



Puppet Patter

The Official Publication of the Chicagoland Puppetry Guild

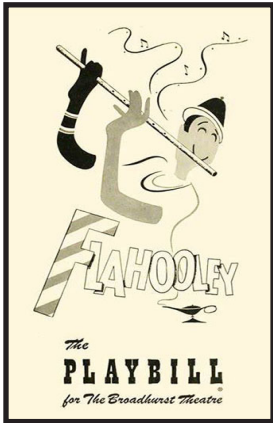
A Quarterly Publication

June 2025

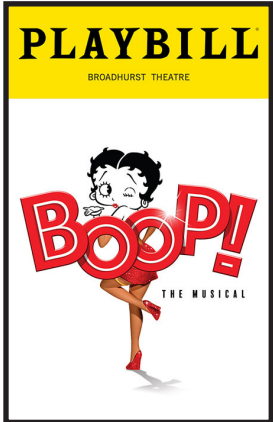
BOOP! The Musical from Chicago to The Great White Way

Featuring Phillip Huber as Betty Boop's dog Pudgy

by Dave Herzog



of *Alice in Wonderland* starring Kate Burton in 1982. The Bil and Cora Baird Marionettes also appeared in 1951 at the Broadhurst theater in the musical *Flahooley* starring newcomer Barbara



Legitimate marionettes appearing in a Broadway show are few and far between. Yes, puppetry is being used quite a lot on Broadway from *The Lion King*, to the giant marionette of *King Kong* that made an appearance a couple of years ago, to the Time Dragon that hangs over the proscenium, and is operated by the Flying Monkeys in *Wicked*, but true marionettes created, and performed by acknowledged masters are rare. Puppeteers including Bil and Cora Baird performed in versions of the Ziegfeld Follies.

Addis Williams created beautiful marionettes for a production of *Alice in Wonderland* starring Kate Burton in 1982. The Bil and Cora Baird Marionettes also appeared in 1951 at the Broadhurst theater in the musical *Flahooley* starring newcomer Barbara Cook who would go on to become a Broadway legend starring opposite Robert Preston as Marion the Librarian in the original Broadway production of *The Music Man*, as well as many other shows including Steven Sondheim's *Follies*. *Flahooley* (also notable for featuring the legendary four octave Yuma Sumac) opened at the Broadhurst Theater on May 14, 1951. It is therefore fitting that 74 years later *BOOP! The Musical* has opened at the Broadhurst Theater featuring the prodigious talents of Phillip Huber, one of puppetry's most celebrated performers, who coincidentally is a very sprightly 74 years old himself. It is also interesting to note that *Boop!* stars Jasmine Amy Rogers in her Broadway debut, who has already won and Outer Circle Critics Award for best performance by a leading actress in a musical, a Broadway Audience

Choice award for best breakthrough performance by an actress in a Broadway musical and who has been nominated for a Tony Award for the role as well. Ms. Rogers gives a truly star making performance and is going to have a spectacular career on Broadway. Many critics noted that Ms. Rogers performance is a star making debut.

BOOP! The Musical made its world premiere in Chicago in December of 2023, but had to wait a year to open on Broadway due to the backlog of shows waiting to open since the pandemic. My full review of the show appeared in the March 2024 edition of *The Puppet Patter*. The show has been changed somewhat since the Chicago run, tightening the show up a bit and fixing the problems with the love story. Phillip Huber as Pudgy the dog, a critic, and audience favorite in Chicago, is just as popular on Broadway, getting a great reaction from the audience at every performance, and good notices by the critics. Online theater critic Mickey Jo from Mickey Jo theater.com made a special mention of Phillip's puppetry and said the performance is worthy of a Tony nomination.

I wasn't sure when I would get to see *BOOP!* on Broadway due to some health issues within my family, but thanks to my buddy Steven Widerman plans were made to head to New York the weekend of April 24th thru the 27th to visit our friend Phillip on Broadway. Steven, his wonderful wife Linda (who is my second cousin once removed) met at O' Hare Airport on April 25th for our adventure in New York. I was so grateful for Linda and Steven's company. I was last in New York to perform *Ubu Roi* with Hytopolis Productions for the Jim Henson International Puppet Festival in 1996, but we were

continued

chauffeured and guided around New York by the Festival staff, so I was a bit intimidated by thought of traversing the New York Transit system on my own. Trust me the CTA is a tinker toy compared to the New York Transit System. We landed at JFK Airport, and we were soon on the Air Train to Jamaica Station and then onto an E train Subway into Manhattan. Steven and Linda needed to get off two stops before me but made sure I knew exactly how to get off at the massive 44th street Times Square Terminal. Once out of the terminal I turned left and within half a block of was at 44th street and 9th Ave in the heart of the theater district. Before I headed to the Pod Hotel at 42nd St. and 9th Ave. I made a short detour north as I saw the marquee of the Majestic Theater where the legendary Audra McDonald is starring as Momma Rose in the revival of *Gypsy*, and then right next to the Majestic is The Broadhurst Theater where *BOOP!* is playing. I stood in front



