



The Nomination Results Are In!

On May 2, 2018 the annual nomination process was launched. Each eligible member was given the opportunity to nominate a fellow member of their choice to fill the five offices consisting of the ruling board of the guild. This year, in an attempt to ease the process, rather than take the time to complete a nomination form and return it by mail, it was decided to create a form to be completed and returned using email. The results were surprising!

The following is the current slate of officers:

- President – Fred Berchtold
- Vice-President – Connor Asher
- Treasurer – Marilyn Putz



Connor Asher



Fred Berchtold

- For President – Connor Asher and Fred Berchtold
- For Vice-President – Connor Asher and Fred Bechtold
- For Treasurer – Marilyn Putz
- For Recording Secretary – Jill Frederickson
- For Office of Guild Member

- Recording Secretary – Jill Frederickson
- Office of Guild Member Relations – LaVerne Biske (formerly Correspondence Secretary)

Nominations were closed on May 14, 2018 with the results as follows:



Marilyn and Fred Putz



Jill Frederickson

- For Treasurer – Only Marilyn Putz was nominated and accepted her nomination and is running unopposed.
- For Recording Secretary – Only Jill Frederickson was nominated and accepted her nomination and is running unopposed.
- For office of Guild Member Relations – LaVerne Biske and Susan Fulcher were nominated. Susan Fulcher yielded her nomination to LaVerne and will remain as Director of WDOP and co-chair the Out Reach Program. LaVerne is running unopposed.

Since the candidates nominated for five offices are each running unopposed, ballots for voting will not be sent. According to the By-Laws of the CPG Constitution, an election must be held, whereby the nominees will be acclaimed as officers for the 2018 – 2019 calendar year. The election will be held at the next official gathering of the guild usually at the annual picnic. Date and location to be announced.

Completing the Board of Directors are:



LaVerne Biske

Relations – LaVerne Biske and Susan Fulcher

All the nominees were contacted to determine their willingness to accept their nomination. The results are as follows:

For President – Fred Berchtold yielded to Connor Asher. Result, Connor is running unopposed.

For Vice-President – Conner Asher yielded to Fred Berchtold. Result, Fred is running unopposed.

- Mel Biske – Puppet Patter and CPG web site Editor, assisted by Bridget DePriest, Publisher and Jeff Biske, Web Master.
- Dave Herzog – Liaison with other puppet organizations and Producer- Director of the Glen Town Puppet Theater Series.
- Susan Fulcher – Director of WDOP and Director of Out Reach.
- Fred Putz- Guild Historian

A Tribute to the Life and Legend of Marc Dunworth — Part I

The Early Years, as remembered by Mel and LaVerne Biske

“Fate” is defined as something that unavoidably befalls a person. It can happen anytime in the course of a human’s life and to anyone. It just so happened that fate played a huge part in our lives, as well as our company, the Melikin Puppets. In 1967 we began presenting live theater to young school age children. We found the experience to be artistically rewarding in discovering the favorable response from the students as well as the teachers. On occasion a teacher would stop backstage with a student who said he or she was interested in seeing how the puppets came alive. We would welcome them with a backstage tour. In producing a new production every year we were welcomed to return to the same school every year.

We had many backstage visitors over the course of the next fifteen years. It was 1982, the year Marc was born, when fate gave us a nod. We received a call from the principal of St. Synphorosa Elementary School wanting to book the Melikin Puppets. We began our run of consecutive years performing our shows three times a day. They had a very large enrollment.

In 1989 Marc Dunworth was enrolled at St. Symns. The Melikin puppets performed “The Sword in the Stone”. Marc was present each year thereafter for one of our performances. In 1994 we were booked in with “The Legend of Sleepy Hollow”. After the 9:30 performance we were visited backstage by the principal, Miss Stejbach. She had a student with her and said, “I’d like you to meet Marc Dunworth, he’s a fifth grader and very interested in visiting with you”. What we first remembered about meeting Marc were his manners and his opening comments. He gave us something to remember our first meeting which was his mentioning that he had seen everyone of our shows every year and he named every one! We talked “shop” and when Miss Stejbach returned to take him back to class, we asked if it would be alright if Marc could stay and watch the show from behind. Permission was granted. Marc not only watched the backstage action, he absorbed it! Fate stepped in and a lifelong friendship was born.

