011, I think, was the year that we first workshoped some new shows for Clown Cabaret.

**AV:** Yeah, there's a great performance opportunity here in DC called the DC Clown Cabaret. You can sign up in advance and you get up to 10 minutes to try out new material with a live audience. And it's sort of a laboratory situation. If you've been developing a piece, whether it be physical comedy or puppetry, or magic or juggling, or any sort of live performance that needs an audience, Clown Cabaret offers the infrastructure to try it out. So, we were doing some acting gigs together in the area for other theaters, but then also started to build our own short form work. We would basically build one to two new 10-minute pieces every month for probably six or seven months in a row.

**SOT:** Oh yeah, we were signing up for those cabarets...

**AV:** ...yeah...

**SOT:** ...very frequently. Even before we knew what we might be doing, just to have that deadline and to have the challenge of making something. And it kind of came from hunger, in that we'd been working here and there, doing the traditional actor freelance, going to cattle calls and not hearing back, you know, or getting rejections or getting something; largely feeling like we couldn't find our spot, couldn't find our place. So we started brainstorming about seeking out employment in other cities. Was it a DC thing? Should we look elsewhere? And then things shifted. We knew that if we weren't getting the



performance opportunities we were craving, we had to make them. And around the same time, we saw a show by Happenstance Theater, a physical theater company in D.C. that specializes in performer-created, devised theater. It was such an exciting experience. It resonated immediately. We thought, "If we could work with this company, we would figure everything else out." We pursued them. And because we had signed up for all of these open spots at Clown Cabaret, we invited them to see our work...and they came! Mark (Jaster) and Sabrina (Mandell) who run Happenstance came and saw our experiments with mime and puppetry at Clown Cabaret and sure enough, asked us to collaborate on a project with them.

**AV:** We became company members with Happenstance in 2012 and have been working with them ever since. Making at least one to two new shows a year with them. And then also doing remounts and tours and everything with them too.

**SOT:** And that process of creating in a five to six person unit with Happenstance has influenced us a great deal in terms of how we make shows together; what works and what doesn't and how to best brainstorm, problem solve and direct something that you're also performing in. It's an exciting process.

**PT:** Let's rewind the clock a little bit. Alex, you went to Eastern Connecticut State University and Middle Tennessee State. Was theater a big thing for you growing up? How did you get to the theater before the two of you met?

**AV:** I started doing theater in Middle School. There was this program called Odyssey of the Mind. I think now they call it Destination Imagination, and basically, it sort of

mixes creative problem solving and performance for kids. This was in Franklin, Tennessee. I'm from Tennessee and I sort of joined because I heard some friends talking about it at the lunch table: they were on a team and I wanted to try it out. So, I joined their team partway through the year and just had the most amazing time. We built a little battery powered cart. The problem-solving aspect of it was you had to build a vehicle that could hold two people and go around a specific path. So, it needed to make tight turns and it needed to propel itself. And then on top of that you had to make an original seven to ten minute skit in which that vehicle was used. So, it had sort of all the aspects of theater that I love now, which is, you know, making original work, building things (often mechanical), and performing. And so that really sparked my love of

performing. I started doing school plays. I got really passionate about it in high school. I don't think there was ever a moment where I thought, "Oh, this is what I want to do for the rest of my life." I think it was just like, "I've been doing this. When I go to college, I'll keep taking theater classes. And yeah, may as well major in that." So it just sort of happened organically, I guess.

**PT:** So first you started out in Connecticut in college and then you came back to Middle Tennessee State?

**AV:** Yeah, I grew up in Franklin, TN, and then after high school moved to Willimantic, Connecticut where I went to ECSU for two years, and they had a great little theater program, but I think I just didn't want to be in classes anymore. I was going crazy; I was tired of writing papers and I wanted to work with my hands more. So, I withdrew and moved back to Tennessee and worked for a couple of years, just to be out of an academic scenario, and then started back up at Middle Tennessee State University to finish out that degree.

**PT:** I noticed you have a lot of experience with dialects. Did you have a dialect you had to lose?

**AV:** No, actually I never had a southern accent. I guess I lucked out.

**PT:** The Tennessee accent is pretty strong.

**AV:** Both of my parents were actually born and raised in Brazil, and so I guess maybe just growing up there and going to an international school, they didn't really have much of an accent, so that's probably why I never got one.

**PT:** And Sarah, you went to Sarah Lawrence?

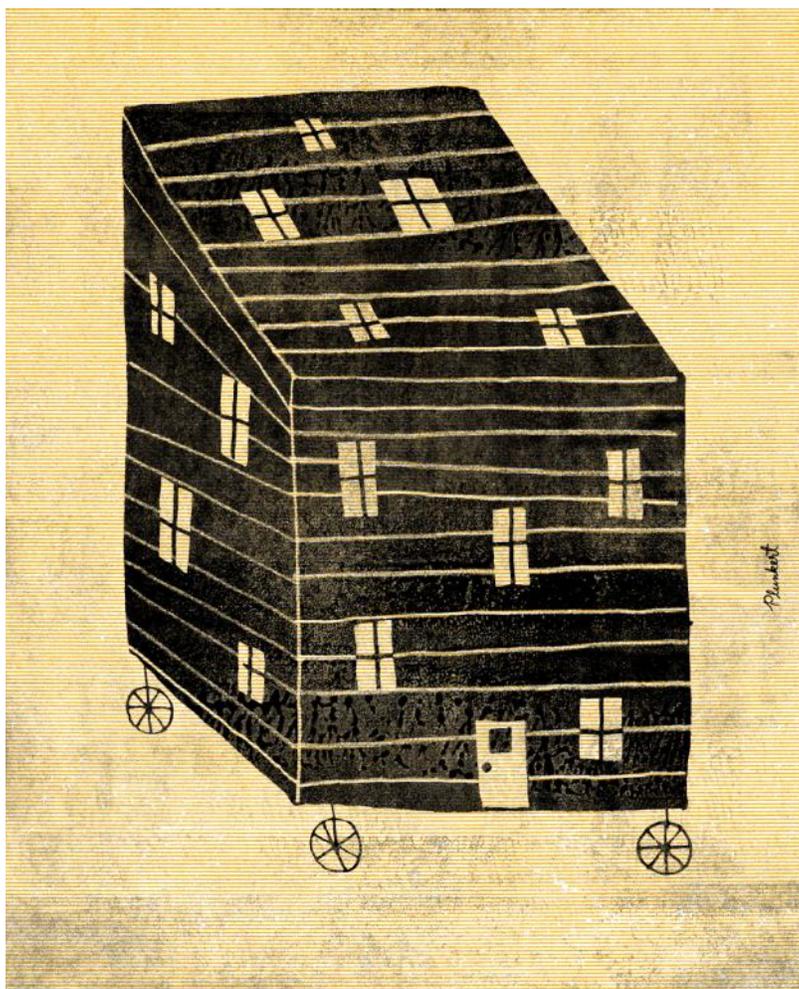
**SOT:** I did.