of the Broadhurst and just soaked in all in. This really is the heart of the theater district right next to the Broadhurst is Shubert Alley, across the street there is the Helen Hayes theater, the world famous Sardi's Restaurant, The Broadway Bookstore, and the St. James Theater currently featuring the revival of Andrew Lloyd Webber's *Sunset Boulevard*. The St. James is where I saw the original cast of *Hello Dolly* starring Carol Channing in in 1964. All though I have seen many national tours of Broadway musicals in Chicago, *Hello Dolly* remained the only show I had seen on Broadway until *BOOP!* An extended trip to New York to see theater is now on my bucket list. The weather on Friday was beautiful and after checking into my hotel I later met Steven and Linda for a wonderful evening of Chinese food sitting at an outdoor table people watching and

thoroughly enjoying the excitement and energy of being in New York with dear friends.

Saturday morning, after some Starbucks coffee and an incredible New York bagel loaded with a mountain cucumber dill cream cheese, I headed back to the theater district. First to visit Times Square and then to photograph every Broadway theater I could, as well as all the posters in Shubert Alley, and visit the Broadway bookstore, and the Shubert Ally gift store. It was getting close to one o'clock so I stood by the stage door at the Broadhurst so I could surprise Phillip as he arrived at the theater for the two o'clock matinée. I was greeted with a big smile and bear hug as Phillip had not expected to see me until after the performance. I wished Phillip a "broken leg string" as he entered the stage door.

Soon it was time to meet Steven, Linda and friends to see the show. A ticket mix-up at the will call window ended with a frantic phone call to Phillip in his dressing room, who graciously came down to straighten things out. It seemed the box office had put some very strange name on the ticket envelope printing Harbo instead of Huber, which is weird because they were supposed to be under the name Widerman as Phillip had instructed. We soon settled ourselves in the excellent mezzanine seats to await the performance. For anyone going to see *Boop!* I highly recommend the mezzanine seats as they gave us a perfect view of the show encompassing the entire stage. To say we had puppet royalty in our group was an understatement. Out theater party included Craig Marin and his wife Olga Felgamacher, who created the marionettes for both *Pinwheel* and *Shining Time Station* of the Nickelodeon network. Olga Felgamacher was also one of the mainstays of the Bil Baird Marionettes for years as well as working with Steven Widerman during his time with Bil Baird. After the show we would meet up with legendary New York puppeteer Nick Coppola of Suzarri Marionettes and Puppet Works fame who was seated on the main floor and celebrating his 90th birthday by going to *BOOP!*

BOOP! was exciting in Chicago, but the energy of *BOOP!* on Broadway is another experience all together. The show is just spectacular, and Phillip's performance is pure puppetry perfection. The show is greeted with explosive applause and cheers by the audience, and people, were actually standing and cheering for Ms. Roges after she completed her 11clock number "*Something to Shout About*" As I said in my Chicago review, this is one of the most thrilling numbers I have ever seen in a show, and all five times I have heard Ms. Rogers perform it live, chills have raced up my spine. After the show we were invited into the VIP line for a visit backstage with Phillip. Phillip's co-star, Stephen DeRosa, who plays Grampy in the show, (and who is absolutely astounding with his amazingly expressive hands and body language he seems to be a Fleisher





cartoon brought to life, and his rich baritone voice is a joy to hear when he sings), kindly served as photographer with Phillip's phone, and I was thrilled when he said, "Now who's the best friend Phillip has been talking about all week?" and he greeted me warmly and took a special picture of just Phillip and me. Let me tell you, standing on the stage of a Broadway theater surrounded by puppetry royalty is a very special kind of thrill.

After the backstage festivities, our group dispersed toward their various evening activities. Phillip and I went to a quiet diner on 9th avenue for a bite to eat and then back to my hotel a block away for a chat. It was nice to have some time with Phillip where, once again, we were just two kids from Dixon, Illinois, enjoying the special bond that 60 years of friendship brings.

