



Complete Coverage of Potlatch 2018!

“The Circus Tribute to Marc Dunworth”

by David Herzog



At the time he passed away Marc Dunworth was busy working on new ideas to expand and improve his already delightful production Here Comes the Circus. Marc had been conferring with several puppeteers in the community including Kipley Wentz, Connor Asher and myself.

Shortly after Marc’s passing Kipley suggested on the Puppeteers Potlatch Facebook page that a group of puppeteers get together to perform a Circus show in Marc’s memory at this year’s Potlatch. For personal reasons Kipley was unable to attend Potaltch this year so I took over and helped produce the show that was performed at Potlatch with Marc’s family in attendance. Many thanks to Kipley for getting everything rolling.

I can’t give you an objective review of the show because I was too close to the production to think that it was anything but brilliant. The truth is, the community of professional puppeteers got together and as always stepped up to the bar, and wow what a show they gave! The performers included:

Mel and Jeff Biske performing *I got the Brass Ring on the Merry Go Round* number from the Melikin Puppet Circus.

Michael Schwabe (below) as Hermann the Great performing a fantastic expanding bottle magic illusion with a spectacular patter. (This was one of the finest performances of magic I have ever seen.



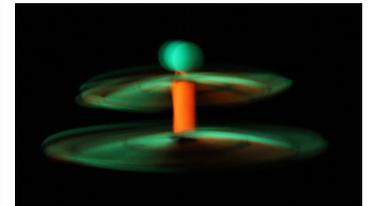
Connor Asher performing *Anything You Can do I Can do Better*, with hysterical rod puppet heads, whose mouths were the whole top of their heads.



Kevin Frish with his beautiful contortionist and Puppeteer Puppets. (left)

Peggy Melchior and her baby Pink Elephant.

David Quesal with his wonderful puppet knife throwing act, Clever the Clown. (below)

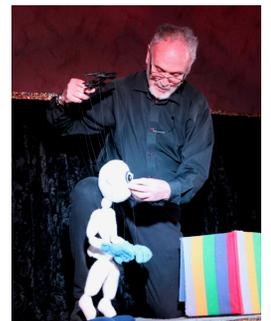


Steven Widerman (above) performing his amazingly innovative “haywire” marionette blacklight number, as well as a duet of sock puppets with Connor Asher presetting *It’s Never Too Late to Fall in Love*.



Jill Frederickson performing her Alligator hand puppet built by Marc. (left)

Bob Brown (one of Marc’s greatest mentors) performing a delightful blank faced clown that is transformed in front of the audience. (right)



continued on page 2



Kat Pleviak with her table top five minute production of The Three Billy Goats Gruff. (a real gem from the master of the slam form). (left)



Guy Thompson, *How the Yodel was born.* (left)

Myself performing Jingles the balloon blowing clown from my Christmas show that was so beautifully painted by Marc. (right)



Joe Emory with his fantastic space ship marionette, and his beautiful and moving rendition of *What a Wonderful World* by Louie Armstrong. (right) Joe also took on the duty of providing all of the sound and lighting and coordinating the entire sound track. I can't thank Joe enough for all of the work he did. Joe was the cement that brought the whole thing together.



I performed the finale act, Stripes the Trapeze Clown created by Marc himself as the finale of his production *Here Comes the Circus.* (right)



I want to thank everybody who performed as part to this show, and I apologize those I may have inadvertently left out. These incredible professional artists worked seamlessly together with nothing but a short tech rehearsal to pull off and smooth and totally professional show under very emotionally trying conditions. Marc admired each and every one of you and I am forever grateful to you all for creating this moving tribute to a wonderful puppeteer, who was a friend to us all.



(Back Row left to right) Peggy Pearson, Bob Brown, Steven Wideman, David Quesal, Jill Frederickson (peeking), Michael Schwabe, Kevin Frish, Guy Thompson, Mel Biske.
(Front Row left to right) Kat Pleviak, Connor Asher, Dave Herzog, Joe Emory, Jeff Biske



The Dunworth Family - (Back row left to right) Megan, Fiona, and Sean (seated) Marc's Parents, Rose and Tim, Sarah, and Duncan

Great Lakes Regional Potlatch In Review

November 2, 3, and 4, 2018 • Potawatomi Inn, Lake James, Indiana

By Fred Putz

The members and guests of The Great Lakes Region began arriving at 3:00 PM. At 4:00 PM the exhibitors began setting up the exhibit puppets and Thi Pinfel set up a wonderful photographic exhibit of past Potlatches.

By the time that we, Marilyn Putz, Susan Witek and myself had arrived at 4:00 PM, David Herzog had set up the registration table and was busily taking registrations and handing out name tags. A total of 137 puppeteers from the Great Lakes Region and beyond were in attendance.

After a quick dinner the Puppeteers gathered in the auditorium for the "Ice Breaker" and the opening Ceremonies conducted by Great Lakes Chairperson, Christine Thompson. Since we were still registering, Marilyn and I did not attend the Ice Breaker. (It should be noted that the other guests in the lodge were invited to attend the performances free of charge.).



