



The Newsletter of The National Capital Puppetry Guild

Puppetimes

Vol. 56 #1 January-February 2020

HAPPY NEW
YEAR 2020!!!



A Conversation
with the Amazing
Bonnie Duncan



Chartered by the Puppeteers of America, INC

Coming Up at the Puppet Co

January 17 - February 16

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

February 20 - March 29

Shows are Thursday and Fridays at 11:00am
Saturday and Sunday at 11:30am



Beauty and the Beast

A romantic tale of a handsome prince, and his love, Beauty, set in a great forest in old Russia. There are curses, conflicts, hopes, wishes, dreams, and exciting adventures, all the things that make a happy ending that much sweeter. Imaginative settings and beautiful costumes support this large-scale marionette version of the classic love story. Winner of a Citation of Excellence from the American Center of the Union Internationale de la Marionette, it has played successfully to children and families nationwide.

Recommended Ages: 5 y.o. - Adult • Running Time: 40 Minutes

It's that Time Again

2020 Membership Renewal Form - Mail In



National
Capital
Puppetry
Guild

www.nationalcapitalpuppetry.org/
The NCPG is a chartered Guild of the Puppeteers of America

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Company Name:

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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)

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If you want a print copy of our newsletter,
please add \$15 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 #
National Capital
_____ mem-

for \$ _____ to join The
Puppetry Guild as a
member, on (date)

Membership benefits in-
clude:

6 informative newsletters a year, in a PDF version. Print edi-
tion available.

6 meetings a year, festivals, educational events, pot-luck's,
lectures, demonstrations, workshops, show and tell ses-
sions, 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.

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

Summer Picnic, Winter Party, and National Day of Pup-
petry Celebration.

Meetings on selected dates typically follow the 11:30am
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: Leigh
Lafosse • NCPG Treasurer • 13821 Piscataway Drive, Fort
Washington, MD 20744

Puppetimes

Vol. 56 #1

January- February 2020

Page Contents

2. President's Note
3. The Judy Fund
4. A Conversation with Bonnie Duncan
15. In Memoriam - Caroll Spinney
16. Denmark's 2019 Festival of Wonder
18. Winter Puppetfest in Richmond, VA
19. Cool Goings On at Barefoot Puppets
20. Upcoming Regional Puppet Happenings
22. HOMECOMING 2020 RPDTAT and Workshop Info
22. NCPG 2020 Puppetry Grant Applications
25. Smile, We're On Amazon
26. The NCPG Scoop - What's Up With Our Guild
27. Back issues
28. The See and Be Seen Scene

Inside Back cover: Membership Renewal Form

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

Send all submissions to: puppetimes@gmail.com

Front and back cover photos of Bonnie Duncan by Liz Linder.

The Next Meeting ...

of the National Capital Puppetry Guild is January 19th at the Puppet Co following the 11:30pm performance of Rapunzel. To make your complimentary reservation call (301)364-5380 and press 9 to go directly to voicemail or email: boxoffice@thepuppetco.org. Please remind whomever 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 11:15pm (you should arrive prior to 11:15pm).

We will be having a workshop on mechanisms with new board member Vanessa Spring-Frank and also our regular pot luck. Please contact Jeff at 703-424-5553 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.

President: Jeff Bragg - Vice President: Yolanda Sampson
Secretary: Heidi Rugg - Treasurer: Leigh Lafosse
Members at Large - Sandy Feulner, Honey Goodenough, Cori Leyden-Sussler, Tom Noll, Sam Rugg, Vanessa Spring-Frank, Sarah Olmsted Thomas, Alex Vernon

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

Happy 2020! Another year and another decade of possibilities. Hopefully, it will be good. It's been a tough decade for puppetry, but also ten years with some great successes.

I can't ignore our great losses though. We are going through a period of losing the remaining founders of modern American television puppetry. Carroll Spinney's passing marks this fact. We pay tribute to him on page 17. Although we grieve the loss of this giant in our world, we will all be inspired by his legacy as we navigate the future.

Bonnie Duncan is definitely a performer who has her direction positively pointed into that future. Her simple but spectacular shows not only combine broad physical comedy, music, and puppetry, they also teach lessons through compassion and humor. I was privileged to speak to her recently about her journey and work. Her interview begins on page 6.

Alex and Olmsted just got back from Denmark (picture of them at the Festival of Wonder in Denmark included below right to make us all jealous!) and Sarah Olmsted Thomas writes about it for us on page 18.

We have upon us another regional festival season. Work is progressing on Puppet Homecoming being held again along with Sandglass Theater's Puppets in the Green Mountains. Proposals for workshops and RPDTAT presentations are now being taken. A hotel has been secured and is block-booked for PofA members. That's right, an entire hotel full of puppeteers. What could go wrong with that?

We have new board members! Leigh Lafosse, Yolanda Sampson, and Vanessa Spring-Frank became new board members with this election. Welcome to all! Not only do we have new board members, one of them has been elected to the Vice-Presidency. Yolanda Sampson succeeds Sam Rugg as our new VP. Congrats Yolanda and thank you Sam for your long service in this role.

I also want to make a point of thanking our outgoing treasurer, Pam McNaughton. Pam has kept our books and other financial records straight for quite a while and we are forever grateful for her hard work and

dedication. If it wasn't for her, we couldn't have kept going. Thank you, Pam!! Which now offers me the perfect segue into introducing our new treasurer, Leigh Lafosse, who joins our 2020 board. Leigh contributed to Puppetimes this year with her article on doing puppets for an Army event. She is a member of Pershing's Own, and she holds the rank of Master Sergeant.

The board of directors will be holding a meeting soon to determine who will hold the three remaining executive offices.

Also, our 2020 grant applications are on pages 25 and 26.