**PT:** What a wonderful place to go to college.

**SOT:** I am so grateful for that education, in so many ways, so many ways. I loved it.

**PT:** Did you start in junior high and high school theater too?

**SOT:** I did start early. I was a ballet dancer. My mom was a ballerina and early on I was in her children's classes. I started dancing when I was probably three or four, and then when I hit 12 or 13 and I needed a shift. I didn't have the drive or focus at that time to push myself to excel as a ballet dancer. I found myself not showing up to my full capacity in the classroom and felt the need to try something different. And I also think that, fundamentally, I was just too much of a clown. This isn't to say that I don't appreciate the hours I spent studying ballet technique. Learning self-discipline, focus, how to control my body, and how to move are all skills that I use constantly. I



Apr 27 – 29  
**HOMEBODIES**



Alex & Olmsted

45 W. Preston St. Baltimore 410-752-8558 www.theatreproject.org 2017-2018 Season

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Original poster design by David Plunkert.

now value my ballet training with reverence. The shift was Theater. I came to it for two reasons: I was very shy and my grandfather, Ed Zimmermann, was a Broadway actor who I never met, because he died before I was born. I needed to come out of my shell and I wanted to more intimately know my grandfather whose story was kind of a marvel to me. And I wondered, "Maybe I should try theater?" So, I signed up for a theater class in Middle School, and that was it.

**PT:** Where'd you grow up?

**SOT:** I grew up most of my life in Vienna, Virginia, at the end of the orange line on the DC metroraill system. Living in the DC area now is very meaningful to me because I'm close to family. It just sort of landed that way. Circumstances brought me back to DC and brought me to meeting Alex. My father is in Baltimore and my mom's in Vienna and it's great to be right in between the two.

**AV:** Early in our relationship, before we started creating our own work and collaborating with Happenstance, we tried New York for maybe six months, seven months.

**SOT:** We didn't last very long.

**AV:** Well, I don't think it was ever the goal to be there long. It was really like we had a window of time that we didn't have any DC work lined up and we were between leases. And you [Sarah] had a friend who was subletting a place in Brooklyn for a few months, so we thought, "Oh yeah, great. Well, we'll try it out. Low stakes." And we both had that same experience where the energy was just too...dog eat dog, and people were rushing, even on their days off. And I felt like that anxiety rising of being in a hectic city.

**PT:** It's not easy to find the community in New York City. It's a pretty tough place. It's such a fast place and it can be hard to find support.

**AV:** That's one thing we've been learning more and more about the DC theater community is that it's unique in how supportive it is.

**SOT:** Oh, it's great.

**AV:** There's not the same kind of a competitiveness and sort of insular casting, and cliques, and everything that may occur in other cities. It really is a very supportive community. And if you can't do a show, it's very common in your response in the email for the audition or offer to suggest other people. There's a lot of work to go around.

**PT:** It's good to have a community atmosphere. I agree with you, I think that the community atmosphere really helps to build good work.

**AV:** Probably even more so we've found the puppetry community is very much like that. You can go to puppetry festivals across the country and you're instantly in your tribe. You're able to sit next to somebody in a festival show and strike up a conversation and share tips and ask

about things and they can give you a push in the right direction. It's so immediately supportive because it feels like puppeteers really understand what each other are going through.

**PT:** Both of you are musicians, I believe. Ukulele [to Alex] and accordion [to Sarah]?

Photos by Leslie Swann

**SOT:** Yes, we dabble. I'd say our experience as musicians was fostered at Happenstance Theater. There was a music director at Happenstance, who's now retired, who was deeply encouraging of our musical potential: Karen Hansen. And I just really can't thank her enough for doing that for us. It's totally changed the game. I remember expressing an interest in playing accordion once and she said, "Great, we'll have you do it in the next show!"

**PT:** Had you taken piano before? Any keyboard instrument?

**SOT:** I had taken piano, when I was a child.

**PT:** I know how difficult accordion is. It's not an easy instrument to work with.

**SOT:** And then I did it. I learned it for the show and she helped me and YouTube helped me. Alex is very generous in letting me play such a loud instrument in such a small space.

**PT:** It's not, it's not as bad as bagpipes, right?

**AV:** It's the lesser of two evils!

**SOT:** But it's one of my favorite things! And then a similar thing happened, too. She [Karen Hansen] had this vision



of me playing cello in a show [Barococo]. And so I did it. It was pizzicato, so no bowing involved, but I learned it and was able to do it. And Ukulele was a similar thing. Um, you actually bought us our first ukulele, right Alex?

**AV:** Yeah...

**PT:** You both play ukulele?

**AV:** Yeah. Actually, in one of the Happenstance shows we had a six-person ukulele number...

**SOT:** ...going from baritone uke all the way up to soprano!

**AV:** It was fun. Yeah. I learned uke a little while ago. And then...I'm trying to think if I learned any other instruments for Happenstance stuff...

**SOT:** You did a lot of foley in a Happenstance show [Slapstick Jukebox] and you're going to continue to do that. I mean, you name it, you'll probably be playing it the show that we do this summer [Preposterous! A Happenstance Circus].

