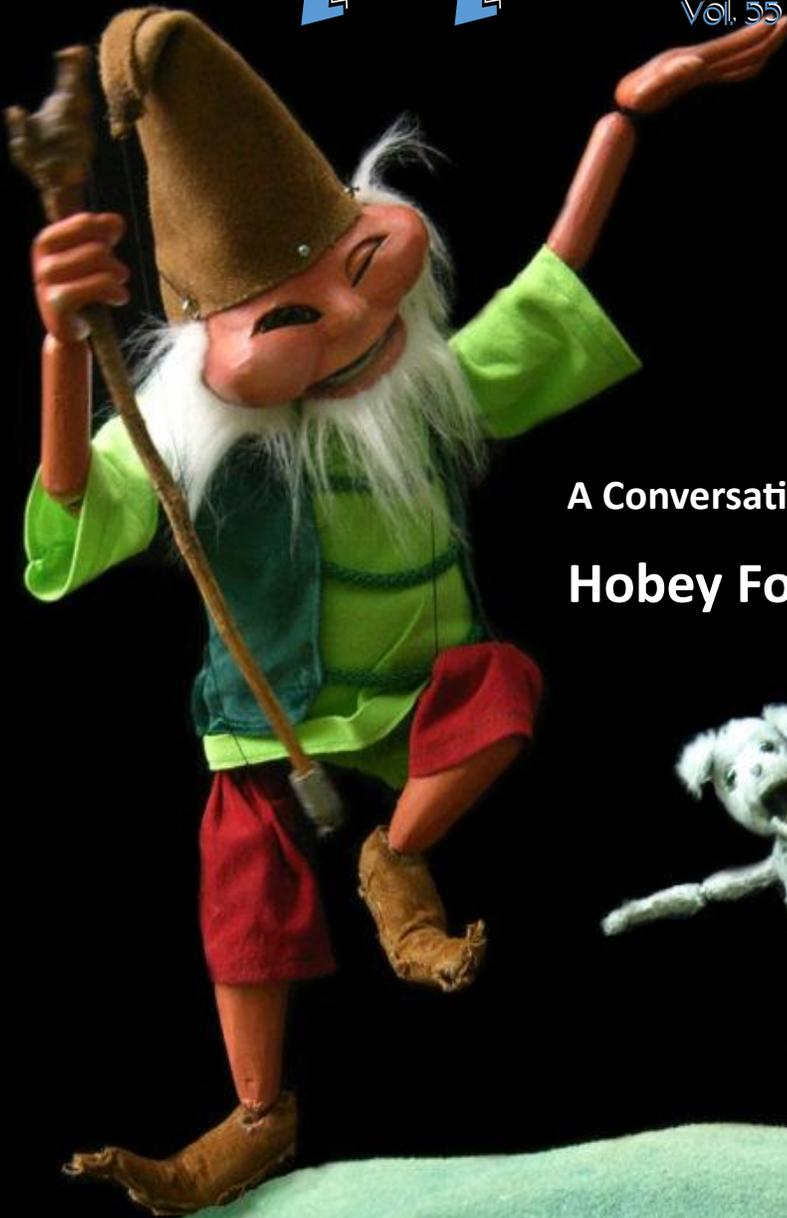


The Newsletter of The National Capital Puppetry Guild

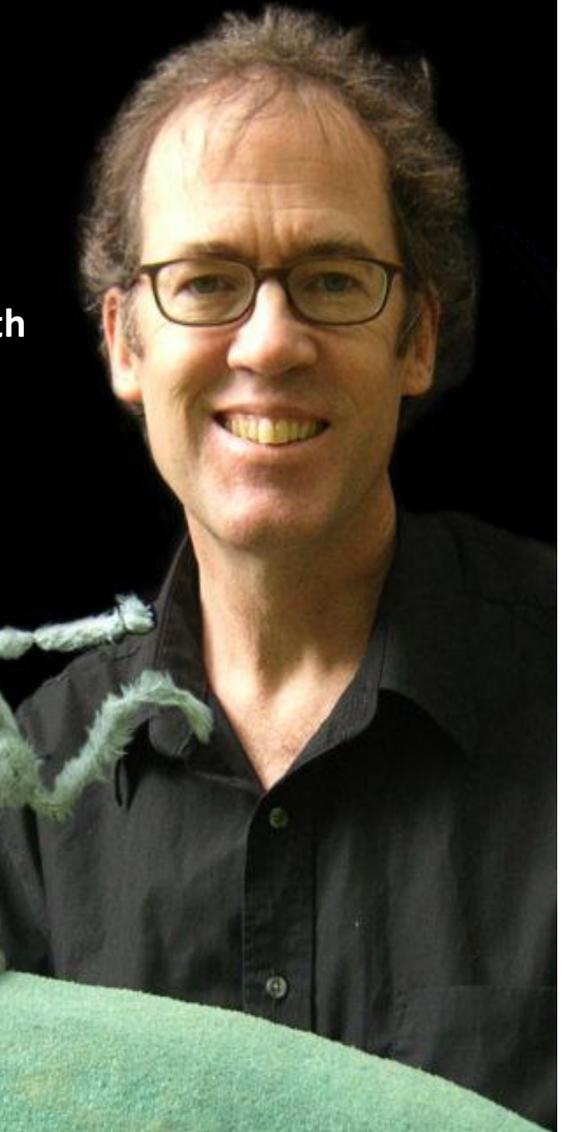
Puppetimes

Vol. 55 #3

May - June 2019



A Conversation with
Hobey Ford



Chartered by the Puppeteers of America, INC

Coming Up at the Puppet Co

Jack and the Beanstalk through May 5th

Starting May 9 Through June 23

in Glen Echo Park

7300 MacArthur Blvd, Glen Echo, MD

For Reservations (301)634-5380



Cinderella

Thursdays & Fridays at 10:00 & 11:30 am

The elegance of 17th-century France, combining elaborate costumes of the Comédie-Française and Offenbach's "Gaiety Parisian" to adorn the tale of the cinder girl who captures the heart of the handsome prince. The production was acclaimed at the 1997 National Puppet Festival, and performed by invitation at the Center for Puppetry Arts, in Atlanta.

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

June 28 through August 4

Shows are Thursday and Fridays at 11:00am

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



CIRCUS!

Limited Schedule

Fridays (only), 11:00 AM

Saturday & Sundays, 11:30 AM & 1 PM

In grand circus tradition, the "**Greatest Show on Strings**" features a collection of clowns, death-defying acrobats, and an amazing menagerie of fauna from the farthest reaches of the globe. Many of the acts were built more than 50 years ago by Christopher's parents for "Len Piper's International Marionette Circus."

