



*A Quarterly Publication*

## Chicagoland Puppetry Guild Annual Banquet 2014

*A new approach and a good time was had by all!*

On Saturday, October 18, twenty-one loyal members of the guild gathered in the banquet hall of the Trinity Episcopal Church in Highland Park, Illinois. The banquet committee, while in the planning stage, had considered various venues to arrange a location including dinner that would be affordable to all members.

Thanks to the efforts of Fred Putz, we were able to secure the banquet hall at his church in Highland Park, Illinois. A



*The new CPG board members.*

reasonable rental fee for the evening was proposed. An offer was made by the guild committee to allow members of the parish to attend the performance with guild members in lieu of the rental fee and the offer was accepted.

To make the evening even more affordable, it was arranged to have the dinner served buffet style with hot and cold dishes provided as a pot luck offering by those attending. The main entrees were donated by Dave Herzog and the home baked desert trays donated by LaVerne Biske.

The plan went into action at 4:40 pm with members of the banquet committee and the entertainment arriving to set the scene. CPG members began arriving with their pot luck offerings. Everything was in place by 6:00 pm. The parish guests began



*LaVerne, Mel and Jeff Biske receive the President's Award from Fred Berchtold*

arriving and anxiously waited for the performance of the Melikin Puppets with their family oriented production, The Melikin Puppet Circus! (See the review in this issue)

After the final bows were taken the CPG members pitched in to convert the theatre setting into a banquet setting while the kitchen staff (CPG members as well) filled the buffet table with a large variety of delicious food offerings. A hearty meal was enjoyed by all including a variety of scrumptious deserts.

Following dinner, the newly elected board was presented and sworn into office. Harvey Kahler and Norma McLennon were unable to attend. President Fred Berchtold announced the recipients of the Presidents Award for enthusiastic support of puppetry, and made his presentation to the family of The Melikin Puppets, Mel LaVerne and Jeff Biske.

The fellowship continued until 8:30 pm. What was once a theatre, then a banquet setting, soon became a room we found when we first arrived. We thanked our parish host, Mary Sievers, for providing our guild with a perfect setting for our event. She assured us we would be welcome to return in 2015. It was agreed by all that this new approach would certainly be a favorable "way to go" for next time.

# Lest We Forget

By Fred Putz

Chicagoland Puppetry Guild's Historian

*Had it not been for the endeavors of the showmen who came before us, the art of puppetry would not exist. Often as we go about claiming our individual and ancient collective greatness we forget that we are only copying and applying new materials to old techniques and processes. The purpose of this column is to remember and pay homage to the puppeteers who have "played on the boards" here in Chicago before us. Perhaps, some day you will be so remembered.*

## Marjorie Josephine Gordon (Marie)

March 8, 1917 - December 1990 (73 years)

## Mildred Aurelia Gordon

March 4, 1913 - March 3 1993 (80 years)

### The Gordon Sisters' Collection

Early in April of 1995 I received a letter from Debby Horowitz of Sheboygan, WI who was a niece of the Gordon Sisters and heir to their vast collection of puppets and written material. Debby was seeking guidance in the disposition of the collection. In June of 1995 the now deceased Jay Marshall and I visited Debby and viewed the collection. Along with dozens of vintage puppets of all types, there were 200+ periodicals that included P. of A. festival brochures, play scripts, news letters from the early Chicago puppeteers organizations such as "Midwestern Strings", "The Society of Puppetry and Allied Crafts" and early PofA "Puppetry Journals". We suggested several sources for selling the collection and later we contacted some of the better known collectors associated with the Puppeteers of America for Debby. During the visit, Jay purchased most of the written materials and some books and I purchased a wire framed Wolf rod puppet. I eventually inventoried Jay's Gordon Sisters' collection which numbered over 200 items. That inventory is still on file in the CPG's History Collection. Unfortunately, after Jay died those records and publications were either lost or destroyed.



*Bobo Puppet by the Gordon Sisters.*

### Information Sources

As was mentioned in previous "Lest We Forget" columns, the information contained in these articles comes from the C.P.G.'s "Living History" series of interviews which included

photographs of the puppeteers and their work. Norma McLennon, current C.P.G. Recording Secretary and longtime member, spent many hours transcribing the tape recordings into written form for the project. Unfortunately, due to a lack of funds the "Living History" project was eventually abandoned.