**AV:** And then I started learning guitar about four months ago. So, I've been chipping away at that every day. Mostly in anticipation of Marooned!, the next Alex & Olmsted show that we'll be working on, because we know we want some kind of cos-mic-y soundscape things...

**SOT:** ...it takes place in outer space...

**AV:** .. and so, I went down a YouTube rabbit hole of guitar effects pedals for electric guitar. And then I bought a couple: I got a delay pedal and a loop pedal, you know, mini ones, I don't even know the brand, off Amazon. I found a cheap electric guitar from the thrift store that I was just going to get for the pickups, to then hook up to something else. Make some, like, junk instruments.

**PT:** Both of you have done a bunch of clowning too. Sarah, you were in Paris at Le Samovar L'École de Clowns. That must have been fantastic training.

**SOT:** Yes. I was doing an abroad program in Paris through Sarah Lawrence College and I was interested in taking theater classes when I was over there, but they didn't have a theater program. They handed me a few brochures to companies that offered evening courses and said good luck, "Bonne chance!" And I don't know how I did it, but I made phone calls to these different theaters, in French, and at the beginning of my year there, I was an especially awkward

speaker. I reached fluency by the end of the year, but I was so "maladroite" at the beginning. One of the theater classes was a comedy and clowning class. The other was purely text and it met for eight hours every Monday and we did nothing but text work. We did a classical play and a contemporary play in French and then would mix scenes together. That's how I learned the language. Trial by fire. I was the only foreigner in both of these classes and there's nothing quite like it. It was the experience of being a clown in real life. I'd go in front of the class and they'd asked me a question and I'd sort of nod and smile and try to respond, and the teachers and other students would look at me with these furrowed brows as I stumbled my way through the language. I had to laugh at myself. Clown and physical theater was, for me, the perfect merging of theater and movement. It felt so right to me, coming from a dance background and loving dance, but desiring a performance practice that involves more narrative.



Photo by Kintz

**PT:** Alex, you also do plate spinning, juggl- ing and you breathe fire.

**AV:** Yeah. Not so much breathing fire these days, just for like, you know, safety stuff. But when I was younger, I did it a lot more, unbeknownst to my parents. I learned how to juggle in an Elementary School PE class, you know, where you're doing the scarves and the tennis balls, and I really took to it and I really enjoyed it. There was a great juggling club that met at Centennial Park at the Parthenon in

Nashville. I would go to

that once a week and I was the youngest person there. Everyone else was in their twenties, thirties, forties. And I was, you know, this middle school kid who would show up and it was incredible because all of a sudden there were these people who can juggle clubs and who would lend me a set to take home, and I still have that set because they said I could keep them, they never asked for it back. The other jugglers also gave me catalogs of Dubé and Renegade [juggling equipment] and all these other juggling and circus equipment catalogs and I totally

became obsessed with juggling and the circus arts and manipulation. We would go visit family in New Orleans, and this was pre-Katrina, so there were so many buskers out on the street and that made me totally fall in love with street performing. They're right there on the street and they're playing off of the audience. And that intimacy I think, too, is what helped me love clown(ing), because you know, you're right there in the room with the audience. And uh, what's the, what's the phrase?

**SOT:** Tout se voit: you see everything. And so if there's an unintended crash backstage, you acknowledge it, or if some phone goes off in the audience or something, you listen and you react. And people more often than not will laugh because you're actually in the room. You're genuine. It's in the moment. And that, yeah, that kind of immediacy is very important to me as a theater artist.

**PT:** Juggling must have required a great deal of practice and focus, Alex.

**AV:** I think it brought a lot of focus. I was very distractible as a kid and I remember vividly my mom going over spelling test lists with me while I would juggle. I remember standing and juggling while we were running the spelling test lists so that my hands were busy which let me really focus.

**PT:** That must have been a great thing to develop, to focus your awareness.

**AV:** I think it helped. It taught me a lot of discipline, because I'd get obsessed with a certain trick or a certain throw or something and I'd come home after school and just go out in the back yard and practice it, over and over and over. And the work that we make, we tweak and we refine and we rehearse so much.

**PT:** I think both of you have a fascination with offbeat and macabre.

**AV:** U'huh.

**SOT:** U'huh. In fact, we're going to be re-mounting one of our Edward Gorey inspired shows with Happenstance in October - Halloween weekend and the first weekend in November at the Baltimore Theater Project...

**AV:** ...called "Cabaret Macabre." I know as a kid I was obsessed with scary stories. There was a great collection of scary stories..."Scary Stories to Tell in the Dark," that had such an awful, visceral illustrated cover. And staying up late and watching a channel that would play B-horror movies way late at night...

