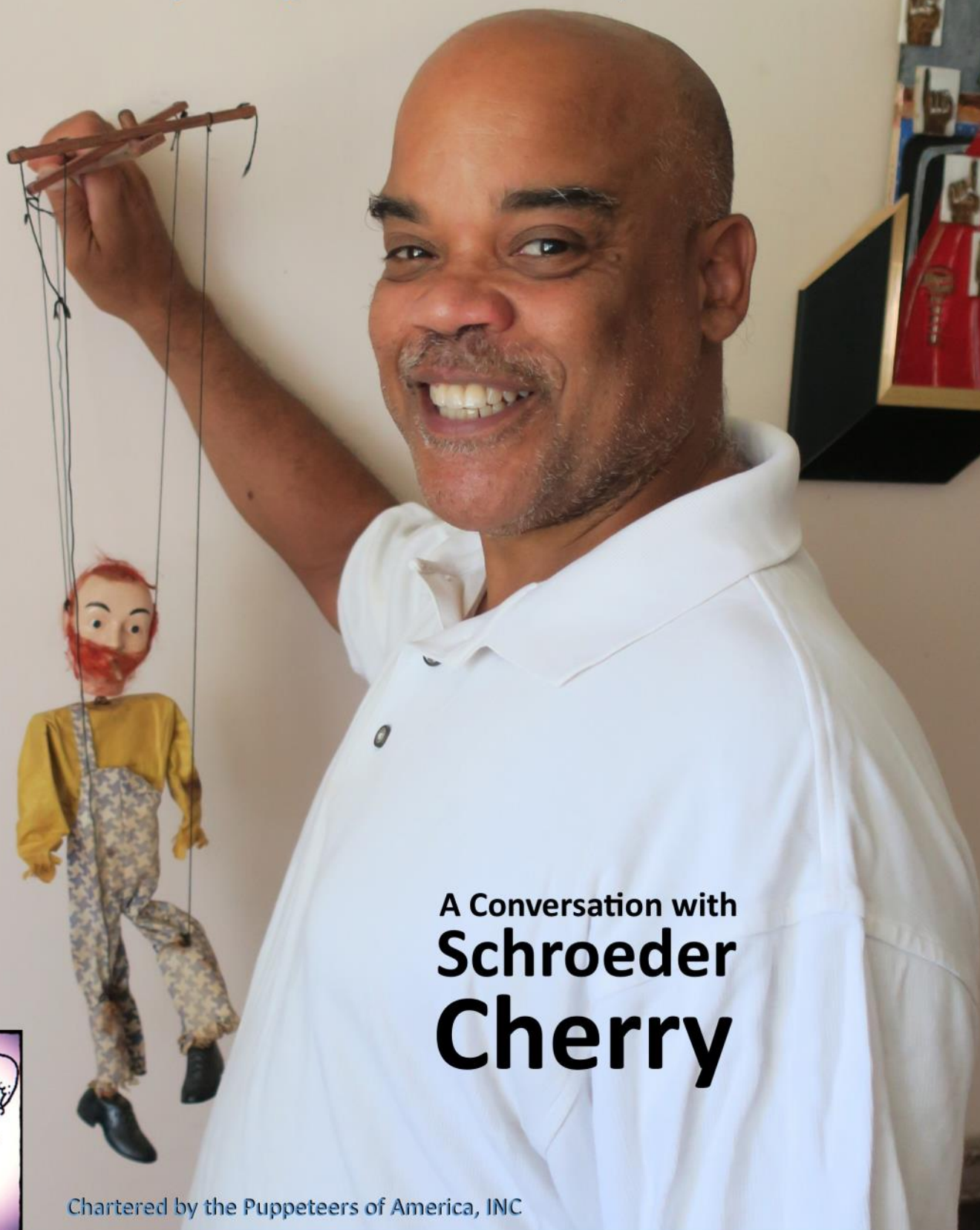


The Newsletter of The National Capital Puppetry Guild

# Puppetimes

Vol. 56 #5

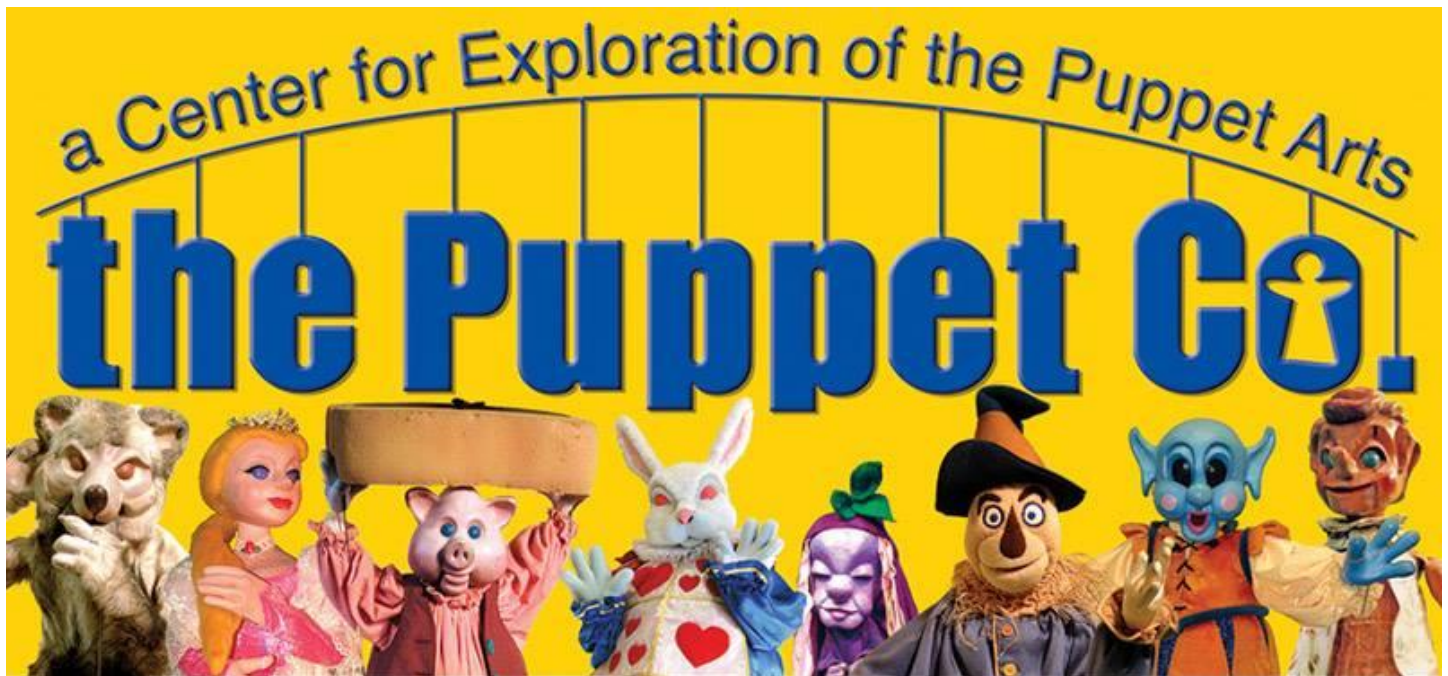
September-October 2020



## A Conversation with **Schroeder Cherry**



Chartered by the Puppeteers of America, INC



Glen Echo Park 7300 MacArthur Blvd Glen Echo, MD 20812 [Info@thepuppetco.org](mailto:Info@thepuppetco.org)

Due to the ongoing COVID-19 pandemic, the Puppet Co. Playhouse is temporarily closed. We are using this time to make some big changes to the physical Playhouse space, as well as to the Puppet Co. as a whole. We look forward to sharing new things with you very soon online, and eventually in person again when it's safe to do so.

For up-to-date detail go to: [www.thepuppetco.org](http://www.thepuppetco.org)

# Puppetimes

Vol. 56 #5

September-October 2020

Page Contents

- 4. Outgoing President's and Editor's Note
- 5. The Judy Fund
- 6. A Conversation with Schroeder Cherry
- 26. The NCPG Scoop - What's Up With Our Guild
- 27. Membership Renewal Form

**Puppetimes** is the official newsletter of the National Capital Puppetry Guild. Puppetimes is published bi-monthly and is available to all members.

© 2020 NCPG. Puppetimes: Jeff Bragg, Editor;  
Elise Handelman - Proofreader

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

Front cover: Schroeder Cherry with one of his first puppets, Jed Clampett. Photo by the editor.