Finally, I am thrilled to announce that long-time member and board member, Sandy Feulner has been elected to Emeritus status. Congratulations to her and thanks for her long time dedication and service to our guild.

Let's all look forward to spring. In our next issue, we will be featuring an interview with Laurie and Cindy Nickerson of Puppet Pelts. We will also have some other puppet construction oriented articles, so you can dig out all your unused materials and do a good spring cleaning while making some great puppets.



PS. Here's that picture I was talking about.



Walking through the Silkeborg Festival of Wonder 2019.

Photo by Alex & Olmsted

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 grants and scholarships to help young puppeteers attend their first festival, attend the O'Neill conference, and take advantage of other educational opportunities in puppetry.

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 22 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: _____

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City: _____

State: _____ Zip: _____

My gift:

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

A Conversation with **Bonnie Duncan**

Sitting down to talk with Bonnie Duncan is like sitting down to a breath of fresh air. The Boston based dancer and performer exudes a charm and poise that can only be achieved with decades of dance training. The fact that she can channel it seamlessly into performances such as *Squirrel Stole My Underwear* and *Lolipops for Breakfast* is nothing short of astonishing. Her new show, *Go Home Tiny Monster*, shares deeply personal and difficult experiences for a children's audience, inspiring empathy and understanding of the tragedy of losing a home.

Puppetimes sat down with Bonnie recently to talk about her work and life and how she became an inadvertent puppeteer.

PT: Hi Bonnie. Let's talk about where you started. You're based in Boston, but are you originally from New England?

BD: I'm actually not. I'm from South Carolina and Georgia, and I moved to Boston to go to graduate school. I went to Lesley University and studied Creative Arts in Learning. I had this want to integrate the arts into classroom curriculum and so I moved to Boston for a year and that was twenty years ago. So, I stayed. I loved it.

All through my childhood I was involved in dance and sports. I was a swimmer and runner. From there, I got into theater in high school and college and studied that through college. And then when I was in Boston, I saw this dance company called Snappy Dance Theater and I loved it. It looked just like what I wanted to do. It was acrobatic. It was athletic. It was funny. It was theatrical. It was dancing. It was everything. So, I auditioned and got into this company and stayed with them for eight years. We were a collaborative company. We toured the US and abroad, performing



Bonnie Duncan. Photo by Liz Linder.

these sculptural, humorous, dance theater pieces. While I was doing all of the dancing, I, like most children of the '80s, grew up with the Muppets and decided I wanted to see if I could build one, so I got a book. I got *The Foam Book* by Drew Allison and made a puppet. His name was Egan and I took him to my classroom where I was teaching drama. He had these giant orange dreadlocks -- he looked a lot like me. And he mesmerized my students. I had never seen anything like it. They completely forgot I was there and were totally invested in him. And I went to the Boston Area Guild of Puppetry and showed everyone my puppet. Bonnie and Andrew Periale and all the other members of the guild just kind of took me in and encouraged me and introduced me to other artists my age. I started working with Dassia Posner and we made shadow puppet shows for adults. It was also the beginning of the puppet slams, so I just experimented and played with different styles and types



From Poste Restante. Photo by Androo Sokol.

of puppetry. Not using language, using music. How could I put everything I loved into one thing? And it just morphed from there. I continued to explore that. We used puppetry in my dance company.

PT: So, where'd you meet Dan?

BD: I met Dan, my husband, in 2000, around the time I got to Boston. He was running a theater company and I went to see his show and loved it. But I felt it needed better costumes, so I said, "Hey, can I make costumes for you?" so I started designing costumes. I designed costumes for at least 10 of his shows. His company, Rough & Tumble Theater, made original shows, often in gibberish. There wasn't a lot of language. My creative life tumbled out -- it all makes sense when I look back. Yes, so Dan and I worked together as director and costume designer. And I did perform in a few of his shows, but all of those things were happening all at once. And then we got married and the dance company was around for a few more years and then the dance company folded and I had a baby. And I made a show, with one of the dancers in the dance company, that we loved, and it was great and people were excited by the show, and so were we, but then I got pregnant with twins. My older son was a toddler at the time, which was working fine until we had twins. And then my dance partner went to medical school, which is an eight-year-long project. So, when all of this happened, it was really tough on all of us because this was our identity, this is what we did. I had to quit my job as a theater teacher because it was all just too much. I couldn't keep up with anything and I felt lost. Who am I, what am I? And I went to the Hatchery at Puppet Showplace where they just get together. Sometimes you talk about a show you're working on



Lumen and Duncan. Photo by Liz Linder.

or you need help or you need advice. And Roxie Myhrum invited me in and I met everyone. I had kind of been away from the puppetry community for a few years. So I came and I met Brendan Burns, who now is a musician with the Gottabees. I was talking to Roxie and then with Liz Joyce and she was like, "Do you have a show for kids?" And I said, "No, I don't. I don't make shows for kids." And she's like, "Well, you should. If you do, I'll book you." So, between that and Roxie kind of pushing me to make a show for their Incubator Program, I said yes. Dan helped me shape Squirrel Stole My Underpants and we got a Jim

Henson Foundation grant. We kind of made the show on a whim and people loved it, and we realized it kind of fit everything we had done up to then.

PT: The first time I saw Squirrel Stole My Underpants, was it in 2014 at Puppet Homecoming at a campground called Ramapo for Children.

BD: And the gym was so hot. It was like a hundred degrees!

PT: I remember reading the blurb on it. I just thought to myself, I

don't see how she could possibly sustain this for more than 15 minutes. And I kept thinking that throughout the show, how can this last? And it did. And it just kept getting better. And obviously that was the intent to some extent really, but was squirrel conceived as a full-length show or did it start a something smaller and grow?