**PT:** "The Blob!"  
"The Thing!"

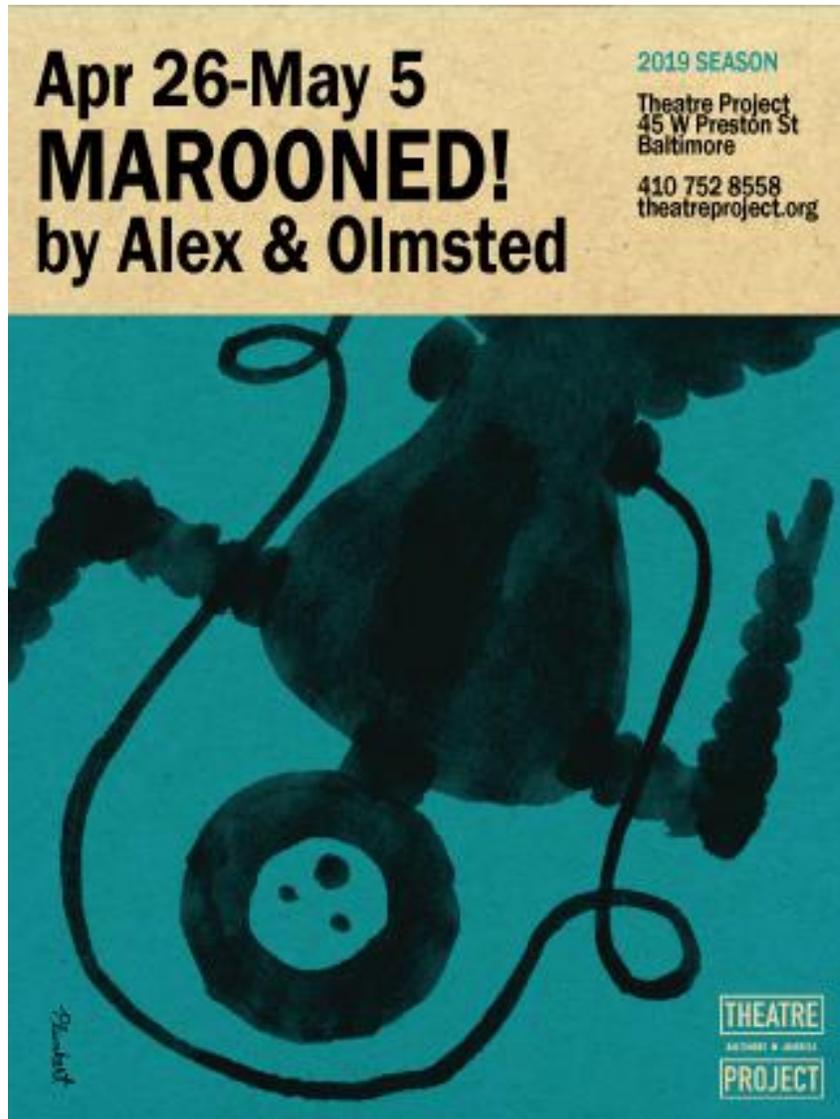
**AV:** And there was a great local creature-feature-host guy in Nashville. He actually had a sidekick that was a Boglin! And I had a Boglin! And watching those and watching "Tales From the Crypt."

**PT:** I think all of us had a fascination with this stuff.

**AV:** I know one thing we really love about it is finding

the humor in the macabre. We always like to acknowledge the inevitable and mortality, but then also find some lightness and whimsy about it, where you can think about difficult things and it doesn't need to bog you down. You can still have a sense of humor about it.

**PT:** Sarah, you've done a bunch of Shakespeare. You once played Bottom in A Midsummer Night's Dream. That must have been fun.



**SOT:** Shakespeare was my first love! I was working with the Maryland Shakespeare Festival and that is one of my favorite plays of all time. It was my favorite movie when I was a child, Max Reinhardt directed a version in 1935... Jimmy Cagney as Bottom and Mickey Rooney, when he was 13, plays Puck! And there were puppets in the film and animals, ponies and owls and frogs and deer and women who were trees and trick photography... I watched that film on repeat growing up. So, when this company proposed *Midsummer*, I really thought, of all of the characters, my favorite is Bottom. And I went in and auditioned for that role and the director who cast me later said that I had made more of an ass of myself than the guys. Such a dream, such a dream, so funny.

**PT:** Let's talk about your role of Lieserl, in the play *Einstein's Dream* which is based on the book by Alan Lightman.

**SOT:** That happened out of a fortuitous general audition call. It was being produced by Spooky Action Theater in DC. We had an unusual audition in that they wanted us to bring a poem to recite as opposed to a monologue. I love poetry, so it was a good fit for me. I brought in a poem that is contemporary and romantic, and also funny {*Taking Off Emily Dickinson's Clothes* by Billy Collins}. The director immediately said, "This is what we're looking for." I played the part of {Einstein's} lost daughter, Lieserl. Then I read the book for the first time. And the book is so beautiful. I don't know if I'll ever fully appreciate it as a mathematician would, but I find it so resonant with how I feel the world works, how people work and relate, and how we are in nature.

**PT:** You've been involved with a lot of puppet slams and puppetry festivals recently. Talk about some of the experiences that you've had.

**SOT:** I'd say our launchpad was the 2014 National Puppet



Slam. Beau Brown curated it at the Center for Puppetry Arts in Atlanta and involved us in the programming at Dragon Con. That was our first experience joining a festival with puppet artists from all over who were so talented and so personable and welcoming, and it really launched us in a way that I don't know we could have imagined before. Black Cherry Puppet Theater in Baltimore is a part of the National Slam Network and after doing *Milo the Magnificent* at a slam at Black Cherry, they recommended us to the National Slam. And the

next thing we knew, they were flying us to Atlanta to perform Milo and telling us, "Do you know about the PofA? You should go to the Puppeteers of America Festival!"

**PT:** Let's talk about Milo.

**AV:** I came up with the original design concepts for Milo while I was on tour with a children's theater company in Singapore. I had a lot of down time between shows, and purchased materials there to work out my ideas for the puppet. We premiered his first act at a DC Clown Cabaret in 2011.

**SOT:** Milo the Magnificent is a puppet show about an aspiring magician who demonstrates a variety of magic acts which don't always go as planned. The idea is that he's young and inexperienced - we like to think that he's been rehearsing in his bedroom for months and each show is his first time performing for a live audience. That's why he walks onto the stage with such timidity and stagefright.

**AV:** Milo really took off for us as a character. He's so dynamic. We made multiple versions of shows for him. At one point, we even had a female counterpart! Black Cherry in Baltimore soon became our home base puppet theater.

**SOT:** Another version of Milo's show was accepted to the 2015 National Slam at the Puppeteers of America Festival at UConn. From that event, the puppet community opened so much wider, meeting wonderful puppeteers from all generations, from all over the country.

Such a special gathering and I think it landed us in this place where we are now as puppeteers. We love puppetry and we love our greater puppet community. These are the people we want to be around and this is the work we want to be doing.

**AV:** Puppet Slam Network, Michael Lamason, Valeska Populoh, and Beau Brown were our huge supporters and advocates. I can't remember who first said that we have to check out the O'Neill. And so, we went to the O'Neill in 2017 and met the wonderful people out there.

**SOT:** I remember when we met Joshua (Holden, interviewed in our last issue), and he said, "You should apply for the La MaMa Slam." So we did! We also applied for, and were awarded, a 2017 Jim Henson Foundation Workshop Grant to expand our 10 minute versions of Milo into a full-length show. We premiered it in Sept 2017 at Black Cherry Puppet Theater and have since performed it at Symphony Space in NYC, The Festival de Casteliers in Montréal, and the Puppet Festival Chuncheon in South Korea. The Henson grant has definitely raised our profile.