Friday Evening Performances

“Puppet Pareidolia” - Thom Bonham

Well, of course I had to look up that word, “Pareidolia” and found that it meant the perception of apparently recognizable images, especially faces in random arrangements of shapes and lines. For example, when one looks at a group of leaves and sees a face or discovers faces and animals in the changing shapes of the clouds.



Bonham stood behind a waist high long and narrow stage covered with a light blue cloth. When he introduced his style of puppetry by showing us how he created table top puppets using kitchen utensils, I was pleased to realize that he had resurrected the “Figuren Puppet Theater” in which common household tools, kitchen utensils and other items are combined to create a puppet. In Bonham’s case, he used a kitchen brush held in one hand to form the body and head. A pair of tongs placed over his fist became the figure’s arms. Because I was seated in the back, I could not see what it was that he slipped on his first and third fingers of his other hand that became the puppet’s legs and feet. A costume helped create the illusion of a human form.

Because the same type of puppet body was used for each of the puppets, the only difference was a change in costumes. His program included a large repertoire of familiar songs from Broadway shows such as “Tomorrow” from “Annie” and songs from “The Phantom of the Opera” as well as other well-known selections such as, “St. Louis Woman” and “Ole Man River”. Bonham sang all of the songs, accompanied by recorded piano music, often including all of the verses, with his rather husky and all too often out of tune voice.

Using the same puppet body building technique as was previously described, Bonham attempted to create a ballet dancer costumed in a white tutu. A few of the dancer’s movements were effective but for the most part, its movements were awkward. Perhaps a choreographer should have been consulted. As his finale, and in contrast to the miniature table top puppets, Bonham placed two large flat human figures, one male and one female. These were supported on floor stands at the right side of his stage. The figures had articulated mouths which he moved in synchronization with the music. Because these two puppets were confined to their stands, their movements were too limited to provide an effective ending for this performance.

“Lost in Storyland” - The Village Puppeteers

The large hand puppet stage lacked a proscenium arch, therefore, the puppets were visible from wide angles. The lighting equipment was hung on two tall posts at the corners of the stage. A shiny bright blue cloth covered the cyclorama or scrim which was flanked by dark blue draperies. On downstage right was a set piece in the shape of a castle with vines growing up the walls. On downstage right there was a large, hollow tree.

It is always a truly enjoyable experience to witness a Village Puppeteers performance. Even though I have seen “Lost In Storyland” three times, I always find it a refreshing and artistic experience.

After a brief introduction, Michael Schwabe asked the audience to call for King Egbert, the King of “StoryLand” and we all shouted, “Make Way for King Egbert!”. The King is not exactly what one would expect a king a king to be. He was a skinny, tall cone shaped hand

puppet with a cone shaped head and a narrow yellow crown. King Egbert called for his son who was an egg shaped Humpty Dumpty. The King dismissed his son and the Queen, who was in the form of a red chicken, (“Chicken Little”) arrived. They decided that a story was needed and the King’s Knight entered. He was a short, cone shaped armored Puppet who’s visor opened whenever he spoke. Since neither the King or the Knight could think of a story they called upon the Magic Pan for help.

The Magic Pan was an iron frying pan with two over- easy eggs for eyes and a piece of curved bacon for its moveable mouth. The Pan suggested that a Narrator was needed, so the voice of Larry Basgal became the Narrator. From that point on, we were led through a maze of so many characters and stories that it would require several pages to adequately describe all of them. The following is a short listing of some of the stories and characters that we experienced: “The Three Little Pigs” and their whoopee cushion, “The Easter Bunny”, “Puss In Boots”, “Goldie Locks”, “Little Miss Muffet” and the “Spider” (whose legs moved very realistically).

“Rapunzel and her long golden hair” became the main story which, of course, had been augmented by Mike’s and Larry’s unruly sense of humor. Not wanting to leave out any of the Storyland characters, they



arranged that the Witch, rather than blinding Prince Darling as in the original story, would turned him into the green and red “Reluctant Dragon”. The story ended happily with the Witch incarcerated in the tower and Rapunzel and the Dragon Prince starting a romantic relationship.