BD: It was conceived as a full-length show. I tested things out at slams, but it was not a slam piece. I think with my husband's background in making nonverbal theater shows and my background and making non-verbal dance shows, between what I do visually and with my body, and what my husband does with the narrative, we knew it could work. It was not an

easy process because you answer the entire show in the title, which is great. But like you said, how do you sustain that? How do you keep turning left? How do you keep surprising your audience?

PT: Well, I came away from the experience being able to answer that question. And the answer is brilliantly. I was very taken by both of your shows that I've seen. Let's talk a little about you as a physical comedian. Are you influenced by any of the great physical comedians like Carol Burnett or Lucille Ball? It's usually men doing that stuff, but when you do it, it is unmistakably feminine. It is not male slapstick. It is something that's yours. How did this come about? What were you influenced by?

BD: Well, I think subconsciously I am influenced definitely by both of those women, by Lucille Ball and Carol Burnett. The Carol Burnett Show - that was one of my favorite shows. I just turned it on and I felt like I was there, you know. So, I think without realizing that, I think that they're an influence because it's just part of my childhood memories. I'd say I don't think about it a lot in terms of direct influence though. I think silent movies definitely have an influence on us. My husband is a huge Buster Keaton fan and we always return to his work.

PT: You were an Emerging Artist at the O'Neill puppetry conference in 2017.

BD: I've been to the O'Neill three times and it's been just amazing every time I've been. Doing the Emerging Artist felt like the right thing. Making Squirrel was so fun. I mean, it was really hard, but I didn't have any

expectations of myself. I was making a show that might be seen by a few hundred people, you know, whatever. I was redefining myself. It was like it came from a different place. I also had at the time children who napped during the day and went to bed really early and so I would work when they went to sleep and at night my husband and I would rehearse in our living room while they were sleeping. It was great. When we made our second show, Lollipops for Breakfast, we tried to do that, but our kids did not nap as much. They went to bed later. We had to rearrange how we worked. So, we were trying to find like once a week, at night, at Puppet Showplace where we could



Overneath. Photo by Wendy Richmond.

go and be away from our family. And that worked okay. It was a really tough process. At each stage of our family's development, how we work has changed. With Go Home Tiny Monster, our kids didn't go to bed till eight-thirty or nine and we're exhausted. My husband works a full-time job and I'm trying to make work while the kids are at school and the late-night rehearsals were

not working. And so, for Go Home Tiny Monster, I knew I wanted us to have uninterrupted time, like true, uninterrupted time and so the O'Neill made perfect sense for us. We actually just had the germ of the idea and went with two objects, we had nothing. And it was so amazing to have a space to experiment. We had some of the resident company with us. We had Austin Costello and Kaitie Tredway with us and they would step in and we would rotate through improvisations. We were just experimenting and trying to understand our theme. For this newest show, we knew we wanted the audience to be a big part of the

experience. And so being at the O'Neil with their "risk, fail, risk again" motto, I was like, we have to push ourselves to use the audience in a different way. And so, we really experimented with that and I think found the heart of our show with that. And over the course of the rest of the development of the show, we actually did three other residencies. That was a real gift so that we could sustain focus and unplug from everything else.

PT: So, you had been building and rehearsing shows out of your home, in limited space. You now have a

whole life it felt like my only job for three weeks was to make stuff. Like that was it! And it was a gift and it was also terrifying to really just have to focus on this. So, I felt like in the end, I made a bunch of different stuff. I wanted to experiment and learn from everyone there. I met so many amazing people there. It was great.

PT: You were a Resident Artist at Perishable Theatre or 2007 to 2009.

BD: That was actually the home of one of the first puppet slams, Blood From A Turnip. Vanessa Gilbert



Asleep On The Bed Of Her Left Arm. Photo by Gonzalo Plaza.

separate space to work in.

BD: We just moved in the fall and I have a space where we can rehearse, it's just totally amazing.

PT: Let's talk about being an Associate Artist at the Atlantic Center for the Arts in 2005.

BD: I worked with Paul Zaloom for three weeks. I have always been a person who does three jobs at once. I'd be dancing in a dance company the morning, teaching in an elementary school in the afternoon, working on puppets in the evening and designing costumes on the weekend. I was always doing so many things at once, I could switch very easily. The Atlantic Center for the Arts was the first time I think in my

ran that space for many years, and she had a resident artist program. Tim and I, my dance partner, we used that residency program to get our show, Poste Restante, made. Once a month, we would go down and meet together as a group. Everyone was working on totally different things, and we would experiment. We'd talk about the process. They were basically supporting us in developing this show. They also gave us rehearsal space. We would drive down to Providence and use their rehearsal studios and use the car time to talk and develop the work. We performed there while we were developing the work. So, it was just this really supportive space with these really inter-

esting playwrights and storytellers and visual artists, coming together to help each other support that.

PT: When you really devote yourself to an artistic career, even though it might not be the only career you enjoy, it's consuming and usually you have to concentrate on just one or maybe two aspects of all the different things that inspire. You seem to have pretty seamlessly combined all of your performing interests. You've got a lot of artistic background in a lot of different things.

BD: Well, performing for families, that's just been in

about the meetings, the promotion, the licensing, all the stuff that has nothing to do with the actual writing, building and performing the show. You're talking about all the other support things, correct?

BD: Correct.

PT: You're are still doing all that yourself?

BD: I do that all myself. I try to keep the cost as low as possible, so that I can pay my designers and other artists and pay myself. And I do see it as a business. That, I think, is kind of exciting, because a lot of times you make shows for adults and you don't make a lot



Caught. Photo by Meg Nanna.

the last six years and I think the shift made sense to my life in terms of--- there's a market, I get to perform, because that's what I love, and I have a captive audience! I think it was the synthesis of everything I've ever done that made sense. The shows and the business of performing these shows is what has been consuming in a way that I don't know how to balance. Balance is the wrong word, because it'll never be balanced. But how to capture it...where I want it to be.