**AV:** These festival shows have been so amazing. Now we really do get to travel the world and go to places that we never would have gone otherwise, because of our work.

It's such a joy to go to

South Korea, where I never thought that I would go. We got to go there for ten days and perform and meet international puppeteers, and see the country and get a



bigger perspective of not only puppetry, but people.

**PT:** And this was recently, correct?

**SOT:** That was in September 2018 at the Puppet Festival Chuncheon in South Korea. We made it a point to attend as many festival shows as we could while we were there. I'm grateful for festival experiences for many reasons, one of which is that it's a great chance to see a lot of great theater.

**PT:** It must also help you reflect on your own work.

**AV:** Yeah, you really need that outside perspective.

**PT:** Let's talk about "Homebodies" and "Marooned!" which are all being done at the Baltimore Theatre Project.

**SOT:** So, Theatre Project asked us to become resident artists last year. It started because Happenstance has had

a relationship with BTP for a few years, and when BTP had an opening in their season and reached out to Sabrina of Happenstance, she recommended us.

**AV:** It was a great opportunity. He had seen our work with Happenstance.

**SOT:** He took a chance on us. Chris Pflugsten is his name, the artistic director of Baltimore Theatre Project.

**AV:** Here's this great, sweet guy who basically said, "Here's a theater for the weekend, do whatever you want..." "

**SOT:** "...and we'll provide you technical support..."

**AV:** "...and you don't need to rent the space, we'll just split the door." I'd had the general concept for "Homebodies" floating around in my head of this thirty-



cubic-inch, wooden puzzle box with a bunch of different things. It was like a road-trip design game, where you draw in your notebook...like, if there was a panel here that would flip and have a sink, then what space do you have underneath for a drawer? Or could the water from the drain in the sink open up and there be plants underneath it?

**SOT:** The idea being, that if you had this thirty-cubic-inch box and it was your entire home, what would it need? We'd been talking about the box show for years and this weekend opened up at Baltimore Theatre Project and there's the deadline. There's one beautiful puppet that Alex created that has a cameo appearance, but really the star of "Homebodies" is this box that has trick doors and surprising elements. It's a character on its own. I don't know if you can call it a puppet, but it commands the space in a way that's like this ever-unfolding marvel, a cabinet of wonders.

**AV:** There are all sorts of things built into it: drawers and electrical outlets that work. We plug a lamp into it and have our own power. There's a tape-deck and a speaker system built inside, so we can have music. There's a stove-top and we cook an egg onstage and then eat it and feed the audience. A quarter of the box unlatches and folds out to become stairs, so you can climb up to the second floor.

**SOT:** It goes on and on. Looking forward to the next two-person show, we'll be making "Marooned! A Space

Comedy.” We’re thinking along the lines of having a starring puppet character manipulated by Alex as well as having an astronaut character played by me whose face may or may not be visible. “Milo” is pure puppetry, we wear total puppeteer “blacks” head to toe and, really, it’s about the puppets. We like the idea of taking “Marooned!” in the direction of pure puppetry, a little bit more than “Homebodies” in which we were very much characters.

**AV:** If there’s the spectrum of puppetry and “Milo” is on one end, where it’s pure puppetry and then “Homebodies” is more of an abstraction and a clown show at the other, then “Marooned!” is somewhere towards the middle.

**SOT:** That’s at least the direction we’re hoping to take it in. “Marooned!” takes place in the far reaches of outer space. It’s about an astronaut and her automated task assistant, ATA, and being lost in space. Themes of isolation, and a little bit like the feeling of leaving your house and realizing you’ve locked yourself out. The comedy of simple human error in a very cosmic landscape of extreme proportions. And Alex experimenting with different ways of creating live sound. We

used a pre-recorded soundtrack for “Milo,” that’s not our own music, and it’s pretty tightly choreographed to the tracks, so we are interested in possibly creating our own live sound for “Marooned!” and we’ll see how that pans out.

**AV:** I love those stories of either a castaway in isolation or... what’s the book... “Johnny Got His Gun,” about the soldier who was wounded in battle and has lost hearing and sight and taste and touch. How do you perceive the world around you or even stay focused if you’re completely isolated in your own body?

**SOT:** It goes deep into an introspective territory.

**PT:** What interesting things are on the horizon for the rest of the year?

**SOT:** I do want to share that the Festival of Animated Objects is flying us to Calgary, Canada to perform “Milo the Magnificent” next month (March 2019). And more exciting news: it has recently been confirmed that the Danish Arts Council is flying us to Denmark to perform Milo for the Festival of Wonder in Silkeborg. This will be November 2019, later this year.

**PT:** Thank you both so much for your time.

**AV & SOT:** Thank you!



Photot by Sharon Crissinger

## PofA 2019 National Festival

It's time once again for the Puppeteers of America National Festival. An amazing lineup of performances including.....

Silent Tide- The Adventures of Curious Ganz

A fictitious story based on the true life of 16th century copper smelter Joachim Ganz. Told through design, tabletop puppetry, music and a few words, all wildly based on the principles of alchemy.

Merlin Puppet Theatre - Clowns House

One building, five apartments and six main characters. Comical Tragical personalities, leading a miserable life which they aren't afraid to lose but they are afraid to live.

...and an amazing line-up of performers.....

Ayhan Hulagu, Brian Hull, Carole D'Agostino, David Stephens, Edwin Salas Acosta, Hobey Ford, Jason Thibodeaux, Mario the Maker Magician, Kurt Hunter Marionettes, Liz Joyce, Matt Sandbank, Matt Scott's Rasputin's Marionettes, Z Puppets Rosenschnoz, Tarish "Jeghetto" Pipkins' Jeghetto's Workshop, Animal Cracker Conspiracy, Margo McCreary, and David Malmberg's Dueling Dummies

Before the festival, Puppetry in Education and Therapy (PIET) offers the Professional Day for Teaching Artists & Therapists, which focuses on building skills and expertise in using puppets in Educational and Therapeutic settings, held on Tuesday, July 16th.