We have a letter from Marc that we saved post marked December 30, 1994. In it he reminded us that he was the boy who got to go behind the stage when we did the production of The Legend of Sleepy Hollow. He mentioned he was looking at this book of puppet plays and found a Mexican play called Perez and

Martia. “In this play there are cockroaches and mice that do this dance in couples like in your production of Sleepy Hollow”. He also inquired if there were any classes or colleges where you could learn about puppets. We answered his letter as best we could, but at that time there were no local institutions to guide him to. We did make mention of the Chicagoland Puppetry Guild and he would be welcome to attend the meetings.

Each year when the Melikin Puppets returned we would meet with him. He would always bring some of his creations to share with us. It was obvious that his artistic ability, in its early stages, were far beyond his age. We continued our friendship with Marc, each year bringing a new production to store away in his memory bank. In 1997, his senior year, we presented “Dragon Feathers!” Marc performed as one of the dragon puppeteers. Marc graduated that year and went on to Brother Rice High School in Chicago.



Marc’s duck marionette and alligator hand puppet on display.

In a letter from Marc dated May 3, 1999, he apologized for not keeping in touch stating he was starting high school and facing a whole new world of troubles. He had to put puppetry aside for now. He did mention, on the positive side, that he found his niche’ in the drama club. He was special effects and make-up man (another hobby of his). He also added he was coming up with ideas for productions and plays for future puppet shows. He spoke about seeing a “biography” on Jim Henson and came to realize how much puppetry meant and still means to him. He mentioned an interest in working for the Henson’s workshop in New York or the creative shop in London. Once again he asked about any Chicago puppet theaters or groups.

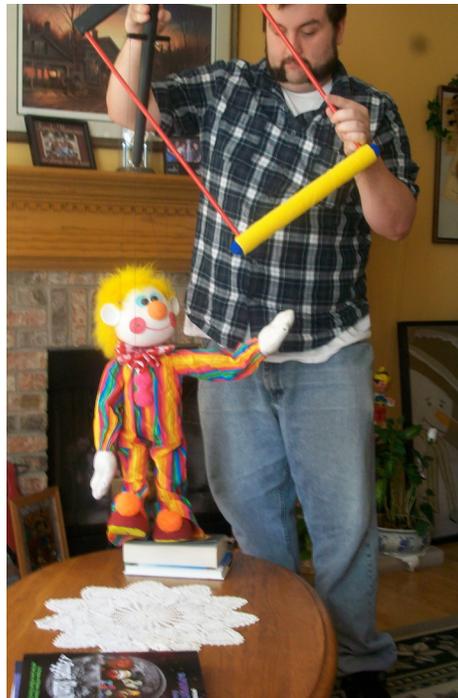
Once again we gave him information about the CPG and how to become a member.

Marc graduated from Brother Rice in 2001. He took some time off before considering continuing his education and what college would be best suited to satisfy his hopes and aspirations. He worked for a year then enrolled at the Columbia College of Chicago to study Fine Arts, with the art of puppetry in mind.

In the early years of the new century the CPG was fortunate to have a permanent location to hold monthly meetings. Long time member Jay Marshall, a magician as well as a puppeteer, along with his wife, Francis, owned a Chicago landmark magic shop called

Magic, Incorporated, located at 5082 Lincoln Avenue. It was a large two story building. In back of the magic shop was a large meeting room. It had a stage; walls lined with posters of famous magicians past and glass cases with antique puppets from noted puppeteers from a bygone era. At the south end of the building there was ground level inlet off Lincoln Avenue with a door leading directly to the meeting room.

It was the custom that CPG members would arrive, simply open the door and be welcomed by fellow members. It was a warm spring May day in 2004. I was seated in an area near the door when I heard a knock. I walked over and opened the door. There stood a tall, dark haired young man with a black bag the size of a shopping bag. I greeted him and he responded by saying, “Hi Mr. Melikin,



Marc with a clown marionette while visiting the Biske home.

do you remember me? I might have said “No, I don’t think so”. I’m Marc Dunworth. (It was at that point in our renewed relationship that hugs became our usual greeting) The meeting was called to order; Marc was introduced to guild members as a long time friend and became a member.

We updated our friendship and were happy to learn that he was now a student in his sophomore year at Columbia College.