PT: And when you're saying business, you're talking

of money, but it feeds your passion. Or the money's there and it's a lot of pressure, so performing for families made sense, on a scale I could hold on to. I think it goes well when I'm not making a show, but making Tiny Monster and then booking two other shows, and coordinating, and scheduling and marketing, and all those things on top of also trying to carve out the time to make a new show has really defined what I make. I know that after we made Lollipops for Breakfast, we kind of wanted a pallet cleanse, so I just made two pieces for adults, these

like slam pieces, and I spent way, way long time on these things because I wanted just to make something for myself that didn't have the same criteria as our work does for families. Because that's where it feels like performing in the way that we do for families, definitely steers how our process works, what our content is, what drives us. And so, I still want and still have this desire to make work for adult audiences.

PT: Adult audiences are difficult things. One of the things that I hear talked about a lot is improving the quality of puppetry. And one of the things that I've noticed is that this is only important really to an adult audience and adult critics. You could have an absolute terrible puppet show, on all fronts, that an audience of children goes nuts over and you're left sitting and thinking, "Why did they enjoy that?" Adults are more difficult to please because they bring their own filters, they bring their own neurosis when judging a work, so I think a show for adults is a different thing altogether than building a show for children. Children tend to accept things more openly, I think.

BD: I think you can take more risks, well, you take different risks for family audiences. I want everyone in our audience to feel confident that they know what's going on, so the puppet has to make sense to the story or image on stage. They may have a different picture in their mind of exactly what's going on, but they're comfortable in the audience. If they don't get what's happening, I try to answer that question within a few beats within the piece. That said, I made one piece for adults that's very abstract, a piece that I was totally 100% okay if only 30% of this

audience gets this or is connected to it and the rest are like, whatever, it's not for me.

PT: Were you successful?

BD: I was! I think I got more than 30%, but there was this sense in my mind that I gave myself permission not to go after every seat in the house. With my shows for families, I do go for as many seats as I have. Our shows aren't just entertainment for children. What are we wanting for the audience as an experience? And I think that's something as a performer and creator, I very much want to understand and think through. And you know, when you perform for family audiences, half your audience is made of adults, because they bring the kids. And so, you're playing to both minds' eyes and that's the biggest challenge -- that's also the most exciting thing. We expect a lot from our audiences. This morning, I performed Squirrel at an elementary school, and I had 130 kindergartners to second graders and it was a reminder that a lot of these kids had never seen a show like Squirrel Stole My



Squirrel Stole My Underpants. Photos by Liz Linder.

Underpants. What I love about it is that they're processing what they're seeing verbally without realizing it. They are working out the story in their head and you could hear little sprinkles of chatter of like, "Oh, this is what's happening!"

And it makes me so delighted that they're engaged and they're figuring it out. Like they're trusting themselves to understand what's going on. It's just this reminder of why we make theater. Why we make shows for families, why we make shows for kids in particular, is that you don't know where one of those kids is going to be in 20 years. And they're like, I saw this thing and it made me think about this or it started something. And there's something really magical about that that you can't quantify.

PT: As far as how your collaborative operates, are you the leader of The Gottabees or just a rank-and-file Gottabee?

BD: Yeah, I'm definitely the leader of The Gottabees. I have the most hair of all of us, so I'm definitely out in the middle of the stage, for sure.

PT: You definitely have a great creative team.

BD: I feel so lucky.

PT: Brendan, Tony, and Dan of course. I was looking at Marte's [Johanne Ekhougen – puppets for Hand to God] things earlier today when I discovered that she had made the puppets for Go Home Tiny Monster. And then I went to her website and found out I couldn't actually purchase any of her puppets.

BD: I think she sells sometimes in coffee shops. If you follow her on Instagram, [www.instagram.com/doctorsuperhelga] you'll find out where. I met her at the O'Neill while developing Tiny Monster (which had no name at the time). And in the pitch circle they do the first night, to talk about your participant pieces, she was crocheting and she dumped out this bag and she said, "Well, there are some monsters if anyone wants to play with these." And I had gone there without a puppet, any puppets at all, and I knew I wanted little creatures in my world. That's all I knew. I saw those monsters and I was like, "Those are my monsters." And I say, mine, like they belonged in this world we were exploring. Over the course of development of the show she would come up to Boston. And we did a lot of talking and designing and drawing and sketching. And then she would come to rehearsal



From right: Bonnie, Tony Leva, Brendan Burns. Photo by Liz Linder.

and make puppets -- she improvises them without a pattern. Then I would retrofit them so that they would move in a way that I liked, for the function for what we needed. It was a fun collaboration because I've never worked with a builder to make the puppets.

PT: You've always built them before yourself?

BD: Yeah and building is not my strength. I like it and I figure it out. I ask a lot of questions, but that's not necessarily "the thing" that I do best.

PT: Bringing in other builders just gives you this wonderful look outside yourself and even if you've done a sketch or something, a builder brings something new to it that you likely wouldn't have thought of yourself.

BD: It's totally great. It's been the same with having

Brendan and Tony. I used to always just find music and use it. And then we've been working together so long now, we kind of mind-meld. I can do what I do on stage, because of them. And I think the audience is like, "Such a simple show!" and it's like, no, actually the complexity of what is happening with the music and visual and narrative is really rich and complex.

PT: It's concise. What I heard was concise but not simple. Being a musician myself, a concise score, musically speaking, is very important. It's very easy to overblow something.

BD: Yes, it makes such a difference for us right now. We're still working on Go Home Tiny Monster. We always keep working on our shows and for this show, I will only perform it with live music. That is going to

be amazing, but also poses challenges for scheduling and budgeting and all of that. But we felt like it was totally worth it to really have a bigger experience with our audience. It's wonderful that we're at a place where we are getting booked to perform together because people are understanding and we're understanding that it's all of us together. That's what The Gottabees' magic is.