Along with short workshops during the festival, there are also five two-day workshop intensives that are offered on Monday and Tuesday before the festival's official start: Crafting Puppet Films with Alex Griffin; On Camera Manipulation with Lisa Sturz & Greg Ballora; Pop up Puppetry... In the Dark with Sea Beast Puppet Company; Intensive Foam Fabrication – How to Fabricate a Puppet with Lex Rudd; From Microcosm to Macrocosm in the World of Wayang with Kathy Foley & I Nyoman Sedana. These offer in-depth exploration of skills and techniques that require more time than festival workshops have.

[Registration is open! Sign up now!](#)

## PUPPETEERS OF AMERICA 2019 NATIONAL PUPPETRY FESTIVAL



**JULY 16-21 UNIVERSITY OF MINNESOTA  
MINNEAPOLIS**



### National Puppetry Conference

Hosted in June each year by the Eugene O'Neill Theater Center in Waterford, CT, The National Puppetry Conference provides a meeting and creating ground for master artisans to pass their craft and ingenuity to new artists in the field of puppetry. The National Puppetry Conference provides a meeting and creating ground for master artisans to pass their craft and ingenuity to new artists in the field of puppetry. Each June, participants gather from across the globe to create works that defy the bounds of contemporary theater and the imagination.

Applications for the 2019 National Puppetry Conference will open on January 23 and close on March 1 at 11:59 AM PST.

More info: [www.theoneill.org/pup](http://www.theoneill.org/pup)

Beech Tree Puppets is exploring folk tales with 4th graders at Greenbelt Elementary School. The “Shadow Stories Project” began on Friday January 18th with professional puppet shows of the folktale, “The Giant Turnip”, performed by Beech Tree Puppet for all 620 students. This Ukrainian folktale celebrates caring for the earth and working together in community. It features hand-crafted rod and shadow-puppets. The set features a shadow screen under a garden with shadow puppets showing what happens beneath the earth, including tunneling worms, a sprouting seed and a jolly root gnome. Since then, 4th graders have been creating shadow puppets to create and perform in their own mini shows for the lower grades. They will present, “The New Years Animals,” a Chinese folktale about the zodiac calendar and how it was created. These student performances will culminate their study of folktales, a part of the regular 4th grade curriculum.

The students learned about the history of shadow puppetry, rehearsed their parts, and practiced projection, enunciation, and pacing. I saw that the students had too much to juggle all at once and they needed to focus on keeping their puppet flat on the screen, move it like their special character would move, and at the same time say their lines in an interesting and intelligible way. Often they get excited, speaking so fast they run their lines together or they might pull their puppet away from the screen, which makes the character suddenly disappear. But practice makes perfect!

There are four 4th grade classrooms at Greenbelt Elementary. With about 30 kids in each class, the challenge is also coming up with a show in which everyone can meaningfully participate. The Chinese folktale show has up to 15 roles, so the teachers create two casts for each classroom. This works really well, because the casts take turns learning from doing the part and then observing someone else do their part. I like to get feedback from the students about how the other cast can improve.

Then each cast performs for one or two other classrooms in the lower grades. This is my very favorite moment because suddenly the students rise to the occasion with the addition of an audience. Everything we practiced

## The Shadows Stories Project

by Ingrid Cowan Hass



clicks and they experience the magic of making a story come to life.

There was also a public performance of “The New Years Animals” with a select 4th grade cast at the New Deal Café on Saturday, Feb. 9th, in time to celebrate the Lunar New Year which began on Feb. 5th. The non-profit, Greenbelt Association for the Visual Arts (GAVA), who has a partnership with the PTA of Greenbelt Elementary, won the Jim Cassel Award, a local grant, to fund this project.

*Editor’s note: Ingrid Cowan Hass, co-founder of Beech Tree Puppets along with her co-founder, husband Ole, will also be performing at our Durant puppet show series on June 15. Details in our next issue.*



## The Joshua Show

The Alden Theater  
1234 Ingleside Ave  
McLean, VA 22101  
Saturday, March 23 at 1 p.m.

Hey everyone, Joshua's coming to town! That's right, Joshua Holden and his absolutely amazing The Joshua Show is coming to the Alden Theater in McLean, Virginia in March.

Mr. Nicholas, the sock puppet, is planning an escape to outer space. With singing, tap dancing, and a cast of zany puppets, Joshua sets out to convince him to stay, and in doing so, he brings joy to the masses.

We here at National Capital Puppetry Guild were so excited that we decided to skip our usual March event so we could all go and enjoy one of puppetry's great performers.



The Joshua Show is just full of all the goodness that is Joshua. Along with musical sidekick Jeb Colwell, Joshua presents just the incentive needed to get us all ready for a spring renewal.

Tickets are available here: <https://web.ovationtix.com/trs/pesptpm/10308672/965015>



# APPLICATIONS for THE NATIONAL CAPITAL PUPPETRY GUILD 2019 SCHOLARSHIP AND GRANT PROGRAM

The following three pages contain applications for this year's Judy Barry Brown College Scholarship in Puppetry, Judy Barry Brown Festival Grant, and the O'Neill Conference Grant.

Part of our core mission at the National Capital Puppetry Guild is to provide support for education in the puppetry arts. To that end, we have established a program of grants and scholarships to help deserving puppeteers further their study and practice.

The Judy Barry Brown College Scholarship is awarded to a first year student enrolling in a college or university that provides an undergraduate degree in the puppet arts.

It is a need-based scholarship, designed to help offset the cost of tuition. In a social climate where the arts often seem threatened, support for education is essential if we want to see young people pick up and continue the work.

The Judy Barry Brown Festival Grant is offered to a younger guild member to help offset the cost of attending their first festival. It is awarded on a needs basis. Many young puppeteers just need that little push to convince them they have a life in puppetry.

The O'Neill Conference Grant provides a small grant to help defray the cost of attending the conference, for artists that have been accepted into one of the puppet tracks of the program. It is designed to help further a puppeteers continuing education in the art.