That big black bag, the size of a shopping bag, contained some of his puppets that he shared with the members. We always enjoyed Marc’s company at the meetings and he became acquainted with the rest of the Biske family with visits to our home. With each visit he would bring a current project or relate a story or play he was writing.

While at Columbia, in his final year, his creative work was brought to the front by creating a “vent puppet” that had a role in the Columbia College Theater stage production of “Woyzeck” by Georg Buchner. The puppet character represented a World War I soldier in the German army. The full bodied puppet, about 36 inches tall, had a forlorn expression and suffered from veracious, illegal medical experiments. The overall image was well interpreted in Marc’s design. It had a ten day run from March 8th through March 19th 2006. We were fortunate to attend the performance and were delighted to meet Marc’s parents, Tim and Rose Dunworth.

Marc maintained that 5th grade “show and tell” tradition by visiting our home for lunch. He would always bring some of his latest works and share some new ideas for a puppet play or a

comedy routine.

Now as a member of the guild he had the opportunity to meet and socialize with other puppeteers on many levels and styles. As “Fate” would have it, a friendship developed with Dave Herzog. The world of marionettes opened for Marc, and Dave served well as a new friend and mentor.



Marc with the yellow lion marionette also while visiting the Biske home.

In Part II of this Tribute, to the Life and Legend of Marc Dunworth , Dave will attest to the wonderful journey he took with the pleasure of the company of Marc Dunworth.



Marc with the vent puppet he created for the Columbia College play, “Woyzeck” .

A Tribute to the Life and Legend of Marc Dunworth — Part II

The Later Years, as remembered by Dave Herzog



Marc Dunworth's untimely death at age thirty five on March 7th 2018 brought to conclusion a career that was really starting to show the efforts of fifteen years hard work in the field of professional puppetry. It's hard for me not to dwell on the what might have beens, as I had worked with Marc very closely since he was twenty, and at the time of his passing he was still an important member of my company, who was taking over the painting all of my marionettes, not only painting all of the newly created marionettes, but repainting marionettes that had seen years of service into new and much improved figures thanks to Marc's deft eye for color and line.

Shortly after Marc joined the CPG he asked me if I would be interested in rooming with him at a regional Festival of the Puppeteers of America at Storrs Connecticut. This was the start of our friendship, and thanks to Tih Penfil of the Detroit Puppeteers Guild lead to Marc becoming a member of my company, Dave Herzog's Marionettes. Since Marc was at Columbia College studying fine arts with an emphasis on puppetry, Tih suggested that I ask Marc if he could get college credit by interning with me. The rest as they say is history. Marc continued working with me for the last two years of his college career, and on and off for the remainder of his career.

Marc began interning with me, and went on the road with me really learning puppetry from the bottom up, starting as my roady but soon working his way up to a performing member of the company. During this time Marc also joined me in the workshop learning how to carve a wooden marionette, sculpt a head out of clay, and produce a finished working wooden marionette.

After the conclusion of his Junior year in college Marc created the character of "Lefty the stage hand". Lefty was nothing



Marc with Lefty.

more than a white cotton glove and a styrofoam ball with a red nose, but it wasn't long before I became Lefty's comic foil as he cajoled me into letting him be "in the show". As time went on Lefty became adept at making sure I was covered in confetti, silly string, and powder by the end of the show. Marc was an extremely skilled hand puppet manipulator, and children loved Lefty, often chanting his name to get him to come back on stage.

The Summer Marc graduated from Columbia College he began working with me full time. We were very busy that summer, performing over one hundred shows at Sumer Camps, Libraries, Navy Pier, and outdoor festivals such as Taste of Chicago. Also during that Summer Marc started taking on freelance building projects, most notably with The Emerald City Children's Theater at the Apollo Theater in Chicago. Marc built wonderful soft sculpture hand puppets for productions of The Jungle Book, Snow White, and James and the Giant Peach. Marc would continue with puppet building for individuals and companies for the remainder of his career. This included individual puppet commissions on up to a full production of his own adaptation of The Ugliest Duckling which is still in the repertoire of Tears of Joy Theater in Portland Oregon. Marc's last commission was a beautiful hand puppet crocodile for CPG's own Jill Frederickson's The Little Puppet Company.

