

sandglass  
THEATER



# *When I Put On Your Glove*

Photo by Kiqe Bosch

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# *When I Put On Your Glove*

A PIECE ABOUT BELONGING, MEMORY AND LOVE BETWEEN GENERATIONS

When I Put On Your Glove is a puppetry, dance and spoken word piece that explores a daughter's relationship to her father's work building upon a premise that puppets are containers of memory. In it, a daughter explores what it means for her to slip into her father's art – and not just the form, but the actual pieces.

This work addresses universal questions of belonging, childhood, fear of loss, death and the complicated nature of navigating generational artistic legacy.

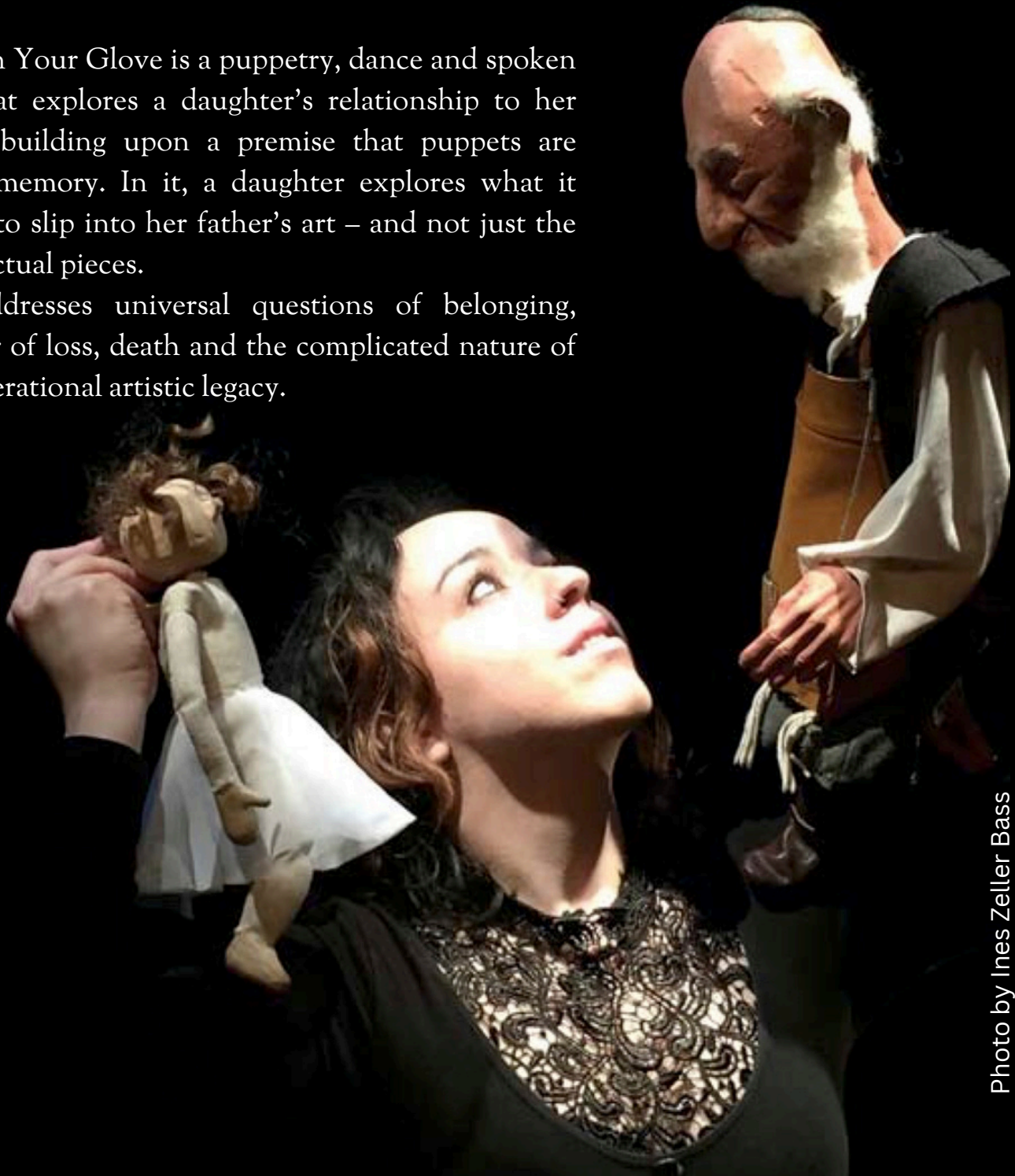


Photo by Ines Zeller Bass

Supported in part by the Vermont Arts Council, When I Put On Your Glove is an engagement with what legacy means in the field of puppetry, and how an art form endures, and transforms as it is handed to the next generation. When I Put On Your Glove is about the space in which the voice of the past meets the voice of the present, and is sung into the future.

Sandglass Theater is eligible for touring subsidy support through the New England Foundation for the Arts NEST grant!

# About Sandglass Theater

Sandglass Theater is a renowned theater company specializing in combining puppets with music, actors, and visual imagery. Since 1982, the company's productions have toured internationally in over 30 countries, performing in theaters, festivals and cultural institutions and winning numerous international prizes. Sandglass is dedicated to the arts of theater and puppetry as a means of exploring contemporary issues, inspiring dialogue, and sparking wonder. We create original ensemble performances and collaborations, present diverse theater artists, produce events that serve our communities, and teach our art.

## Creative Team

Shoshana Bass, performer and creator

