



Puppet Patter

The Official Publication of the Chicago and Puppetry Guild

A Quarterly Publication

June 2022

Third Time's the Charm!



We all know too well that these have been somewhat trying times over the past couple of years. Life has been put on hold, students didn't graduate, people didn't get married, and other events were postponed or canceled. Potlatch was no exception. But wait! There's a glimmer of hope. It seems like the Great Lakes Region will have another go at Potlatch this year. This message was sent out to Regional Boards by Rick Morse.

Form 1204

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

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If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT
5/12/2022 4:01 PM

DEAR REGIONAL BOARD:
IN CASE THERE WAS ANY DOUBT, POTLATCH IS FULL STEAM AHEAD!
CONNOR ASHER HAS RESIGNED AS OUR WEBMASTER; I HOPE TO HAVE
THE SITE UP AND RUNNING IN A MONTH OR SO.

GUILD ASSIGNMENTS REMAIN THE SAME:
PERFORMANCES - CHICAGO
WORKSHOPS - CENTRAL ILLINOIS
EXHIBIT - CINCINNATI
TRADING POST - DETROIT AND WESTERN MICHIGAN
HOSPITALITY - INDIANA
POTPOURRI - PGNO

ALL THE BEST,
RICK MORSE

The Patter and GPG will do our best to keep everyone informed on the goings-on regarding this event and will let you know when the Potlatch website is up and registration begins.

So the question remains: Will this be the 2020 Great Lakes Region of the P of A Potlatch, the 2021 version or the 2022 edition? Make sure your computer is ready just in case.

We would like to acknowledge and thank the founders and staff of The Marc Dunworth Foundation Newsletter for granting permission to publish the following feature article as it appeared in the May 2022 issue of their newsletter. Many of our Puppet Patter readers are well acquainted with the life's work of Phillip and would appreciate his responses to the interview's key questions, that were asked.

This section focuses on the life and talent of various performing artists



Artist Spotlight

An interview with Phillip Huber

Recently returned from a 6 month engagement at the
Hansa Theater - Hamburg, Germany

Why do you do what you do?

I do this work because I can't image enjoying anything more. Puppetry had an almost hypnotic attraction to me as a small child. I loved all the TV shows that contained

puppet characters. When I was 3 years old my mother gifted me a hand puppet dog, and it quickly became my favorite plaything. Being very shy, I used it as a tool to perform and react with people while staying safely hidden. There is a magic about this art form that has never ceased to challenge and excite me! I really could not be more grateful to have found this unique niche in the dramatic arts.



Why is (puppetry, art, music etc.) important in our society?

I think it easily becomes self-evident that the arts enrich our lives in countless ways through inspiration, imagination, surprise, laughter, empathy, love, healing hearts, challenging deep-seated prejudices, lifting views to new vistas, giving greater insight to the human condition.

Studies have shown that children exposed to the arts achieve greater results in all other areas of life. Creativity opens the soul.



Liza - photo by
Dudu Schnaider

What's something people get wrong about your profession?

The most obvious mistake people make about puppets is assuming they are only for children. Different cultures have vastly different views and histories of puppetry, but for the most part, modern audiences think puppets are quaint and archaic with a simplistic type of appeal. In truth, puppetry is one of the oldest of dramatic art forms and can be as artistic, provocative, and dynamic as the live theater. A puppet can take on the role of a totem or symbol that allows the viewer to experience all types of dramatic themes with a sense of safety. In this way, puppets can have a deeper and more lasting impact on the viewer. It frequently invites an audience member to tap into a suppressed sense of innocence and allow their imagination to run free. That experience is like none other in the theater!

What do you love about your job?

I love sharing joy, lifting spirits, drawing an audience into another world of fantasy, helping them forget the daily petty problems that try to beset us all! I love getting lost in an imaginary world where I can become anyone or anything for a period of time. I love interacting with people all over the world and experiencing cultures and traditions foreign to my own.

What is your dream project?

A major film or Broadway stage production where the puppet is a principal character working with live actors.

Any theater or variety situation that presents 8 shows a week and runs in one location for years.