## **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: Yolanda Sampson - Vice President: Sarah Olmsted Thomas - Secretary: Heidi Rugg - Treasurer: Leigh Lafosse

Members at Large - Sandy Feulner, Tom Noll, Alex Vernon, Cori Leyden-Sussler, Sam Rugg, Vanessa Spring-Frank

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

For membership information contact:

Leigh Lafosse

13921 Piscataway Drive  
Fort Washington, MD 20744

or email [info@nationalcapitalpuppetry.org](mailto:info@nationalcapitalpuppetry.org)

For information regarding membership in The Puppeteers of America, contact: Puppeteers of America, Inc.

310 East 38th St., Suite 127  
Minneapolis, MN 55409

Ph: (612) 821-2382

email: [membership@puppeteers.org](mailto:membership@puppeteers.org)

or visit the P of A web site: [www.puppeteers.org](http://www.puppeteers.org)

Mid-Atlantic Regional Director -  
Position open.

## **The Next Meeting...** Is the festival.



## Outgoing President's and Newsletter

### Editor's Note by Jeff Bragg

Hello all,

We all knew this day would come. I have been the president of the National Capital Puppetry Guild for almost five years.

It was time for a change. I realized that the work that I had done was over: the guild had influence, membership, money, and the most important thing, good leadership. All the things I had tried to achieve were in place and I knew that next stage of growth of this organization would have to come from the people now on the guild's Board of Directors.

I want to thank the board for stepping up and taking charge. I want to thank them putting together what I believe will be a spectacular online festival experience. I hope everyone who receives this newsletter will sign up.

The best part? If you don't already have it, you get membership in the National Capital Puppetry Guild. Over the last five years, the National Capital Puppetry Guild has grown to the point where it can take on and produce its own festival. That is no small feat. There is information on page 26 about reserving your place.

There is more news. As I depart the presidency, the future of Puppetimes is uncertain. The board has let me know that I will no longer produce Puppetimes, in this form, beyond this issue. They are exploring other ways of reaching the membership. I have enjoyed doing this newsletter greatly and the conversations that I have been able to have over the years with puppeteers, and others in the business of puppetry, have been illuminating. It has been a joy to share this with all of our readers.

I wish the new editorial team the best as they find exciting new ways to keep the guild's membership connected and informed.

Lastly, I want to thank everyone for letting me do this. It has been a privilege to produce Puppetimes, just as it has been a privilege to serve the Puppeteers of America, the National Capital Puppetry Guild and all of its members. There's a bunch of good people with exceptional work out there and I'm just grateful to have been a tiny part of pre-

senting it and promoting them.

But before signing off for the last time, I want to thank some people personally. I want to thank Pam McNaughton who, in her role as treasurer, kept all of our filings and paperwork straight, so that I could be doing the other guild work. I want to thank Leigh Lafosse for taking up Pam's role and making it possible for me to retire. Thank you both so much. I want to thank Sam Rugg for all the hard work he's done. He is the only board member who's served longer than me. I want to thank Sandy Feulner for managing our get-togethers for so long. I want to thank Christopher, MayField, and Allan for giving the NCPG a physical home and for running one of the best puppet theaters ever. I want to thank Yolanda Sampson for taking over my role as President and being the best person to do it. I want to thank Vanessa Spring-Frank for stepping up and becoming a communications hub during the festival planning. I want to thank Alex Vernon and Sarah Olmsted Thomas for all their hard work and leadership, and thank Sarah for filling Yolanda's role as Vice President.

But most of all, I want to thank Heidi Rugg. If it wasn't for Heidi, I probably wouldn't have gotten to do any of this. Back when I had just become a board member, Heidi was instrumental in me doing a workshop at the 2015 PofA National Festival at UCONN. It was my first national festival and that allowed me the exposure to the community that propelled everything else.

From the top and bottom of my heart, I thank you Heidi.

Now in closing, I realize that I haven't mentioned that this newsletter has an interview with Dr. Schroeder Cherry. Dr. Cherry is a puppeteer and Museum Educator based in Baltimore, whose striking puppetry work has graced many schools, libraries, and fine museums and their exhibitions. Two of his most popular shows, *Underground Railroad*, *Not A Subway*, and *Can You Spell Harlem?* explore the African American experience through songs, chants, history, and puppets. He talks to us starting on page 6.

Thanks for reading! Have Fun!



# THE JUDY BARRY BROWN FUND

Providing Financial Assistance 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 financial aid to help young puppeteers attend their first festival and a grant for up to two puppeteers 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 puppeteer. We are always seeking qualified applicants when our programs are open.

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.

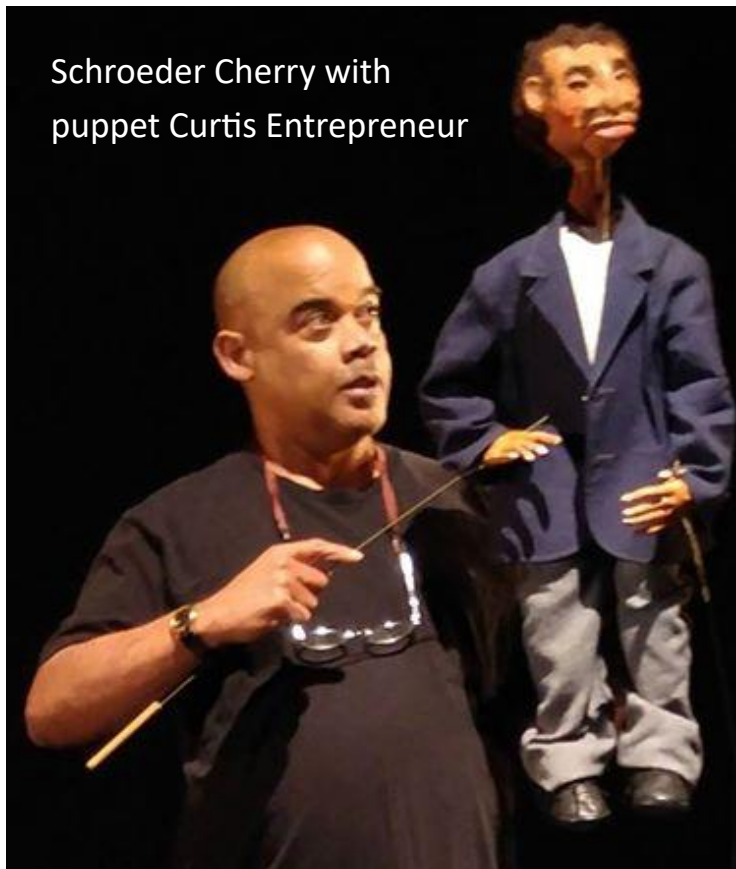
## A Conversation with Dr. Schroeder Cherry

Having a conversation with Dr. Schroeder Cherry is like having a best friend that can guide you through a museum of ideas and experiences fundamental to understanding America. Especially the African American experience in this nation. Fine artist, raconteur, puppeteer and puppet builder, Dr. Cherry is a renaissance man whose work has touched tens of thousands. With a Master's and Doctorate in Museum Education, he has served some of this country's finest museums and introduced so many to the joys of art. Puppetimes sat with Dr. Cherry in his Baltimore home for this talk.

**PT:** You grew up in DC. Talk about going to school in the nation's capital.

**SC:** I grew up in Northwest Washington, DC. Years later, I understand now I'm what they call an uptown guy. I played with puppets in elementary school. I had a pretty playful childhood. I grew up in DC. I spent my summers in the country in Virginia. When I was very young, we lived close to Rock Creek Park, so I spent a lot of my time in the woods in Rock Creek Park. In high school I was an art major. I went to the closest thing, at that time, to an arts school in DC. It was called Workshops for Careers in the Arts and that was the predecessor to the Duke Ellington School for the Arts. So, I went to McKinley High School to study art and then I hung out with these kids who were part of the city-wide Workshops for Careers in the Arts. That's when I was exposed to other kids from across town and studied visual and performing arts. At the time, I thought visual art kids were just kind of...dry, so I hung out with the theater kids and the dance kids. But I knew I wasn't one of them. I just liked to be with them. My talent was really in making visual stuff. I liked dancing and I enjoyed the effusiveness of those kids. They were just so, so expressive. I really enjoyed that. But I knew I

Schroeder Cherry with  
puppet Curtis Entrepreneur



wasn't one of them. I was a painter. I liked to draw, to paint.

In my senior year of high school, I went to Switzerland. And there, the learning environment is very different. It's highly structured. Even the art course that I took was regimented and highly structured. You learn this, then you learn this, then you learn this, then you learn this. And I stuck through that. I don't think I appreciated it as much at the time, but when I look back at it now, I think, oh, foundation is really important. What I lacked was the effusiveness. I didn't speak fluent German.