Recommendation: "Children of All Ages" • Show Length: 35 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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Send all submissions to: puppetimes@gmail.com

Front cover photo by Hobey Ford.

Our Next Meeting Is....

The next meeting of the National Capital Puppetry Guild is May 19th at the Puppet Co following the 1pm performance of Cinderella. To make your complimentary reservation call (301)364-5380 and press 9 to go directly to voicemail or email: 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).

We will be having a workshop with 2019 Jim Henson Foundation workshop recipient and NCPG member Chris Heady, who will be screening his short film "The Custer Wolf" and presenting a workshop on the process of its creation. Also our regular pot luck! Please contact Puppetimes at puppetimes@gmail.com for potluck details.

The National Capital Puppetry Guild, Inc.

is a 501(c)3 non-profit charitable organization 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.

President: Jeff Bragg - Vice President: Sam Rugg
Secretary: Heidi Rugg - Treasurer: Pam McNaughton
Members at Large - Sandy Feulner, Tom Noll, Honey Goodenough, Sarah Olmsted Thomas, Alex Vernon, Cori Leyden-Sussler

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

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President's Note by Jeff Bragg

Summer is almost upon us once again and with it comes all the fun of its events and activities. Not the least of which is the upcoming Puppeteers of America National Festival. This year, we are meeting in Minneapolis, this time at the University of Minnesota, July 16-21. Long-time guild members Bob Nathanson, Michael Lamason, and Val Smalkin are giving workshops on How to Write Humorously for the Puppet Stage, Lesson Planning, and Green Screen 101, respectively.

In this issue we have a conversation with mechanism master, builder, storyteller, and all around puppeteer extraordinaire, Hobey Ford, about his work and life. In our far ranging discussion we covered many topics from mechanisms, to the Grateful Dead, to the current state of our culture, and of course, puppet shows. As always Hobey was frank and forthcoming in letting us know his thoughts. On the NCPG Facebook page, you can find a video done just before the interview that shows off a mother and child set of monkey rod-puppets whose articulation techniques are just amazing. Also, Hobey will be doing a workshop on mechanisms at the national festival. Another reason to register now.

Please remember that there are grant and scholarship applications for our annual program that helps students of the puppet arts explore and advance their work. Please see pages 17-20 for more details.

Also of note, we have a plethora of puppet pastimes prominent in our particular position on the planet. Please peruse the See and Be Seen Scene (page 26) for expanded listing of local workshops, events, and other goings-on of a puppet nature.

New member Rachel Gates has been doing a Puppet Lab over at Rhizome with a new installment May 4. Puppet Lab's purpose is to help build the local puppet community and be a hub for all those interested in puppet theater and who would benefit from more hands to boost creative

power and cross-pollinate ideas. Puppet Lab offers feedback about works in progress, helping to hone your puppet-manipulation skills. And there are so many shows! From Alex and Olmsted's new space comedy, Marooned, Wit's End Puppet's Malevolent Creatures, to Pointless Theater's Forest Treás. I just had the pleasure of seeing Marooned! and I can tell you that it is wonderful. An astronaut, space, loneliness, a robot, hilarity. Only one on more weekend! Don't miss it!

And for the first time, I can let you know that in our next issue we'll be talking to Ole and Ingrid Hass of Beech Tree Puppets, and in future issues we'll be having conversations with Bonnie Duncan, and Craig Marin and Olga Felgemacher of Flexitoon fame. That's quite an agenda for the rest of the year!

Oh and as usual, some of you have not renewed your membership for this year, so please keep those cards and letters coming in. Soon.



PS. I was lucky to visit backstage at Avenue Q. The show's puppet wrangler, Joshua Holden, invited me to take a little tour backstage at the New World Stages as the show goes into its final weeks. Avenue Q closes on May 26th, so hurry!



THE JUDY BARRY BROWN FUND

Providing Scholarships and Grants to Study the Fine Art of Puppetry



THE JUDY FUND

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.

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.

A Conversation with Hobey Ford

Few Puppeteers are held in such high regard among our ranks as is Hobey Ford. Over and over, he is mentioned as being a remarkable performer, manipulator, builder, and over all-around mechanical genius. All this in addition to being such a kind soul.

Hobey stopped through town a few weeks ago and I was lucky enough to have lunch with him and sit down for this nice talk about his work, his puppets, and other topics of general interest.

PT: Hobey, it's a pleasure to be here with you and talk about your career. Let's start with your childhood. Where did you grow up?

HF: I grew up in Rowayton, Connecticut, about an hour from New York City. My dad commuted into New York. It was a quiet little new England town growing up. When I got to be about 18 years old, I decided that New York was beginning to swallow it up. Traffic and everything. So, I moved away from New England. 1976 was the year that I moved away. I was going to State University of New York at Purchase, Purchase College, the school of the arts up there, and I was going to be a visual artist.

I had no thoughts of puppetry at all. My experiences of puppetry before that were in the late sixties. The Sound of Music came out and I was just enchanted with the Lonely Goat Herd scene (Bil Baird) and I went into New York City and saw it at a big theater. I think I saw that movie nine times in the theater. Then in the fifth grade, I had gone to a boarding school and you had to finish your home-work or you couldn't go home on the weekend. I was the most homesick kid in the world. I went from a flunking student to being a straight "A" student and I always had my homework done. So, when they asked who had finished their homework, I raised my hand. (They asked me), "Could you help the Marionettist set up?"

So, it turned out to be David Syrotiak! Now, I didn't know that at the time who we was, or what it was, but I helped him set it up. And the show was Ali Baba and the 40 Thieves. And it was in an athletic building that we were doing it and the ceiling was low and there was a beam



that doing it and the ceiling was low and there was a beam he was afraid he'd hit. He was worried about it. And I went and got him a lacrosse helmet that he could wear just in case. And then sure enough in the middle of the show, he hit his head with the helmet, but it caught him in the little air pocket on the side. And he passed out in the middle of the show and they had to bring him ice and finally he finished the show. It was him and a young woman. He had red hair back then. And I never forgot that, although I didn't know who it was at the time. It was New Year's Eve, 1975. And I said, I've got to come up with something different to do. I don't understand the art world. It's all modern art. I like representational things. It was all just abstract and seemed a little BS to me. Although now I think differently about that. I just didn't understand it.