What's the best piece of advice you've been given?

Fame is man-given, be careful. Talent is God-given, be grateful!

BIO -

PHILLIP HUBER, THE HUBER MARIONETTES

Phillip Huber, world-renowned marionette artist, is best known for his work in the 3-time Academy Award nominated film BEING JOHN MALKOVICH and giving life to "China Girl" for Disney's OZ THE GREAT AND POWERFUL. Phillip's career has featured nightclub performances at: THE LIDO, Paris, CASINO DE MONTE CARLO, Monaco, MAGIC CASTLE, Hollywood, HANSA VARIETE THEATER, Hamburg, and GEORGSPALAST VARIETE THEATER, Hannover. His television appearances include: THE TONIGHT SHOW with Jay Leno, LE PLUS GRANDE CABARET DU MONDE (France), VARIETÉ (Chile). His puppetry

skills have appeared in theatrical shows: BUSKER ALLEY with Tommy Tune, THAT'S CHRISTMAS with Sandy Duncan, CHRISTMAS WITH FRIENDS & NABORS with Jim Nabors, IT'S MAGIC with Harry Anderson, THE ROAD TO HOLLYWOOD directed by Walter Bobby, DON'T TRUST ANYONE OVER THIRTY by Dan Graham. The latest theatrical project was co-starring in a new musical, DARLING GRENADINE at THE MARRIOTT THEATER, Chicago. His work has enhanced international festivals in Japan, S. Korea, Norway, Ireland, Germany, France, Spain, Portugal, Israel, Chile, Brazil, Mexico, Canada and Australia. Phillip's show SUSPENDED ANIMATION has appeared on more than 50 luxury cruise ships worldwide.



photo by Toofan Hashemi



The Marc Dunworth Foundation for the Performing Arts

The Marc Dunworth Foundation for the Performing Arts, is a non-profit organization founded to promote and encourage the performing arts, especially the puppet arts, through grants, scholarships, performances and education.

Any help you can provide to this cause, whether monetarily and/or spreading the word would be greatly appreciated.

Thank you

Please visit our web site for more information

<https://www.dunworthfoundation.org>

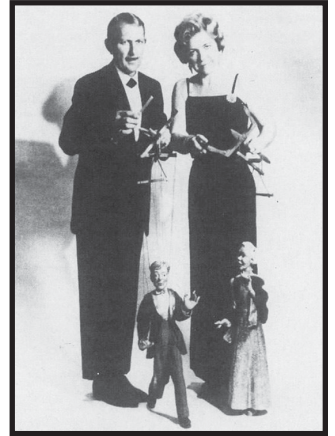
The Chicagoland Puppetry Guild Files

by Dave Herzog

The Chicagoland Puppetry Guild files were meticulously kept by Fred Putz for decades. While perusing this amazing collection of Chicago, national, and international puppetry ephemera, I continue to discover files of historical significance or special note. I am fortunate to be able to share my findings as a regular feature in each quarterly issue of The Puppet Patter. Appearing in this Issue...

The Bucknells

Bruce and Nola Bucknell were well known and respected midwestern puppeteers from Ohio. As teenagers Phillip Huber and I were fortunate to see them perform their cabaret marionette act at Walnut Days in the Summer of 1968 in the tiny Midwestern town of Walnut, Illinois. I seem to remember sitting on hay bales watching the Bucknells performing with their sophisticated marionettes on a stage formed by a flatbed truck. Rural setting or not I remember the Bucknells dressed to the nines, Bruce in a tux and Mrs. Bucknell in an evening gown. I was fascinated by their show, featuring beautifully hand carved marionettes. Even their controls were works of art. I would find out after the show that Bruce Bucknell was a cabinet maker which explains his extraordinary craftsmanship. Phillip and I were eager to meet them after the show, and I remember them being only too happy to take time to talk with budding young puppeteers. I remember Phillip telling Mr. Bucknell that he was attending his first P of A Festival that Summer. I can remember Mr. Bucknell excitedly saying "Nora this young man is attending his first 'fest' next month." To say they were encouraging of us was an understatement, and when dealing with young puppeteers visiting my own backstage today, I always try to repay their kindness. They really left an impression on me.