### The Girls' Formative Years

Little is known about the sisters' early lives, where they were born or which schools they attended. Even in the Chicago Historical Society archives their names are not mentioned. This is surprising because they played in the Chicago night clubs and hotels and took their variety show on tour across the Midwest and were featured in the USO shows during WWII. It is surmised that they were born in Chicago and lived on the near North East side near Lincoln Ave. This was where Burr Tillstom, Ruth Hill, George and Lucile Larson, Jay Marshall and many other puppeteers lived. That neighborhood was the "hub of puppetry activities" at that time. This was also the area where we held many interviews for the "Living History Project".

### Introduction to Puppetry

The Sisters' first puppet show experience was The A. & P.'s "Gypsies" at the 1933 World Fair. Their second puppet experience was on Christmas Eve when they saw "Punch and Judy" by George Larson (Pinxy). Their mother had sent them to the puppet show to get them out of the way while she prepared the holiday dinner. They stayed for three shows! When the audience left the girls stayed in the theater wanting to see another show. Their father went to the theater to find them and asked the manager "Are there two white heads in there?" The manager said, "Well you can go in and see". "Sure enough, there we were". "The funny part of it is that, after we got into puppetry we met and worked with George Larson (Pinxy) a couple of times." Their first stage was made from an empty cardboard box that looked like it could be used for a stage. Marjorie made curtains and scenery. The light source was a flash light and the play was about a Troll. Another source of puppet information came from the gas company which, along with its bills included informational brochures. "One of those brochures gave instructions on making puppets," Marie said, "I got the materials together and made a puppet". At that time it was also possible to purchase kits with instructions and materials for making puppets.

### Their First Puppet and First Performance Before a Live Audience

On December 8, 1941 "Marie was experimenting with making puppets by making a ballerina. This was the same day that the Japanese attacked Pearl Harbor. Their next encounter was when they heard that a class on puppetry was being given at the YMCA. It was there that they met Anges Hoffman and Dick Hoffman and it was from the Hoffman's that the girls learned about the Puppeteers of America. Mrs. Hoffman invited the girls to a puppeteer's party at Ruth Hill's (Ruth Hill Popenburg) home. "And from there on we were hooked!" The company Marie worked for ... "had an amateur

talent show. So, I worked on a stage and got my puppets together. This was my first puppet show before a live audience.” The most famous of their puppet variety show marionettes was a Marilyn Monroe look-a-like which was taken from a photograph in Playboy Magazine, (This marionette is now in the Robert Greg collection in Florida.) Mel Biske (CPG’s Puppet Patter Editor) remembers seeing Marie perform a solo marionette routine with that puppet.

The Sisters were very active during WW II entertaining in the USOs and for soldiers who were recuperating in the VA hospitals all over the U.S.A. Evidently, they were asked to recall some of their funniest experiences during those wartime gigs, probably for publication in the Midwestern Strings which was the title of the Chicago Land Puppeteers newsletter at that time. I found a typewritten manuscript dated 1945 in which they told this story:

“We think one of the funniest experiences we’ve had was in our early days of puppetry. We were entertaining soldiers at Vaughan General Hospital here in Chicago. The show was being done in the hospital dining room...our stage has a proscenium making it a fair sized stage. Seeing this being carried down a few stairs to the dining room floor, gave the boys their first laugh.” Since their youngest sister, who usually helped with working the curtain and music was

not available; ...“we had to get one of the girls in the show to give us a hand. It seemed that our very willing little helper was more interested in looking at all the soldiers in maroon bathrobes and house slippers, than what she was supposed to be doing. When we said ‘Pull the curtain!’ she gave it a quick jerk and it came down. Not being knowledgeable about marionettes, the girl handed the puppets by their bodies and not by the control bar resulting in tangles which delayed the show. Well, there we stood for the next 10 minutes trying to untangle twenty seven strings, all this going on in the open. It is needless to say that the boys were getting a big kick out of it”. “At this point, the boys were howling, in fact they laughed so hard that one of them fell right out of his chair”.