If you have any interest in any of these scholarship or grants, please consider applying. If you have any questions please contact us through the Puppetimes email at [puppetimes@gmail.com](mailto:puppetimes@gmail.com).

# Application for First Time Festival Attendance Grant 2019

Every year the National Capital Puppetry Guild makes available a need based grant for any member (associate members excluded) over 17, but not over 35, who is attending their first regional or national festival.

This grant application form must be submitted to the National Capital Puppetry Guild. See the General Instructions below for additional information about completing this application.

General Instructions to Applicant:

1. Make a copy of the blank application form and complete a draft copy first.
2. Which Festival do you want to attend. Please give festival name and dates.

---

### 3. Personal Information

Full name of applicant \_\_\_\_\_ Date of Birth \_\_\_\_\_

Home telephone number \_\_\_\_\_ Email \_\_\_\_\_

Present home address

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Number of years as an NCPG member \_\_\_\_\_ Citizenship \_\_\_\_\_

4. Education - please use extra sheets to elaborate, if needed.
  - a. Name all secondary and/or technical schools you have attended. List the school you are presently attending first.
5. Puppetry Education and Experience - please use extra sheets to elaborate, if needed.
  - a. Please discuss your puppetry education. Include any classes, workshops you've taken.
  - b. Please discuss any performances you have participated in.
6. Please write a short essay on why we should send you to your first puppetry festival.

**Please complete and send to:**

**National Capital Puppetry Guild  
Scholarship Committee  
64 Southall Court  
Sterling, VA 20165**

**Submit no later than one month before the proposed festival.** You will be notified within 10 days whether or not you have been selected.

**Preliminary Application Form for the Judy Barry Brown  
College Scholarship in Puppetry  
2019-2020 Academic Year**

**PLEASE NOTE: This application is to be used ONLY if you are applying to study puppetry at one or more of the following universities:**

University of Connecticut Storrs

West Virginia University

This scholarship is available to high school seniors and home-schooled students that are full members in good standing of the National Capital Puppetry Guild (associate members are not eligible), applying to the qualifying institutions. This scholarship application form must be submitted to the National Capital Puppetry Guild. See the General Instructions below for additional information about completing this application.

**General Instructions to Applicant**

1. Make a copy of the blank application form and complete a draft copy first.
2. This is only a preliminary application. If you are selected to continue the application process, more information may be requested.

3. Personal Information

Full name of applicant \_\_\_\_\_ Date of Birth \_\_\_\_\_

Home telephone number \_\_\_\_\_ Email address \_\_\_\_\_

Present home address

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Number of years as an NCPG member \_\_\_\_\_ Citizenship \_\_\_\_\_

4. Education - please use extra sheets to elaborate, if needed.
  - a. Name all secondary and/or technical schools you have attended. List the school you are presently attending first.
  - b. How do you plan to pursue the puppetry arts after finishing college?
  - c. What college(s) would you most like to attend? Please explain your reason.

5. Puppetry Education and Experience - please use extra sheets to elaborate, if needed.

- a. Please discuss your puppetry education. Include any classes, workshops you've taken.
- b. Please discuss any performances you have participated in.

**Please complete and send to: National Capital Puppetry Guild Scholarship Committee, 64 Southall Court Sterling, VA 20165 no later than April 1st.** You will be notified within 10 days whether or not you have been selected to continue the application process.

## National Capital Puppetry Guild O'Neill Grant Application 2019

The National Capital Puppetry Guild has established this grant to provide financial support to members of our guild wishing to attend the **National Puppetry Conference** at the **O'Neill Center for Theatre** in Waterford, Connecticut. All full members (associate members excluded) in good standing are invited to apply. Scholarship funds are contingent upon acceptance into the chosen NPC program.

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

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

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

Email: \_\_\_\_\_

Best Phone Number: \_\_\_\_\_ Circle Type: Home Cell Work

Website: (if available) \_\_\_\_\_

Please thoroughly answer the following questions. Type your responses and attach.

- Have you attended the O'Neill in the past? If so, when? What tracks did you study?
- What track(s) do you plan to explore at the National Puppetry Conference? Please describe.
- How will this course of study align with your future plans and your professional development in the art of puppetry?
- Provide the committee with at least two references (full name and contact information) who can speak to your work/interest in the art of puppetry.
- Please attach the following (if you are mailing your application via post, please send a CD, DVD, or physical printouts of your supporting documentation):
  - Resume detailing your puppetry/theatrical work, education, and relevant history.
  - Links to photo galleries or video clips that represent your work.  
You may also send images as attachments. Be sure to describe the images/video clips to the committee as an attached index. (If you are mailing your application via post, please send a CD, DVD, or print copies.)

Please submit the completed scholarship application and ALL supporting documentation via email to [jeffbragg1@verizon.net](mailto:jeffbragg1@verizon.net) or mail to:

National Capital Puppetry Guild  
Scholarship Committee  
64 Southall Court  
Sterling, VA 20165



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.

If all our membership did this when making Amazon purchases, it would be possible for 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!

## NCPG SCOOP! What's Up With Our Guild.

It's been another couple of fun months here in the National Capital area. With winter on its way out, we've started up our (mostly) Monthly Puppet Show series at the Durant Center in Alexandria, Virginia again. Bob Brown just performed and we have Joe Pipik coming up in March and Jill Kyle Keith in April.

But the really big news is that NCPG member Chris Heady has hit the big time! His project 'The Custer Wolf' is one of the recipients of a 2019 Jim Henson Foundation Workshop Grant . He will be using the money to turn his short film into a live performance. He has also promised to keep us up to date on the development of this work. Congratulations, Chris!

We also just had our very belated winter party at the Puppet Co. Attendance was light, but we had a wonderful palaver and brunch and finished with a performance from our own Matthew Miller.

Also don't forget that The Joshua Show is coming to town March 23rd!

Signed,  
The

*Mangement*

## Our next meeting

will be March 31 at the Puppet Co following the 1pm show of Jack and the Beanstalk, where we will be enlightened by a workshop on expanding foam by Matthew McGee and also enjoying a potluck lunch.