While we were touring my production of Halloween Hi-Jinks Marc asked me if he could re-paint the mummy puppet from the show, as he felt my monochrome paint scheme didn't "pop" enough. I agreed and Marc started repainting a lot of the marionettes. Marc was a natural as a painter, with a great eye for color and line. Eventually, Marc began painting most of my new marionettes, and repainting many of the older figures. I had taught Marc my stipple painting technique, and thanks to his amazing

sense of color, and a color theory class Marc had taken in college, my marionette's started taking on fresh new look that I never could have hoped to achieve without Marc.

Marc had an opportunity to work on a temporary basis at Michel Curry Productions in Portland, Oregon, so off he went to work on giant Disney parade puppets. Marc gained a lot, a really fine experience that would serve him well. It was then that Marc found a love for the great northwest, a place where he had hoped to eventually settle permanently.

Marc would have a chance to return to the Northwest when he gained a year long touring contract with Tears of Joy Theater in Portland, Oregon. It was during this time he created the afore mentioned touring production of The Ugliest Duckling.

After returning from Portland for the second time, Marc set about building his marionette variety production "Here comes the Circus". Marc had been influenced by seeing the style of Bob Brown at puppet festivals and potlatches, so choose to build the



Marc with the yellow lion marionette in front of Dave's stage.

his colorful and lovable puppets to Schools, Libraries, Birthday parties, Summer Camps and Preschools.

Marc had another great opportunity in puppetry when he was hired to tour The Roberts Marionettes Beauty and the Beast. Marc gave this production his all, this was a one person marionette story show performed with live voices in the style of the Cole Marionettes. This production was one of the featured performances at the Great Lakes Regional Puppet Festival in Springfield, IL. Linda Roberts had always produced classic fairy tales with a strong female lead, so voicing Beauty was a bit of a stretch for Marc, but as usual he gave his all and I felt the

sincerity of his performances made up for the fact that Beauty had particularly deep alto voice.

Although he often had to do a "day job" to get by, Marc was always working, building, and planning. At the time of his passing Marc was gaining bookings, and was contemplating being able to give up the day job and go full time again.

Marc had a lively and often "in your face" sense of humor. Many reading this will remember, his innovative and irreverent slam and Potpourrie pieces including an infamous version of Humpty Dumpty, and the once seen never forgotten "Dead Rat Marionette Theater"

I wish I could give you exact times for many of the events in Marc's career. I had always meant to sit down with Marc and document the time line of events, but at the time of his passing Marc was looking forward and planning for the future. None of us could imagine that fate would take Marc from us far too soon.

Marc's parents Tim and Rose Dunworth asked if we could do something with puppets at Marc's memorial service. Thanks to the generosity of the puppetry community, on very short notice, we were able to put on one heck of a puppet slam. I think Marc would have loved it.

On a personal note I am grateful that I had Marc in my life. I'm sure when it's all said and done I learned more from him, that he did from me. When faced with a situation over which he had no control Marc always said "it is what it is" he was right about that..... but it's not fair.



Marc displaying his puppet mirrors he made for sale at Potlatch.

The Glen Town Center Puppet Theater Series

Upcoming Performances

THE GLEN
TOWN CENTER
PUPPET THEATER SERIES

The Jabberwocky Marionettes
PRESENTS
TRAVEL
BLACK LIGHT PUPPET SHOW

Saturday **June 9** 11:00AM
The Book Market at Hangar One
2651 Navy Blvd.



 [CLICK HERE TO REGISTER](#)
beginning May 24

THE GLEN
TOWN CENTER
PUPPET THEATER SERIES

Suzette's Puppets PRESENTS
BUILD A NOODLEHEAD PUPPET WORKSHOP

Saturday **July 14** 11:00AM
The Book Market at Hangar One
2651 Navy Blvd.



 [CLICK HERE TO REGISTER](#)
beginning June 28

THE GLEN
TOWN CENTER
PUPPET THEATER SERIES

Creventive Puppet Company
PRESENTS
THREE BILLY GOATS GRUFF

Saturday **August 11** 11:00AM
The Book Market at Hangar One
2651 Navy Blvd.



 [CLICK HERE TO REGISTER](#)
beginning July 26

From the World Day of Puppetry Maker Fair

“Making Your Puppet Come Alive” (Guidelines for Making Your Puppet Appear to Be Alive)

by Fred Berchtold

1. If your puppet is in full view of the audience (in contrast to working from behind a curtain with only its head & upper torso seen by the audience) have the puppet sitting, standing, or walking ON something - not flying (unless it is an insect, bird, or flying dragon).