HF: A lot of the students did get it and did understand it. I had been like mesmerized by the Renaissance. Of course, I knew the Renaissance had ended, but I didn't really think about it that hard when I got to art college. I just thought, oh, we'll learn to paint and draw and sculpt and all these things. So, I felt like I had to figure out something else and I closed my eyes. I'd been reading about Yogis. Autobiography of a Yogi [Paramahansa Yogananda] had just come out. All of a sudden, I imagined Paramahansa's face. And I thought, maybe I'll paint the portraits of Yogi masters or something like that. And then in my imagination unbidden I noticed there were two lines along the side of his edges of his mouth. And I realized, No! I'm going to make the marionettes of them and do a show about Autobiography of a Yogi, Paramahansa Yogananda. I got back to school, did an independent study on puppetry and then a bunch of students were going to go out to San Francisco Art

Institute. And I thought, well, maybe I'll do that. Maybe I'll stick with art for a little while longer and I can do puppetry out there, you know. I didn't know about colleges that would have puppetry at that point or anything. So, I landed in a little town in Nevada and needed a place to camp out. And I met a native American family and I ended up living with them for two years, on the Nevada desert. They were building a community on the desert, a traditional community, and they were going to build traditional lodges and they had just gotten the land. The Grateful Dead had made the down payment on their land. And one day a puppeteer and his wife arrived from North Carolina and he had a little leather, 1950s, 1930s or '40s leather doctor's bag, smaller than a briefcase. And at night he would pull out little rod puppets, miniature rod puppets, and he would entertain us for an hour and, and be able to do another show the next night and improvise something else. And he was brilliant. It was Clyde Hollifield.

So, I decided to get out of there and I moved back to Asheville, North Carolina area. It was before Asheville really was on the map. It was a ghost town. Basically.

PT: What year was this?

HF: It was '78. I got a little cabin for 25 bucks a month and we'd go hang out with Clyde and tried to convince him to show me how his puppet controls worked and eventually, you know, he saw some promise. So, he started showing me how to make things. I played guitar in a little coffee house once a week to make rent, because it was very cheap. So, it gave me about three years to just experiment

with puppet making and build puppets. And then I started bringing them to the gigs, and then pretty soon the guy at the gig said, "Leave your guitar at home, bring the puppets." And then that jumped into, oh, there's this little festival in town. Why don't you come and be in the festival over here? There's a little school here. And then it just started picking up. And that was about 1979 or so.

PT: And then you started Golden Rod Puppets.

HF: Yeah. 1980. My first marionette troupe in College, it was just me and a friend, it was Golden Strings, Marionettes. I changed it to Golden Rod Puppets since I was going to do rod puppets. And that year I went and visited the workshop of the Dark Crystal in Manhattan. A friend from out west from the native American community, her sister did some set design for them early on and she got me an appointment. But then my neighbor who worked in advertising knew this guy, Lee Donaldson who was one of their new engineers. He spent a lot of time with me and showed me all the K and S Engineering stuff. I was getting my rods from piano strings and he said "You can order these new, you know, you can get this material." And he showed me all these tricks and he encouraged me. And so, I dove into all this new engineering material and continued experimenting.

And then around that time, when I was up at the Muppets, I had seen they were carving foam rubber. And I asked, how do you do that? And one of the craftsmen was carving on a puppet and she said, I'll show you. She's making a big bird foot. And so then I started experimenting

with the foam and then I heard on NPR an interview with Bruce Schwartz, who Jim Henson had discovered. And he was one of the people who did the six parts series of, you know, Albrecht Roser, Richard Bradshaw, etc [The World of Puppetry series]. Bruce Schwartz was doing Bunraku style puppetry. And, and so I put that together with the foam puppets that I was starting to make. And that inspired moving in my own direction that at that point I felt like 1980 I began to go in my own direction instead of like following Clyde's work.

PT: What kind of foam do you use? The plain white stuff, right? Not the reticulated foams with very small pores, right?



HF: It's not the expensive reticulated foam. What I use is upholstery foam. North Carolina, back then it was still the heart of the furniture industry and it still is to a degree, but it's spread out, moved away to Asia, things like that. I would go to the foam factories, not where they made the foam, but at the next stage where they were milling it and cutting it into sheets and into blocks and different things. I'd go through their scrap area. I was looking for a medium density foam, but on the soft side, and there was a grading system of four-digit numbers, but I would go in there and just squeeze and say, oh, this is good. The medium density that would be used in a couch cushion is too firm for what I do. And I want the movement in the foam. There's a super soft foam that I don't use, but this is a soft medium density foam I get. I'd go there every year or two or as needed and buy blocks of this foam.

PT: Are you dyeing it or painting it?

HF: Well, some people dye it, like Grey Seal. Drew Alison and Donald Devet. They would dye their foam. I think in the washing machine. They were using sheet foam. I was using blocks of foam. And what I was



doing was spraying it with water, lightly, and then staining it with acrylics. I get the acrylics out of the tube, not the bottles and it comes out like toothpaste. And I mix it down to more like heavy syrup with water. Not to where it was too watery but get it a little less pasty and then spraying the foam with water spray bottle, wetting it down to maybe an eighth of an inch deep or so, and then rubbing it to distribute the water. And then, I would pick up the paint brush, get rid of any big globs (of paint on) it and then try to get it on (the foam) very evenly. Then after I covered the whole thing, if it was all going to be green let's say, then I would massage it with my hands just to get it smooth. And then if there was a lighter area, I could mix, you know, adjust it and when it was the right color, I would get a hair blow-dryer and rubbing it with one hand and drying with the other hand, I would dry the foam thoroughly and press and make sure there's no water, no color came out. Let's say I'm doing an Orca whale and I have very precise

boundaries. Those are hard to do. With this, I would start with the foam without wetting it and just establish that edge, and have a kind of watery paint, but not too watery to spread. Then I would spray the area beyond that, that I wanted to fill in with the same color and then do all of that and then completely dry that, being very careful when I'm rubbing it as I'm drying it, not to spread it into the white area where I want to paint another color. An orca would be black and then these white patches, and I could keep them very distinct. But I dry each one before I move on to the next color. Okay.

PT: Does the foam actually absorb the dye?

HF: Foam rubber actually will absorb the color. You can snip through it and it'll be solid. Whatever color you're painting.

PT: What are you using to shape the foam with? Razor blades? Scissors? Let's talk about the actual tools you use. You take these large pieces of foam and you chop them up into sculpted animals. And of course you

have to cut away large sections in some places and then you have fine work in other places. The tools must vary.