**PT:** Yes, that could put a damper on things.

**SC:** I had to learn German on the spot. Well everybody in that program had to. So, I am the non-language speaking person taking classes. Recently, within the last couple of years, thanks to Facebook, I have reconnected with three people who were very instrumental in my Switzerland year, just kind of helping me get through things and it's interesting seeing us now as all adults. But they were also



creatives and they've gone on to other things in their adult lives. One is still a theater-slash-musician type and he plays with a band and he travels around Switzerland and Italy with an Italian wife. His English was not that strong, but it was good enough for him to communicate with me and was certainly much better than my German. After I came back from Switzerland, I studied German as a minor, just to keep the language up. So, when we're communicating now, when I wrote letters back to these guys, (they asked) how is it that you went back to America and your German is much better? And really it gave me a pause; yeah, I was the foreign kid. I was the one who didn't speak their language. Which makes me very sympathetic to kids in the U.S. whose first language is not English. I'm really sympathetic to that. I get it. Someone can have a conversation with you and I can tell where you're at the point where you're nodding your head, yes, as if you understand, but your eyes are glazing over. You didn't really get those last three sentences. But coming back after college, I'm still on the museum track. I'm working in museums and I keep the puppetry interest on the side. And I'm a visual artist and I keep the visual art and the puppetry going simultaneously. The thing with puppetry is, for me, I wasn't so excited about the making of the puppet as I was about performing with them, so I would go through periods of making them and then I wouldn't make them anymore because I'm performing with them and the materials I'm using last for years, so it's not like I had to make another puppet every month.

My first puppets were hand puppets and by third grade I had marionettes. I still have a marionette from that period, today. He's a Jed Clampett marion-



Beast and Bird, assemblage .

ette, a string puppet. Let me get him. He needs surgery, but his strings were attached.

**PT:** Is this a Pelham?

**SC:** I think so. He's missing his hands. This is what I was playing with in third and fourth grade. As a kid I

became masterful at untying knots, because that's the thing that happens with string puppets. I was pretty adept at untying knots. I stopped playing with puppets just before going to junior high school because I thought, you know, junior high school, pup-

Jamahl



pets for a guy is just not cool. But I was still fascinated with puppets. I was always watching puppeteers. As a kid in DC early on I remember watching coffee commercials with Jim Henson and those fascinated me. Even before I could tell time, I sensed when they

were about to come on, on Saturday afternoons and I would be right on front of the television to see the characters who were selling coffee. Later I came across puppeteers like Jiří Trnka. I found an old book with some of his stuff in it. I kick myself that I didn't buy the book. I liked what he was doing with the figures, they fascinated me as well. I went back to puppetry in college in my freshman year. I had an instructor, Martin Puryear, a well-known sculptor, and he was doing these amazing kites. So, I said, "Why are you doing these kites?" "Well, I did kites as a kid and I wanted to know how I would respond to something from my childhood." And I thought, wow, that's a fascinating idea. For me, my childhood thing was puppets. So, I went back to puppets and I realized I still loved puppetry. And the imagination, and the construction, and the playing around with characters. So, in my next year I was at the University of Michigan and I devised a way to have puppetry as a minor. Someone introduced me to a puppet master in Chicago and I said, "If I go study with this guy in the summertime, can I get credit? Because I wanted to do puppetry. And they said, "Well, you have to have a structure and do a proposal." And so, I put all that together *and they allowed me to do it!* So, while I was working at the Art Institute of Chicago in the daytime, I hung around with this guy in the evening in his warehouse and studied his puppetry. Later on after graduating, I just kind of did puppetry on my own, but I combined it with my museum work. I was always doing something with puppets in museums. I was a museum educator by



training, and at one point, I wanted to produce play spaces for adults. I wanted to create “safe spaces” for adults to play in a very serious artistic environment.

**PT:** And it’s during this time after Chicago that you began to really use puppets in your museum work, right? And Ms. Lily was introduced.

**SC:** At that time, I was working at the Baltimore Museum of Art. So that became the incentive for a character whose name is Ms. Lily. She is a bonified docent. We came up with this woman whose got bouffant hair, (with a) silver streak, pearls, white knit sweater, red skirt, black patent leather pumps and she only deals with adults in galleries. She does not do children. That was the character. *And she was wildly popular!* We had great fun with her. It got to the point where people were calling in and asking for Ms. Lily’s tours and I had to pull her off because we had live docents. So, we took her off of the floor and gave her a special spot. She started doing television. She did a short clip on Monet when the Baltimore Museum of Art had the Monet exhibition, which was a blockbuster

exhibit. Ms. Lily did a tour for adults with Monet. Later on, some of the other curators thought, well, this actually does work, it’s not as quirky as we thought it was going to be, so can you do our collection? So, she ended up doing modern art. She did African art. She couldn’t do etchings because it just wasn’t feasible in the gallery space. The etchings were just too small to have a crowd around the puppet and look at the

etchings. So, we weren’t able to do that, and I found that I was having to discern what was most appropriate for a puppet in the gallery. We asked for reservations and people would reserve spots. And one day, we had fifteen reservations, but by the time Lily got

into ten minutes of her tour, we had forty-five people following her around from gallery to gallery, so it was a huge crowd. I remember one day this woman, tall, elegant, white female, very coiffed, after the tour she pulled me aside and says, “I just want you to know, I’ve been divorced for twelve years...” And I thought, where’s this going? She said, “Today is the first time I’ve laughed in twelve years. Thank you for this tour.” I thought, *that’s* a great validation! There were some challenges. Ms. Lily starts off the tour by announcing that there are no children allowed on the tour. “I don’t care how much of a genius your child is, they are not allowed on the tour. The tour is for adults.” One woman just insisted that her five-year-old could understand everything. And the child became disruptive, so Ms. Lily didn’t address the child, she addressed the mother and said, “Dear, I

don’t know if you were here at the beginning of the tour, but this is not a tour for children. There is a wonderful family workshop, down the stairs to your left. Would you please go there?” And people said, “Yeah, take the child to the workshop!” There was another instance where this guy would not talk to Lily, he would address me. Also, at the beginning of the tour, Ms Lily introduces me as her technician. I’m



her “handler,” and if there are any questions to be addressed during the tour, they are to be addressed to Ms. Lily, not “the handler. He does not speak to you.” And he was there for that introduction, I saw him. He would not talk to Lily. And he had multiple questions, so he kept coming to me. And Lily just got to the point she says, “Excuse me dear, I know that you were with us at the beginning of the tour. If you have any questions you are to address me. He is my handler. He is not speaking to you.” And the crowd went, “Yeah! Talk to Lily!” [we both burst out laughing] I

know Lily was a puppet. I said, “Matt! You got these great ceramics on the wall. Can Ms Lily interview you? It’s just a short interview. Can she interview you?” And he said, “Yeah, yeah, yeah. Good!” Matt is a big guy and I’m setting her up and he’s standing in front of his work and Lily taps him on the shoulder and says, “Well dear, are you ready for your interview?” And Matt turns around and looks and he almost loses it. But he holds it together and Lily interviews him, and he talks to her about his ceramics and the technique and his medium. And it lasts for a full



Angel Cans, assemblage.

think he kind of annoyed the crowd, because he was kind of obnoxious.

**PT:** Did he address Ms. Lily after that?

**SC:** I don’t remember the man having any questions after that. So, she became known as the puppet docent. And now, even today, she does little spots, because I’m the member of an art gallery in Baltimore. I thought, wouldn’t it be great to have Lily introduce the artists? So, we did these very short clips, just a minute or a minute and fifteen seconds. One of the more hilarious points was with an artist who didn’t

minute and then we cut the camera off and he says, “I’m going to go home and tell my wife that I was interviewed by a puppet.” So, we were having fun with that.

**PT:** It seems that your friend almost instantly accepted the puppet as just as real as he would a person.

**SC:** Puppets are very seductive and I think that because of that seduction, people can get sucked into doing something. It’s called the suspension of disbelief that makes it really work for a lot of folks. In my style of puppetry, I’m in full view. I’m just in all black.



I'm not a ventriloquist. I truly do turn everything over to the puppet.

**PT:** You got your BA in painting and puppetry from the University of Michigan. This was the period of the "independent major." Was your Puppetry major one of these do-it-yourself majors?

**SC:** They allowed me to do it.

**PT:** Was it difficult convincing them to let you do it?

**SC:** I approached one of my professors, he was a painting professor and said "This is what I'd like to propose. How do I go about doing it?" I had to go to the dean and he told me what I needed to pull together so it could be viable, so it could be tracked as a study course. We're only talking about one summer actually, because after that year I went back to Chicago. So we're talking

about a summer course that was intensive and once I laid out what the expectations were, when I came back, I had constructed four puppets, I had constructed a collapsible stage with drawable curtains, and I had put together a scenario, which mostly, at that point, wasn't a story, it was really puppets per-

forming to songs. That whole package became part of my graduate performance. That's what got accepted. On my resume I say painting and puppets just to let people know I was doing more than painting.