Marie Gordon

It had been arranged that a platform would be available, but of course it was not. The sisters had to stand on rickety reed chairs which, of course collapsed and sent the sisters sprawling on the floor and the audience roared at the sight. “After the show was over the boys told us that Eddie Cantor had been there the week before but he didn’t get half the laughs we did, so, they asked us to come back again the very next week. Recalling the evening’s events we came to the conclusion that after all that was the reason were down there, to give these hospitalized boys a chance to relax and forget their troubles, even if the laughs were at our expense”.

It has been mentioned that the sisters were involved in a Chicago TV Program, “Wonderful World” which featured Bible stories and religious characters. This show ran from 1953 to 1955. However, no official record of that program is available as of the writing of this article. There are other stories contained in the manuscript about the stage lights blowing out fuses and stopping elevators, but our publication space is limited. If you wish to know more about the Gordon sisters or any other now passed puppeteers, the history files are always available.

Very few photographs of the Gordon Sisters and their works exist. Two of the accompanying photographs in this article are from the CPG Archives and the third photograph is from an exhibit, “Amazing Women In Puppetry” which was presented at the Puppetry Arts Institute, September 2013 – July 2014, where some of their puppets still reside in the collection, courtesy of Diane Houk. In the Chicagoland Puppetry Guild’s Charter from the Puppeteers of America dated April 22, 1961, both Marie and Mildred Gorgon are listed as Charter Members. Of the original 36 signers of the Charter, Mel Biske, and Ralph Kipness, (Springfield, IL) are the only survivors.



Christmas Time



# Guess Who?

In the September 2014 issue of the Patter, Page 8, we published two photos of well known puppeteers from a bygone era. We asked if you could guess who they are. Dave Herzog and Fred Putz are the only ones who guessed right. Congratulations!



Get acquainted with Marie and Mildred Gordon who are featured in the “Lest we Forget” article by Fred Putz on the previous two pages.



This photo was taken at a P of A National Festival at Webster College, St. Louis, Missouri.

Guess one out of five...that's OK  
Guess two out of five...that's pretty darn good  
Guess three out of five...you know your puppeteer history  
Guess four out of five....You are a real historian!  
Guess five out of five....Boy, are you old!



Martin Stevens was a marionette and hand puppeteer from Middlebury, Indiana. Among his many credits he was the author of a series mail order courses for beginning puppeteers. Many of his mail order students went on to become professional puppeteers.

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## Have You Visited 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.

Our address is [www.chicagopuppetguild.org](http://www.chicagopuppetguild.org)

EVENTS AND SHOWS has the latest posting of local performing companies, their current production and a link to their web sites.

# Kaguya: The Bamboo Princess and Other Stories by Nori-Sawa

By Silvia Kraft-Walker

Last Spring Stages, Sights & Sounds, the Chicago Humanities Festival hosted the U.S. Premier of Nori Sawa's new show, "Kaguya: The Bamboo Princess and Other Stories" at the Victory Gardens Biograph Theater. It was a wonderful performance, a special treat to all those lucky enough to catch it.

Nori Sawa's unspoken stories deftly navigate the rivers of our souls with a resounding message of transformation and light... and he accomplishes this ingeniously via minimalism, athleticism, slapstick hilarity, a blend of contemporary videogame-esque music, dramatic lighting, and fabric. I found this performance to be a visual treat, offered up in the international and unspoken language of the heart, through stories, music and puppets. And his personality is priceless... funny, humble, and so connected.

The show opened with Kaguya, visually stunning with its colorful masks, use of theatrical lighting and fabric. The first scene opened with just a bamboo pole center stage. A moon appeared in the sky, and the audience experienced Kaguya descending from the heavens as a white light that shined down on the bamboo pole, and it glowed. A bundle appeared at the base of the pole and was gradually unravelled and draped over the pole. Lastly Sawa added a mask on top. Kaguya stood with rainbow trails adorning her kimono. The masks of the suitors who visited Kaguya — the monkey, bird and fox — were beautiful and had a traditional Japanese feel to them. Sawa conveyed a battle scene and Kaguya transcending to heaven with just lighting and fabric. The story was over, but the audience remained entranced.

Sawa followed this classic folktale with fun, original pieces which included "The Crab" and "The Fish", featuring slapstick and unexpected humor that had the kids and adults in stitches. The crab puppet was a sort of hat, set upon the head of a swimmer (Sawa wearing goggles). The crab gets in a scuffle and loses an eye... hilarious as it pops off and the puppet deflates. The swimmer then unzips the crab body, hangs its skin over his head, re-inflates the body and uses it as a flotation device as he swims away. So unexpected, so silly.