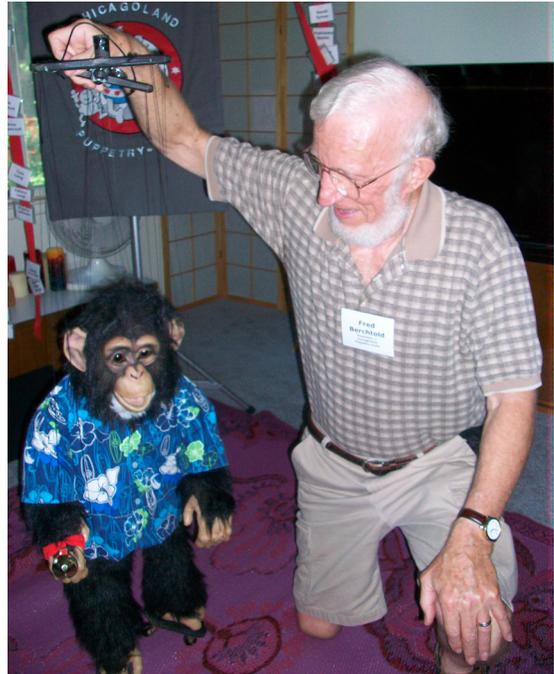
Don't have your puppet just floating in space on the end of your hand, some strings, or rods.

If it is floating like a drone, that destroys the illusion that it is alive.

2. If your puppet is a talking puppet (e.g., barking like a dog or speaking like a person), give it a different voice than your own, & when it is talking, you usually want to be looking at it, & if you are talking to it, you will usually want it to be looking at you.

3. Even if there is no specific puppet movement in part of the performance, if it is in view of the audience, have the puppet moving like it is alive (e.g., breathing or looking around) & not be frozen like a statue.

Remember: You want your puppet to appear to be alive from the first moment it can be seen by the audience until the last moment it can be seen by the audience



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:

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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 2017-2018

President: Fred Berchtold
Vice President: Connor Asher
Treasurer: Marilyn Putz
Recording Secretary: Jill Frederickson
Director of Guild Member Relations: LaVerne Biske
Guild Historian: Fred Putz

Director of Guild Publication and CPG Web Site: Mel Biske
Director of World Puppetry Day 2018
and Outreach: Susan Fulcher
Liaison with Other
Puppet Organizations: Dave Herzog
Glen Town Center Puppet Theater Series: Dave Herzog

The MyAir Productions Puppet Barn

PROUDLY PRESENTS

“A SUMMER CELEBRATION”



Come help Mable and the gang celebrate Summer.

WHERE: The MyAir Productions
Puppet Barn
5069 Duck Lake Road
Whitehall, Michigan

WHEN: Three Performances to choose
from

FRI. JUNE 15th 2018 7:00 P.M.

SAT. JUNE 16th 2018 3:00 P.M.

SAT. JUNE 16th 2018 7:00 P.M.

As there is limited seating please contact us for
advanced reservations.

joey.emory@myairproductions.com or 231-557-6277

Doors open 30 minutes prior to show times.

**Joe Emory, founder of My Air Productions
Has this to say:**

“The My Air productions studios and Puppet Barn officially opened in December 2014 with its performance of “Christmas Celebration” and we have been loving every minute of our existence since the broad response has been overwhelming and we are working towards new and different additions continuously. We perform three productions of our own that are variety act based shows which include a Summer Celebration, Halloween show and a Christmas show as well as private performances like birthday parties and group celebrations and one Guest performer each Spring.”

Check us out on Facebook, or look us up at MyAirProductions.com For our upcoming events. Hope to see you here. Doors open 30 minutes prior to show times.