**PT:** And your master's and doctoral degrees are from George Washington and Columbia Universities, respectively. Your graduate work is in Museum Edu-



cation. What drew you to specialize in this field?

**SC:** After undergrad, I was living and working in Chicago. I had landed a summer job at the Art Institute of Chicago and realized that's the environment that fit me. I liked being surrounded by people who were dressed in all black and speaking in very articulate



terms about art. They'd also given me the opportunity to put together two summer programs. They gave me money for a yellow school bus, lunches, and my job was to introduce high school kids to public art and art in the museum's collection. A *dream* job for me! Because of that, I was working out of the education department, so I got to see what the education department does in a museum setting, and I thought, *this* is what I want to do. I was an art major, but I knew I didn't want to teach art. I thought I would just be miserable and also abysmal at teaching art on a day-to-day basis. But I could certainly talk about art



Cherry in his Chicago puppet studio. Photo by Jesse Qualls.

and on the side, continue to make my own art. That was a fit for me, so I realized that if I wanted to advance, I had to get a graduate degree and then I started looking around at museum education programs. At the time, there were only two. One was in DC, the other one was in Bank Street [College, Manhattan]. They were offering master's degrees in museum education specifically. And I thought, well, George Washington looks like what I want to do, so I interviewed for that. And that set me on the course for working in museums. I did think, at one point, that I wanted to leave museums and go into televi-

sion, because of the work that was going on with educational television and puppetry. I got into a graduate program in Columbia, again another program where they allowed you to design your course of study. The focus was education, but they allowed you to choose the discipline, so I chose education and my discipline was museum work, but I wanted to explore television. I got an internship at a television station in New York and in my second week I realized this is not my herd. I like what they're doing, but I'm not the one to do that. I really do want to do museum work. I didn't want to leave museums, it was just the museum I was in, I needed to get out of, so that was my epiphany. My experience with television served me well later on, because in my museum profession I ended up working in situations where I wanted to have museum people collaborate with television people and so since I understood a little bit of both sides I could help them communicate. Literally help them communicate because the vocabularies are very different! And the learning styles are very different for those folks, so I was able to bring that together and bridge the gap. I've been in museums thirty-five-plus years. Later on, I became more of an administrator. I became a Grantmaker. I'm still connected with museums. In New York I was with the Lila Wallace Fund. I was a Grantmaker there. Later, I was Deputy Director for Museums for the United States with the Institute of Museum and Library Services. In that situation I got to see museums across the country and how they actually serve the public. It allowed me to focus on my passion, which is programming and serving public audiences. I stayed with IMLS for eight years and then left. It's a Presidential appointment. I was only supposed to stay there for four years. I stayed for eight. It was time to go. All along I've been making art and playing with puppets, so now that I'm freelancing and have more time, I can devote more time to puppetry and making art. I still teach museum studies at a university. I teach graduate students at Morgan State University. These are students who

primarily already have some museum experience, but they need a graduate degree in order to advance. I feel pretty good about working with that population.

**PT:** What brought you to Baltimore?

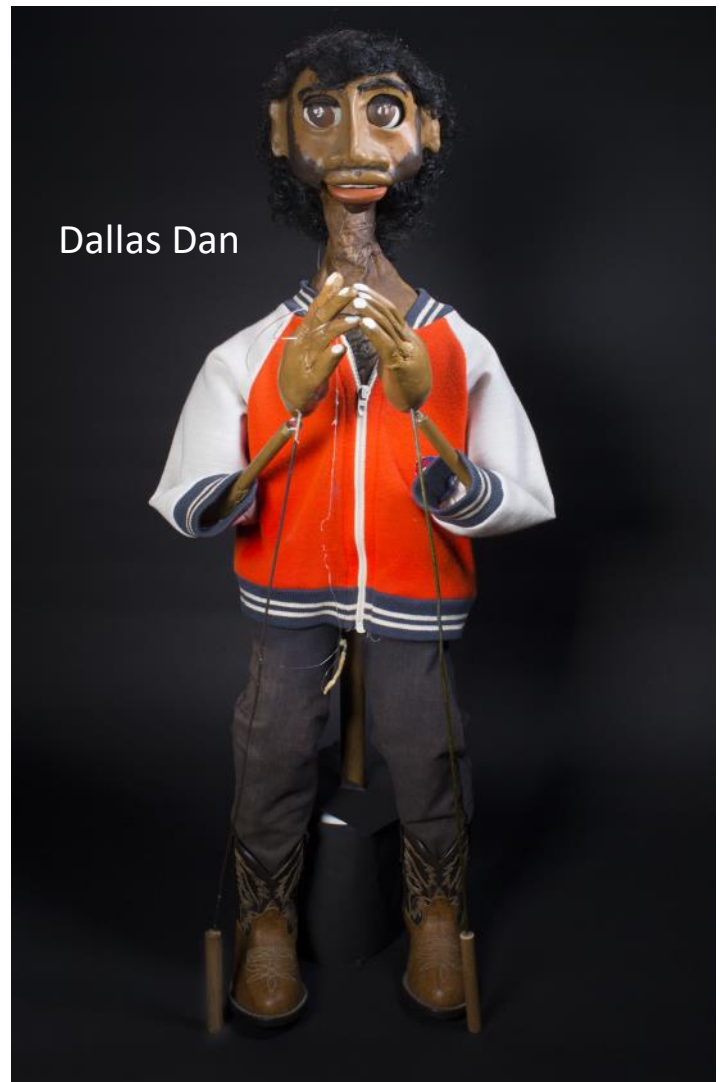
**SC:** At the time I was working at the Getty Museum in California. I got a call from the director of the Baltimore Museum of Art asking if I'd be interested in applying for a job and I said, "Well, I've only been here for about a year. It's too early for me to leave." He called me six months later and said, "So now what do you think?" And I said, "It's worth a conversation." At that time, I realized I had hit a ceiling and I wasn't going to get any further at the Getty. Also, I had gone through two earthquakes and was not happy about that experience, so I thought it was worth a conversation. So, he sent me a plane ticket and I came and interviewed for the job and they offered me a position as Director of Education. I thought, yeah, it's time for me to be a director. It's time to make the jump. If you had sat me down at a table with a map and said, "Choose your next spot anywhere in the world," Baltimore would never have been on my radar. I just had no experience with Baltimore, but it turned out to work really well for me. I enjoyed the latitude that I was given to do the programs and work with the public. And then it was time to go and I landed a job in New York with the Lila Wallace Fund as a Grantmaker.

**PT:** Let's talk more about your puppet work. Does your painting influence your puppet work or puppet work influence you painting? Or neither?

**SC:** I see myself going into "split-brain" when I'm producing. When I'm working on puppets I'm generally not painting. I'm in puppet mode. And when I'm painting, just the reverse. I'm not really making puppets. I usually have to carve out a space mentally to do one or the other. In terms of putting objects together and a narrative, my paintings tend to be narrative, they always have a story behind them. That's a connection with puppets. I have to say for me,

they're still disparate. What I do think melds together...there's a triumvirate, the puppets, the painting, and the museum work. I think for me that all comes together, because they are all about narrative, they are about objects, they're about presentation and when I'm working puppets, I think of myself as manipulating objects. In museum work, you're interpreting objects. With the artwork, I'm making objects. It's object-centric, it keeps coming back to the object center and the storyline. Even in museum work, there's a narrative connected to the object.

I also have an interest in African puppetry, so I've been traveling to Africa starting in the '80s and I started collecting African puppets.



Above: "He was inspired by a cowboy at a real black rodeo."