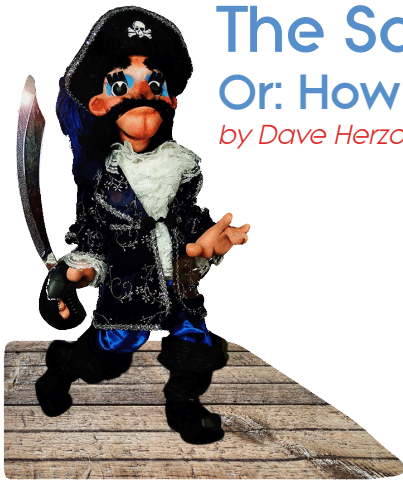
Funny theater story time! At a quarter to seven I said to Phillip, "Perhaps we should head back to the theater." Phillip assured me that all was in readiness at the theater and if we left at 7 that would be plenty of time. We only got half a block from my hotel when suddenly, the skies opened up and we were caught in a deluge of biblical proportions. We ran all the way to the theater arriving at about 7:10PM both soaked to the skin and laughing. Phillip said, "well it's a good thing I have extra socks in my dressing room." I hugged Phillip and wished him a good show and farewell as he

headed into dry socks and a dry costume for the show, I took my soggy self to third row center of the mezzanine to enjoy the evening performance of *BOOP!* I've never had so much fun in my life.

I made my way back to the hotel after the show to dry out my shoes and stopped off for the most excellent slice of Pizza I've ever tasted on the way. Sorry Chicago, New York Pizza beats ours by a light year (but we still have better hot dogs). Sunday morning after another bagel and Starbucks coffee and a bit more site seeing I headed back to the 44th street terminal to expertly make my way back to JFK simply reversing my original journey with Steve and Linda who were staying an extra day for a family function. I even helped an Italian tourist get off at the right stop for JFK and make his transfer to the Air Train. And to think it was all because a shy puppet loving kid named Phillip finally made it to Broadway.



(left to right) Craig Marin, Olga Felgamacher, Phillip Huber & Pudgy, Steven Wideman, Dave Herzog, Nick Coppala



The Saga of Captain Cranky

Or: How I became a Pirate at Navy Pier for Fun and Profit

by Dave Herzog

Over 20 years ago, I walked into Navy Pier for a late afternoon four show set only to be told by Danny, the head stagehand, that the power leading to the family pavilion stage had malfunctioned and he wasn't sure how long it would take to restore. Just then, we were joined by our stage manager Bruce who asked if I would simply stroll about the stage area with some of the marionettes acting as a busker during my set times until power was restored. I set up the marionette stand I kept at the Pier as usual and set out the ten marionettes I used in my half hour *Stars on Strings* show. During my 25-minute set time, I busked my little heart out and had a fine time. As it turned out the problem was not fixed until my sets were almost finished, so I spent the entire afternoon busking.

I got to thinking when I got home that, it was too bad I didn't have a pirate themed character to go along with the general Pirate theme used at the Family Pavilion and gradually the idea of a Pirate Captain marionette was born. I've always loved Robert Newton's performance as Long John Silver in *Treasure Island*, and I thought how much fun it would be to use that type of dialogue with the character. Navy Pier already had actors playing a Pirate Captain named Captain Naughty in their pirate dance/stunt shows, so I got the official okey-dokey to create a junior version of the character named Captain Cranky who would be the Crankiest Pirate Captain that ever-sailed Lake Michigan. After building the 30-inch-tall walk around marionette version of the character, the bright idea to create an entirely pirate themed marionette show called *Captain Cranky and His Crew* popped into my head, and gradually over the next year the show came into being.

Building the pirate show was one of the best things I've ever done, it got me even more bookings with the Pier and has sold very well to my Summer Camp and Library clients, and I'm always booked on "talk like a pirate day." The cast for the full production of *Captain Cranky and His Crew* includes the Captain himself in the audience participation introduction "Everyone give me a great big ARRR!" and "What is a Pirates favorite letter of the alphabet? ARRRRR!", Clara Cranky, Queen of the Caribbean, dancing the can-can, Peg Leg Pete and his balloon, John Paul Cranky Jr. on the tight rope, Captain Cranky's Little Brother, Sandy Bottom, who has been stranded on a desert island and now wants lots of "Bread and Butter", Captain Cranky's Great Grandfather Aloysius P. Cranky Senior who is 102 and three quarters years old, and is an acrobat, Cedric and Cecilia the singing sea serpents who think everything is "Supercalifragalisticexpialidocious", Scalawag Scott on his roller skates, Barefoot Barnacle Bob who juggles the golden orbs of Pango Pango from Captain Cranky's treasure chest, Captain Cranky's Mother, Madame Tonsillectomy Von Laryngitis, the opera singer, ships' surgeon Dr. Billy Bones a break-away skeleton, Wally, ship's dog, Tortuga Tulio swinging from the highest yard arm on the flying trapeze, and Chrissy Cranky cutie-pie of the Caribbean who thanks the audience and wishes them Bon Voyage.