Bruce and Nola Bucknell



I was fortunate enough to meet the Bucknells again a few years later in the early 70's when I attended a workshop Mr. Bucknell was giving on wood carving at a P of a festival. I remember Mrs. Bucknell handing out mimeographed sheets of Mr. Bucknell's patterns. I wish I still had them, but to this day I think my marionettes may contain a bit of Bruce Bucknell carving technique, especially in the way I pose the hands of my marionettes.

Bruce Bucknell's family settled in Cedar Rapids in 1927. Bruce had been making marionettes since he was ten years old. Bruce Bucknell made his first professional public appearance as a puppeteer in 1935 at the age of 18 at a Quaker Oats Company Christmas Party.

During WWII Bruce Bucknell was stationed at Attu Island off the coast of the then Alaska territory. During his five years in the army Bruce Bucknell performed over 400 shows in the Northern Pacific area as well as the United States.

Bruce and Nola Bucknell were married in 1945, and eventually had three children, Elaine, Delbert, and Curt, and over 300 marionettes. Their daughter Elaine also performed as a puppeteer. Interestingly enough in College Elaine Bucknell was friends with a puppeteer named Gene Pierce who was also from Dixon, IL.

The Bucknells began touring nation wide in 1958 often working the school assembly circuit. At times Mrs. Bucknell performed her own separate marionettes show as well. In addition to all of their touring to schools, clubs, and fair dates the Bucknells also created a character named Billy Boulder who appeared in television commercials. The Bucknells were well loved by members of The Puppeteers of America and appeared at six National Festivals.

The Bucknells continued to perform well into the 1970s. Nola Bucknell passed away in 1988, and Bruce Bucknell two years later. I like to think some of their legacy lives on today in the shows that Phillip Huber and I still perform. They left a lifelong impression on me, and I will always be grateful.



BUCKNELL MARIONETTES

ALL FUN
AND A
YARD HIGH!

A FAST MOVING
VARIETY SHOW
STAGED BY
MASTER PUPPETEERS

COLORFUL COSTUMES...
TRICKY DANCES...

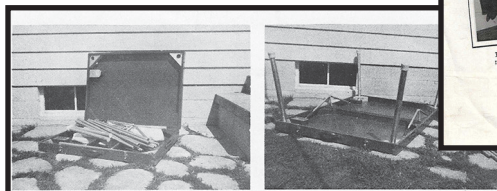
LAUGHS GALORE

Presenting **The BUCKNELL COMPANY**
America's Merriest Marionettes!

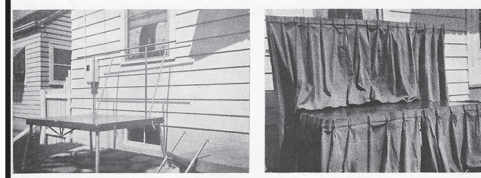
Mr. Bucknell works right in the open with his giant marionettes. No tiny stage, no hiding behind curtains. You see everything that's going on, and that's twice the fun. "Stretch," absolutely the craziest character in all puppetdom, is a show in himself. But there's lots more. Mickey, rapid-fire tap-dancer. Carlotta, a vision of loveliness. Hubert the braying donkey. Heine the Bavarian juggler. The ever-popular Mr. Bones who shows you a rattling good time. Charlie the trapeze artist... the Cuban boys... Sniffer the dog. They're all in the company, bringing you the same sparkling show that has delighted audiences throughout the Midwest.

One Of This Year's Stellar Attractions!