If you are coming for the 1pm performance of Rapunzel please make your complimentary reservation by calling (301)364-5380. Press 9 to go directly to voicemail or email: [boxoffice@thepuppetco.org](mailto:boxoffice@thepuppetco.org). Please remind whoever is 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).



Chris with the actual pelt of the Custer Wolf.  
Yeah, this is a real thing.

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

# Puppetimes

Enjoy the issues you've missed!  
We are now offering printed copies of back issues for the last three years.

Each copy is \$10 with shipping included.  
Full color copies are also available for \$20 with shipping included.

For issues not offered on this page, please email:  
puppetimes@gmail.com



Volume 52 No. 4  
July - Aug 2016  
Feature: The Life and Work of Ida Jervis



Volume 52 No. 6  
Nov - Dec 2016  
Feature: Paul Vincent Davis Interview



Volume 53 No. 2  
March - April 2017  
Feature: Heidi Spieth Rugg Interview



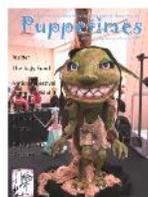
Volume 53 No. 3  
May - June 2017  
Feature: DJ Kid Koala Interview, Nufonia Must Fall



Volume 53 No. 4  
July - Aug 2017  
NCPG Retrospective Issue #1



Volume 53 No. 4  
July - Aug 2017  
NCPG Retrospective Issue #2



Volume 53 No. 5  
Sept - Oct 2017  
Feature: The Judy Fund, National Festival Puppetry Exhibit



Volume 53 No. 6  
Nov - Dec 2017  
Feature: The Beauty of Difficult Shows



Volume 54 No. 1  
Jan - Feb 2018  
Feature: Bob Brown Part Two



Volume 54 No. 2  
March - April 2018  
Feature: Ingrid Crepeau and Michele Valeri of Dinorock



Volume 54 No. 3  
May - June 2018  
Feature: Sesame Street Puppetry Workshop



Volume 54 No. 4  
July - Aug 2018  
Feature: The Life and Work of Jean Reges Burn



Volume 54 No. 5  
Sept - Oct 2018  
Feature: Karen Falk Interview

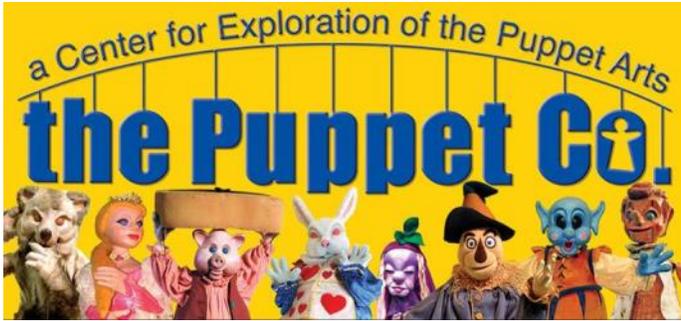


Volume 54 No. 6  
Nov - Dec 2018  
Feature: Exclusive interview with Bonnie Erickson



Volume 55 No. 1  
Jan - Feb 2019  
Feature: Joshua Holden Interview

# THE SEE AND BE SEEN SCENE



**The Puppet Co. Playhouse** at Glen Echo, MD

Reservations: (301) 634-5380    [thepuppetco.org](http://thepuppetco.org)

Through March 24th

## Rapunzel

March 28th through May 5th

## Jack and the Beanstalk

Fridays 11:00 AM

Saturdays & Sundays 11:30 AM & 1:00 PM

## Tiny Tot Time with Bob Brown

3/3/19 - Baby Bear's Birthday

Sun - 10:00 AM

3/9, 17/19 - World on a String

Sat, Sun - 10:00 AM

3/23, 31/19 - Teddy Bear's Picnic

Sat, Sun - 10:00 AM

4/6, 14/19 - Bunny Business

Sat, Sun - 10:00 AM

4/20, 28/19 - Jellybean Circus

Sat, Sun - 10:00 AM

5/4, 12/19 - Mother Goose Caboose

Sat, Sun - 10:00 AM

## Wonderment Puppet Theater

412 W King St, Martinsburg, WV 25401

(304) 258-4074    [wondermentpuppets.com](http://wondermentpuppets.com)

[wondermentpuppets@yahoo.com](mailto:wondermentpuppets@yahoo.com)

Peter Rabbit - Mar 9 - 31

March 30 & 31 Theater's 11th Anniversary!!

**YOUR SHOW HERE!**

## NCPG's (mostly) Monthly Puppet Shows

At the Durant Center in Alexandria, Virginia

Shows at 10am and 11:30 am

March 16th - Joe Pipik's Back Pack Puppets

April 13 - Beale Street Puppets

May 18th - Silly Goose and Val

For more info - 703-746-5560

## Black Cherry Puppet Slamwich

1115 Hollins Street, Baltimore, Maryland 21223

410-752-7272

March 9, 6:30pm & 9:30pm

## Wit's End Puppets

### The Puppet Lobby

Monday March 4, 8pm - Free

Baltimore artists Katherine Fahey and Lisi Stoessel talk about their travels and projects.

Brookland Artspace Lofts

3305 8th ST NE Washington DC 20017

### Black Annis Workshop Showing

Saturday March 23, 8pm - Free

A wordless story of being a child in the midst of war, and in-progress showing of part of our puppet triptych Malevolent Creatures.

Brookland Artspace Lofts

3305 8th ST NE Washington DC 20017

### World Premieres

### PANTHEON with Happenstance Theater

Baltimore Theatre Project

Baltimore, Maryland USA

April 4 - 14, 2019

Tickets:

<https://theatreproject.ticketspice.com/pantheon>

### Marooned! Alex and Olmsted

Baltimore Theatre Project

Baltimore, Maryland, USA

April 26-27-28, 2019

Tickets:

<https://theatreproject.ticketspice.com/marooned>

# It's that Time Again



National  
Capital  
Puppetry  
Guild

## 2019 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 Puppetry 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, 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/](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