HF: Well first, some people do use straight edge razor blades and it's a way to do it. Well I learned woodcarving, where if you want to carve a bird, (you) learned from a bird carver. Appalachian bird carver. You draw a profile of the bird and then you cut that out on the band saw. When I visited the Muppets, they were using jigsaws that were like industrial electric meat knives, so to speak. And I think the one big regret that I have in my career now that I'm 42 years into it, is that I never invested in a good one of those. I thought, oh, that's expensive, I'll just buy a \$20 meat carving knife. So, I use an electric meat knife and at a certain point the blade gets dull and you just throw it away and get a new meat knife. It was hard to get the blades and it was kind of a disposable tool. So I cut the profile out and then I would cut the front view

And so, if I had a five-foot blue whale, I'd have that carved down looking pretty much like a whale in about 20 minutes, all with the meat knife. What the Muppets used were little Fiskars fine points (scissors). I would get Fiskars fine points. Now I buy other scissors that just have the adjustable screw and then I'll file my own fine point on to them on a belt sander or something, when they become dull. Those are fabric scissors and carving foam's a little rough on them and you're compromising a Fiskars fine point eventually. You know how you would rub two butcher knives together and that actually sharpens them up? I do that with cheap scissors, and you can sharpen up a scissor really quick. Now, some would be horrified if they were fabric scissors, but this is foam carving scissors! Now at this stage of carving a five-foot whale, I'd carve for two days

almost, to get it down to where it was fairly smooth. I have a good belt sander and so I can do a little bit of belt sanding, but for the most part, the puppets are carved 99, 98% with scissors. I could do a little foot



and a half long dolphin in about four hours, finish the whole puppet. The carving could be like a couple of hours. A larger fancier puppet, with a lot of detail. It could take longer. I took a little six-inch piece of foam, about an inch by an inch, by six inches, and spent two weeks carving on it, just carrying it with me wherever I'd go. And I carved a little dragon with every scale on it, in detail, and I still have that. So, you can put a lot of detail in the foam. I don't cover it. Most people cover their foam with a fabric, but that defeats the purpose of what I'm doing. Most of my puppets would be animals, not always, but they'd be animals. The beauty of the foam was because it has a matte surface. It doesn't reflect light. It moves really nicely. As soon as you put fabric on it, you're putting an adhesive in there, the movement's going to (suffer), then you get wrinkles and crinks and creases in it. But at the same time, these puppets get torn uneasy. They can get dents in them. That will come out usually naturally. I can repair them to a degree,



but they are disposable puppets. A little butterfly might last me a year or two and then I'll need to make another one. A Dolphin will last me five, six, seven years. An otter will last me 10, 12 years.

PT: You've gotten to the point where the stuff is not precious. It's a work tool. It's a work tool and tools degrade over time.

HF: Disposable. And it's worth it to me to get that effect and when this puppet has just had it, I'll then repair it, repaint it, get it just pristine looking as I can and then I'll use it. I'll put it in in my shop attic and I'll save it for exhibits. Or if one gets damaged and I don't have the time. I can grab the other one and go perform with it. But generally, they wear out and they're done.

PT: How do you go about mounting the rods? There must be different techniques for different puppets. How do you mount and secure a rod inside something like a large whale?

HF: There are two orientations that I use, vertical rods coming up from the bottom or horizontal rods. We'll talk about that differentiation later. So, on the whale it's a vertical rod going in a third into the whale, sort of at the back of the crease of its mouth, let's say it's

a blue whale. I get a [wooden] dowel. For a five-foot whale, I would use probably a 3/4" inch dowel and I would cut it vertically in half, for about four inches, so it's a half round and it has a flat surface. And then I'll get a piece of Luan [1/4" plywood] and I'll glue and screw it onto that, like a ping pong paddle. So, I've got a rod with a ping pong paddle on it. Then I'll cut a slice in the whale as deep as I want it. And then I'll use a foam rubber spray adhesive.

PT: What are you using? Super 74? Super 77?

HF: Yes, I think it's 77. There's some off-brands that I use more now, because they're just cheaper and they work well. Then I'll glue that in there. You really have to kind of

open it up and get it down in there. I make sure I get it all the way in. Once it sticks, it's hard to get it undone. There's a little play in that. Then the back rod will go toward the last third of the puppet. It will come up vertically through the puppet, before the tail, the fluke. Then I need a wire to go up to the fluke, to pull it down a little bit. I need a little more pull, so I'll go down the rod, about halfway down, and attach a wire that's going to go up diagonally toward the tail. And where it's glued in the tail, I'll make a wire loop, forming a two-inch circle and I'll wrap that with gaffer's tape, because it's just more stable. And then I'll just glue it in the exact same way. Then that it has that gluing surface. You need a gluing surface, just a stick is not going to do it. And if I'm doing a little foot and a half long dolphin, I'll do something really similar. I won't just have the dowel glued in there. I'll make a little paddle on the top where it has some gluing surface area. So, getting to the horizontal rod. Instead of coming up from the bottom of the dolphin, like with the rods into the bottom of the whale, I'll come in sideways horizontally. Something I discovered. Originally, I did them all vertically and then I experimented one time where I needed it to come in sideways for sightlines and I found out that it worked better for some animals to come side-

ways. I found that I could make a more realistic movement. Imagine drawing two circles in the air, a foot diameter circle with your fingers in the air. Bring both fingers up to the top of the circle and then bring one finger down to the bottom of the other circle. The other fingers at the top of the circle, and now keep rotating in the same direction. And now they've changed places. That ratio of movement is in every mammal. And I discovered it kind of kinesthetically and then I heard on NPR a story that all mammals have that ratio of movement in their body, all four-legged animals. We had it when we were apes. When we stood up, that changed it. When I go to operate a human being [puppet], everything is different. And that's because we stood up and I find that kind of interesting. On a dolphin,



a whale, an otter, um, a lion running, the body, the spine is moving in that same way. So, if you take a little piece of foam and do that same sort of carving, except instead of making a foot and a half long dolphin, make it seven inches long and use bamboo skewers instead of dowel rods and go in sideways, about halfway through. Just hot glue it in there. And put one rod a third of the way through the body horizontally and then one back toward the tail and do that movement, it works perfectly. If I made a cat and I put one rod in at the base of its tail, one rod in its head, one rod to each paw in the front, and then in the back I can just put one rod through one leg, all the way through it into the next leg, and glue all those points and then hold them like two sticks in each hand and do that same movement, but

now kick out the legs a little bit as they're going, twisting my wrist as well as going in the circles, it will make an animal lope along like a lion would walk, you know, bounding.

PT: Have you studied any of the Eadweard Muybridge stop-motion films that showcase movement?

HF: No, I learned just by accident. It was just 42 years of puppet making and making the same kind of puppet.

PT: Some puppeteers' movements are more natural than the others. Your work is particularly fluid.

HF: I could spend a half an hour with a puppeteer doing animals and get a lot of

things cleared up.

PT: Many of your shows feature stories about the natural world that seem to be about our lack of awareness of the part we play in its health. Even though your show *Sea Song* is about a little boy, really it's about the little boy's rediscovery and integration back into the natural world. A world that had been lost to him because of his dependence on his cell phone.