I had a great time performing Captain Cranky at Navy Pier, for about ten years until the new management closed the entertainment department, and my 19-year run at Navy Pier came to an end. I also performed it several Summers as my main touring show for all my venues as well, and the show was a big hit. As it happens my shows have cycled around to *Captain Cranky and His Crew* again for this year's touring offering opening in mid-March and continuing through mid-September.

Most of the puppets in Captain Cranky and His Crew are normal size about 22 to 24 inches and relatively light weight. Captain Cranky himself as I said was built in 30-inch scale as a big imposing and rather bulky walk around puppet, therein lies the problem with Captain Cranky. Along with the Captain's bulk comes weight. The weight was really no problem when he was built as I was barely 50 years old at the time and in my prime as a performer. However, at age 71 and suffering the effects of mild heart disease, I realized during rehearsal in early March 2025 that Captain Cranky's weight now posed a problem, and big one! ARRRR! I thought I may have to keel haul the Captain and send him to Davey Jones' locker.

Two solutions came to mind. The first would be to refurbish the original marionette removing weight by replacing the heavy carved wood legs with dowel rod limbs and perhaps smaller feet and hands. I rejected this idea as I have always been proud of the marionette as one of my best builds, both structurally and sculptural. And two; If I was going to go through all that trouble I might as well re-design the marionette from scratch and leave the original as is. I decided

the re-build was the way to go and, using the original design as a guide, created a new marionette to be no more than 24 inches tall and not as bulky as the original.

As always, I started the figure by sculpting the head in clay using the original head as my model but making some improvements in the lines of the mouth to make it easier to animate. I made a plaster mold and poured the head in neoprene rubber. The new head is much smaller and lighter than the original. The mouth animated beautifully, and I was very pleased with the result. The goal after all is to improve as we progress in puppetry, and my building style has evolved since I first created Captain Cranky. I used my standard 24-inch marionette patterns as a guide for size and constructed my usual three-piece torso from the existing patterns. Instead of carved arms and legs I determined the lengths needed from my standard patterns and made the legs out of $1\frac{1}{8}$ " dowels with simple hinge joints. The arms were made of $\frac{3}{4}$ inch round dowels. I created the original Captain Cranky with beautifully carved legs thinking I would have him wearing tights but decided later to dress him in pants. I may still go back and give the original tights a la Cyrill Ritchard's famous Captain Hook costume. But why do that when I really won't be using him again??? Just because I want to that's why.



Pirates, of course, were dressed in the cast-off clothes of the ships they plundered and those they robbed. One of the problems of dealing in period dress (for example - Scalawag Scott is dressed in a doublet and hose) is modern children don't understand it. A doublet to them is a dress and even though Scalawag Scott sports a full beard and moustache children still tend to refer to him as her and ask my why he is wearing a dress. These days that is not a conversation I want to get into.

When it came to the costume for the new version of Captain Cranky, I knew lighting would probably not strike twice. I remember going into my trusty little Hancock Fabrics on Broadway and almost immediately finding the perfect dark blue velvet with silver glittery embellishment with which to create the jacket. That, along with some blue satin fabric for the pants and an assortment of ruffles buttons and trims, the original costume came together beautifully.

Now a lot has changed in all those years, Hancock fabrics stores closed, all the Joann's fabrics are now closed, my stage curtains are now blue crushed velvet instead of burgundy, and most important my audiences have changed. I perform at many childcare centers that seem to think marionette shows are great for two-year-olds and toddlers, and many centers that also deal with children with "sensory issues". More on that later.

I decided to use some burgundy crushed velvet (from the old stage curtains) and blue satin I still had on hand, and went off on a trip to Vogue Fabrics in Evanston for trims etc. Let me say here for the record that while the fabrics at Vogue are spectacular, I really hate the dingy and poorly lit new warehouse location in Evanston with a parking lot full of potholes. Yep, that is now the closest fabric store to me. They also need to bring their check out and payment systems into the 21st century.

Since I knew I couldn't duplicate the old costume, I decided to make the new costume a bit more comical and colorful. Since I now deal with so many very young and so many children with sensory issues this seemed the best approach. I decided to use an oversized gold rick rack for trim and made his boots and hat a burgundy color as well. He's all a bit brighter and I think more kid friendly. Making the figure much smaller also helps in the kid friendly department. Luckily, I have a very sweet three-year-old living in my building and little Wes loves to come to the shop to visit the marionettes when he gets home from daycare. I am happy to report that the new Captain Cranky is officially Wesley approved.