"The Fish" starred a puppet that reminded me of a Lion Fish. This incredible



*The Crab*

puppet transformed into a face, and then transformed into a butterfly.

Sawa then followed with "The Tortoise and The Hare" with its subtle too-cute anime style turtle puppet which translated to huge child-appeal in the delivery. The hare in this story is merely a set of fabric ears with personality. As this version concludes, the tortoise and the hare each become the other, with the rabbit (Sawa) donning a large box as his shell as he exits; and the turtle character wearing the rabbit ears while conveying a lightness of being.



*The Bamboo Princess*

The final story was called "The Seed" which Sawa said was dedicated to Mothers. Mother is a face — an incredible bundle of fabric that forms a face. She transforms into a dragon with jaws. A fabric bundle then emerges from the dragon head and unfolds again to reveal an old face. It unfolds again to reveal a porcelain-like baby face. It then unfolds to create a lady in a kimono. This was all set to music and delivered with great emotion over the course of several minutes. The puppet transformations were breathtaking, to say the least. I was in awe.

At the conclusion, Sawa introduced his Producer and took questions from the audience. A talented, passionate and devoted performer, Sawa honored his audience in every way. He also shared the story of his incredible fabrics... he explained that he had left Japan to study in Prague. While in Prague, where telephones were not yet cellular, he received word that his mother was very ill. He returned to Japan in time to see her, and then he inherited all of her beautiful fabrics from her lifetime career as a kimono maker. He described mountains of fabrics.

I so appreciated that Sawa paired Japan's oldest tale of the Bamboo Princess with his twisted re-telling of The Tortoise and the Hare, all in one show. East meets West is an understatement... worlds are woven together under the canopy of this puppet show. Children laughed deeply and delightedly during one story, and moments later sat in respectful awe and wonderment as they watched a profound story unfolding in magical fabric. Thank you, and BRAVO, Nori Sawa!

Photos from: [http://www.denik.cz/ostatni\\_kultura/japonske-jaro-to-jsou-i-loutky-mistra-sawy-ve-velikosti-cloveka-podivejte-se-201.html](http://www.denik.cz/ostatni_kultura/japonske-jaro-to-jsou-i-loutky-mistra-sawy-ve-velikosti-cloveka-podivejte-se-201.html)

# The Melikin Puppet Circus

By Fred Putz

Performed at the October 18<sup>th</sup> CPG Annual Banquet

The Melikin Puppet Circus offers all of the excitement and extravaganza of a human circus, only on a smaller scale. Not only was there a gallant Ring Master with a top hat and a whistle who directed the procedures, but the Melikins also offered a bit of drama when a little girl named Alice, discovered her father was lost! Alice was holding a brass ring. When the Ring Master asked Alice how she got the brass ring, she broke into song singing, "I got the Brass Ring on the Merry-Go-Round". She even managed to do a tap dance showing off her new shoes. A pretty good trick for a hand and rod puppet. The Ring Master offered Alice a ring side seat from which she could see the entire show while a search was made for her father.

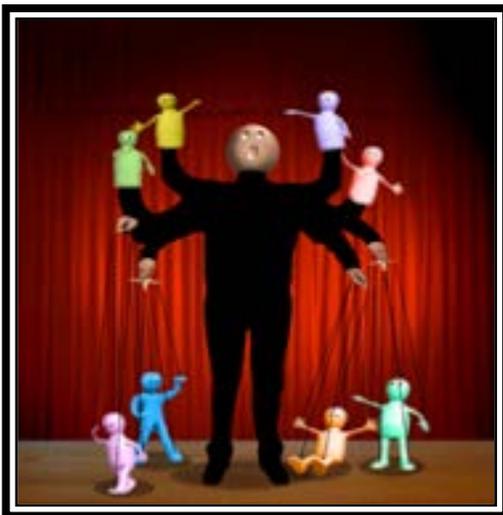
And what a show it was with Fumbles the clown in his red and white polka dot suit; LuSeal, a very large trained seal that balanced three balls on her nose, one at a time, and then played Yankee Doodle on a set of horns; and Bruno, the Human Cannon Ball whose mishap with his cannon resulted in firing off stage out of sight and returning to take his bow in a much shorter, scrunched up state.