CPG World Day of Puppetry 2018

By Fred Putz

Saturday, March 17, 2018
Roselle Public Library, Roselle, Illinois

Planning for an annual World Day of Puppetry, (WDOP) usually begins a few days after the last Day had closed. And, for WDOP 2018 Chairperson Susan Fulcher, this year was no exception. First step in the process is the search for a suitable facility,



Fred B, Susan W., Susan Case, Jill

which usually is a library. Once the facility has been selected and the date designated, a WODP committee is formed. Then a budget is devised and the performers are contracted. Finally, a schedule of events is established, and the advertising strategy planned. This procedure appears to be very simple process. However, it requires almost an entire year to accomplish. The Roselle Public Library was selected as the site for the CPG's WODP 2018. Roselle is a charming suburb west of Chicago. The library's facility included a parking lot across the street and large room for the performance as well as a small room where the workshops would occur. There were no facilities available for the usual puppet exhibit.



Feelin' good about her butterfly puppet.

The "Day" began in the late morning when Ann Newman brought in and set up her puppet stage. At 12:00 noon, the members of the CPG arrived and set up the workshops on the second floor. The patrons began arriving at 12:30 and took their seats in the auditorium. They were greeted by four lively "walk-around" pup-



He's just as happy as Mickey Mouse!

pets who served to warm up the audience. Ann began her show, "Jack and the Bean Stalk" at 1:00 (See the accompanying review). Ann's performance received a rousing round of applause.

Following the show, the raffle puppets were distributed, and the patrons went up to the second floor for the Maker Fair Workshops. The workshops included: Connor Asher- "Television Puppetry", (Not what he did. See note.) Jill Frederickson – "Making a Toilet Paper Tube Butterfly". This workshop, designed by Fred Putz and Mel Biske included; a toilet paper tube covered with colored construction paper for the body of the finger puppet. Predesigned Butterfly wings and face were colored with Magic Markers or crayons. A curved colored pipe cleaner served as antenna. When the finger puppet was moved up and down, it appeared to be flying. Fred Bertchold - "Turning a Stuffed Toy Animal Into A Puppet". By making a hole in the toy's abdomen and removing some of the



Connor was allowed to use scissors.

stuffing, a puppet is quickly developed. Fred included an exhibit of several of these puppets. Susan Fulcher – "Making A Shadow Puppet". In preparation for this work shop Susan and two CPG Members sliced plastic straws which were used as the shadow



Susan, Connor and David – Are we having fun yet?



Above: Well pleased workshop student

Right: Doria with her date for the afternoon

Below: Whose helping who?



puppets' control bars. Flat, predesigned figures were used as templates which the participants cut out of stiff black paper. From a cardboard box and a light, Susan had built a small shadow puppet stage which allowed the participants to test their handy work. The limited workshop space allowed only four or five children to participate in the three workshops at the same time. Some of the participants took the materials to work on at home.

WDOP 2018 ended around three PM. Kristine Lawson (Head of Youth Services, for the library) reported that the number of participants for WDOP 2018 had exceeded all expectations.

The 2018 WODP Committee:

Library Staff included: Stephany Forrest, Lorette Morris, Tammi Mellert and Kristen Lawson.

Chairperson- Susan Fulcher.

Maker Fair Personel Connor Asher, Susan Fulcher, Jill Fredrickson and Fred Bertchold.

Reception Table - Marilyn and Fred Putz.

Walk About Puppets, Dave Herzog, David Quesal, Doria Martuzzo and Susan Cane.

Donated Raffel Puppets

- David Herzog – Lady with Orange Hair.
- Jill Fredrickson – Platypus
- Susan Fulcher – Boy in blue striped shirt
- Fred Bertchold - Purple and white Bunny
- Fred Bertchold – Puppy with Red Collar
- Fred Bertchold - Dragon
- Fred Bertchold - Moose
- Fred Bertchold - Puppy with Red Ribbon
- Fred Bertchold - Zebra
- Fred Bertchold - Long Haired Dog
- Fred Bertchold - Alligator

Raffel Wnners

- Violet E.
- Maisy K.
- Jayan W.
- Mary H.
- Michael
- Colin P.
- Krina P.
- Amanda
- Katie
- Joey P.
- Eve K.

The CPG thanks the donors of the raffle puppets for their generosity.

The CPG and the Roselle Public Library owe Susan Fulcher a big round of appreciative applause for her endless hours of work in creating a wonderful 2018 World Day of Puppetry.



Fun's over. Time to relax. What a great day!