New Captain Cranky (left) and original Captain

On the bright side of the issues with my audiences, I have started to sell many of my clients on having two shows instead of one at a slightly increased price point. The first show is now a 25-to-30-minute version of the show performed more gently and quietly to accommodate the youngest and sensory issue children, and a full 40-to-45-minute version of the show for the "older children" (four-to-five-year-olds... if I'm lucky).

By the time this Patter is published, Captain Cranky will have made his debut at the Lacon Illinois Public Library. I'll miss the original figure and still think he has the best costume I've ever created. But time and tide wait for no one and, as we say in show business, "The show must go on." By the end of August, the new Captain Cranky will be 66 performances old, and I expect I will be very satisfied with the outcome.

The Chicagoland Puppetry Guild Files

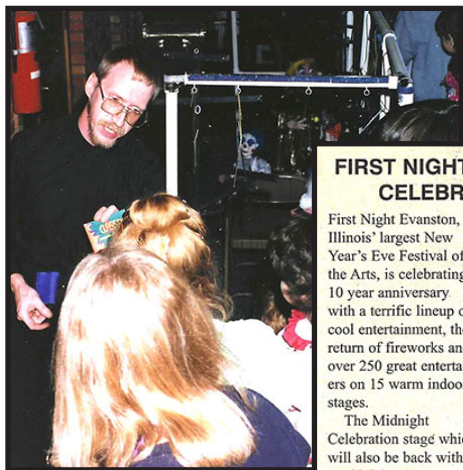
by Dave Herzog

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...

Dave Herzog Marionettes

Well, I hope you will forgive some shameless self-promotion, and indulge me a bit, but Fred Putz was a good friend and I'd be lying if I didn't say that I'm proud that my friend and mentor included me in the Guild Files as well. All though born in Dixon, Illinois, (I grew up with Phillip Huber) Most of my career has been Chicago based.

My first job in puppetry was performing *The Wizard of Oz* for the infamous National Marionette Company of Chicago, on a tour to the Springfield, Illinois, Public Schools and later a summer gig at Storybook Gardens in the Wisconsin Dells. Early in my career I also worked with Bob Kramer's Marionettes in St. Louis, The Fred Cown Puppets, again in the Dells, and seven years working for Trotter Brothers Productions in Wichita, Kansas. In 1984, I came to Chicago again to work with AnimART Puppet Theater at the tender age of 28. During the AnimART years I also appeared as a guest artist with Hystopolis Productions appearing in their production of *Rapunzel* at the Center for Puppetry Arts in Atlanta, and their production of *The Adding Machine* in Chicago, Atlanta and New York. I also appeared in the Hystopolis Production of *Ubu Roi* in Chicago and New York. After AnimART closed in 1996 Susan Van DeWeghe and I re-started Dave Herzog's Marionettes (which had been the resident marionette company at AnimART) as an independent touring company. A few years later after Susan moved back to North Carolina to start her own company, I kept Dave Herzog's marionettes in operation and still run the company today as solo artist. My repertoire of marionette variety shows includes *Halloween Hi-Jinks*, *Christmas Capers*, *Stars on Strings*, *Captain Cranky and His Crew*, *The Pumpkin Patch Review*, *The Snow Show*, *The Furry Follies*, *Puppet Palooza*, *Cirque Fantastique*, and *Captain Zork's Outer Space Adventure*. At 71 years old, I'm still an active performing puppeteer and hope to be on the Chicago puppetry scene for years to come.



FIRST NIGHT EVANSTON CELEBRATES DECADE OF "COOL"

First Night Evanston, Illinois' largest New Year's Eve Festival of the Arts, is celebrating its 10 year anniversary with a terrific lineup of cool entertainment, the return of fireworks and over 250 great entertainers on 15 warm indoor stages.

The Midnight Celebration stage which kept festival goers around well past midnight will also be back with entertainment, audience participation contests and a midnight toast.

First Night was introduced to Evanston in 1992 and since then close to 3/4 million individuals have come to this alcohol-free party where they've enjoyed comedy, music, dance, kids activities and the excitement of attending a great party, with no worries.

This year's line-up of talent is fitting for a special anniversary get-together. Music of the decades will take the spotlight, from 20's flapper style syncopation from the West End Jazz Band to the 90's beat of Electric Chittlin's Stew, an eclectic combination of funk, R&B with touches of blues and Latin. Just try falling asleep at the midnight hour! Other top draws include a line-up that travels around the world to present music that would rate applause on every continent.

Evanston's own Dave Young, lauded by the Chicago Tribune's Howard Reich, "To see this poised and gifted young man seduce an audience ... was to witness the emergence of a potentially major jazz artist", performs. Another Evanston treasure, the Piven Theatre Young People's Company, training ground for stars like John Cusack and Jeremy Piven present dramatic fare. For the kids, the amazing Dave Herzog Marionettes lend their awesome presence to wide-eyed youngsters plus crafts, face painters and story tellers.