Thus ended the first night of Potlatch 2018

Saturday Afternoon Performances

Saturday Morning - November 3

8:00 - 9:30 AM

Registration continued

8:00 - 9:15 AM

The Regional Board meeting

(consisting of Guild Presidents or their representatives)

Workshops

First Session (9:30 - 10:30)

Susan Fulcher - “How to build and perform with a rod puppet”

Michael Schwabe - “Scriptwriting and Structure”

Lyssa Troemel - “Conductive Thread: What It Is and How You Can Use It”

David Quesel - “Bringing Puppets to life”



David Quesel - “Bringing Puppets to life”

Workshops

Second Session (10:45 - 11:45 AM)

Sharon Peck - "Hands on Cardboard> Box Minecraft"



Debbie White - "Starting, Maintaining & Tailoring a PIP (Puppeteers In Progress)"

Marketing Panel - David Herzog, *Leader*

Program for Your Puppet Business New and Old Ideas



1:45 AM - 1:00 PM - Set up Trading Post

11:45 AM - 1:00 PM - Lunch

11:45 AM - 2:00PM - Set up afternoon performances

1:00 PM - 2:15 PM - Trading Post (Open to the Public)



Thi Pinfel's photographic exhibit of past Potlatches and those we've lost

"Happy Halloween" - Cincinnati Guild

The Cincinnati Guild's Halloween show took place in a standard hand puppet booth and on a table in front of the booth. It has been my experience that the lighting of puppet booths often does not always fulfil the purpose of stage lighting. The purpose of stage lighting is first to illuminate the stage and at the same time to create the illusion of natural light. "Natural light" is considered to be the light given by the sun or indoor incandescent lights. Creating the correct illusion of natural light requires that the lighting instruments be placed at a 45 degree angle above the acting area. Unfortunately, a lighting fault existed in the booth used by the Cincinnati Guild. The lights were placed on the stage apron (footlights) and caused shadows to be projected onto the scrim, something that would not happen in a natural setting.

The program consisted of several delightfully spooky scenes



which included: an innocent looking frog with Dracula-like teeth and a figure draped in white with long gray hair and a full set of Dracula like teeth. They were joined by a ghostly saxophone player (who played some jazzy music), bats, a Frankenstein Monster and several other

appropriately spooky characters. A small marionette was operated on the table in front of the booth. Unfortunately, the table was too low for the marionette to be seen by all of the audience.

A Witch sang, "I'm a Witch, A Mean Old Witch". The audience was delighted when several children were asked to help with one of the scenes that included a Dracula and 3 creepy Monsters. The "Haunting" ended when the audience joined the cast in doing the "The Bat Shuffle", and when one of the members brought out a drawing slate upon which he drew a basic pumpkin face, the eyes and mouth of which magically opened and closed.

"Circus Tribute to Marc Dunworth"

Chicagoland & Others

(This review, written by Dave Herzog, appears in the lead section of this issue.)

4:05 PM -- Regional Meeting

Saturday Evening Performances

"Little Red Riding Hood" - Nancy Sander

After enjoying several of Nancy Sander's performances for many years, we have learned that she finds new and innovative ways to tell the same old stories. Sometimes her boundless sense of humor twists the traditional story line until the characters find themselves in "unchartered waters". Wearing a funny "Minnie Pearl" type hat, and a colorful blaze, Nancy began her performance by coming from behind the puppet booth and greeting the audience with a vociferous "Are you ready for a puppet show?" There is always a resounding, "YES!" and, Nancy returns to backstage.



The first scene took place

continued from page 4

in Red Riding Hood's bedroom where through the window, we saw a little girl passing by. Note that the window is actually a hole in the backdrop which adds a new dimension to the unusual staging for a hand puppet show.



The girl's Mother was upset by the condition of Red Riding Hood's room and insisted Red clean her room, even if it takes all day. Red is upset and turns away when suddenly her glasses fall off and land on the floor. She shuffles around trying to find them and accidentally steps on them shattering her glasses. Red has an idea on how to pick up the broken glass using a vacuum cleaner. (An excellent set up for a little bit of tomfoolery) As she moves the vacuum across the stage the glass is picked up along with the clothing. What appears to be the clothing being sucked up into the vacuum is Nancy reaching up and pulling each item down below the stage by hand. A classic bit of "stchick" that only Nancy can come up with. End of scene one.

Scene two reveals a wooded set. Red is now on her way to Grannies with her basket of goodies. She has a difficult time managing her way without her glasses and clumsily bumps into trees along the way. Enter the villain, the big bad wolf! Without her glasses she recognizes him not as the wolf but as her pet dog. The inevitable chase takes place. In and around, up and down, to the howls of the children in the audience. It all settles down with the wolf convincing Red to take the "short cut" and off she goes. The wolf takes off assured he will arrive long before her. End of scene two.

Scene three, Grannies bedroom. Of course the wolf arrives before Red and Grannie, not wearing her glasses, welcomes him thinking he is a stray dog and wants to adopt him. The wolf will have nothing to do with that and tries to run away. Grannie of course chases after the wolf. (What, another chase? More howls from the children and this time, Nancy has captured the adults in the audience and they join in as well. In the meantime Grannie gets the best of him as the wolf ends up getting slapped up in a Murphy bed! The performance ends with a well deserved, extended round of applause. Rather than stepping out from behind the stage to accept her accolades, she remains seated and from behind removes her front curtain (thank you Velcro) revealing the puppets and props used in the show. She took the time to demonstrate the method she devised for the roll up and down background scenery using a clever rope and weight method. She invited questions from her audience and politely takes the time to answer each one.