**PT:** Tell me, why is puppetry so central to your work and viewpoint?

**SC:** Puppets are very seductive and because of that, you can get across large pieces of information in a way that wouldn't go across the same way if it were delivered by a talking head. Because of that fascination, something is loosened mentally that frees you up to absorb the information. You're fascinated by this creature who's being animated, but you're also



paying attention to what's being delivered. After the fact you realize, oh, *the puppet said this. Oh, I was talking to a puppet.* All of these things are really effective in terms of getting across information. I've been experimenting with these short clips about Covid related items: how to wear a mask; when you should wear a mask; how not to take cleaning fluid to cure Covid. I'm watching the news and thinking, *okay, there's another example for a snippet. We can do this.* I'm experimenting with that. I realize that on the spectrum of recording, I'm at the very beginning. I have a large learning curve in terms of dealing with "green screen" and doing puppets on camera. My

first couple of takes, I was literally holding a cell phone in one hand and the puppet in the other and doing the dialog. So, since then I've gotten a tripod and I'm experimenting with the phone and then I'm going to go to the next piece of equipment and a stronger tripod. When I started doing those little snippets about Covid, I didn't realize the impact it would have. I just posted on my Instagram and Facebook. Maybe it's because people are starving for some type of entertainment right now because we're all stuck at home, but they really responded to the puppets. A few people said, "Thanks for reminding us about the importance of wearing masks, thanks for doing this. I love Khordell!" Khordell happens to be the first puppet I created during Covid, so his storyline is connected with Covid. When I created him, I sculpted him, his face, body parts. I had a shirt on hand, but I didn't have pants for him and I didn't have a rod. I had to go to Home Depot, but at the time, the stores weren't open. So, Cordell would appear and say, "Hi, I'm a rod puppet and I'm in progress. I'm waiting for my rods. *HEY MAN, WHEN YOU GO GET MY RODS, MAKE SURE YOU HAVE YOUR MASK ON BECAUSE YOU CAN'T GET INTO HOME DEPOT WITHOUT A MASK!*" It was that kind of delivery. And then finally, he got his rods. Then the next snippet that he did said, "I want to thank everybody who wished me well when I was in quarantine with Covid, but I have my rods now! *I GOT MY RODS!! I'M GOOD TO GO!!!*" Smooth Earl is developing into a sidekick for Khordell, that was not my intention for Smooth Earl initially. Smooth Earl calls from off-camera, "Hey Khordell!" And Khordell's response is, "Hey man, I'm doin' a film here. What's goin' on?" "Well, I'm gonna go meet with Dark Anne Lovely and we're gonna be six feet apart." The next shot is six puppet shoes. "We're gonna be six feet apart!" Khordell says, "Well, that's good man. Make sure that Dark Anne Lovely's got her mask on too, cause you need to have that social distancing." That's how that snippet ends. People are having fun with it. I got a call from Smithsonian's



Anacostia Museum, "Do you think you'd have enough material with Khordell for a thirty-minute show in October?" I said, "Yeah, by that time I'm sure we'll have something. Let's do it." Because museums now are trying to figure out how to accommodate the public during Covid and a lot of them are going to virtual. Some of them are doing spaced visitations, but many are going virtual. Anacostia Museum is going to be doing a series of programs for kids and family. They started off being Saturday, but now it's Thursday afternoon, so Cordell is going to have a spot and he gets to be promoted in their materials. We're going to call it Khordell and Friends. Between now and then, I have to come up with a couple of scenarios.

**PT:** The first time I saw you perform, you did *If I can't Sell It, I Will Sit On It*.

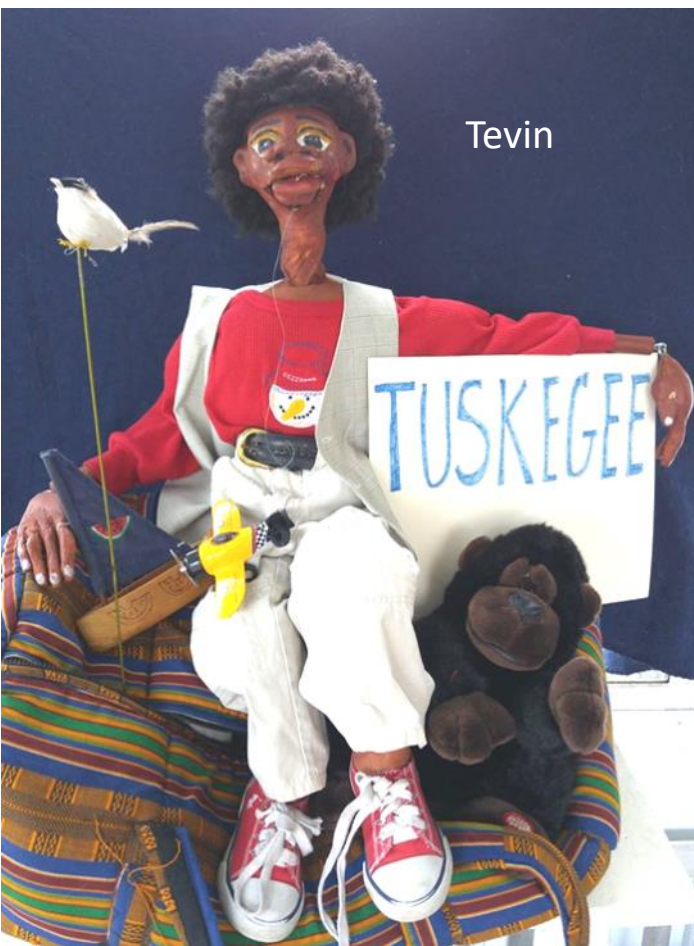
**SC:** That's Ms. Lily! That was for a puppet slam. We've done it a few times, in different spaces, but it was developed for a puppet slam. It was initially done at Black Cherry Puppet Theater. When they put out a call for puppet slam pieces, I thought I'd like to do a song, so it's basically lip-syncing or acting out a song. I heard the Blues song and when I heard it on the radio I thought, that's a puppet song, that's a narrative. And I ran around and found a chair, and then sculpted the chair and let Lily do it. I had two puppets songs for that slam. That's how that came about. That's Ruth Brown talking about having a second-hand shop. There's a guy coming in and he likes what he sees, but he's too cheap to pay for it. That's all Ruth Brown. That's actually a signature song for Ruth Brown.

**PT:** What was your first show, when you came back to puppetry?

**SC:** We'd have to go back to my museum work. Because I was working as a museum educator. I got an invitation from Smithsonian to interpret an exhibition of three-hundred and sixty sheet music covers. The curators were a little concerned that, on its own, the show was dry and it needed something to perk it up

and attract an audience, so I thought, *how about a puppet whose name is Ragtime Roucheaux?* He's an old guy, an old musician and he knows all of these guys who are on the sheet music covers and he can go through the exhibit and point out old stories connected with the covers and he would move the audience through the galleries. That was a traveling exhibition, which is why it was tricky, because it's what I call a library exhibition. They're sheet music covers, they're all flat and they had to be designed in such a way to make them interesting in an exhibition, so Ragtime Roucheaux shows up. He was a hand/rod puppet and he talked about the sheet music covers. That was an early show. This would have been around '78, '79. Later on, when I was Director of Education at Studio Museum of Harlem, I had a small staff and they allowed me to teach them to work puppets. Then they got into it. We did shows that were based around exhibitions to help kids understand those shows. One of the early shows was about Rosa Parks and there was a chant. Those early shows all had chants. "Rosa Parks was a heroine. H-E-R-O-I-N-E." Those were shows that were developed around an exhibition. We did a number of those. The big show that I developed that I thought would last for a couple of months that I'm still doing today, thirty years later, is *Underground Railroad, Not A Subway*. I was in New York talking to some junior high and high school kids and I said, "Well, you guys know about the Underground Railroad, right?" One kid looked at me with disdain and said, "Yeah man, everybody knows about the underground railroad. That was a subway to help black people get to freedom." And I thought, *okay, for him, the Underground Railroad was more than a hundred years ago. He knows that the subway is more than a hundred years old, so that makes sense to him.* But I thought, *we've got work to do.* So, I came up with this show called *Underground Railroad, Not A Subway*. And it has a chant to it. I'm running into people, now, years later who are saying, "My child saw your puppet show and my child now is

in college and she still knows that Underground Railroad chant.” I’ve had parents say to me, “I saw your puppet show and I can’t get that chant out of my head.” It’s *Underground Railroad, not a subway. People travel farther north-way. Walk, run, swim, travel far. Follow the drinking gourd.* Throughout the show you hear pieces of that chant. By the end of the show, it’s really familiar to you and also, the audience has a copy of the chant in hand. After the show, I come out and I say, “Thank you for coming to the show, but we’re not done yet. The puppets would really like to hear *you* say the chant. So, can you do it for the puppets?” That’s when I conduct the orches-



tra of the audience and they do the chant. That’s the way they participate and end it. Again, I thought it would last for a couple of months. The technology has changed. It started out on reel-to-reel, moved to cassette, moved to CD, and now I have it on USB, but it’s the same story. Interestingly enough, someone would like me to change the script, because of the

word “slave.” The narrator, Mister Zeke, talks about slaves, so I got pulled up after an audience, this has happened a couple of times, someone would say, “Could you just please not say slave? Can you just say enslaved people?” And I thank them for their comment and I say, “You know, that’s a really good point and it’s a conversation you should have after the show, but Mister Zeke is speaking in time period and in time period, they did not say enslaved people. They said slaves.”