Family friendly fees continue the tradition of affordable entertainment for all. Children under five are FREE, with adult admissions at \$12 and children 6-12 priced at \$8. One admission button allows each wearer entry into all 15 venues. Buttons go on sale December 9, 2002 at Evanston area Dominick's, Jewel, Whole Foods, Daffodil Hill, Barnes & Noble and Borders. Buttons can also be purchased online at www.first-nightevanston.org or by calling the First Night Hotline at 847-289-4248. Mastercard and Visa are accepted.



THE MIX

Puppet Regime

Marionettes, More to Mug For Moppets

Ask a child about puppets and he is likely to ramble on about Kermit, Miss Piggy and the gang on "Sesame Street."

But Jim Henson's Muppet creations are the modern-day version of an ancient form of entertainment that has captivated audiences through the ages.

Only puppets (no Muppets) come to life Saturday at "A Day of Puppetry," a fund-raising event for the Chicagoland Puppetry Guild.

According to Mary T. Mollett, guild secretary, audiences both young and old are captivated by puppetry. "Puppets are small, and children can relate to them on an eye-to-eye level. The rapport between the children and the puppets is really something to watch," she said.

The fun begins at 11 a.m. when Jean Kuecher's Marionette Playhouse presents the classic tale of "Aladdin." Next up is Yakov Katzen's Puppet Theater with a rendition of the Russian folk tale "Who's Sitting in the Stream," the story of a group of hand puppet children who become alarmed when an ugly monster is found sitting in the neighborhood stream.

Topping off the entertainment is "In Concert," performed by Dave Herzog's Marionettes, a colorful group of puppet performers. Their variety show includes a juggler, tightrope walker and trapeze artist.

Susan Vande Weghe, Dave Herzog and assorted marionettes perform Saturday.

A Day of Puppetry

- 11 a.m. to 3 p.m. Saturday
- Lincolnwood Recreation Hall, 6900 N. Lincoln, Lincolnwood
- \$5; free for children under 2
- (708) 679-7640

"This is a truly wonderful way for children to understand that puppets aren't just what they see on 'Sesame Street,'" said Susan Vande Weghe, who performs the "In Concert" show with Herzog. "Through this event, the Puppetry Guild hopes children and adults will come away with a greater appreciation of the basics of puppetry."

To achieve this goal, other events will take place between the shows. Teacher and performer Charmaine Spencer uses her wealth of puppetry experience to introduce children to the art of creating puppets.

"This workshop is a fabulous chance for children to design and create their own puppet to take home," Mollett said. "Charmaine skillfully guides children through the process and draws out individual ideas for each creation."

Want to try it at home? A store will feature felt hand puppets and other items.

Mary Houlihan-Skillton



Dave Herzog's Marionettes

Dave Herzog's Marionettes Proudly Presents
On tour to your location
"Circus Days"

Join Ring Master Baron Von Roquefort and the Royal Mouseperian Circus performers for a whimsical Day at the Circus. Children and adults alike will be mesmerized by the grace and daring of our delightful marionette circus troupe. Don't miss roller blading champion Brian Victor Paul Rudy Kurt Todd Hamilton and Miss Jessie the mouse on the flying trapeze, not to mention a whole host of clowns, and acrobats.

Discover why the Chicago Tribune has described the artistry of Dave Herzog's Marionettes as "Magical Magic"

For more information or to book a show call **773-878-7819 Today!**

Also Available
October 2002
"Halloween Hijinx"
Our spooky Halloween treat
December 2002
"Christmas Capers"

Dave Herzog's Marionettes

Dave Herzog's Marionettes Proudly presents
On tour to your location
Marvelous Magical Marionette shows to Amaze and Amuse
January through September 2003
"Stars on Strings"

A musical, magical, marionette variety show to amaze and amuse. Come meet our fabulous marionettes as they introduce you to their magical world of color, music, and action. Children and adults alike will be delighted by our skillful, skater, intrepid trapeze artist, daring acrobats, and talented toe tapping dancers. Introduce your children to the fine art of the marionette in a show guaranteed to leave them amazed, amused and thoroughly enchanted by award winning puppeteer Dave Herzog.