THE SCHOOL ASSEMBLY SERVICE, INC.
25 E. Jackson Blvd., Chicago 4, Ill. Phone Harrison 7-4591



Bruce Bucknell

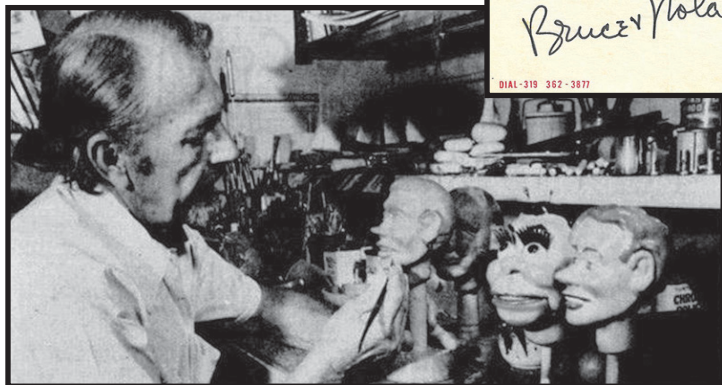


BRUCE & NOLA BUCKNELL
MARIONETTES

519 30th STREET SOUTHEAST
CEDAR RAPIDS, IOWA
52403

*Hi!
Thought you might like to
read enclosed article about
our building. Everything
major is complete - just
have to work on the parking
space to see you at Fest
Have yours coming
sincerely
Bruce & Nola Bucknell*

DIAL-319 382-3877



In this early 1960s photograph, Nola and Bruce Bucknell manipulate their marionettes Gary, a tap dancer, and Delores, a singer.

Puppeteering era ends

By Dee Ann Rexroat
Gazette arts and entertainment writer

Bringing joy to children and adults was the goal of puppeteers Bruce and Nola Bucknell.

During the '40s, '50s, '60s and '70s they brought plenty of joy to Cedar Rapids, their home base, and all over North America. Bruce, 519 30th St. SE, now an agile 70, recalled those days with both joy and sadness this week. The sadness came because Nola couldn't share in the recalling. She died Sunday in a Marion nursing home after suffering 15 years with Alzheimer's disease. She was 69.

For many years they were well-known Cedar Rapids figures. The longtime Hy-Vee song, "Where there's a helpful smile in every aisle," was introduced in a '60s TV commercial by two of Bucknell's string-operated marionettes named the Pinhead Brothers.

Their best-known marionette was Billy Boulder, who appeared on local TV commercials. Dr. Max, later the star of a local children's program, was Billy's voice.

For 26 consecutive years — up until five years ago — they won the prize for having the most life-like marionettes at the annual national puppet convention.

The son of a fair manager,

business and wanted to work in it. By the age of 10 he was puppeteering for the Cedar Rapids playground department.

"I don't know why it attracted me... just the desire to work in the entertainment field," he says. "It's been good to us through the years."

He says he was "very, very shy" at first and worked from behind a backdrop. It was Nola, he says, who taught him to come out from behind the drape and give introductions.

Eventually they performed without a backdrop, wearing black to fade into the background. Their audiences got the extra pleasure of watching how the Bucknells pulled the strings.

One of the rules of the Bucknell household was that their three children had to write and perform their own marionette show before graduating from high school, as well as make their own marionette heads. Dad designed and built the bodies and mom designed and made the costumes.

Son Del, who lives on a rural Marion farm, took over many of his father's performing duties when Bruce began spending more and more time nursing Nola. He cared for her day and night for 4½ years before she entered a nursing home eight years ago.

"I was concerned as to whether he would do alright or not," Bruce

BUCKNELLS: Master puppeteers

From page 3C

in for him. "When he got back I asked him, 'How did you do?' and he said, 'I don't know. But they booked me back next summer.' And I knew he did OK."

Daughter Elaine Ball now performs just a few times a year. She is a weaver, teacher and artist living in rural Mount Vernon. A second son, Curt, of Monona, no longer performs.

Bruce still makes a few marionettes for himself and other professional puppeteers. They sell for \$2,000 to \$3,000 apiece.

He is giving Nola's set of 14 marionettes to the Charles E. MacNider Museum in Mason City, which already houses a collection of marionettes that belonged to another nationally-known puppeteer from Iowa, Bil Baird.