In the number of productions this reviewer has had the pleasure of attending: Nancy has always shown complete control and respect for her audiences. We always look forward, with anticipation, to her next appearance.

"The Shoemaker & Elf" and "Rumpelstitskin" **Great Lakes National Puppet Theater**

(See a piece written on this performance at the end of this review.)

Potpourri

Being one of the "Old Timers", I find that the Potpourri is to late in the day for me, especially when facing the long drive back home in the morning. Therefore, I have only listed the brave Potpourri Puppeteers who were able to stay up late and still get up early.

2018 Potpourri Performers

(Take note that some of the names on the sign up sheets are a bit scrambled and difficult to read. So, please excuse the misspellings.)

Connor Asher , Scott Gryder, David Quesel, Tom Boatman, Herschel Nathan, Linda Sigsmondi, David Syrotik, Nate Puppets, Herdsmen Puppets, Bob Brown, Bill Yost, Allison Jesse and Arignna Boatman, Jordan Cayden, Parker Rottman and Trenton Grimshaw.

Sunday, November 4 **Punch Brunch**

After a full day on Saturday with workshops, the tradin' post, afternoon shows, a regional meting, evening shows AND a potpourri that lasted until 11:30, Sunday morning came all too soon, even with the time change that gave everyone an extra hour of sleep. The early morning found puppeteers scurrying about the Inn wheeling their luggage and what ever they brought for show and tell or whatever they made in a workshop or bought at the tradin' post. Get your car loaded and check out, all before 9:00 am (puppeteers are well trained for that task).

The main room at the Inn that served all the activities was now transformed into a banquet hall! The Punch Brunch finds most of the 137 registrants seated at tables of ten. Stop at any table and you will hear conversations about their Potatch experience, plans for next year, sharing stories with friends who most will not see... until next year.



*(Standing - left to right) Jill Frederickson, Susan Fulcher, Kat Pleviak, Gut Thomson
(Seated) David Quesal, Mel Biske, LaVerne Biske, Jeff Biske, Christine Thomson*

Tih Penfil, our Official Potlatch Photographer, who covered all of the weekend activities, makes a final round preserving the memories at each table. She will also photograph group photos of each Regional Guild represented.

Christine Thompson wraps things up by acknowledging all who contributed their talents for another successful Potlatch! Collect all the name tags for next time. What more could you ask for? How about a Punch and Judy show!

Ann Newman took the stage with her work in progress presentation of "Punch and Judy". The review and photos may be found in an adjoining review.

“The Shoemaker & Elf” and “Rumpelstiltskin” Great Lakes National Puppet Theater November 3, 2018

A little history of the Great Lakes National Puppet Theater reveals an interesting story of how Award Winning Company, Das Puppenspiel Puppet Theater was forced to close by its Board of Directors. Former Das Puppenspiel puppeteer and Technical Director, Vincent J. Polowy, along with his partner, Jennifer E. Walker, made arrangements to purchase three of their productions in 2010.



Jennifer E. Walker and Vincent J. Polowy

The couple spent over five years cleaning, repairing and restoring each of the puppets which are well over twenty-five years old. They have rebuilt the sets, props and special effects as well as rewriting and updating music, sound effects and lighting cues. The restored work, along side their own original works, will be added to their repertoire.



Miller's Daughter and Miller from "Rumpelstiltskin"

Meanwhile, the official Reviewer for this presentation was unable to attend and a complete review is unavailable at this time. As an audience member in attendance I can observe that I was impressed at both Vincent and Jennifer's artistry and their ease of manipulation and blocking while working with a pre-recorded sound track.



Shoemaker's Wife and Shoemaker from "Shoemaker & Elf"

The audience responded favorably to both stories acknowledging with laughter and enthusiastic applause. Noticed however, was the poor view as seen from behind the first three rows and extreme left and right viewing angles. Works of this nature deserve an elevated stage to fully appreciate a first class effort.

Potlatch Punch Brunch Performance Saturday, November 4, 2018

“Punch and Judy” - Ann Newman

Reviewed by Mel Biske



It has become a Potlatch tradition to conclude the weekend celebration with a Punch and Judy Show. While the original story has survived the centuries, modern day audiences have shunned it as too violent and out of date with current morals for children.

In recent years there have been talented puppeteers who have studied and researched the basic story line and took to reforming the identity and personality of the main character, Punch. They modified his cruel, self centered out look on life and developed a more comical personality. His downfall is he is inept and shuns responsibility especially when it comes to baby sitting his son (Ann had Mr. Punch believe that “baby sitting” actually meant “sitting on the baby”) this had her audience objecting very loudly.

At Potlatch we have been entertained by the likes of Jim Rose, Guy Thompson and Nancy Sander and others all with original, comical adaptations. Ann Newman casually introduced her production by announcing that she is presenting her “Punch” as a work in progress adding, “So don't expect a Jim Rose, Guy Thompson, Nancy Sander Punch and Judy show”. It was certainly totally unnecessary to mention that because she proceeded to impress her audience of young and old alike. She presented a Punch and Judy show with a Christmas theme. She also managed to receive audience response throughout the play as all Punch performers seek to keep their audiences involved.