HF: When I was growing up, my mom was a bird watcher. And we would go on vacation to Florida, we'd go to the beach for an hour or two, and then we were off to a swamp, out in nature. And we camped out most summers. We'd spend a good half of the summer camping out. I

had a real good exposure to nature and then synchronistically in 1978, when I started getting interested in foam rubber, I was listening to the music of Paul Winter and his music is inspired by nature and even has animal calls. I love the album Common Ground. And, and so my first show back in 1982-or-3 was a show called Wizard of the Wind. It was basically about pollution and how it's hurting animals and the planet and whatnot. I used that music as my soundtrack and got permission from him. Then I branched out into other shows and experimented with other things and there was usually an animal or two in them, but eventually, I got into folktales and whatnot. In the last ten years, the

whole issue of cultural appropriation has really come to the front. And after I moved away from Nevada, living with native Americans, Jim Henson gave me a Henson Foundation grant and I did native American stories. It was called Turtle Island Tales. It was shadow puppetry. I just did the last

performance of it. I phased it out a long time ago, but I stopped performing it this year. I decided I wasn't going to do that anymore, because the bar had changed of what we can do with other people's cultures, ethically. And now there's a higher standard about borrowing. You know, we as puppeteers do everything ourselves. So, we're always doing external things. It was different because I was a white person telling native American stories. I'm not native American. I'm trying to do less and less of that. So now in the last several shows, I've gone back to the natural world as my basis because there's plenty there to work with them then I'm not right. You know, I'll still do folktales here and there, but I'm trying to veer away from that and just do the natural world.

PT: This is an issue that concerns many in our community. Being a practicing Buddhist, I've often thought it would be nice to do a puppet series of the Jataka Tales [a series of children's stories about the Buddha's pre-enlightenment lives]. I've wondered if this would be controversial as these stories originated in south-eastern India. Where and

how do we draw those lines? And who gets to draw them?

HF: Well, here's the issue. My wife is a music teacher and her expertise is Zimbabwean music. She's a white woman. Their private school got an equity director. And part of what they did was talk about cultural appropriation. In an educational setting, every teacher must teach native American history or native American culture. They have to cover it. You know, maybe it's just Thanksgiving and you know, uh, we're at November, you know, this native American month and they've got to teach that. And so you can't expect them not to teach history. But here's the thing, if you can give it first a context saying I'm going to tell you a Bud-

dhist story or a native American story and I'm not native American. and we're going to tell the Cherokee story and this is where the Cherokees lived here. And you would probably be using a book and you're giving it context, but if you go 30 years ago to a puppet festival, you could see a white guy get up there with a little crepe paper headband and a feather coming out and

be very offensive dressing up like a native American. That's not right. I can tell an Italian story. I can tell an Asian story. A black man can dress up like an Indian in New Orleans because they're not oppressing that other culture. We're not oppressing the Chinese. It's not an issue with them. But it is an issue with Native Americans. They do not want us telling their stories. They want to tell their stories themselves.

PT: It's good to see these issues being raised in the community.

HF: John Bell posted this very issue. He said, does anyone know of any academic papers on cultural appropriation in the world of puppetry and no one did. But we all started a conversation and I said, I'm doing my last show of Native American stories tomorrow. And there were two puppeteers who got very upset, very upset. What do you mean, why are you doing that? But he's coming from a place of privilege. They have not read Howard Zinn's (A People's) History (of the United States).

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PT: Talking about these issues is something that actually we should do in a larger context in the field of puppetry, at another time, with more people because as performers, as people who carry culture, especially to children, we bear acute responsibility for helping to make a better world, if only through the spread of ideas.

HF: That could be, in the puppet world, somebody creating a puppet piece that is very sensitive, very inspiring, very positive, but deals with the issue in a way that people could hear it. I will perform for very conservative audiences and I know that if I do it the wrong way, they're going to

pigeon hole me. If I do it in the right way, I come in sideways and I influence them and they feel open, because you opened them up with art and then you slip your message in. And then with a Cathartic story, it affects people. It has the power to change people. But the first step, it needs to



almost be like a movie that everybody watches, you know, a movie made about this topic or a series that really addresses it in a way that people can hear it and, and just to where people get it because half the problem is they don't get the problem.

PT: This is true.

HF: First, they have to understand the problem and most people don't understand the problem.

PT: Talk about how Peepers came about.

HF: Okay. So, around 1986 I came up with the concept. Nothing comes out of a vacuum. Okay. So I had seen Yves Joly, his hand in a glove, with two ping pong balls on it, in George Latshaw's book from the Mid-Seventies.

And that was, essentially, what a Peeper is. I've since seen a 1950s movie where an actress had rings on that had gems on them and did it. I contend that probably 10,000

years ago, sitting around the caves with walnuts on our hand or acorns and did it, because we were puppeteers, you know, before we had the wheel. Later, when I was challenged by other people who said they'd come up with the same, they didn't have patents. One had a really good utility patent. There's a guy named Mariotti, an Italian illustrator who would paint his hands. He had a book called Humands and he painted his hand like an orca whale, and they get a little plastic eye and slip it right in between a couple of fingers. Illustration after illustration, there was a conductor and a whole orchestra. And they're

painted onto their fingers. I was fascinated with not just the Kermit the Frog "position" of using a puppet like that. I was interested in all the myriad ways that your hand can become a spider, could become an elephant, could become, a snake. And when I invented Peepers, my daughter wouldn't let you wash her hair,

because she hated the shampoo dripping in her eyes. She was about three. I made a puppet to wash her hair with and it was a Peeper puppet. I made it with Friendly Plastic [<https://www.amaco.com/t/mixed-media/friendly-plastic-pellets>]. I made them not big, like ping pong balls and made them small.

Then, I started experimenting in the different hand positions that you could use. And then, a friend would want one. I went to a festival in Oklahoma in late eighties and I brought 20 of them. And I took Jane Henson's manipulation workshop. I got in there and she was handing out ping pong balls on rubber bands. The Muppets would use that as a rehearsal tool in the board room. And I don't know where they saw that or if Jim came up with it or whatever. So, I put on my own Peepers and put my hand up and she just cracked up when she saw it. A friend of mine, Regina Marscheider who was doing puppet shows, anti-child abuse shows,

really intense shows, she saw the work and she said, "Hey, you should do something with this." And I said, "Look, help me do it and I'll make you my partner." So, she went about getting a mold. We got a lawyer and got it patented, split the costs. And then we licensed it to a guy in Baltimore. He had a factory to make the puppet. And then before we even went into business, he said, "You know what, I've done some test marketing, I'm not comfortable with this. I'm not going to do this." And I said, "Let me buy you out." So, I paid him \$10,000. (I) got the mold and about 6,000 Peepers and went into business and I had it paid off in six months. So I bought it back and we had a patent and about six months after I got it, someone said, go down to the grocery store in Weaverville. Your puppet is in a gumball machine. And I realize I've been knocked off.