PT: You've been performing your new show, Go Home Tiny Monster, a great deal lately. How has that been going?

BD: It's going really well. It's interesting because we premiered it and then we've been performing it and between the performances, we're still continuing to work on it. We dive deeper, because once we get to know a show, it changes and grows.

PT: What kinds of changes?

BD: So Tiny Monster is a very different show from Squirrel and Lollipops, because of the emotional depth that we go to. It is a show about the main character losing her home and we see that happen on stage. So, the balance of understanding sadness and fear, balanced with humor and community, that felt really challenging. And part of what we've been working on is the musical tone, because the music guides our show so dramatically and when it comes to showing these big emotional shifts, we need that music to guide the audience. Not hit them over the head with



Lollipops for Breakfast. Photo by Liz Linder.

an emotion, but let the emotion be there or spice it up or guide us a little bit away from it. I feel like that has been our biggest challenge, our biggest try-and-try-again, in terms of the changes in the way the show works.

PT: This all must resonate deeply with you since you and your family recently went through this yourselves. What happened?

BD: In the winter of 2015, Boston got, I believe, 109 inches of snow in three weeks and in that time our house developed ice dams on our roof and the water poured into our walls and our entire house was sick, from the outside in. When we went to get repairs done, thinking they were going to put some holes in our interior walls and dry the walls out, we packed up our stuff thinking we would be gone for a couple of weeks. We came back after demo was done and all of our interior walls were torn out because there was

so much water inside of our condominium (we were in a three family house). We were out of our house for six months and in that time we stayed everywhere. With friends and on tour and we rented a house and we borrowed a

house and we were in a hotel and all the while fighting with our insurance company while keeping our cool for our kids who were four and six. Brendan and Tony also have their own experiences with displacement --- right before I met them, they were roommates in a three-family house with two other musicians and they had a house fire and their entire apartment was damaged. They left with maybe their



Go Home Tiny Monster. Photo by Liz Linder.

clothing off their back and very few possessions. The firemen went back and were able to save their instruments, not all of them, but most of them. These experiences deeply informed this show.

PT: I imagine that it's difficult to write a story that was so deeply felt. But you know what this experience is like.

BD: It was a difficult experience and there's a scene that we call "The Hotel," and no one else knows it's a hotel, but for my husband, who directed the show, and I, that's the hotel we stayed in with our kids and we can go back to that experience as we work on the scene to make sure the heart of the scene feels right. That's what we're going for. It's been amazing that we can turn this experience around.

PT: I know you went to India this summer. Let's talk about that.

BD: We did three cities in eight days and we had six performances. We did Squirrel there and it was a re-

ally amazing experience to share our work. It always is, but with this one we felt we really came across big ideas and thoughts and conversations about life and the world. It was just an amazing experience, especially having the community of puppeteers and theater being in the audiences around us. It was a festival called the AHA! International Theatre Festival for Children. There were eight other puppet companies there. There were people from the UK and from Switzerland and Peru and Germany and India.

PT: What's coming up?

BD: In January we start touring again. We're touring Go Home Tiny Monster. We're at the Strong National Museum of Play for their Day of Compassion. And we'll be at Sandglass (Theater in Brattleboro, VT), Cabot Theater in Beverly, MA, The Eric Carle Museum in Amherst. We have a lot of performances coming up.

PT: You came to the puppetry community as a

dancer and actor, and not as a puppeteer. I too, came from the outside. I've always loved the art, but my professional life didn't include puppetry. Becoming part of this community has been one of the most enriching things I've had the pleasure of doing.

BD: I would say that the puppetry community is been the most supportive, open, welcoming art community I've ever been a part of. I have this amazing network of amazing people who are all over the country, now all over the world. Everywhere I go, I meet all these puppeteers, which makes the world feel smaller, and we all immediately bond because of puppetry. And that's a rare, amazing thing. It can't be taken for granted.

PT: I have also enjoyed the same experience. I don't tend to find very much ignorance in the puppetry community.

BD: I love that about the community. I love the National Festivals. I love seeing these generations of artists. When you step back and you look at it, every decade, we're all there to visit and party and celebrate and it's just really great. The puppetry community has embraced me and I am so grateful -- I love that I get to bring everything to life on stage in my shows -- that I make the world bigger than it seems.

Go Home Tiny Monster. Photo by Liz Linder.



In Memoriam

Carroll Spinney

December 26, 1933 – December 8, 2019

Thank you for all the fun. We love you. We'll miss you.



Denmark's 2019 Festival of Wonder

By Sarah Olmsted Thomas

Denmark's prestigious Festival of Wonder has been an important gathering of influential artists and puppeteers since 1986. Located in the picturesque town of Silkeborg on the Gudenå River, the festival performances take place in venues all over the city; from concert halls to black boxes, from circus tents to school rooms. All of these locations are walking distance from beautiful forested trails, and traveling between venues often takes one through the lovely cobblestoned streets of Silkeborg's old town.

Our company, Alex and Olmsted, was invited by Ulla Dengsøe of the Festival of Wonder with support from the Danish Arts Council. This was not only our first time in Denmark, but also the European premiere of our Jim Henson Foundation Grant awarded "Milo the Magnificent." We were not only the sole company performing from the United States, but also the sole company representing the Americas.