By trade, Ann is a Youth Librarian for the Paxton, Illinois Library and a member of the Central Illinois Puppet Guild. Through the years, and on a regular basis, we have enjoyed her “Jack and the Beanstalk” and “Little Red Riding Hood” at Potlatch. She has also appeared as a featured artist for the CPG Glen Town Puppet Theater Series. Keep up the great work Ann!

The Glen Town Center - Puppet Theater Series

“The Al E. Gator Show” - The Puppet Company

October 13, 2018

Reviewed By Dave Herzog

The Al E. Gator Show by Steven Wideman’s The Puppet Company is a joy to behold. While very much old school puppetry, this variety show has a slick hip feel to it that was quite a different vibe from many of our presentations. Performed by Steven Wideman and Mark Blashford this well rehearsed and fast paced show was very well received by over 80 guests at The Book Market in Glenview.

Performed primarily on a small black velvet curtained stage the audiences attention is well focused on the marionettes, which range from traditional to some very innovative rod assisted marionettes. The



action is occasionally expanded with marionettes coming out from behind the curtains to visit members of the audience.

Each act is introduced by Al E. Gator himself, and dapper punster of a flexible faced latex hand puppet with a “live” arm. Al E Gator’s hosting duties also involve a liberal sprinkling of groan inducing pun filled commentary on each act. One of Steven’s signature acts Rocket The Roller Skater was also on hand to wow the audience. Rocket is one of the best thought out marionette acts I have ever seen. This gorgeous puppet is a brilliant throwback to the 70’s disco roller scene. Not only is a finely crafted marionette, but Steven’s manipulation and choreography is puppetry at it’s very best.



Other stand out acts in this show were two delightful Gnomes performing a well coordinated teeter board act, with hilarious misadventures ensuing, and a brash, hip presentation of Ghostbusters which all though the room was not dark enough for the black light to be effective was none the less an audience pleasing favorite. Another stand out was a hand puppet opera performed by Wagnerian rubber balls with mouth slits cut out that were articulated by simply squeezing the sides of the bodiless singers. Steven’s vast knowledge of puppetry and performance styles is very much apparent in every aspect of the production. I can only think that Steven’s mentor Bil Baird himself would be very please with Steven’s on going work in puppetry.

Mark Blashford is the very capable assistant puppeteer working with Steven in the production. Mark is also a fine performer having honed his skills in UConn’s puppetry program. Shortly after this performance Mark left for Iceland to study with world renowned puppeteer Bernd Ogrodnik. One can only hope that Mark will return to the Chicago area to join our community of puppeteers. It will be very exciting to see the direction this fine young performer takes his puppetry career.



Thank you Steven, Mark , and of course Al E. Gator for a truly satisfying puppetry experience. How lucky we are to have this fine company now based in Chicago.

The Glen Town Center - Puppet Theater Series

“Dragon Days and Knight Time” - Dave Herzog’s Marionettes

November 10, 2018

Reviewed By Mel Biske

Once again, and as always, A Glen Town Center Puppet theater audience were treated to the marionette artistry of David Herzog. His latest production of “Dragon Days and Knight Time”, presented a magnificently costumed lead character, King Percy Persnickety who was celebrating a birthday. The Royal Court and visiting Ambassadors were there to help celebrate by performing an act to amuse the fastidious snob of a king.

Getting the attention of the audience, as well as the king, was a green two headed dragon. He was cleverly manipulated to control each head with two controls and maintain single body action. A court jester mystified the audience with his juggling, as well as himself, even though the puppeteer (David) tried to trick him by preventing the ball to come down, much to the delight of the audience.



The music for each performer was fresh and befitting for the act it accompanied. Timing was on point to allow marionette entrances and exits, something an audience appreciates without noticing. What was most impressive for me was the roller skating dragon showing off his deft roller skating ability. I believe David had something to do with this.

If you are a regular follower of David’s productions you may have noticed some of his marionettes have taken on a new sparkle. That is, thanks to the artistic contribution of the late Marc Dunworth who had repainted some of David’s creations using a technique called “stippling”.

In addition to his performances for the Glen Town series, Dave has also brought along one or two of his marionettes to meet and greet audience members prior to the monthly performance. Ever the Showman.



The Glen Town Center - Puppet Theater Series

“The Shoemaker and the Elves” and “The Night before Christmas”

Melikin Puppets

December 28, 2018

Comments by Staff writer

Dear Reader: Please note, since this production received a detailed review by Staff Reviewer, Fred Putz, in the March, 2018 Issue of the Patter, we will only submit, in this article, what we think are interesting insights to the popularity and acceptance by all audiences for over more than twenty-five years of touring, starting the day after Thanksgiving through the end of December.