Eric Bass, concept and creator of the original Autumn Portraits

Gerard Stropnick, director

Alison Mott, choreographer

Maria Pugnetti, technical director and sound design

Ines Zeller Bass, additional design and construction

Music by GlassDuo: <https://shop.glassduo.com/>



Photo by Richard Termine

# History, Inspiration and Legacy

In 2015, artist Shoshana Bass experienced an unimaginable fall from the trapeze. Not only did the fall result in the immediate end of her circus career, but it significantly limited her movement, which had been her trusted means of expression her whole artistic life.

While struggling with questions of identity in the face of physical inability, Shoshana's father, Eric Bass, decided to teach her Autumn Portraits, his signature puppet vignettes. The pieces deal with the themes of identity, loss, mortality, and surrender and they became the framework for Shoshana's newest work, *When I Put On Your Glove*.

In this new context, the original Portraits became answers to moments of spiritual crisis, and are tied together by Shoshana's own reflections, questions and memories, spoken and danced. Lifetimes of memory are contained in these puppets: Shoshana's, her father's, and countless others who have met these evocative characters. The show layers Shoshana's own journey of recovery with these memories. *When I Put On Your Glove* honors the art of puppetry and it's legacy, as well as the capacity for truth, love, and transformation that puppets embody. The show layers Shoshana's own journey of recovery with the memories of her childhood, and her relationship to her father and his art. *When I Put On Your Glove* speaks honors the form of puppetry and it's legacy, as well as the puppets capacity for truth, love, and transformation.

The passing of these puppets into new hands marks a pivotal moment of generational transition for Sandglass Theater.