Mel then stepped out from behind the stage walking a four stringed Gooney Bird marionette. He then scanned the audience and invited five children to be a part of the circus. Each child selected was given a lesson in manipulating the brightly colored marionette and promised they could be a part of the show IF they could make the audience clap during their audition. Each child won



*Jeff and Mel Biske*

their audition and were sent backstage to prepare for the "Gooney Bird Parade!" The children, lead by "Mr. Melikin" paraded out in follow the leader fashion and the children responded to his direction much to the delight of the audience. The puppeteers marched their marionettes back stage to a rousing round of applause. Mel asked the children to return center stage for a curtain call, introduced the children and presented each one with an award for being a volunteer puppeteer for the Melikin Puppet Circus. Mel noted it was an official document because it was stamped with the "LuSeal of Approval". It was announced by the off stage announcer that Alice and her daddy were safely on their way home.



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# By the Way.....

By Ann Onymous

On Sunday, November 16 the Chicagoland Puppetry Guild hosted "A Sweet Exchange" at Covenant Village in Northbrook, home of CPG member Joan Wittenberg. There was an abundance of sweet treats for the residents and some entertainment provided by Guild Members.

President Fred Berchtold began the festivities with his version of Old MacDonaldo's Farm, a Spanish-flavored version of the classic. Joan assisted him as puppeteer as everybody sang along. Elana Ashley performed with her sidekick, Ellie Elephant, who also shared some musical pieces. Joan Wittenberg showed everybody her puppet stage, inside and out, and also performed a bit of Puff the Magic Dragon with her wonderful dragon puppet and Jackie Paper, too. Susan Witek entertained the crowd with her storytelling and had everybody participating along. Silvia Kraft-Walker brought some unsuspecting friends from out of town who all grabbed puppets to perform an impromptu barbershop version of "On the Boardwalk" and "The Chicken Dance" which featured a large chick marionette made from a toddler Halloween costume.

Some of us learned something new when Fred Berchtold explained that the term "marionette" came from religious puppet



*Covenant Village*

plays of long ago that used a string puppet of the Virgin Mary. The show wrapped up with Dave Herzog and one of his beautiful aerial marionettes performing an impressive trapeze act. What a perfect finale! Thanks to all the Guild members who came out to deliver some sweets, smiles and fun. It was great to hang out with Dee Abbate and Joan's daughter, Lisa Walters, too. Thanks to Susan Witek for making the arrangements.

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

Notices of regular gatherings and/ or special events will be posted on the CPG web site: [www.chicagopuppet.org](http://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 2014-2015**

President: Fred Berchtold  
Recording Secretary: Norma McLennon  
Director of Inter-guild  
Relations: LaVerne Biske  
(Corresponding Secretary)  
Director of Outreach: Fred Putz

Vice President: Susan Witek  
Treasurer: Harvey Kahler  
Director of Puppet Patter: Mel Biske  
Director of NDOP: Silvia Kraft-Walker  
Director of Relationships with  
Other Puppet Organizations: Dave Herzog

# The Weirdos of Oz

By Fred Putz

*The Annoyance Theater  
August 3, 2014 Chicago, Illinois*

*Credits: Sam Locke and Dustin Levell – Directors, Melanie Forrest – Dorothy, Tahnee Lacey – Toto & Various, Peter Robards – Uncle Henry & Lion, Heidi Cheek – Aunt Em, Witch & Various, John Horton – Scarecrow & Various, Sam Locke – Tin Man & Various and Tony Czajkowski – Weathersby & Various and a zany cast of puppet characters that author L. Frank Baum would have used in the original story had he thought of them. No credits were listed for the music, technical aspects or writing of the show.*

Two of the most difficult fairy tales to stage with puppets are, “Snow White and the Seven Dwarfs” and “The Wizard of OZ”. “Snow White” because the Seven Dwarfs which require seven puppets on a tandem control or seven puppeteers and The “Wizard” because of several different settings: a farm house, forests, castles and a yellow brick road as well as large numbers of Munchkins and a gaggle of flying monkeys. Meeting the audience’s expectations is another problem with these all too well-known stories. Because most members of the audience are familiar with the book’s illustrations and have seen the film version, they expect to see fields of poppies, emerald bastions, a witch’s castle and a yellow brick road. When a semblance of the original settings is missing, authenticity is also lost. By presenting the “Wizard of Oz” story as a satire, the Annoyance Theater was able to include 90% of the original story and exclude 100% of the settings and props. The satire followed the original story closely and those who were familiar with the story had no problem following the play. Some of the music might have been original, but no musical credits were given. Classical selections replaced the original background music adding to the satire.