On December 28, 2018, the Melikin puppet troupe returned to present two of their traditional Christmas stories. Opening with a polite introduction, explaining to the very young in the audience, on how to enjoy story telling with puppets in a theater setting. Adults in the audience were invited to set the example for the “first nighters” and guide the youngsters displaying theater manners and rewarding each scene by initiating a polite round of applause for the children to pick up and follow. Everyone played their part well.

Mel explained that the first story, the Shoemaker and the Elves, was played out as the familiar story, as written by the Brothers Grimm, for many years. It was realized that the story had the basic content to be adapted as a Christmas story. By adding Santa’s elves, the ones who were in charge of polishing Santa’s boots, a catchy tune, “Merry Little Elves are we!”, and a town scene where the shoemaker shops for leather and groceries on Christmas Eve. The story was widely accepted and is now a tradition in the Melikin repertoire. This was the third year for the Shoemaker to be performed at the Book Market. Mel mentioned that a Chicago Public Library has the record of fifteen years in a row with the same two stories.



The set, back drop and props used for Shoemaker are in place at the start of the show. At stories end the Shoemaker wishes everyone a Merry Christmas and exits stage right as the lights dim to a blue spot. Finale music.

The Melikins’ work on an Arena Stage. No curtains. For this production they have developed a method to strike the set and dress the stage for the next story, The Night before Christmas: No problem, Santa’s elves, Eeny, Meeny, Miny and Moe are called upon to work as stage hands. They are most happy to oblige. While the story of The Night before Christmas is being introduced, two elves carefully remove the backdrop scenery panel, another removes the bed, another removes the work bench, and the entry door to the shop disappears. The stage is clear.

This is where the audience gets to help set the stage. For Santa to make his entrance, after he comes down the chimney, the audience is asked, what can we put over here?” (Audience: A fireplace!) Same routine for a window to look out to see when Santa is coming and most important, a Christmas tree fully decorated! Moe is very playful and teases Mel and the audience by misdirecting directions and turns the whole process into a comedy routine.

The intro is complete, and the story of, The Night before Christmas (as seen through the eyes of the family dog) begins.

Woofers, the family dog, helps Santa make sure all the toys are working properly. Santa, not having time for the cookies and milk, accepts a “doggie bag” from Woofers. Woofers receives a special gift from Santa and waves goodbye. Woofers is delighted with his “special” present. Santa, in the distance, “Merry Christmas to all and to all a good night!”

While the audience is departing to the strains of music used in the show, Moe is very busy, still working, removing the props from the story.

THE GLEN
TOWN CENTER
PUPPET THEATER SERIES

The Melikin Puppets PRESENTS
THE SHOEMAKER & THE ELVES and THE NIGHT BEFORE CHRISTMAS

Friday **Dec. 28** 11:00AM
The Book Market at Hangar One
2651 Navy Blvd.

[CLICK HERE TO REGISTER](#)
beginning Dec. 13



The CPG Outreach Program in Action!

Last July 14, 2018, Susan Fulcher presented a workshop on “How to make a Noodle head puppet” as an Outreach event at the Glen Town Book Market. (See the September, 2018 issue of the Puppet Patter) It was well planned and attended. She realized that a similar workshop would do well for young children attending Potlatch and offered her talents to host a workshop on “How to Build and Perform with a Rod Puppet”.

As it turned out the workshop was well attended and Dave Herzog stepped in to assist. Together they worked with the kids instructing them how they could use the craft materials provided to complete a “show ready” rod puppet. Dave taught the eager students some manipulation instruction and a little stage direction to create an act. Anxious to perform for an audience, they were encouraged to sign up for the Saturday evening Potpourri. Then they learned what “rehearsing” was all about. From the looks on their faces, it was all worth the effort.

Dave and Susan had good looks on their faces as well.



News from the CPG Outreach Program

It seems that Susan Fulcher, Director of the CPG Outreach program, has reached out East to the Ballard Institute and Museum of Puppetry at the University of Connecticut. Susan a full time Children's Library Assistant at the Matteson Illinois Public Library and Dave Herzog teach a program for kids ages nine and up called the Junior Puppeteers.

Three of their students, Devin Marx, Charles Mackel and Evan Mackel were chosen to send their puppets to the Ballard Institute and Museum of Puppetry to be included in an exhibit titled, "Living Objects: African American Puppetry." The Ballard Institute also chose to take the giant princess puppet built by the 5th and 6th graders who participate in the after-school Fiber Arts Program at the Illinois Elementary School, which is under the direction of Susan and Art Director Deanna Rollins.

Student Devin Marx was the recipient of the CPG Scholarship Award which was an all expense paid trip to Potlatch in 2017. With Devin was his brother David, his mother Shala and auntie Alicia.