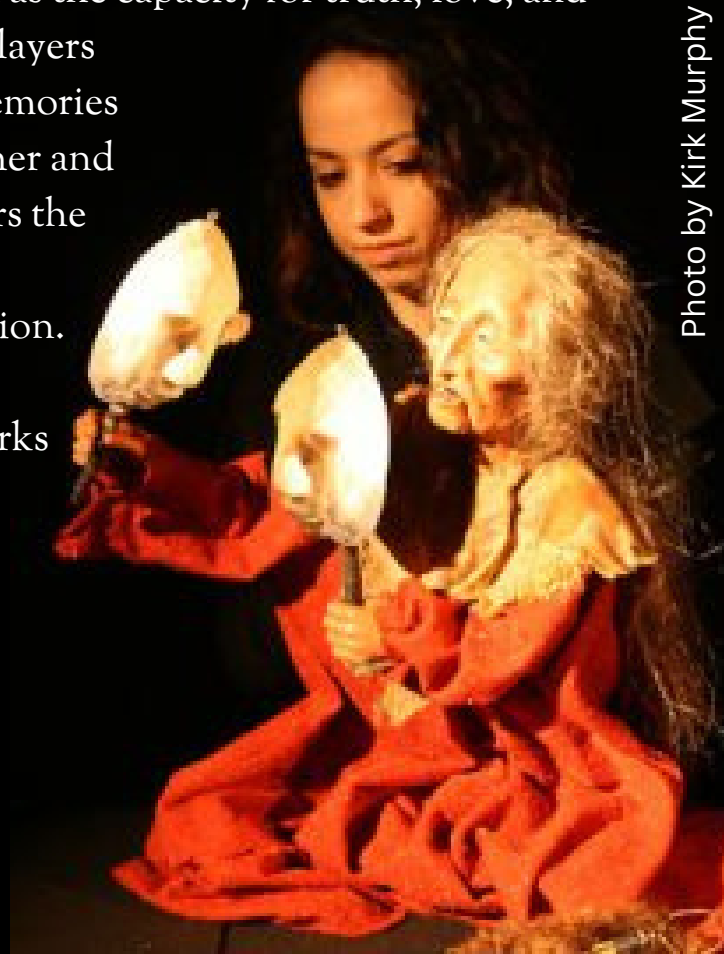


Photo by Kirk Murphy



# Technical Needs

Touring team size: 1 Performer and 1 Technician

Types of puppets: Table top

Recommended Age level: 14 and up

Recommended audience size: Comfortable at 250, but can go up to 500 depending upon distance from back row to center stage.

Language: performed in English, French or German. The text is mostly recorded it can be translated easily.

Length of show: 1 hour 10 minutes, no intermission

Set-up time: 8-10 hours after lights are hung, including focusing and rigging

Strike time: 2 hours

## 2. Space Requirements

Stage space minimum and maximum: flexible, the theater's I have worked in have had a minimum of 14' depth 20' width plus wing space, and a maximum 25' wide and 22' deep.

Performer brings: A self-assembled table-top stage (36in high, 40in wide), as well as a portable suitcase on which scenes are played out.

## 3. Rigging

- A hanging prop shelf upstage center
- A sand-pouring device, which hangs from the ceiling center stage and is operated by a pulley.
- A projector rigged above the audience (if the venue cannot provide a projector we can bring our own), the projector also has a douser (Customized CD changer), and wrap for light masking.

## 4. Sound:

Sound system out of which to run Q-lab.

## 5. Lighting:

The performance hall needs to be dark during the show. The show performs with 11 specials, encompassing 6 acting areas and 2 stage washes.

## 6. Personnel:

1 performer

2-3 technicians: lights, sound, calling show (I bring one technician)

1 stage hand: (helpful but not necessary)

Videotaping of the show is not permitted unless previously agreed upon.

IF YOU HAVE ANY QUESTIONS, PLEASE CALL US.  
THANK YOU!