October 2003
"Halloween Hijinx"
Our spooky not too spooky Halloween treat
December 2003
"Christmas Capers"
Our delightful Christmas Card on Strings

For more information or to book a show call **773-878-7819 Today!**
Visit us on the Web
www.herzogmarionettes.com

DAVE HERZOG'S MARIONETTES
PROUDLY PRESENTS OUR NEW SEASON OF TOURING MARIONETTE VARIETY SHOWS

January - August
"Stars on Strings"

September - October
"The Pumpkin Patch Review"

October and Halloween
"Halloween Hijinx"

December
"Frosty's Winter Wonderland"

to book a show call 773-878-7819 or email dhpuppet@aol.com today www.herzogmarionettes.com

Dave Herzog's Marionettes
Dragon Days and Knight Time

Join King Percy the Persnickety as the royal court, and ambassadors from around the world celebrate his majesty's Birthday. Dragon Days and Knight Time is perfect for libraries, schools, preschools, summer camps, fairs, festivals, and of course birthday parties.

Call 773-878-7819,
or email dhpuppet@aol.com
to reserve your date today!
Visit us on the web at
www.herzogmarionettes.com

For more information or to book a show call (773) 878-7819 email us at dhpuppet@aol.com or go to www.herzogmarionettes.com

www.facebook.com/DaveHerzogMarionettes

Dave Herzog's Marionettes proudly presents
Dragon Days and Knight Time

Join King Percy the Persnickety as the royal court, and ambassadors from around the world celebrate his majesty's Birthday. This delightful musical marionette variety show features performances by Timothy Twinkle Toes on the tightrope, Frederick Von Drops a lot the juggler, Rajah the baby elephant, Snork the roller skating dragon, Ekaterina Flysonova on the flying trapeze, and many more.

Filled with laughs, thrills, audience participation, not to mention a singing two headed dragon.

Perfect for Schools, Libraries, Preschools, Community Events, and Birthday Parties

For more information or to book a show call (773) 878-7819 • email us at dhpuppet@aol.com • or go to www.herzogmarionettes.com

Dave Herzog's Marionettes

Home About Dave About Our Shows Featured Performances Testimonials Contact Us

Dave Herzog has been involved in the art of puppetry since receiving a toy marionette from his father when he was four years old.

As a full time professional puppeteer for 38 years Dave has performed thousands of shows in theaters, amusement parks, schools, and libraries nationwide.

Well known to audiences throughout the Chicago land area, Dave is a popular guest at hundreds of schools, preschools, summer camps, libraries, fairs, and festivals each year. Dave has also been a frequent performer at Chicago's world famous Navy Pier for fourteen years, and is the creator of one of the Pier's signature characters Captain the Sea Serpent.

In addition to his own company Dave has been a guest performer with Chicago's acclaimed Hayekopis productions, and made his New York stage debut with the company in 1991 at the famed off broad way Joseph Papp Public Theater. Dave is also proud to be associated with Chicago's spectacular Emerald City Children's Theater, having created marionettes for their critically acclaimed productions of A Fairy Tale Life and Dr. Dolittle, and A Moby Marauder. Dave also serves as the Great Lakes Regional Director of the Puppeteers of America, is the Vice-president of the Chicago-based Puppetry Guild, and serves as the Guild Newsletter editor.

Dave Herzog's Marionettes

Home About Dave About Our Shows Featured Performances Testimonials Contact Us

Circus Days
January through May 2014
Our Ringmaster Sir Percy Percy invites you to have a delightful day of Circus Days

Walter's Furry Follies
June through August 2014
Our beloved signature character Walter the Beaver Friend invites you to "Twerk" for some wonderful four legged entertainment with Walter's Furry Follies

The Pumpkin Patch Review
September 1 through November 26 2014
Billy Red and Judy Berry Brown invite you to visit their pumpkin farm for The Pumpkin Patch Review. A Fall Festival

(above and right) Screen shots from Dave's website

A Long Overdue Thank You

by Mel Biske

We don't always realize the influence we may have on someone else's life until later. It could be something that seems small to us but is significant enough to stick with a person for many years. I recall the line from the film *It's A Wonderful Life*, "Each man's life touches so many other lives." (Clarence Odbody, AS2) Recently, I received an email from one such person and I'd like to share (an edited version) of what he wrote.



Dear Melikin Puppets Team,

My name is Steven Czajkowski. As a kid, I attended St. Peter Catholic School in Skokie, Illinois, and I have very fond and vivid memories of the Melikin Puppets visits. I am 30 years old now and wish to convey a long, overdue thank you.

I went to Illinois Wesleyan University and studied theatre, I have done quite a bit of theatre in various parts of the country and currently live in New York, where I continue to pursue an acting career in theatre, voice acting, TV and film.