By The Way...

by Ann Onymous

Another Potlatch put away in memories. Potlatch 2018. We believe we had a headcount of 137 this year. Seventeen from the CPG. We were curious as to what memories some of you took home with you. We asked **Joe Emory** and he replied that his greatest memory was “threefold”. “The friends meeting of course. Two, to be able to perform and tech the Marc Tribute performance. I will always hold that dear. Third, Watching the Cincinnati Guild take the reigns for their turn of running Technical and M.C. for the Potpourri. Not only did I get a chance to see the show from the audience (rare for me) for a change but, loved mentoring process preparing them for the tech task behind the scenes which to me is that sharing of craft, knowledge an inspiration that is what Potlatch is all about. Great shows and Great time.”

Thanks Joe

Jill Frederickson mentioned that “Potlatch has become an intrinsic part of my puppet life. It serves as a chance to reconnect with dear friends and to reignite my puppet ambitions and those two outcomes are a lot to pack into two and a half days. This year was bittersweet as I kept finding myself looking for Marc Dunworth, even though I had the honor of performing in his memorial show. I found it quite powerful. Potlatch never seems to last quite long enough to get in every conversation that I want. I always meet new people who I have seen from afar and with whom I have just not had a chance to really sit and talk. This year I came away with ideas for some mechanic solutions to the show I am building, and a lot of things to fit into the schedule for 2019. Of course I took no pictures. Connor is trying to train me to be better, but on this subject I am a slow student.”

Thank you, Jill

As Patter editor I will honor my own plea for Potlatch attendees to share any memories that were brought home from Potlatch 2018. I will do it in the first person rather than editorialize. I will also include LaVerne and respond with, “we”. For all the years we have attended Potlatch it



has been a weekend we look forward to so we may visit with our many friends, some of whom we only get to see once a year. It has been a joy to see their families grow. We were delighted to see Nancy Sander receive her Lifetime Achievement Award from her guild. A recognition rightly observed.

The June 2018 issue of the Patter presented a two part article about the short life of Marc Dunworth. LaVerne and I, along with the Melikin Puppets, explained how we first met Marc as a ten year old. The school he attended was on our tour schedule going back to his kindergarten days. He had seen every one of our shows through elementary graduation. We watched him grow up, staying in touch through high school and college days by mail. Chicago puppeteer, Kipley Wentz, suggested to Dave Herzog to honor Marc with a tribute performance with a circus theme. Dave contacted 14 performers who were more than willing to participate. LaVerne was seated in the front row while our son, Jeff, and I opened the Tribute with, “I Got the Brass Ring on the Merry-Go-Round” from the Melikin Circus!

We were delighted to visit with the Dunworth family.

The Glen Town Puppet Theater Series-

During the January Hiatus from scheduled performances, Program Director, Dave Herzog is preparing the schedule for the 2019 season. Announcements will be made by email and keep an eye on the CPG web site.

Susan Fulcher, Director of The World Day of Puppetry, is busily preparing events for the day starting with the date of Saturday, April 13, 2019. Scheduled to perform will be Kevin Kammeraad with the Cooperfly puppets. Details to follow in the March 2019 Patter and as always, keep an eye on the CPG web site



CPG Class Picture 2018



*(back row left to right) Scott Gryder - Connor Asher - David Quesal - Dave Herzog - Fred Putz
(middle row left to right) Jen & Joe Emory - Kat Pleviak - Jill Frederickson - Linda Widerman - Susan Fulcher - Steven Widerman
(front row left to right) Mel & LaVerne Biske - Kathy Valdivia - Susan Witek - Jeff Biske*

The Puppet Patter is the Official Quarterly Publication of the Chicagoland Puppetry Guild. It is published on line and available in hard copy version to those CPG members without access to a computer. It will also be posted on the CPG web site. Publication dates are on or about the first of March, June, September and December. All items for publication by CPG members should be submitted no later than fourteen days prior to publication date to:

Mel Biske, Editor
169 Woodlet Lane
Bolingbrook, IL 60490
email at: melikinpuppets@comcast.net

Publisher: Bridget DePriest

CPG Web Master: Jeff Biske

Notices of regular gatherings and/ or special events will be posted on the CPG web site: www.chicagopuppet.org by email or direct USPS mail to hard copy members. Future dates for events, performances, announcements or scheduled gatherings (meetings) will appear in the "Patter" if they apply to the time frame the publication covers.

Elected Officers and Directors for 2018-2019

President: Connor Asher
Biske

Director of Guild Publication and CPG Web Site: Mel

Vice President: Fred Berchtold

Director of World Puppetry Day 2018

Treasurer: Marilyn Putz

and Outreach: Susan Fulcher

Recording Secretary: Jill Frederickson

Liaison with Other

Director of Guild Member Relations: LaVerne Biske

Puppet Organizations: Dave Herzog

Guild Historian: Fred Putz

Glen Town Center Puppet Theater Series: Dave Herzog

2018 Potlatch in Pictures

A Special note of Appreciation

It is with sincere thanks and gratitude that we acknowledge the time, talent and dedication of our Official Potlatch Photographer, **Tih Penfil**.

Ever present for the entire weekend for years, she manages to capture those memorable, precious moments and carefully preserve them in print form with her stacks of albums and framed displays. The treasured visual history is there for all to see if you take the time.