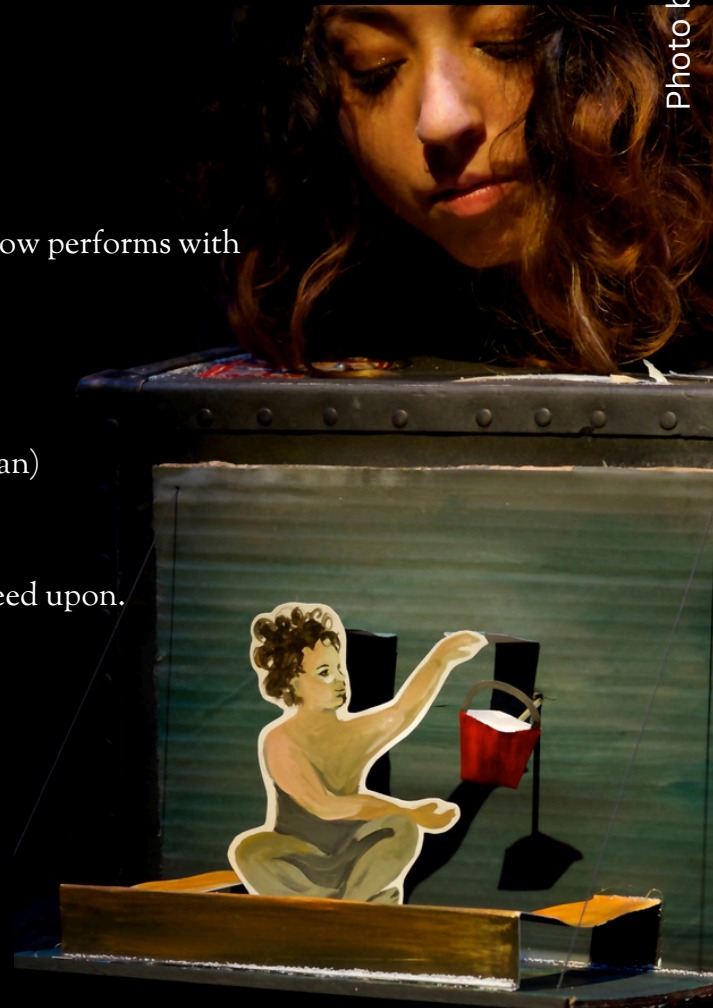


Photo by Kique Bosch

# Marketing



Photo by Kiqe Bosch

For High Resolution Photos: [Google Drive Link](#)

Video Promo: <https://vimeo.com/glove>

Consider further engaging your audiences through these workshops:

## **Creating Puppet Theater from Personal Testimony**

Beginning with a story circle exercise developed by John O'Neal of the Free Southern Theater during the civil rights movement, this workshop takes participants through a process of gathering personal testimony. The stories we share will provide the backbone of the workshop from which we will explore the potential of the puppet to embody these stories. In addition to examining the actor/puppet relationship, we will work with song, scene-layering, and other techniques to discover the evocative possibilities of storytelling. Participants will work with Sandglass' exercise puppets as well as found objects and materials to explore the special possibilities of puppetry as a medium for testimonial storytelling.

## **Bringing Puppets to Life**

This workshop is for people interested in what brings a puppet to life, basic mechanics of operating a one-person or three-person style of puppet, and insights into the art form in its application to making theatrical choices. This workshop will give participants an introduction to Sandglass' approach to puppetry training and will invite fun hands-on exploration with exercise puppets designed for training puppeteers. This class is appropriate for all levels and does not require any previous experience in puppetry or performance. Participants are encouraged to wear comfortable clothes that are easy to move in.

# Testimonials

*Shoshana's enactment of her inheritance is technically and artistically assured, a faithful replica that honors the original while placing the young performer's own creative stamp on it. The show as a whole is a kind of coming-of-age, as the daughter comes into her own as an artist and as the father, rather than simply retiring the show and the handmade, love-made puppets, passes his glove to the next generation.*

- Chris Rohmann  
The Valley Advocate



Photo by Kiqe Bosch

*How often do we get to see a meta-puppet show, a puppet-piece about puppetry, a deep take on the creative processes of our art, and their origins in the robust inner child that has survived every puppeteer's actual childhood- a show that probes the making of this art in ways that look both backward and forward at the same time: the older puppeteer disappears behind his/her puppet table to make the puppet fully visible; the young puppeteer dances in the open space between the staging stations, portraying in her own body the journey she has willingly taken on. This gift from her dad which Shoshana has taken possession of as a way to tell her own story- Portrait of the Puppeteer as a Young Woman- I received it as a gift in turn from her to us, her fellow-puppeteers, exploring for us her initiation into what Julie Taymor calls "this rare and mysterious art."*

-Wes Sanders  
Founding Artistic Director (Retired)  
Underground Railway Theater