I got lawyer, I got nowhere. And a guy called me up and said, I can get this under control, no upfront money. And he said, what we do is get you out of your contract with your lawyer. And he did that artfully and then said, we will sue every last importer in the United States. The other lawyer was going after the Chinese and he said, no, go after these big corporations. They do not like uncertainty. They will all settle with you. We'll split the money. And I never met the man. Everything he said he was going to do, he did. He got the thing under control. Then, about the time that my patent was expiring, the child safety laws just came in full on strong and the Chinese manufacturer pulled back at that time and now I'm just quitting peepers. I'm still selling the inventory I've got, but I'm not going to produce any more because the sales went down. I wasn't making enough of them to make the manufacturing of them affordable. If I were still making 30-40,000 of them a year, I'd be in business still, but it just no longer affordable. And it's a burden now as arts funding is going down, it's gotten harder to get that money together in a lump sum to have them manufactured. So I'm just done with it. Yeah. You know, I'll always have some, you know, the puppeteers could get some few of them, but yeah.



PT: You've gotten three Jim Hensen Foundation grants and received two UNIMA citations for Rainbow Bridge.

HF: No, I got one for Turtle Island Tales and then I got one indirectly when I built Jim Gambles, Peter and the Wolf show for him and it won a citation, so it was listed, but I only really got one citation of excellence. I don't think my best work got citations. It just frankly doesn't bother me. I have a funny relationship with UNIMA. I'll just say that I think only in the United States it's oriented to adult puppetry and they don't consider children's puppetry viable. 90% of the stuff they write about in the journal, it's all adult work. I felt like, I do children's work. I'm just not concerned with it anymore. Right. And I liked the people. At first, I made a big Brouhaha, but I'm over it.

PT: You are known as a mechanism master. You're often spoken of in the same sentence with Jim Kroupa. And you don't have a mechanical engineering background. This is all stuff you've learned in the real world. Many of your mechanisms seem very intricate, they're delicate. Is all of this self-taught?

Oh, and they're beautiful, too.

HF: Okay. I learned a lot of the principles of engineering from Clyde, in a very shade-tree sort of way. Things like metal and wood rub against each other and reduce friction. The metal starts to polish the wood, things like that. I learned a lot. Wood against wood is not great, if there's a lot of tight friction. I learned a lot of those principles and I learned how to carve. In my education work with the Kennedy Center, we'd look at multiple intelligences. What are your particular (type of) intelligences? I happened to be a visual/spatial learner and so sculpting is quite natural to me. Even before I knew how to do it, I had the potential to do it. Whereas another person who is an interpersonal or linguistic kind of learner, it might be like Mars to them to do engineering or sculpture. I feel like I have that natural ability with teaching. Those are three strong areas that I just happen to have naturally that make puppeteering really a great fit for me. I've noticed it in

Geahk Burchill, out west. It comes natural to him. My grandfather was an engineer. He built the first sea-plane. He got the first license from the Wright brothers to build their patent. Starling Burgess. He designed three America's Cup boats. He built a Buckminster Fuller's three-wheel Dymaxion car for him in the 1930s. So, I did learn it and I did study it, but a lot of it came naturally. A lot of these controls, if I'm sitting around thinking, "how am I going to make this little fairy move?" I've got to make the control work and take a right-hand turn. Usually you just go straight down vertically from the puppet. Now I want to come in at a 90-degree angle. If I pose that question to myself, within 24 hours, the answer will pop into my head. And I've even dreamt controls that I was able to build the next morning, came in three dimensions. Yeah. It's just because that's the way my mind, the creator gave me that gift, so to speak, which is made for creating stories and plays.

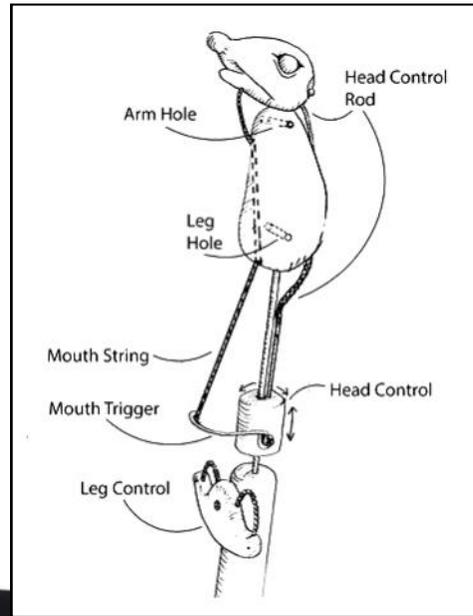
PT: You've done two videos for the Avett brothers.

HF: They discovered my daughter in a coffee house playing guitar and said, "Get a band together. We want you to be our warm up band." So, when they came back east, I was her roadie



for a week or so and I met them and showed them puppets. They put Peepers on their mics that night at the show in Atlanta. So, they needed some skeleton marionettes to do an homage to a Grateful Dead music video that had skeletons of the whole band playing. So, they called me a week before and said, "Can you make four skeleton marionettes next week?" I bought factory seconds of anatomical skeletons, took them apart and re-joined it. We couldn't determine how high up the bridges we're going to go because there was some communica-

tion issues, so I made the controls where you could wind the whole thing up on a fishing reel and make them three feet from the puppet or make them eight feet from the puppet. The video's called "Another Is Waiting." They ended up not building bridges. For a marionette bridge they said, "We have this tower, you can do them from there." And I said, "Yeah, and how are you going to make that tower disappear in the shot?" And they went, "Oh...." So



everything had to be compromised. Grayson Morris, a puppeteer from Asheville, was my intern then and I got her a paid position to come with me and do the video. And she said, "Hobey, I know you're mad. Let's go with it. Say

we'll try and we'll just do that." And we figured out a way to do it, but it was a huge compromise. I had to re-do stuff on-the-spot and they realized how hard we worked. So, Scott Avett said, "Pick a song, deal directly with me." "Bring Your Love" was the song I chose and I did a shadow puppet music video of that. We shot all the shadow puppets on a screen and then we white

screened them. We selected out the white and made it disappear and reversed it, plucked the shadows out and then plugged them into a software to where you have a virtual camera in the computer that can change angles and, and things in the background and foreground, middle ground and things will overlap as you move the virtual camera. So we did a live performance, then spent three weeks behind a computer with a motion graphics artists who then animated them into a virtual 3-D shadow world. And that's how we filmed that.