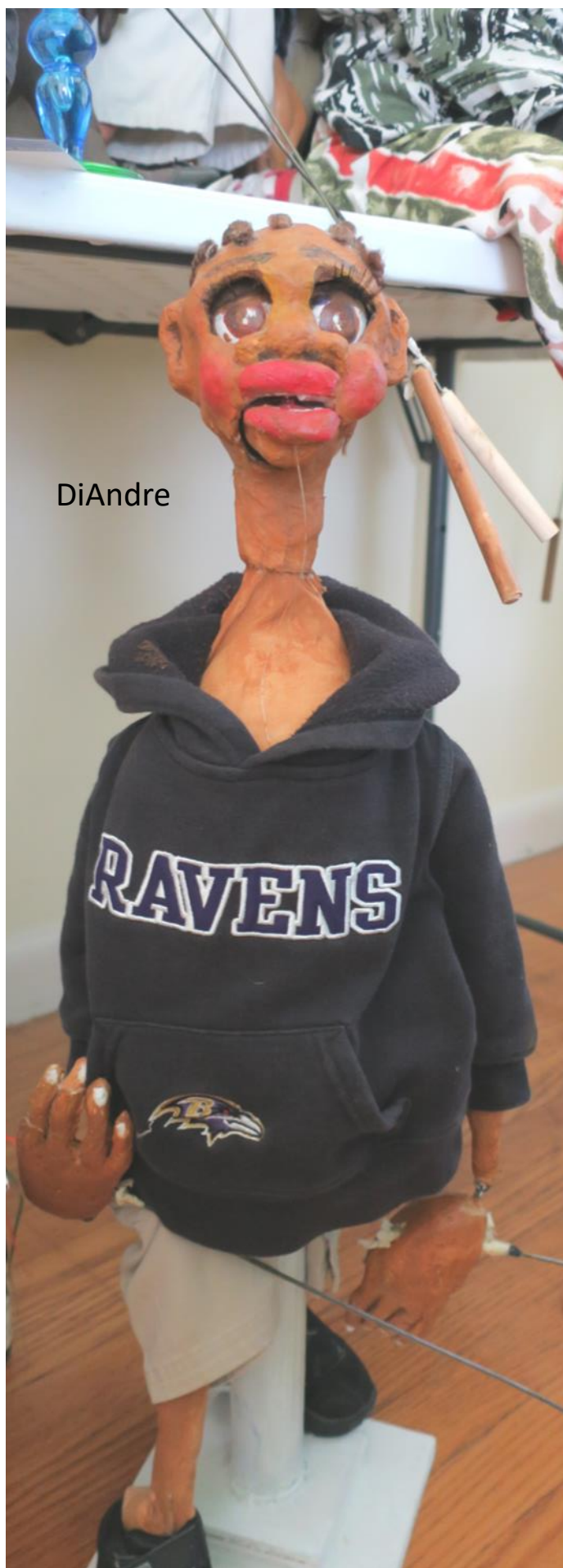
**PT:** Let’s talk about your Tuskegee Airmen show.

**SC:** Oh, that was fun. Again, a museum-oriented show. The challenge was: do something about the Tuskegee Airmen, we don’t know who the audience is [laughs]. Which is typical of museum work. You don’t know who the audience is until you show up. So, I had to ask them, “Well, typically who shows up?” “Well typically, it’s young kids. Like preschool and early elementary.” Well, that gives me a handle, “And I would imagine these are family groups” “Yes well, they are family groups.” So, for Tuskegee Airmen I came up with a puppet whose name is Tevin. Tevin can spell his name and his name begins with the letter “T.” And that whole show opens up with him trying to write the letter “T.” So, he says, “My name is Tevin and I can write my name and it starts with a ‘T.’ Do you want to see me write a letter ‘T?’” So, he does this [makes writing motions] and he shows the letter “T,” but the “T” is sideways, and he says, “T!!!!” And the audience goes, “NO!!!!” He says, “No, I can do it. I can do it.” He does this several times, it’s upside-down. Finally, he gets the “T” right. It’s right-side-up. He says, “‘T’ stands for Tevin and it’s also for Tuskegee. Tuskegee Airmen.” He talks about the Airmen. He talks about flying. Tevin also has a large sack that is supposedly filled with things that fly. And it’s sitting right there. He says, “I have some things in my sack that can fly. You wanna see ‘em?” “YAY!!!! We wanna see the things that fly.” So, he digs into his sack and he pulls out a gorilla. And he says, “A gorilla can fly!! YAY!!!!” “NO!!! A GORILLA

just wanted to come here to see you guys today. Okay, I got something in my bag that can fly!" So, he pulls out a boat. "A BOAT CAN FLY!" "NO, A BOAT CAN'T FLY!!" He pulls out a gorilla, a boat, a book, and finally there's a bird. "YAY! A bird can fly!" So, we're in the Air and Space Museum and we're surrounded by airplanes. That's when we turn it over to the gallery and the puppet says, "Well, look around to see if you can find things that have wings." And they are literally under these planes. The planes are dropping down from the ceiling. The kids actually get, in-hand, these toy planes and they start making motor sounds and going into flight. That segues into a gallery tour. Tevin says, "We're going to take a gallery tour. You're going to go with me and I want you to find some things in the gallery." They go in the gallery, but they're making their motor sounds with their planes and they're flying through the gallery. They stop at a point and Tevin has them look for different things. "I see something that an airplane pilot would carry with them and it was a good luck charm and it's a monkey. Where's the monkey?" And it's actually a little stuffed animal. The pilots carried these good-luck-monkeys with them when they were in flight, so we talked about the good-luck-monkeys. "I see a photograph of a woman who was an airplane pilot and she flew over the ocean. Where's the woman?" And they look around and they find the woman. And we come back to the gallery space where they sit on the floor and we ended it with another chant about the Tuskegee Airmen. That particular chant engaged the kids about not being forgotten. *You are not forgotten. You are not forgotten. You are not forgotten. We know your name. It starts with...* And it starts with a letter, so we'll go around to each of the kids, "What's your name?" "Oh, my name's Mary" *You are not forgotten. You are not forgotten. You are not forgotten. We know your name. Your name starts with "M."* And everybody would sing the song and several kids would get their chance to do it. We ended it with Tuskegee, but by that time, Tevin can't get the letter right. "Tuskegee is your name it starts with "S." "NOO!!!! TUSKEGEE DOESN'T START WITH "S!!!" He finally gets it. It starts with "T." And that's how the show ends. For that presentation, since I knew I'd be working with younger kids, I had to make it very basic, but repetitive, so they had some take-aways and they would remember this. And Tevin's great with kids. He's this tall loopy guy with bright red







DiAndre

tennis shoes. He's gangly and he digs into his bag.

**PT:** How about the show *Can You Spell Harlem?*

**SC:** Again, my style keeps coming back to repetition and chanting. That was inspired by my childhood watching cartoons. I learned how to spell Mississippi by watching television. It was the "bouncing ball." (In) *Can You Spell Harlem?* I wanted to get across the idea that there were a number of people who were "creatives," so the storyline is: there's a boy who likes to rap, he rapping in school and he's a little disruptive, and so his teacher says, you know, the classic line, "Is there something you'd like to share with us?" The boy says, "Yeah. There were a lot of black people who were making things a long time ago, in the Harlem Renaissance." And the teacher says, "That's very good. Who are they?" And he doesn't know who they are, so he's embarrassed. It turns out that his dad is a radio talk-show person and he has a call-in show where people are talking about someone who did something in the Harlem Renaissance. "Hi, this is Puppet Radio, the smooooth radio. Today we're going to be talking about the Harlem Renaissance. Do you have anything about the Harlem Renaissance?" So, people are calling in and giving information about different people: James Van Der Zee the photographer, painter Aaron Douglas, and some other people. By the end of the show you have this information on these people. The boy is listening to the show and he puts it together. He has an older sister and she's asking him what he's doing. He says, "I'm doing research." "Research on what?" He says, "Harlem." And she says, "Can you even spell Harlem?" So, they had this back and forth thing. By the end of the show he has the chant. He says, "I'm going to take my rap song, 'cause you know I'm bad and I got this information about the Harlem Renaissance. Harlem is a place in New York City. Artists there make things real pretty. They use pictures, and words, and colors, and sounds. Harlem is a place, the best thing around!" He gets his sister to say the chant with him, by the end of the show. Typical of my style, we end the show with the audience doing the chant for the puppets. It's locked in their brain. That's a show that had to change, because initially the storyline was the father was a writer and he was writing a story about the Harlem Renaissance. Well in this day and age, that was not suitable for the attention span of young kids. That's when I rewrote it to the dad



Barber Shop Series, paintings .



being a radio talk show host, because then we could do back-and-forth quick sort of things. Also, different members of the family came in and introduced different characters. The mother came across some photographs from James Zan Der Zee. Aunt Marguerite, who is very prim and proper talks about Langston Hughes. The boy is getting information not only from the radio, but from family members.