## The Setting

In center stage was a long hand puppet stage, minus the proscenium arch and wings. On the right side of the large stage was a tall, narrow “castlette” hand puppet stage. Behind the puppet stages was a blank cream colored cyclorama. Yellow gold lame draperies covered the tall stage and the large stage was draped in gray. The lighting equipment was minimal and lacked colored jells lending a “flat” look to the puppets’ and actors’ faces. Dimming of unused acting areas and spotlighting the active acting areas would have enhanced the fantasy.

## The Play

The production was done in the style of Burr Tillstrom’s “Kukula, Fran and Ollie” with the hand puppets remaining on the puppet stages and the human actors standing at the side of the puppet stages. This style of staging creates an awkward relationship between the actor and the puppets because the actors are forced to stand sideways and look into the puppet stage and not at the



audience. When several puppets were on stage they were evenly placed along the playboard, whereas better blocking of the puppets in groups would have created a more interesting picture.

The play opened with a dialogue between two hand puppets, the Scarecrow and the talking white dog, Toto. Dorothy, costumed in a plain button fronted denim work dress, entered and sang about “looking for adventure”. With her winning smile and petite appearance, Melanie was a perfect Dorothy. Aunt Em, dressed in a pink apron, entered and reminded Dorothy of her duties on the farm. Aunt Em’s costume was made so that the back was open, revealing the black leotards that were a part of the Witch’s costume. Next to enter, dressed in overalls, was Uncle Henry, (a very large and imposing fellow) he was more understanding of Dorothy’s yearning for adventure. (Both Heidi Cheek and Peter Robards played their parts well and developed believable characters.)

The stage lights flashed, the sound of an approaching storm was heard and much confusion ensued on stage. All of the characters exited. From the puppet stage there arose a very small farm house on a rod covered with cotton, simulating clouds. This was followed by cattle which twisted and flew about the stage, all representing a tornado as the sound of the storm crashed. The storm died down and Edvard Grieg’s “Morning Mood” opus 46 no 1 in E Major was heard signaling the end of the storm and added another

delightful aspect to the satire.

At this point, the minimal staging detracted from the play. The setting remained empty of set pieces and backdrops, which left me imagining the settings in the original movie. The lack of scenery continued to be a problem throughout the play.

Dorothy and Toto entered and were greeted by three Munchkins. The leader Munchkin was a rotund golden hand puppet who thought that he was the “King” of an army of vegetables. The other two Munchkins were yellow and pink tubular puppets made of fleece and foam. The King Munchkin proclaimed Dorothy as “The Great Witch Killer” and he vowed to serve her while pointing out the “Silver Shoes” which were hidden under the puppet stage. They discussed how to find the Wizard and sang “Walk Down The Yellow Brick Road”. To the music of Sergei Prokofiev’s “Peter and The Wolf” (The Wolf Scene) the Wicked Witch of the West entered. This Bunraku style puppet with a head, perhaps three feet high with an articulated mouth was operated by Heidi Cheek. The costume was designed in such a manner that Cheek’s head became the Witch’s hump back. The Witch’s entourage included three very dimwitted sock puppet crows. The Witch vowed to take the Silver Shoes from Dorothy and exited. On their way to find the Wizard the

travelers met the vegetable hand puppets; a talking apple, a carrot and an ear of corn who were attacked by the Witch’s Crows. The next puppets Dorothy met while on the road were the Scarecrow and the Tin Man. Each told his story of woe and expressed his greatest wish. A Woodsman, played by Robards, entered and told some “corny” jokes. To the music of Edvard Grieg’s “In The Hall of The Mountain King” there was a very loud roar and the Lion entered. The Lion’s costume consisted of a full head mask with an articulated jaw and a brown dress suit. Being large in size, Robards was the perfect “Cowardly Lion”. However, consistency in scale and size is an important element within any art form and since all of Dorothy’s friends were hand puppets, a human sized Lion diminished the believability of the puppet characters. Dorothy and her three companions resumed their journey where they were harassed by the Witch’s Crows as well as three sock puppet mice and monkeys who attempted to follow the Witch’s orders, “Get rid of the girl and bring me the shoes!” from the hand puppet stage there arose a small balloon with an attached basket and the Wizard made his getaway. The Witch of the North arrived and explained how the magic shoes could be used transport Dorothy back home. The characters all sang a “Goodbye” song, followed by Dorothy singing “There’s No Place Like Home”, thus ending the play.