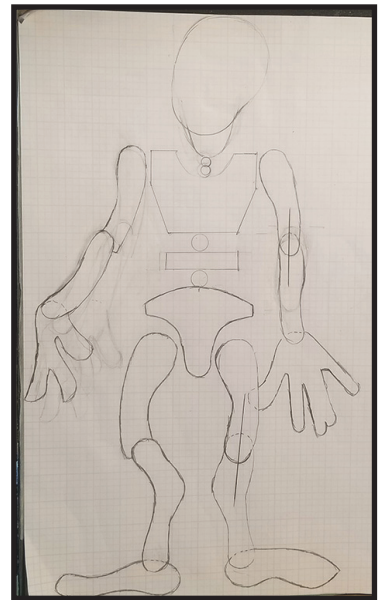


Billy Boulder

Marionette Design 101: It Starts on Paper

by Dave Herzog

I spend a lot of time on two Facebook pages; *Marionettes Puppets on Strings* and *Marionette (String Puppet) Variety shows*. I created and still administer the variety marionette page. One of the things I see far too much of on these pages is beginners creating their first marionette by choosing their materials and without any idea of where they're going, or for that matter how a marionette is built and jointed, beginning to create a marionette without a working design. In short, they are guessing at everything and most of the time they guess wrong. The result is less than pleasing or functional. Even worse, sometimes these beginners think their first project is worthy to be used in a paid performance, but that is a subject for another article. In my humble opinion based on almost fifty years in the business, puppets, particularly marionettes should start on paper.



The first step in the design process is research. Research includes topics that will guide your basic character concept, for example, if making an animal marionette I start by gathering pictures of the actual animal. I often go through clip art pages on the internet to get character concepts. I recently created a surfer dude marionette, and his design is based on four different clip art concepts all cobbled together. Anatomy books are great for understanding proportion and jointing. Costume design books are wonderful for ideas for period costumes, and garment construction. There are numerous books on cartooning and figure drawing in art stores. Of course, there are a number of books on puppetry construction that are helpful. I also comb the internet for pictures and ideas from other puppeteers. When I built an elephant marionette years ago, I must have found over a dozen pictures of marionette elephants. I found bits of inspiration in each picture that influenced the final marionette design and form.

There are two types of designs for puppets. The first is the character design. A character design is a full color rendering showing the final form of the puppet and its costuming. Not everyone draws well, but even a basic sketch will help you firm your ideas for the character. I know puppeteers who do full color paintings of their designs, one even designs his marionettes on animation cells. It's great to have that talent but even a basic, colored sketch will serve. There is also no sin in hiring someone to design a character for you if this is not your area of expertise. Again, I often use clip art pages to give me ideas for designs. This works well for me as my marionettes have a very cartoony feel to their designs. Having the basic design concept for the character also aids in the sculpting of the marionettes head and forming its facial expression.

The second design is the construction design or working drawing. A construction design concerns the form and function of the marionette. It is a blueprint for how you will construct the marionette. I have seen marionette designs in actual blueprint form. That's impressive, but again, not a necessity. The drawing will also be your guide for creating the patterns for wooden marionettes or your size guide if you are sculpting the marionette parts.

I start with a large sheet of graph paper laid out in one inch, and one quarter inch squares. I buy a pad that is 17 by 24 inches. Using standard #2 pencils I first draw a line the exact height I want the marionette to be, usually 22 to 24 inches tall. For large marionettes I tape several sheets of graph paper together to achieve a single piece of paper large enough to work with. Next, I lightly rough in a cartoon like sketch of the approximate form of the marionette. I then proceed to refine each part of the marionette. I do much of this work free hand, but I also rely on various drafting tools to give the final form to the design. I have a selection of French curves, hole, and circle templates, rulers,





and a great 18 inch flexible ruler with which I can refine an infinite number of shapes. Go to a good art supply store or even an office supply store and you will find these handy tools. I also make liberal use of a pencil eraser. The great thing about working with pencil and paper first is you can change your mind and re-define your design as often as you want without wasting expensive materials and making costly time-consuming mistakes. I also plan out joint types in the original designs, so I know in advance that, for example the legs will have a tongue and groove, or ball and socket joints, the arms will have hinge joint, and wrists and shoulders will have cord joints. By having all this information in advance, you also have a guide to what materials you are going to buy and approximately how much of each material you will need.