For the past seven years the CPG Puppet Patter has been publishing her works in the December issues. In this issue she contributed over 100 photos that accompanied the Circus Show review by Dave Herzog and the Potlatch review by Fred Putz. She is also credited with the CPG “Class Picture”.

The following pictures were not necessarily involved in any planned event, but we would like to present them, as what an artist captures, through the camera’s eye.



Steven Widerman - The other piano man



*Bob Brown does an emergency repair...
on someone else's marionette*



Bob, Kevin and Dave S. try to figure out the mechanics



Bob Brown, Dave Syrotiak and Kevin Frish

Tih's photo exhibit



Good job, kids! Take a bow.



*Scott Gryder's
Potlatch Potpourri Performance
(say that three times fast)*



David Syrotiak Sr. meets the balloon lady



Jeff, LaVerne, Mel Biske and Bob Brown - Photo op



*Kevin Frish, Tih and Joe Emory
Smile and say, "Potlatch!"*



*Breakfast is served.
Wait. If that's Tih, then who took the picture?!*



*Nancy Sander
Pay no attention to that puppeteer behind the curtain!*



chicagoland puppetry guild

www.chicagopuppetguild.org • chicagolandpuppetryguild@yahoo.com • facebook.com/cpguild

Mission Statement

The Chicagoland Puppetry Guild is a non-profit organization and is part of a national organization of performers promoting the art of puppetry. Our role is to honor, promote, encourage, and inspire all forms of puppetry arts' and puppeteers in their endeavours and to provide a fellowship of cooperation and inspiration to puppeteers everywhere.

Chicagoland Puppetry Guild Membership Application for September 1, 2018 - August 31, 2019

Send this application with check payable to: **Chicagoland Puppetry Guild** to: LaVerne Biske • 169 Woodlet Lane • Bolingbrook, Illinois 60490

Please Print All Information Neatly

Membership Yearly Votes

- Couple/Family.....\$30.....2
- Adult\$20.....1
- Company.....\$30.....2
- Senior (62+).....\$15.....1
- Student\$15.....1
- Junior (15-).....\$15.....1
- Associate.....\$15.....0

Application Date _____

Check enclosed for \$ _____

Name _____ Birth date _____
mo/day/year

Company _____

Address _____

City _____ State _____ Zip _____

Home Phone (_____) Cell (_____)

Email _____ Preferred contact Home phone Cell phone Email

Additional names associated with this membership:

Name _____ Birth date _____
mo/day/year

A membership directory is published and distributed among the membership in November. Would you and/or your company like to be listed in this directory? (please check all that apply)

- YES** - Please list me in this directory
- YES** - Please list my company in this directory
- NO** - I do not wish to be listed in this directory

Please list any additional information you would like to add. CPG will make every effort to include this additional information in the directory.

The Chicagoland Puppetry Guild is interested in you. Please tell us about your interest in puppetry: what you are doing and your status as a puppeteer. (please check all that apply)

I perform <input type="checkbox"/>	I am interested in <input type="checkbox"/>	Marionettes	I perform <input type="checkbox"/>	I am interested in <input type="checkbox"/>	Puppet Builder
<input type="checkbox"/>	<input type="checkbox"/>	Hand Puppets	<input type="checkbox"/>	<input type="checkbox"/>	Librarian
<input type="checkbox"/>	<input type="checkbox"/>	Shadow Puppets	<input type="checkbox"/>	<input type="checkbox"/>	Teacher
<input type="checkbox"/>	<input type="checkbox"/>	Ventriloquist	<input type="checkbox"/>	<input type="checkbox"/>	Puppet Ministry
<input type="checkbox"/>	<input type="checkbox"/>	Rod Puppets	<input type="checkbox"/>	<input type="checkbox"/>	Puppet Enthusiast
<input type="checkbox"/>	<input type="checkbox"/>	Film/Video	<input type="checkbox"/>	<input type="checkbox"/>	Semi-Professional (part time puppeteer)
<input type="checkbox"/>	<input type="checkbox"/>	Costume Maker	<input type="checkbox"/>	<input type="checkbox"/>	Professional (make my living in puppetry)

Other: _____

Occasionally the Guild is asked for sources for puppet shows, workshops, and more. If you are interested in our referral, please indicate what services you or your company can provide and what your limitations are. Please include your website if applicable.

Are you a member of any other puppetry related organizations? (please check all that apply)

- Puppeteers of America UNIMA USA Storytelling Guild or network Other (please specify)

For more information about the Chicagoland Puppetry Guild contact CPG President - Fred Berchtold at 847-529-1725

FOLD HERE

Please print your name and return address in the space below

Please make sure address appears in window

LaVerne Biske
 Chicagoland Puppetry Guild
 169 Woodlet Lane
 Bolingbrook, IL 60490

Check must be made payable to:
 Chicagoland Puppetry Guild



OFFICE USE ONLY

Date Received _____

Recorded by _____