PT: You've been putting photos and videos of gorgeous puppet mechanisms on Facebook, is a book forthcoming?

HF: Yeah, so it's a book about rod puppet mechanisms. Mostly for smaller rod puppets, but it'll apply to larger ones. I started it in April and it's going to be ready for the July National Puppet Festival and I'm going to self-publish it. My deadline is to finish it by the end of May or mid-June. I'm going to make a digital book first. I thought I'd make a soft cover book, but now I'm going to do an affordable digital book. And then I'm going to make a really nice hardcover book, a small coffee table kind of book. When I posted that I was doing the book about 500 people said, "I want a copy," but all over the world. The digital book will be a solution to sending it to India or to Uzbekistan or something. Lulu, which is the company I'm considering, publish in Asia and then Europe. And my understanding is the shipping will be cheaper. It will come out of Europe and go to Europe and then we won't be sending it overseas, but I will bring probably 300 books to the national festival this year. That's my goal. It's all illustrated instead of photographs because I feel like I can be clearer with an illustration. Where does that little hole go to? It's hard to do with photos. Yeah. And, and, and more expensive. I go into it and spend most of the time just making that drawing beautiful, but also understandable.

PT: You're giving a workshop at the national festival this year. Tell us about that.

HF: Okay. The workshop will be basically what the book is about, rod puppet mechanisms. That's the name of it. The workshop's going to be directly supporting the book. It's just drawn from the very same material. What are the principles involved in making a mechanism? There's a control, there's linkage, there's return springs, there's friction. It's how to deal with all those things, materials for a puppeteer that work really well in solving those problems. Cable systems, whether it be a roto-rooter cable from Lowe's with a cable going through it or whether it be a plastic drip tube with nylon going through or a cable for model airplanes, all of that kind of thing. So, I'll be showing them the principles and really how to think about making mechanisms. That's a big thrust in the book, how do you even approach a mechanism? I want something to happen way over here, but I'm over here and I can't be seen and it's got to go down here and then take a left hand turn and go that way.

PT: We're going to really be looking forward to the book. Thank you for your time today, Hobey.

HF: Thank you.

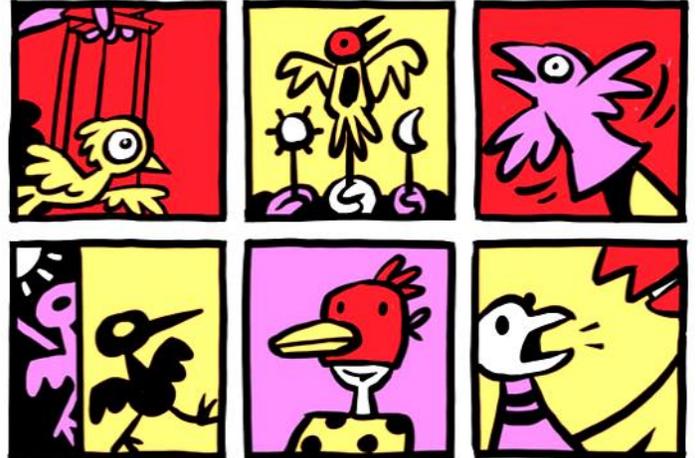
We then adjourned to watch Hobey perform Animalia. - Ed.



Time for a National Festival!!

They say “birds of a feather flock together” and the 2019 National Puppetry Festival is a time for the community to flock together to acquire new knowledge, preserve puppetry arts, be inspired and invite the community to engage with the art. In this festival we will welcome over 1,000 people to Minneapolis to experience the range of expression in puppetry arts. Attendees will include professional puppeteers, teachers, librarians, therapists, professors, musicians, craftsman, technicians, enthusiastic fans and general audience. Our community is diverse spanning all ages, all races and ethnicities, all socio-economic classes and multiple languages. Everyone is welcome! All different birds coming together creating an eclectic flock.

PUPPETEERS OF AMERICA 2019 NATIONAL PUPPETRY FESTIVAL



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

The 2019 National Puppetry Festival will feature over 20 performances from national and international artists ranging from traditional to experimental. More than 50 workshops which will provide attendees with hands-on creation or physical skill development, as well as lively, interactive discussions, lectures and demonstrations. Bob Nathanson said for me to put a plug in for his workshop “How to Write Humorously for the Puppet Stage.” He will also be co-hosting Potpourri with Drew Allison.

Since 2011, The National Puppet Slam has presented the very best puppet slam acts from across the country at National Puppet Festivals and at the Center for Puppetry Arts. The National Puppet Slam showcases diversity and excellence in the field of short form adult puppet theatre. The 2019 edition will be curated and hosted by Beau Brown. Other festival features include The Puppetry Store, Puppet Exhibit, Critical Exchange, Meet the Artists and Professional Day of Teaching Artists and Therapists.



Also coming up quickly is the Fellowship of Christian Puppeteers’ National Conference, July 17 - 20, held in Hagerstown, Maryland. Performances and workshops on puppet building and other skills are offered. Their annual Ministry Slam will be held on Thursday and/or Friday night. This is an opportunity for individuals, ministry teams, and performers attending FCP to present short-form pieces for the Conference. Scholarships are offered and affordable lodging is nearby. Registration is currently open and more information can be found at <https://www.christianpuppeteers.org/national>



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.

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 or mail to:

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



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

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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.

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Son Títere

by Cecilia Cackley and Francisco Benavides

Son Títere is a fusion of street puppetry and Mexican folk music for all ages. Part installation, part performance, the show consists of four individual puppet shows, each the length of a song, performed inside a box for one audience member at a time. This style of puppetry, often called *caja lambe-lambe* is popular throughout Latin America where it can be seen in plazas and at festivals. Cecilia Cackley and Francisco Benavides use the intimate nature of this art form to immerse the audience in the great variety of Mexican folk music, including the familiar style of mariachi, alongside lesser known forms such as *cardenche* and *son chilena*. Son Títere performs at the pop-up bookstore *Duende @ Walls of Books* in the Petworth neighborhood of DC on May 10, 11, 17 and 18. For more information and to reserve a free ticket, visit www.ceciliacackley.com



Malevolent Creatures

by Wit's End Puppets

Malevolent Creatures is a puppet triptych of three stories from traditional British folklore, retold to address modern social challenges. Created by DC puppet collective Wit's End Puppets, this adult-centric show uses a variety of puppets including crankies, hand puppets and giant puppets. It includes the stories of Black Annis, a cannibal witch hag, Tiddy Mun, a nature spirit from the marshes and Selkie, a seal who can become a woman. Wit's End Puppets uses these ancient stories to explore modern issues such as climate change, war and domestic abuse. Shows are June 19-21 at 8pm at GALA Hispanic Theatre in Washington DC. More information at www.witsendpuppets.com.