Regardless of the materials used to construct your final marionette, it is important to design not just a side view of the marionettes body parts, but a front view as well. Usually to save time and effort I will draw one leg and arm in the front view, and the other in a side view. If you wish, of course you can do two complete designs in each view.

Once I am satisfied with the final design, I use tracing paper to create the patterns I will lay out on my wooden blocks to create the individual body parts of the marionette. I keep the final design handy during the entire building process and often lay parts out next to the design as I am building to make sure the marionette is maintaining the desired size. This is especially important I think if you are sculpting individual puppets parts out of some form of clay. This way your marionette will end up being the desired size.

After I finish a marionette I keep the designs, and patterns in separate labeled envelopes. This all becomes great time saver later on. With certain



new marionettes, (especially human characters) I can now refer myself to a stock of time saving patterns. For example, a few years ago when I built a character named Miss Bobby Soxer, all I had to do was a little sketch of what I wanted her costume to look like. I went to my pattern stock and chose my standard 22 inch female body patterns, I then went to my stock of head molds and chose a head

I use for a variety of younger female characters. I had already done most of the design work years earlier.

For a few dollars you can buy all the materials you need to design and build a functioning marionette of the first try. **Don't guess! Design!** Happy Puppet building all.



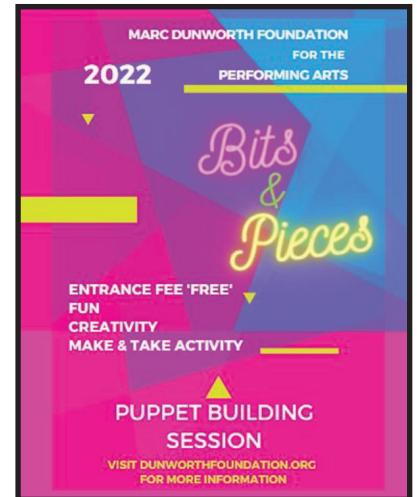
MDFPA "Bits & Pieces" Puppet Workshop

by Sarah Wilson and Rose Dunworth

The sessions were designed to get increasingly more complex, provided an individual came back for the next one. Otherwise, the sessions stood independently on their own strength. This worked out well. We didn't get the attendance we hoped for, but we weren't disappointed either. It was open to as many as 25 per session. The presenters were all super!

We tried to offer the community a chance to explore their creative side, get the kids away from their screens and stimulate some grey cells. These workshops were free to the community. We had select age ranges, but didn't turn anyone away. Walk-ins were common and appreciated when registrants didn't always show. We also accommodated younger artists and helped them when needed. Moms and dads were encouraged to join in on the fun and they did.

Each instructor brought a different project for their 2 hour session and did a fabulous job. We're very proud of them all. They were informative, timely, professional and genuinely helpful. What a great bunch!



Our Presenters

Connor and Sydney Creventive Puppet Company - "Paper Finger Puppets and Butterfly Rod Puppets"
Susan Fulcher Suzettes Puppets - "Glove Puppet with a Leprechaun Theme"
Jill and Eric Frederickson Little Puppet Company - "Sock Puppet Heroes"

Face the Fear and Do It Anyway

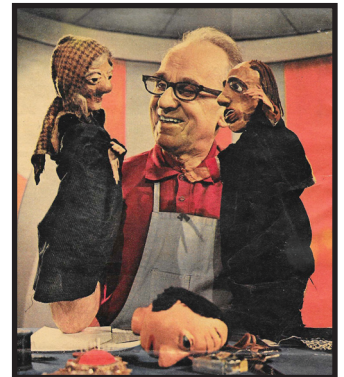
by Susan Bass Marcus

Ears pounding. I swallowed globs of queasiness and approached the puppet stage. It sat at one end of a room filled with what I imagined to be savvier puppeteers who would surely mock my newcomer performance. In my fog of apprehension, the room felt like a vast and menacing cavern. Repressing pulses of panic, I handed my cassette tape to the nearest techie, hung my puppets on hooks attached to the playboard's inside edge, arranged my props, and nodded to the techie. He pressed the "start" button and music began.