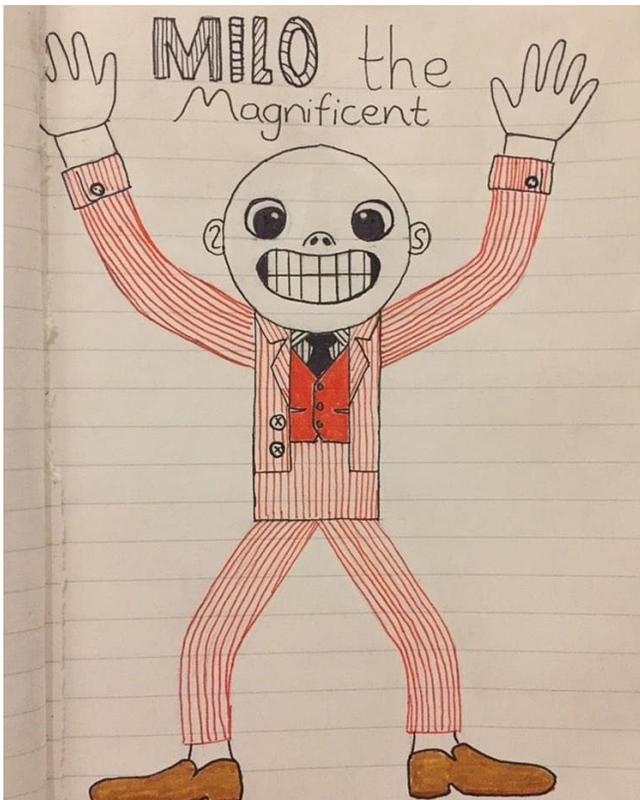
I am pleased to say that we had 3 sold-out performances and we were well received. Many people



stayed after our shows to share their enthusiasm for the performance and to ask questions about how the puppets were built. One young fan, Ellis Mellisn, drew us a picture of Milo.

We took our participation in the Festival of Wonder seriously, and as such it was important for us to see as many shows as possible in addition to our scheduled performances. On one day, in between Milo shows, we covered 3 miles (on foot!) in order to catch a performance on the other side of town. Among the 14 shows that we saw, each one had a full house. We spoke with a Norwegian family who came to Denmark for the weekend for the sole purpose of visiting the festival. It was inspiring to be in a region that is so supportive of the arts.

In addition to the Danish puppet theaters performing at the Festival, there were theaters from France, Spain, The Netherlands, Switzerland, Germany, Sweden, Russia, Bulgaria, Israel, Greece, and the Czech Republic. Puppetry Festivals in the United States are seldom so international, and seldom so experimental. There were beautiful examples of traditional puppet theater, but there were also thrilling experimental pieces that involved body puppetry, rock music, and large-scale visual effects. The range of puppetry represented at the 2019 Festival of Wonder was inspiring. From intricate marionettes to a 40 foot Tyrannosaurus Rex, from a murder ballad to a revolutionary Punch and Judy show, we came away feeling emboldened: puppetry can do anything.



➔ To the left: fan art drawn by Ellis Mellisn.



Some of our favorite performances included Switzerland's David Dimitri and his one man circus, and Denmark's Teatret Gruppe 38's "A Sonatina" that took place on an Italian pick-up truck and included a live chicken. We also loved France's Compagnie La Pendue and the two shows that they brought to the Festival: "Tria Fata," a comedic and dark exploration of life and death, and "Poli Dégaine," a riotous and radical Punch & Judy show. We also loved the interactive IMAGINARIUM exhibit at the Silkeborg Art Museum that included puppets, simple machines, and automata.

The impeccable orchestration of this huge international festival that was comprised of 101 events, 90 performances, and 2 museum installations is not to be understated. I wish to praise Ulla Dengsøe, the Artistic Director, and Poul Andreasen, the technical director, who seamlessly orchestrated all of the moving pieces with efficiency and grace.

It was an honor to be included. I will never forget Silkeborg, its theaters and forests, and I will never forget the performances I experienced and the artists I met at the 2019 Festival of Wonder. I hope to return one day.

Editor's note: Sarah Olmsted Thomas is an NCPG board member.



Alex Vernon, Ulla Dengsøe (Artistic Director of Festival of Wonder 2019), and Sarah Olmsted Thomas. - photo by Alex & Olmsted

PUPPETS OFF BROAD STREET

The 6th Annual RVA Winter Puppetfest

will have EIGHT days of performances over winter break full of family fun! We are presenting puppet shows by award-winning performers at Richmond Triangle Players' Robert B. Moss Theatre. There's something for everyone

with classic tales such as "The Velveteen Rabbit," original works like "Cardboard Explosion," and even tongue-twisting ventriloquism with Tyrone Travis. Fifteen performance times to choose from December 27-Jan 4, 2020.

Tickets are available at

https://www.puppetsoffbroadstreet.org/store/c7/RVA_WINTER_PUPPETFEST_TICKETS.html



Mon Dec 30
[Ooey Gooley](#)
[Puppetry by Barefoot](#)
[Puppet Theatre](#)
10:30am and 1pm

Recommended for ages 4 & up and their families
 A tiny little book opens up a world of big laughs! This lively puppet show features timeless classics including *The Three Little Kittens* and *Little Miss Muffet*. Audiences also meet an entertaining circus star, who also happens to be a worm...a worm that meets an unfortunate fate! A wide variety of puppets — including rod puppets and a “humanette” — will delight young audiences and their families.



Fri Dec 27
[The Velveteen](#)
[Rabbit by Applause Unlimited](#)
10:30am and 1pm

Recommended for ages 4 & up and

their families

Margery Williams' classic tale of how toys become real is told with hand puppets, storytelling and song. This story about friendship and magic is told with gentle humor and warmth. For children and their parents, youngsters learning to read, and anyone who ever had a favorite stuffed toy. Performed with hand puppets.



Wed Jan 1, Thu Jan 2
[Ty-Rone & Friends](#)

Wed at 1pm, Fri at 10:30am and 1pm
Recommended for ages 4 & up and their families

Ty-Rone and his friends have traveled throughout the country, sharing their family-friends comedy. As a 7-year old, the Richmond native was very impressed by watching a television performance by famed ventriloquist Edgar Bergen. He told his parents that he wanted to become a ventriloquist. His parents took him to the library to check out books on ventriloquism. Those books opened up a whole new world of reading.