NCPG SCOOP! What's Up With Our Guild.

With this issue we welcome new members Leigh Lafosse and her husband Kevin Simpson, Yolanda Sampson, and Rachel Gates. We'd also like to welcome back Marc Hoffman. Thanks for (re)joining and welcome!

At our March general meeting, Matt McGee illuminated us with a workshop on using commonly available expanding foams that are generally used in the building trades for space-filling insulation. Matt walked us through multiple methods of utilizing this stuff to make molds and even puppet parts.

Returning member Marc Hoffman also brought in some of his spectacular Wayang puppets for us to have a close-up experience handling these amazing, moving works of art.

To the left there are some photos. After this workshop, we all adjourned to a nice pot luck lunch.

In attendance were Alex Vernon, Sarah Olmsted Thomas, Ray, Deb, and Matt Miller, Christopher and MayField Piper, Allan Stevens, Marc Hoffman, Leigh Lafosse, Yolanda Sampson, Pam and Jim McNaughton, and Jeff Bragg.

Signed,
The

Mangement

Our next meeting will be May 19th at the Puppet Co following the 1pm performance of Cinderella. Custer Wolf workshop with Chris Heady. See page 3 for more details. And finally, below you can see what PGOONY president Joshua Holden has been up to since we interviewed him in January. Joshua is in his final weeks wrangling for Avenue Q! Thanks for the peek backstage!



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 on this pages., email: puppetimes@gmail.com



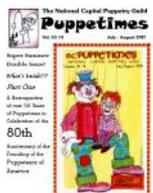
Volume 52 No. 6 Nov. - Dec 2016
Feature: Paul Vincent Davis Interview



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



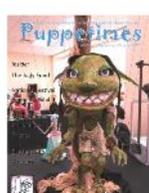
Volume 53 No. 3 May - June 2017
Feature: DJ Kid Koala Interview, Nufonia Must Fall



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

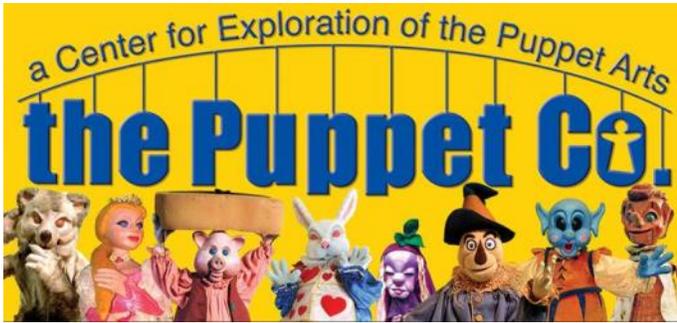


Volume 55 No. 1 Jan - Feb 2019
Feature: Joshua Holden Interview



Volume 55 No. 2 March - April 2019
Feature: Alex and Olmsted Interview

THE SEE AND BE SEEN SCENE



The Puppet Co. Playhouse at Glen Echo, MD

Reservations: (301) 634-5380 thepuppetco.org

Through May 5th

Jack and the Beanstalk

Fridays 11:00 AM

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

May 9 through June 23

Cinderella

Thursdays & Fridays at 10:00 & 11:30 AM

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

June 28 through August 4

Circus

Fridays at 11:00 AM

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

Tiny Tot Time with Bob Brown

5/5, 12/19 - Mother Goose Caboose

Sat, Sun - 10:00 AM

5/18, 22, 26/19 - Clowning Around

Sat, Wed, Sun - 10:00 AM

6/1, 2/19 - Tiny Tots "Sing-a-Long"

Sat, Sun - 10:00 AM

6/9, 15/19 - Panda-Monium

Sun, Sat - 10:00 AM

6/19, 23, 29/19 - Old McDonald's Farm

Wed, Sun, Sat - 10:00 AM

Franklin Park Performing Arts Center

Blue Sky Puppet Theater Bananas

May 15th 10:00am

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.

Alex and Olmsted

Marooned! A Space Comedy

at Baltimore Theatre Project

May 3, 4, 5

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

PANTHEON with Happenstance Theater

at Joe's Movement Emporium

June 18- July 21, 2019

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

Details - <http://www.alexandolmsted.com>

Pointless Theater

Forest Treás

Dance Loft on 14 (4618 14th St NW, Washington, DC 20011)

MAY 31 - JUNE 30, 2019

Tickets - <https://dancelofton14.ticketspice.com/forest-treas>

Wit's End Theater

Son Títère

May 10, 11, 17, 18

Info - <https://www.ceciliacackley.com/son-ttere>

Tickets - <https://www.artful.ly/wits-end-puppets/store/events>

Malevolent Creatures

June 19-21

Info - <https://witsendpuppets.com>

Black Cherry Puppet Theater

May 15, 7:30, Music at Black Cherry presents Useless Cans with Trucker Talk.

May 26, 10:00 Parade Puppet Making Party, 1:00 Puppet Parade, 3:00-5:00 puppets shows, Sowebohemian Festival.

June 1, 6:30 & 9:30, A Puppet Slamwich, short form puppet show and music for mature audiences.

June 9, 2:30 & 6:30, Puppets for Families at Black Cherry presents, Company Aiello performing Spazzolino & King Pepper.

Ticket links and info at www.blackcherry.org.

Puppet Lab Workshops at Rhizome

6950 Maple Street Northwest, Washington, DC,

May 4th 10am -12 pm

RSVP at <https://withfriends.co/event/1523505/>

It's that Time Again



National
Capital
Puppetry
Guild

2019 Membership Renewal Form - Mail In

www.nationalcapitalpuppetry.org/

The NCPG is a chartered Guild of the Puppeteers of America

Name:

Address:

City:

State:

Zip Code:

E-mail:

Company Name:

Company Web Site:

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

Annual Dues: Associate () \$10 Junior/Senior () \$15

Regular () \$20 Adult Couple () \$30 Company () \$35

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

Amount enclosed:

Today's Date:

Check #

Please make your check payable to N.C.P.G and send to:

P. McNaughton, NCPG Treasurer, 489 Cameron Station Blvd.,

Alexandria, VA 22304

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

() - Home:

() - Work:

() - Mobile:

If you want a print copy of our newsletter,
please add \$20 to your membership fee
and check here: _____

(Associate Members not eligible)

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

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

I sent check # _____ for \$ _____ to join The National Capital 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/

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