It was show time at PotPourri, an opportunity for anyone with the desire or need to perform. I was at a regional puppetry festival, sometime in the nineteen-seventies. Although I had been performing at birthday parties, my experience with more sophisticated audiences was non-existent. My friends from the Chicagoland Puppetry Guild persuaded me to perform for my peers at the festival. I agreed and chose a three-minute bit warmly received at party gigs over the previous year. The tape began. My puppets were in hand, so to speak, and the audience was waiting. To an upbeat nonsense song, my girl and boy rabbit puppets danced and pranked each other until the end of the tape when they embraced and collapsed in each other's arms. That evening, the audience's prolonged (in my mind) and enthusiastic applause was a gift. They liked it! I was nearly in nirvana, a perfect state of happiness. Boosted by my audience's acceptance, I became a puppetry festival enthusiast and an increasingly confident performer.

Becoming that puppeteer with aplomb who was once a nervous shipwreck was a slow process. My first instructor in puppet manipulation, Hans Schmidt, had liked my work and my instincts. He had coached me with kindness and insights so that I did develop a way of manipulating hand puppets that brought them to life. Nevertheless, I lacked the self-confidence and nerve needed to work in front of other puppeteers outside the circle of my local friends.



Hans Schmidt

That critical festival and others that followed gave me additional opportunities to perform, to learn, and to share puppetry experiences. It marked the beginning of my participation in an international community of puppetry. I met marionette theater people from Germany, Sicily; hand puppet innovators from France, Canada, and England; shadow puppeteers trained in Indonesia; tabletop "theater of objects" performers; parade puppet makers; and close encounters with my hero, Burr Tillstrom as well as many other gifted and innovative puppet theater folk from all of the Americas.



*Burr Tillstrom with Kukla, Ollie,
and Fran Allison*

I will cherish the variety of performances I encountered at every fest: among others, hand puppets skating, dancing, and transforming themselves into characters that challenged disbelief; string puppets conveying authentic emotions and movement while totally distracting the audience from their puppeteers; shadow puppets in a simulation of an all-night performance in Bali. I have many wonder-filled memories of the spirit, creativity, and enthusiasm generated by every festival I attended, and I am grateful for the boost they gave to my own spirit, creativity, and enthusiasm for the art. I am equally grateful I faced my fears that evening at the regional festival and did it anyway.

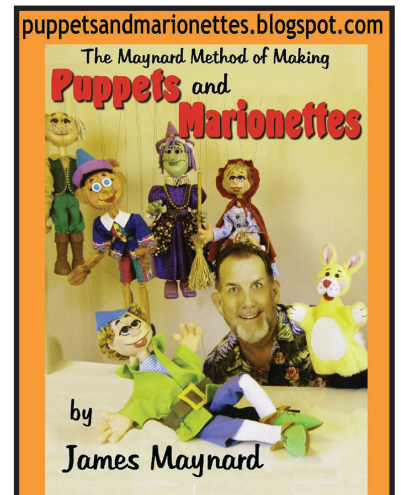


A Book Review

"The Maynard Method of Making Puppets and Marionettes"

by Dave Herzog

Several issues ago I reviewed The Maynard Method of Making Puppets and Marionettes by James Maynard, an excellent new book on puppet and marionette construction. This book along with James's other two puppet construction books conceived as series of downloadable PDF files on CD Rom complete with full size patterns is now available FREE OF CHARGE at www.puppetsandmarionettes.blogspot.com. James is not only one of the finest puppet designers in the business, he is also the most generous to make this groundbreaking work Free to all. Check it out TODAY! This book will save beginners years of mistakes trial and error. Even seasoned pros will find tons of helpful tips and patterns. This is a must have in your puppet library!