Sat Dec 28, Sun Dec 29
[The Snowflake Man](#)
[by Puppet Kabob](#)
Saturday at 10:30am and 1pm
Sunday at 1pm and 3pm

Recommended for ages 4 & up and their

families

The story of *The Snowflake Man* is inspired by Wilson "Snowflake" Bentley, the self-educated farmer and scientist who attracted world attention when he became the first person to photograph a single snow crystal. *The Snowflake Man* swings audiences into the historic 1920s through creative storytelling, intricately designed Czech-style marionettes, and a striking pop-up book of water color scenery. This UNIMA-USA award winning show combines art, science, and a little known piece of American history to magical effect!



Fri Jan 3, Sat Jan 4
[Cardboard Explosion!](#)
[by Paper Heart Puppets](#)

10:30am and 1pm
Recommended for ages 4 & up and their families

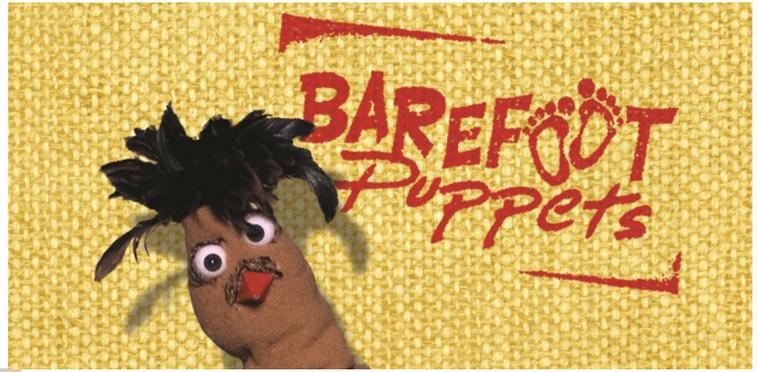
“Cardboard Explosion!” brings four original stories to life using nothing but cardboard and the power of your imagination. With help from the audience, puppeteer Brad Shur transforms simple cardboard shapes into elaborate puppet characters, then brings them to life right before your eyes. Get ready to outsmart dragons, choose-your-own superpower, and train adorable animal sidekicks in this fun, energetic, participatory show

What's up with...

Barefoot Puppets

2019 in Review & 2020 Ahead!

It's been a while since we sent out an edition of Foot-notes, our Barefoot Puppet Theatre E-newsletter. This past year was a busy year, and we have so much to be



writing, and filming! It's been a tremendous undertaking, but we are so proud of their work. Can't wait to share the final results! We look forward to sharing more news with you in 2020 as we begin wrapping up some works-in-progress and launching some new ones!

We're booking for Summer Reading 2020! Many libraries are working with the themes of "Imagine Your Story" and "Dig Deeper!" For both of these themes, we are booking our show, "Dreamtime: Tales from Down Under." It's an interactive show for ages 3-12 and their families. We hope you get to see it, too.



thankful for! We've had some amazing projects, worked with fabulous students, and WE MOVED OUR STUDIO!

Moving our studio involved moving our whole household (kids, pets, books, puppets), and we didn't move far. We are super excited to have a wonderful studio with space, big windows, running water, and lots of cabinets. This was great to have as we undertook some ambitious projects for summer 2019 -- especially our work with the Wolf Crystal Project as part of the Highland Festival in Abingdon. We worked with students and professionals to create masks, puppets, and "light puppets" that were part of a series of community performances in the festival.

We are winding up the last of our 2019 residencies right now -- working with home-school students in puppetry with building,



Thanks for being part of our adventures!

Looking for funding sources?

If you are a Virginia nonprofit, school, or library, we would love to work with you through the Virginia Touring Assistance Program through the Virginia Commission for the Arts. Call us at 804-358-3377 or email shows@barefootpuppets.com for more information.



Upcoming Puppet Happenings in Our Region

Experiment with Puppet Performance
at
RHIZOME PUPPET LAB
6950 Maple ST. NW, Washington DC20012

On the 1st Saturday of every month.
from 10am - 12pm.

Please wear something comfortable.

Contact:
Rachel A. Gates
ragpuppet@yahoo.com





FRI JAN 3 | 8PM

SAT JAN 4 | 4PM & 8PM

SUN JAN 5 | 4:30PM

With Crankies by:

Emily Schubert (Festival Curator)

Katherine Fahey

Deborah Hunt

Alex & Olmsted

Anna Fitzgerald

Jeghetto

Bridget Cimino

Maura Dwyer

Plus musical guests.....

Tickets at: [https://](https://www.creativealliance.org/events/2019/2020-baltimore-crankie-fest)

[www.creativealliance.org/](https://www.creativealliance.org/events/2019/2020-baltimore-crankie-fest)

[events/2019/2020-baltimore-](https://www.creativealliance.org/events/2019/2020-baltimore-crankie-fest)

[crankie-fest](https://www.creativealliance.org/events/2019/2020-baltimore-crankie-fest)

Creative Alliance

3134 Eastern Ave

Baltimore, Maryland 21224,

Crankie Fest is made possible that

to the generous support of John

Cammack & Kimberly Warren

And don't forget:

Puppet Homecoming is on the way!

There's a bit more about this on the next page.



Puppet Homecoming 2020 is taking applications for festival workshops and presentations for the Regional Professional Day for Teaching Artists and Therapists. Links to the forms are below.



Have a great workshop to share? Copy and go to - <https://puppethomecoming.us3.list-manage.com/track/click?u=1ac9aba97c743d99c5b25cded&id=4aeb1a222c&e=e96fa7a65e> and fill out the form to illuminate and elucidate fellow puppeteers.