**PT:** Are you still doing this show?

**SC:** I'm not actually doing it that much. The show that I'm doing a lot is *Underground Railroad, Not A Subway*. As I look at it now...you know how you look at work that's older? It's a little tedious.

**PT:** How about The Land of Primary Colors?

**SC:** Another museum show. We were dealing with

tain, so there's this bird who has to fly him to Blue Mountain to meet Color Wizard. Color Wizard is waiting for him to tell him why he's there, but she knows why he's there. "I know what you're here for. You've done an awful mess of things in the Land of Primary Color. And now you're trying to figure out what to do." And the boy says, "Well, yeah! What do I do, what do I do?!?" And she says, "Well honey, what you got is some new colors." And he says, "What am I going to do!?" "Well, you just got some new colors. They're secondary colors!" And she breaks down the secondary colors and he can't conceptualize it. And he just says, "Well what am I gonna do now?" "You're gonna have to go back and tell people that they got these new colors: orange, pur-



Sketchbook portraits

abstraction. *Really* abstract works. And I thought, one of the best ways to break this down for younger audiences is to focus on colors, so we talked about primary and secondary colors. It takes place in a land where everything is a primary color: red, yellow, and blue. One day, the young boy who is responsible for delivering the color pots is juggling the color pots and he drops them, and he mixes them to each other. He's freaking out because he's got to deliver the colors before the sun comes up. Because the color painters paint everything red, yellow, and blue. The only person who can get him out of this mess is Color Wizard. She lives on Blue Mountain, she's an African puppet. In this show I'm using African puppets, as well as my puppets. Color Wizard is this quirky character. He [the young boy] has to go to Blue Moun-

ple, and green." And he says, "Well, what about the chant?!? What about the chant?!?" Because every day there's a chant: "Separate red, yellow and blue. These are primary colors, true." That is the chant. And she says, "Oh yeah, I guess we're going to have to change that chant. Well, it's about time. Let's see... secondary colors...see orange, purple, green. That's the new chant, honey." So, he has to deliver the chant to the north, south, east, and west before the sun comes up, so everybody knows these new colors are coming along. Bird handles it. Bird is an African inspired puppet that I made. Gazelle who has legs that are so fast you can't see her legs, she's a puppet from Mali and she's got a drummer on top of her head because the people in that part of the Land of Color understand drums. Bird is a raffia puppet that



flies over the audience. By the end, they've got this new chant. Well, it turns out that not everybody likes these new colors, so there's this big confusion, you know, "Who ever heard of green grass!? Grass is supposed to be BLUE!! BLUE!!!" I insert a song by Randy Crawford, *Everything Must Change*. Africa Brown comes out in the crowd and sings Everything Must Change. And after that the people think, "Well, maybe if we're gonna to get better, things will have to change. Okay, we'll go with these new colors." So, they sing the new chant. The color painters come out, they wave these new colors just in time for the sun to come up and that's how it ends. It is a workout, because those African puppets are heavy.

**SC:** It's got an interesting history, too. Black barbers in American started in the colonial period when white men of means wanted to emulate European aristocracy and that means they have what they call a man-in-waiting, who would shave them and cut their hair. That's when they allowed black men to have a knife at their throat! And then later on, black barbers just became professionals.

**PT:** Your series on Barbershops and the Pullman porters are remarkable. You've portrayed these important aspects of black culture through these series. I find the insight about the porters being so instrumental and important in black culture fascinating. These men, traveled across the country and became



**PT:** You were also a finalist for the 2019 Sondheim Award. Tell us about that.

**SC:** The Sondheim is an annual award given to regional artists in the Maryland, Virginia, Delaware region. It's a wide-open art competition. You submit your work and they select six finalists and they each get a chunk of money. Out of those six, there is one who gets twenty-five thousand dollars. I was one of the six. Each of the six gets an exhibition at the Walters Museum of Art. That was fun.

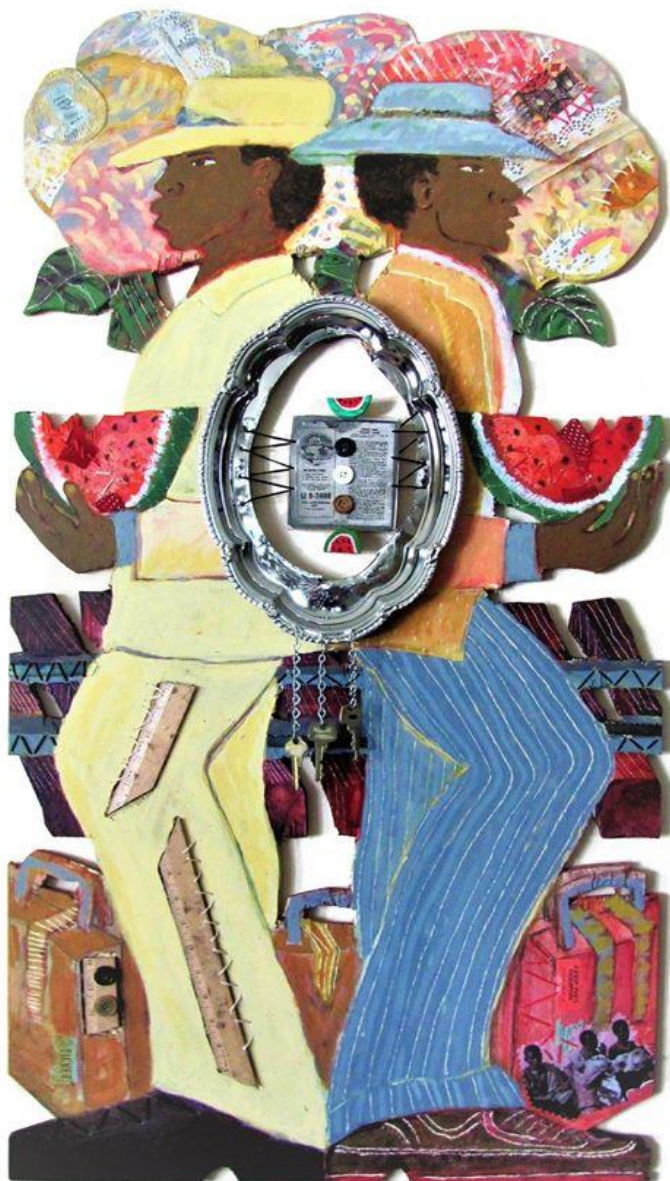
**PT:** I'd like to talk about your artwork. Your Barber-shop Series is especially beautiful. The black barber-shop is such a central place in the culture of black men.

a communications network, connecting black communities, so people would know what was going on and they wouldn't have to rely on an all-white owned media to accurately tell their story. Let's talk about that.

**SC:** That's the type of information I wanted to share, the fact that these men were doing very hard labor on those trains and they took that opportunity and manifested something beyond what anybody ever anticipated. They were largely responsible for establishing a black middle-class. Everyone I've talked to at least knows somebody or had a relative who was connected with the railroad, at some point in their lives. I think initially it was an opportunity to work,

that was steady paying work. It was also pretty harsh, because Pullman porters were essentially seen as servants. George Pullman primarily hired only black men from the south, because he figured they knew how to interact with white people. That's why they got the job. Inside the enterprise, you had intra-racial issues going on. Porters tended to be dark-skinned. They were the ones handling the luggage. Men working in the dining car however, tended to

dining car guys, who were light-skinned, and the Pullman porters, who were dark-skinned, because although the dining car guys had a lighter workload in terms of manual labor, they weren't paid as well, because the porters were the ones who made tips. The porters were the ones who fine-tuned that whole "aura" of serving the patron in order to get, in addition to the salary, a higher tip, so they were making money.