Look at All Room



We here in the Puppet Patter Newsroom have noticed there is sometimes "space to fill" in our editions. We do our best to fill those empty spaces but sometimes it's kinda tough. Sure, we get some great stories from Dave Herzog and Susan Bass Marcus but what about you? Is there a special project you're working on? A show or venue that you think might be worthy of sharing with our readers (for whatever reason)? Is there a puppet making technique or "tips and tricks" you can tell us about? Or how 'bout a story you would like to share just for the heck of it?

We know what you're thinking: "I have a great story but I don't know how to submit it." Don't worry! It's easy! Type something on your computer using MicroSoft Word and email it Mel. "But I don't have MicroSoft Word." That's easy, too. Type your story in the form of an email and send it to Mel. "Hey! I have pictures

that would be great with this story." Fantastic! Send them along with the email. They should be about 5" x 7", roughly 150ppi, and in JPEG format. Not sure what all that means? Not a problem. Ask a kid - they know about these things.

So what are you waiting for? The September issue? You have time to get in on the act (to use a show biz term). We can't wait to hear from you.

email your subissions to:

Mel Biske at melikinpuppets@comcast.net

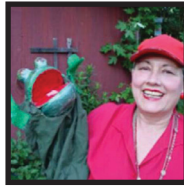
and please use Patter Submission in the subjet line

By The Way...

by Ann Onymous

Clowning Around

While long time member Susan Witek holds puppetry as the number one choice in her career, she also has an interest in the art of clowning. Each year she looks forward to attending the three-day World Clown Convention. This year it was in Northbrook, Illinois, March 7th thru the 11th. "The art of clowning," Susan reports, "Involves many facets of entertainment. There are clowns who are jugglers, magic clowns, ventriloquists, story tellers, balloon artists and... **puppeteers!**" The weekend included workshops, demonstrations, exhibits and performances. One entertainer that perked Susan's interest was Karen Hoyer. In her presentation she used a hand-held ballerina puppet, while relating to the puppet character as it was dancing.



The act was creative enough to receive a very favorable response from the audience. Karen is pictured here with her puppet, but I (Ann Onymous) had to check her website and discovered a performer with a wide range of talents. Nice discovery Susan!



We Are Happy To Announce...

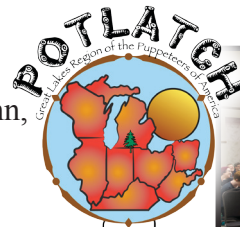
The family of the Marc Dunworth Foundation for the Performing Arts has extended an invitation to all CPG members to attend their 3rd Annual BBQ Fest, Saturday, July 30th, 2022 at 11:23 AM at the Wolfe Wildlife Park, Oak Lawn, Illinois. Complete details can be found at the CPG website www.chicagopuppetguild.org on the *Events & Shows* page. Be sure to scroll through the entire site for photos of past Annual BBQ Fests and MDFPA supporting sponsors.

We need a Little Potlatch

(Sung to the tune of "We Need a Little Christmas")

Haul out the puppets, make reservations at the Potawatomi Inn, First weekend of November, to see our friends again, I may be rushing things, but it seems like forever, But for now, we need a little Potlatch, right this very minute, Puppet shows and workshops, bringing puppets to exhibit, Hit the tradin' post then more shows, and before you know it, A fun filled potpourri, and what could be more fun, than to share it with your puppet family.

An early Sunday Punch Brunch, with a punch and Judy show, Saying goodbye to old friends and those we got to know, Seems it's been forever that we missed to hear the laughter, And we need that snappy, happy ever after, And we need a little Potlatch NOW!



Photos courtesy of Tih Penfil from the 2019 Potlatch. The one where we met in person

Have You Checked Out the CPG Website Lately?



Be sure to visit our guild's web site on a regular basis for the latest postings on what's happening in the Chicago area, the latest on the Great Lakes Regional Festival and a roster of active and newly added puppeteers. Events and Shows page has the latest posting of local performing companies, their current production and a link to their web sites, current and past issues of the Puppet Pater, and more!

Our address is:

www.chicagopuppetguild.org

The CPG is on Facebook, too!
Be sure to check us out!



Happy Summer!



Leave 'em Laughin'!

by Scott Hilburn