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## The Changing of the Guard!

This touching and rewarding scene took place on Saturday, November 8, 2014 at Potlatch. Fred Putz brought many items to be sold, along with his prized collection of marionettes. They were created, as a young man, for a number in his Christmas variety show, “The Dance of the Sugar Plum Fairy”. The characters included the Sugar Plum Fairy, a tandem of three trick Chinese hat marionettes that popped open and danced, and another tandem of three soldiers as pictured here.

This display caught the eye of a young boy, Parker Rottmann, who along with his dad, Todd, live close by in Zionsville, Indiana. Fred was more than happy to give a demonstration and Todd tried each one. Now he had to convince his dad to make the purchase. Dad responded in a typical “Let’s think this one over” fashion, and walked away. Todd must have been a good salesman. A short time later they returned, check book in hand! And a changing of the guard took place.

To complete the picture, the profit of the sale was donated by Fred to the Chicagoland Puppetry Guild.



*Original photos by Tih Penfil.*





**Chicagoland Puppetry Guild Membership Application for Sept 1, 2014 – August 31, 2015**

chicagopuppetguild.org [chicagolandpuppetryguild@yahoo.com](mailto:chicagolandpuppetryguild@yahoo.com) facebook.com/cpguild

For further info contact CPG President Fred Berchtold at 847-516-1440

Send this application with check payable to “Chicagoland Puppetry Guild”, to Marilyn Putz, 2580 Oak Street, Highland Park, Illinois 60035

- | Membership                          | Yearly | Votes |                   |
|-------------------------------------|--------|-------|-------------------|
| <input type="radio"/> Couple/family | \$30   | 2     |                   |
| <input type="radio"/> Adult         | \$20   | 1     |                   |
| <input type="radio"/> Company       | \$30   | 2     |                   |
| <input type="radio"/> Senior 62+    | \$15   | 1     |                   |
| <input type="radio"/> Student       | \$15   | 1     |                   |
| <input type="radio"/> Junior 15-    | \$15   | 1     |                   |
| <input type="radio"/> Associate     | \$15   | 0     | Enclosed \$ _____ |

Names \_\_\_\_\_

Birth Dates \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone: Home \_\_\_\_\_ Cell \_\_\_\_\_ Fax \_\_\_\_\_

Email address \_\_\_\_\_ preferred contact \_\_\_\_\_

A membership directory is published and distributed among the membership during November. If you want to be listed, indicate here: Yes \_\_\_\_\_ No \_\_\_\_\_ We also include the name of your puppetry company name. If you want to limit or add to information:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_.....

Chicagoland Puppetry Guild is interested in you. Tell us about your interests in puppetry, what you're doing and your status as a puppeteer.

- Marionettes
- Hand Puppets
- Shadow Puppets
- Ventriloquist
- Rod Puppets
- Film/Video
- Costume Maker
- Puppet Builder
- Puppetry Enthusiast
- Librarian
- Teacher
- Puppet Ministry
- Semi professional - part-time puppeteer
- Professional - make my living with puppets

Other \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Occasionally the guild is asked for sources of puppet shows, workshops and more. If you are interested in our referral, include what you can do, and your limitations. Please include your web site.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Are you a member of other puppetry related organizations?

- Puppeteers of America
- UNIMA USA
- Storytelling Guild or network

Other \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

For additional information, call CPG President, Fred Berchtold at 847-516-1440

Make your check payable to Chicagoland Puppetry Guild. Mail it with this application to:

Marilyn Putz  
Chicagoland Puppetry Guild  
2580 Oak Street  
Highland Park, IL 60035

Applicant, date today \_\_\_\_\_ Treasurer, Date Received \_\_\_\_\_

\_\_\_\_\_