I am set to be the MC for a large event for the New York Caledonian Club for NYC Tartan Week (a celebration of Scottish culture). The director of the event (herself a former actor) is thrilled to have me perform this role as she feels in the past the event has lacked organization and flow, and that it would benefit a large crowd to have an MC - a point of focus. As we were preparing for the event today we lamented a shared feeling of how disappointing it is that so often in today's society, someone could be performing right in front of them at an event (or even in the theatre itself!) and the patrons talk to their neighbors and pay no mind to the artists right in front of them. My girlfriend, who is also an actor, and I feel that in modern American society we have forgotten how to be a participatory audience member.

But I am brought back to my pre-school or kindergarten self, in the St. Peter auditorium, awaiting a Melikin Puppet performance. I can't help but think, how wonderful it was, the way you encouraged us to be ACTIVE (not disruptive) audience members. Of course, I recall the countless times you reminded me that I was not at home, watching TV - that there were live performances going on in front of me that I should pay attention to - and at the same time, and this is important, that I was also allowed and encouraged to laugh, to shout, to react, to cry, to feel! To engage!

Especially as someone who is now a performer, I look back on that and can't help but think, what an incredible gift it was you bestowed on a young audience. You don't really think about it as a child, but I reflect back on it now with a profound weight. You did not instruct us to sit and be silent and watch the show. You openly invited us to be part of the world that was unfolding in front of us. It is my fervent hope that children, and adults, continue to avail themselves and be receptive to this message from your shows.

I think about the Melikin Puppets every time I see a piece of theatre that utilizes puppetry. And I think about the Melikin Puppets any time I see a rude adult speaking to their neighbor, seemingly oblivious, while an actor, singer, dancer, speech, show, is going on, and wonder, "if only the Melikin Puppets had visited them as children, perhaps they would not be this way now."



I sincerely thank you for your work, I hope you continue to invite minds, young and old alike, to appreciate the art of story, and I truly believe you have made a positive impact on this world.

So, for all of that, thank you very much.

With friendship,
Steven

PUBLISHER'S NOTE: I was a teacher for nearly 30 years. During that time, I received many notes from students and parents like this one thanking me for influencing their lives or careers. I saved these in what I called my "This is why I do this" file. When I had a bad day, the students were... shall we say a bit obnoxious, and parents would complain about little things, I would open the file and read the notes. I'm sure many of you have received these types of letters or notes. Hang on to them! When you have that bad show, that audience that would rather discuss anything else besides your performance, and the toddlers are screaming and grabbing at your curtains, open the file and start reading.

Bringing Down the Curtain

By Silence Dogood

That phrase is uttered in the theatre and signifies that the performance or a show's run has come to an end. It is with much regret and deep sadness that we have to use that phrase when speaking about the Patter. The Puppet Patter's run of quarterly publications is ending with this issue.

Just to let our readers know, the Patter team did not come to this decision lightly. Mel and Jeff Biske (the editor and publisher, respectively) discussed the matter extensively and after much consideration decided it was time. There were at least two contributing factors that led to this conclusion.

The first was, to be honest, a lack of story contributions. You may be thinking, "Wait a minute! The Patter is always full of good stories." This is true. But if you look at the bylines, it's Dave Herzog, Steven Wideman, and Mel Biske (with an occasional story from Ann Onymous and yours truly) that regularly submit articles. At this point the Patter team would like to express its heart filled gratitude to them for their time and talent. It's not always easy throwing that many words on a piece of paper. And nine times out of ten, they even manage to put all the words in the correct order. Thank you. Thank you. Thank you.

The second was technology. Yes. That ugly word that has put so many other publications - newspapers, magazines, and more - out of business. These days, all kinds of information can be found with a couple clicks of a mouse. And with Facebook, Instagram, and all the other ways to get stories out quickly, the Patter just couldn't compete. In my former life, I was a printer. I saw technology creep in to the industry and phase out more traditional methods of producing printed material: Computers took over the jobs of paste-up artists, camera operators and platemakers for the print industry. Many small press operators were replaced by copiers and digital presses. (Now I'm about to sound like an "old person") Technology cannot always replace the hands-on, human touch that seems to be missing with all these new-fangled do-dads these kids are using these days... dag-nab-it!

The CPG's Puppet Patter has gone through many incarnations since its inception in the late 60's. At times it was abandoned and somehow was resurrected. Perhaps, at some point in the future, it may be revived. Only time will tell.

And so, with just a few more key strokes, the last Patter will be put to bed. At this time, it is the intent of the Patter staff to produce the annual "Great Lakes Regional Puppet Family Reunion Review" in December. Other than that, this is it. We now leave you with a bit of the "sad" song from the classic movie/Broadway hit, *Sound of Music*.



*So long, farewell, aufwiedersehn, goodbye.
I leave and heave a sigh and say goodbye.
Goodbye. Goodbye. Goodbye.*

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



Leave 'em Laughin'!

MONTY by Jim Meddick