Would you like to apply to present at the Regional Professional Day for Teaching Artists and Therapists? Copy and go to - <https://docs.google.com/forms/d/e/1FAIpQLSdG9UhrQwBQ0BoCsatvBDof08eICqfo3GHA7hQHQchmXkG4IQ/viewform>

APPLICATIONS for THE NATIONAL CAPITAL PUPPETRY GUILD 2020 GRANT PROGRAM

The following two pages contain applications for this year's Judy Barry Brown College Scholarship in Puppetry, Judy Barry Brown Festival Grant, and 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.

These grants are need-based scholarship, designed to help offset the cost of participating in qualifying programs. 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 that 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.

Membership in our guild is the one prerequisite for application.

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.

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



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.

The November meeting was a special event. It is not often that puppeteers get to have a masterclass with a legendary colleague, but that is what happened. Allan Stevens, of the Puppet Co gave an hour-plus lesson in his approach to design, with stories, demonstrations and hands-on examples. Shaky video is posted on-line for anyone desiring to see or relive the program.

We officially welcome our new board members, Leigh Lafosse, Yolanda Sampson, and Valarie Spring-Frank. And we also say goodbye to board member and treasurer, Pam McNaughton, who has done a spectacular job of keeping all our accounts and filings straight. Thank you, Pam. Your dedication and hard work is an example to us all and your wit and energy will be sorely missed on our board. Thanks for your years of service to the NCPG.

New board member Leigh Lafosse will be our new treasurer.

Two of our grants are being offered again while we talk about the college scholarship. The board has been discussing changing the awards and criteria for application. Expect changes in the near future.

And last, long time board member Sandy Feulner has been elected Member Emeritus by the board of directors. Congratulations Sandy, you've earned this.

Signed,
The Mangement

Our Next Meeting

will be January 19th at the Puppet Co following the 1pm performance of Rapunzel.

New board member Vanessa Spring-Frank will be doing a workshop on mechanisms. Vanessa was one of our two O'Neill grant recipients last year, attending an intensive mechanism workshop with puppet mech wizard Jim Kroupa.

To make your complimentary reservation, call (301)364-5380 and press 9 to go directly to voicemail or email: boxoffice@thepuppetco.org. Please remind whomever 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 11:15pm (You should arrive prior to 11:15pm).



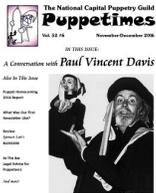
Puppetimes

Enjoy the issues you've missed!

Puppetimes is now offering printed copies of back issues covering the last four years.

With lower printing costs for 2020, each copy is \$6 with shipping included. Full color copies are also available for \$10 with shipping included.

For issues not on this pages., email: puppetimes@gmail.com



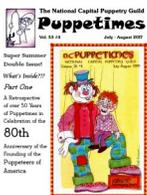
Volume 52 No. 6
Nov. - Dec 2016
Feature: Paul Vincent Davis Interview



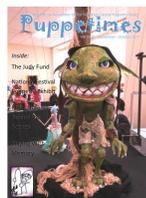
Volume 53 No. 2
March - April 2017
Feature: Heidi Spieth Rugg Interview



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



Volume 53 No. 4-A & B
July - Aug 2017
NCPG Retrospective Issue #1 and #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



Volume 55 No. 3
May - June 2019
Feature: Hobey Ford Interview



Volume 55 No. 4
July - Aug 2019
Feature: Ole and Ingrid Hass of Beech Tree Puppets



Volume 55 No. 5
Sept - Oct 2019
Feature: Caroly Wilcox Interview



Volume 55 No. 6
Nov - Dec 2019
Feature: Craig Marin and Olga Felgemacher Interview

THE SEE AND BE SEEN SCENE



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

January 17 - February 16

Rapunzel

Fridays 11:00 AM

Saturdays & Sundays 11:30 AM

February 20 - March 29

Beauty and the Beast

Fridays at 11:00 AM

Saturdays & Sundays 11:30 AM

Tiny Tot Time with Bob Brown

1/18, 19/20 Penguins' Playground

Sat, Sun

1/25, 29/20 Winter Wonderland

Sat, Wed

2/2, 8/20 Snow Show

Sun, Sat

2/12, 16, 22/20 Baby Bear's Birthday

Wed, Sun, Sat

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.

The 6th Annual RVA Winter Puppetfest

Robert B. Moss Theatre

1300 Altamont Avenue, Richmond, VA 23230

Fri Dec 27: The Velveteen Rabbit
by Applause Unlimited at 10:30am and 1pm

Sat Dec 28, Sun Dec 29: The Snowflake Man
by Puppet Kabob at 10:30am and 1pm

Sunday, December 29: The Snowflake Man
by Puppet Kabob at 1pm and 3pm

Monday, December 30, 2019: Ooey Gooey Puppetry
by Barefoot Puppet Theatre at 10:30am and 1pm

Wed Jan 1 and Thu Jan 2: Ty-Rone & Friends
Wed at 1pm, Thu at 10:30am and 1pm

Fri Jan 3, Sat Jan 4: Cardboard Explosion!
by Paper Heart Puppets at 10:30am and 1pm

Info at: <https://www.puppetsoffbroadstreet.org/about-rva-winter-puppetfest.html>

Tickets at https://www.puppetsoffbroadstreet.org/store/c7/RVA_WINTER_PUPPETFEST_TICKETS.html

2020 Baltimore Crankie Fest

Fri Jan 3, 8PM Sat Jan 4, 4PM & 8PM

Sun Jan 5, 4:30PM

Creative Alliance

3134 Eastern Ave

Baltimore, Maryland 21224,

Tickets at: <https://www.creativealliance.org/events/2019/2020-baltimore-crankie-fest>