CPG World Day of Puppetry 2018

By Fred Putz

Jack and the Beanstalk

Ann Newman Puppet Folk Productions
March 17, 2018 (St. Patrick's Day)

The Introduction

Ann Newman is known for her clever and humorous scripts. The performance began as Ann came from behind the stage and explained the different types of puppets. She then brought out a rabbit marionette with articulated eyes. She talked about some of the well-known marionette puppeteers, mentioning David Herzog, and Philip Huber as being examples of outstanding professional



Ann Newman

puppeteers. She then brought out a Phil Huber shaggy marionette dog, “Taffy” and she walked it among the children seated on the floor, allowing each child an opportunity to pet the puppet. The children were exceptionally patient as they waited their turns. After this Ann went backstage and returned with two gray mouse hand puppets which she introduced as being the stage hands. Then, she introduced the play, “Jack and the Bean Stalk”. This activity took up the first 15 minutes of the show.

The Setting

The arena style hand puppet stage did not have a proscenium arch and was covered with dark violet velveteen. Lighting was provided by 6 mini spots mounted on poles which extended from the sides of the scrim. Standing on upstage right was a red barn, with a large window in the door.

The Play

Scene 1 Out of doors by the barn.

It would be impossible to account for the many bits of

humor and actions that were presented during this show. Therefore, I will describe only a few with which I was most impressed. Medieval music set the mood for the first scene of “Jack and the Bean Stalk”. When the performance began the stage remained dark. The Cow poked her head through the window in the barn door. The scrim was too short and Ann’s arm was distractingly visible as she manipulated the Cow. Jack entered and to the delight of the children, played hide and go seek with the Cow. Jack tried to milk the Cow and realized that she would not give milk. The Cow exited and after a long pause, Jack’s mother entered and told Jack that he had to sell the Cow. Jack and Mother exited and there was a long backstage sequence of dialogue between Mother and Jack concerning the Cow. A man whose car had become stuck in the mud entered. Then Jack entered and, we learned that the Man was a merchant. Following the original, the Man offered to trade some very “special beans” for the Cow. The Man’s stock included many different types of beans including green beans, magic beans and, everyone’s favorite beans, “jelly beans”. After some bartering, and, in compliance with the story, Jack agreed to trade the cow for some “magic beans”. The Cow was no longer on stage and through the dialogue between the Man and Jack we learned that the cow had run away. Jack and the Man exited.

Scene 2 Near the house

The Mouse stage hand removed the barn. Jack and his Mother entered. When Mother realized that Jack had traded the Cow for the beans she became very angry and decided that they would be better off raising chickens. During their dialogue, the beans were spilled on the ground. Mother sent Jack to bed and exited.

A cloud appeared above the stage and the sound of falling rain was heard. Then the cloud left and the Mouse stage hand placed a large beanstalk in up center stage. A round orange sun appeared above the stage and the lights came up. Jack entered and discovered the bean stalk. He started to climb up the stalk. Unfortunately, as he climbed higher, Ann’s bare arm again became visible, there by diminishing the illusion. When Jack reached the top of the stalk, Ann removed her hand from the puppet and pulled him over the top of the scrim.

Scene 3 Above the clouds in the Giant’s castle.

The lights came up, but unfortunately, one spotlight on stage right, was misdirected onto the scrim. The Mouse stagehand brought in some props and placed a harp on downstage left. In an echo effect, Jack’s voice was heard as he knocked on the door of the Giant’s castle. Mrs. Giant entered hauling a large basket of laundry. Jack entered, and Mrs. Giant accused Jack of wanting to bully the Giant by making fun of him. (This was a well-designed attempt to include a current social problem into the play.) Jack assured her that he had no intention of making fun of her son, the Giant. Jack



Jack and the Merchant.

offered to help carry the basket of laundry and while doing so, he discovered a bag of gold and a golden egg in the basket.

Offstage and in echo affect, the Giant’s booming voice was heard. The Giant appeared above the scrim and we then realized why he was the subject of bullying: his face was green and his shaggy hair was purple. For his breakfast the Giant wanted Post Toasties. Mrs. Giant brought in a huge box of Post Toasties and the Giant ate the cereal as well as the box and then went to sleep.