Pullman Porter series.

be light-skinned, because white passengers didn't want to have darker skin handling their plates. It was fine for the kitchen, but they didn't want to be served by them, so you had all these racial limitations going on. And there was a tension between

**PT:** When did you begin developing the series?

**SC:** Around 2010 and it came about because of some research I had done about porters. There was a short story, I think it's James Alan McPherson



[from the book *Hue and Cry*]. It was a short story about a railroad porter, an older guy, who's in the last week of his employment. He's all set to get to retirement, and on their train the inspector shows up, and everybody knows that something's up. This inspector's a white guy. He's the one who's very picayune about everything being in order. The dining car guys, they also share information with each other. Every two weeks or so, there's a pamphlet about regulations on how to handle customers in the din-

come sit with me?" "No, sir. I can't sit with you." Because that's a violation, that's a transgression, so he wouldn't do that. But the guy keeps engaging him in conversation and the waiter is very anxious, because there's something wrong about this. The guy says, "Well, you're up for retirement. Congratulations." And he says, "Yes sir, thank you very much." He's still not going to sit down with him. And (the inspector) says, "Will you serve me some tea? And I'll take a wedge of lemon." He brings him the tea with a



Schroeder Cherry and Smooth Earl, with new National Capital Puppetry Guild President, Yolanda Sampson.

ing car. This guy is illiterate. He doesn't read, so he depends on a younger guy, who's a college kid to tell him what the latest changes are. The inspector comes in and he specifically asks this older guy to serve him, so they all know that something's up and they're highly alert to make sure everything's tight, everything's tidy, everything's done exactly the way it's supposed to go. And the guy who's serving him knows he's got it down; he's been doing it all the time. The inspector keeps trying to goad him into doing something. He says, "Well, why don't you

wedge of lemon and he places the wedge of lemon on the saucer, and a spoon, to the right. Well, that week they changed the regulations; the wedge of lemon is supposed to be on the other side of the teacup. The young guy that was supposed to give him the information didn't get to that part, so he missed catching it and telling him the new thing. And that's when the inspector caught him. "The wedge is on the wrong side of the cup. I'm sorry, but you can't get your retirement pay, because you've broken one of the rules." And at that point, the guy just sits



down on the chair [laughs]! It was such a riveting story for me, I thought I need to find more about that whole culture, the railroad culture. That inspired the series.

**PT:** You were also involved in the recent African American puppetry exhibit at UCONN.

**SC:** That came about through a conversation with John Bell who wanted to know, is there such a thing as African American puppetry, so talking to some people in the field we thought that rather than trying to define it, let's raise it as a question and produce some examples of African American puppetry and let the audience come to their own conclusion. Paulette Richards became the curator for that. She did the yeoman's work on the research. We scoured the country. We had to come up with some parameters. What is an African American puppeteer? So, we had to define that, and in that discussion, we had to shave off what we described as people who happened to be African American and they made a puppet. Or an artist who's known for his sculpture and painting and they did a puppet. That's not a puppeteer. That's an artist who made a puppet, so we were trying to figure out who we could identify, and we came up with a number of people who are actually working with puppetry in various forms. In live theater and also on television. The earliest puppeteer we could find, we got an example of his work. We put

up what I thought was a pretty striking exhibition of puppeteers at the Ballard Institute. You can get that information online, too. And Ms. Lily got a chance to be the docent for the show. She actually gave a tour of the exhibition. I wish we had recorded it. The audience turned out to be largely the puppeteers who were in the show, so she talked to them *about them!* *Their work.* They weren't quite sure what to expect in the beginning, but that's where my museum education background kicked in. We gave honor to every segment of that show and we put it into context, so it was fun to do.

**PT:** If you had a basic creative process theorem, what would that be?

**SC:** The creative process starts with everything out and then you winnow down.

**PT:** You also live in an area with a lot of fine puppeteers. Baltimore has been a hot spot for a while.

**SC:** Baltimore happens to have a pretty lively puppetry community and that's partly because of these "arts kids" who have connections with other people who are doing puppetry. And Black Cherry Puppet Theater (no relation). It goes back to connections.

**PT:** Thank you Doctor Cherry. This has been a delight.

**SC:** You're welcome. I had a great time.



# RhiZOOM

Rhizome Puppet Lab  
now online

**EVERY**  
1st Saturday of the month  
10am-12pm

for Zoom link  
and other information  
Please contact  
Rachel A. Gates  
at [ragpuppet@yahoo.com](mailto:ragpuppet@yahoo.com)

— YOUR *friendly* SOURCE FOR —  
**FLEECE and FAUX FUR**  
— ...and eyes too!

**PUPPET PELTS**

\* TEXTILES & SUPPLIES \*

[PUPPETELTS.COM](http://PUPPETELTS.COM)



This coming weekend the National Capital Puppetry Guild hosts its first full-blown, online festival. This is due to the brilliance and hard work of its new Board of Directors. Join with me in welcoming Yolanda Sampson the new President and Sarah Olmsted Thomas as the new Vice President of the National Capital Puppetry Guild! Kudos!

**2020 Festival Schedule: FRIDAY, August 21st**

3pm-4:30pm EST: Intellectual Property for Artists with Justin Laughter (Workshop)

5pm-6pm EST: Marketing Panel with panelists: Art Gruenberger, Kat Pleviak, Heidi Rugg, and Claire Derriennic

8pm-9pm EST: The National Capital Puppet Slam (Show)

An exciting evening of short-form puppet theater produced by the National Capital Puppetry Guild with support from The Puppet Slam Network. Hosted by internationally acclaimed puppet duo and NCPG members, Alex and Olmsted!

**2020 Festival Schedule: SATURDAY, August 22nd**

9am-11am EST: Saturday Morning Puppet Shows! (Show)

The National Capital Puppetry Festival presents a FREE program for all ages! Inspired by Saturday cartoons of yore, "Saturday Morning Puppet Shows" is an entertaining program of short-form puppet theater hosted by internationally acclaimed puppet duo and NCPG members, Alex and Olmsted!

11am-12:30pm EST: A Window into Trauma, the Brain & Beliefs with Mindy Early (Workshop)

1pm-2:30pm EST: Teatro Lambe Lambe "Theatre for One" By Fagner Gastaldon (Workshop)

3pm-4:30pm EST: Puppetry 101: A Puppetry Playshop with Aretta Baumgartner (Workshop)

4:30pm- 6pm EST: Symposium on Puppetry and Social Justice #1: Healing our Brands. Honoring Mr. Bruce Cannon

8pm-9pm ET: Pot Pourri (Open Mic)

**2020 Festival Schedule: Sunday, August 23rd**

9am-11am EST: Re-Run of Saturday Morning Puppet Shows! (Show)

11am-12:30pm EST: Green Screen in Miniature with Conni Mulligan (Workshop)

1pm-2:30pm EST: Pocket Crankies! with Katherine Fahey of the Lantern Sisters (Workshop)

3pm-4:30pm EST: Constructing a Multipart Shadow Puppet with Kat Pleviak (Workshop)

5pm-6pm EST: The Perils of Mr. Punch by Modern Times Theater (Show)

This updated classic follows the troubles and travails of puppetry's favorite loudmouth, Mr. Punch. Nothing ever goes right—his dog looks suspiciously like a skunk, his baby doesn't behave, and crocodiles appear around every corner. Currently Mr. Punch is being harassed by a sneezing virus! The skillfully operated hand puppets are made of garbage and up-cycled material, and are chock full of surprises and tricks, as is the elaborate stage.

7pm-8pm EST: The Puppet Ice Cream Social (Closing event)

**TICKETS AT: NATIONALCAPITALPUPPETRY.ORG**





# National Capital Puppetry Guild

## 2021 Membership Renewal Form Mail In

[www.nationalcapitalpuppetry.org/](http://www.nationalcapitalpuppetry.org/)

The NCPG is a chartered Guild of the Puppeteers of America

Name:

Address:

City:

State:

Zip Code:

E-mail:

Company Name:

Company Web Site:

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

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

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

\_\_\_\_ My check also includes a charitable contribution of \_\_\_\_\_ to the Guild.

Amount enclosed:

Today's Date:

Check #

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

L. Lafosse, NCPG Treasurer,

13921 Piscataway Drive, Fort Washington, MD 20744

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

( ) - Home:

( ) - Work:

( ) - Mobile:

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

(Associate Members not eligible)

Need details? See our website: [www.nationalcapitalpuppetry.org](http://www.nationalcapitalpuppetry.org)

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

I sent check # \_\_\_\_\_ for \$ \_\_\_\_\_ to join The National Capital Puppetry Guild as a \_\_\_\_\_ member, on (date) \_\_\_\_\_

Membership benefits include:

6 informative newsletters a year, in a PDF version. Print edition available.

6 meetings a year, festivals, educational events, pot-luck's, lectures, demonstrations, workshops, show and tell sessions, works-in-progress previews, and meet and greets with guest artists. Free admittance to most shows at our host facility – the Puppet Co. Playhouse in Glen Echo Park.

Access to "Members Only" areas of the Guild Website:  
[nationalcapitalpuppetry.org/](http://nationalcapitalpuppetry.org/)

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

Summer Picnic, Winter Party, and National Day of Puppetry Celebration.

Meetings on selected dates typically follow the 1:00 show at the Puppet Co. Playhouse.

Meeting dates are published in the NCPG Puppetimes newsletter and on the Guild website.

Reservations for the show are recommended.

Membership questions may be directed to: leigh Lafosse • NCPG Treasurer

[leighlafosse@gmail.com](mailto:leighlafosse@gmail.com)