A sequence of very funny events began as Jack, the Harp and the Goose tried to sneak out of the castle with the gold and the egg. Jack entered with the Goose who’s squawk was very loud and irritating. The main post of the Harp had been cleverly made from two tubes, one of which, when slid up and down caused the Harp to appear to be talking. The Goose suggested poisoning the Giant, but Jack disagreed. The Harp donned some dark glasses as a disguise and suggested that he sing the Giant to sleep and began singing, “Finiquli Finiqula”. The Giant awoke and joined in the chorus and then went back to sleep, The Goose put on the dark glasses and stole the sack of gold.

Scene 3 Back at Jack’s House

The mouse stage hand entered, removed the props and placed the beanstalk on up stage center. Jack and the Harp appeared above the scrim and descended to the stage, the Goose and the gold were missing. Jack got a hatchet and began cutting the beanstalk which came down with the Giant. The Giant survived the fall and gave Jack the sack of gold, and the Harp reminded all of us that the Giant was really a nice guy after all. The Goose arrived and so did the Cow with her new calf, ending the play.

Ann came out from behind the stage and talked about Leprechauns and St. Patrick’s Day and the need for a rainbow. She passed out strips of colored crepe paper to the children which they waved above their heads creating a dazzle of color. At this point, the audience was becoming restless. Ann went back stage and returned with a Leprechaun marionette which she manipulated among the children seated on the floor. This ended the performance. Ann’s performance received a standing ovation.

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. Posted you will find the current and upcoming performances at the Glen Town Center monthly Puppet Series co-sponsored by the CPG.

Our address is www.chicagopuppetguild.org

Included is a page listing the performing companies within our guild and a link to their web sites.

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Cleveland's World Day of Puppetry

(Or How We Spent a Weekend in Cleveland)

It was a bright and clear Friday morning as Neal and Jeff headed out for points east. Cleveland to be precise. Little did they realize what they were in store for. (Well, they kinda knew, but that wouldn't make for a very interesting story now would it?)



Set up and ready to go!

Six hours, a lunch break, and two rest stops later there it was! The "big" city on the lake. CLEVELAND! They were greeted with open arms by this bustling metropolis as they made their way to the beautiful Cleveland Library.



Being greeted with open arms. Get it?

They were greeted by Melanie, the library assistant, and she led them to the auditorium where they would be performing. They quickly set up and were basically show ready within an hour. Now it was back to their hotel and a nice relaxing evening. Well, almost.

Relaxing in the room or a tour of Cleveland would have to wait as it was off to Nancy Sander's home for dinner. They made their way across town to Nancy's house, were ushered in and welcomed warmly by members of the PGNO (that's puppet talk for the Puppetry Guild of Northeastern Ohio in case you didn't know). Puppet talk, catching up on all things family and friends, and more great conversation took up the evening. Yet, there was an uneasy feeling as if there were hundreds of eyes watching them. If you have ever been to Nancy's house you may know the feeling. There are puppets everywhere. It is a virtual puppet museum. The party eventually broke up as they all had a very busy day ahead of them. So, it was back to the hotel and a good night's sleep.



Our home away from home for the weekend

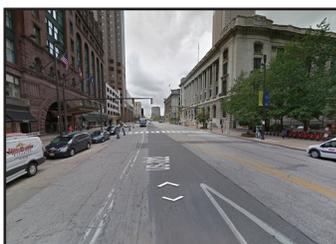


Interior of the "Arcade"



Nice accommodations

The next day Neal and Jeff walked all the way across the street to the library and walked around for a while - their show wasn't until 4:30 and here it was only 10:00. There was quite a bit to see, though. Besides a Superman exhibit (seriously, there was an exhibit on the history of Superman) there were workshops going on throughout the day and throughout the library. Oh, yeah. There were puppet shows going on, too.



Hotel on the left and library on the right. How convenient



Visitors are greeted with this



One of the workshops that was going on throughout the day



A couple of Nancy's puppets from her collection

Puppets with Pizzazz ***Punch and Judy***

The first was Nancy's Puppets with Pizzazz classic Punch and Judy. The only thing missing from this performance was a brunch at the beginning (for those who have attended Potlatch will get that). The performance area for this show was made a bit smaller by just some of the puppets from her collection lining the perimeter of the room.



*Top: Nancy warms-up the audience
Bottom: Punch & Judy in action*



Great Lakes National Puppet Theatre ***Rumpelstiltskin***

Next up was Rumpelstiltskin by Great Lakes National Puppet Theatre. These hand and rod puppets brought to life the telling of this Brothers Grimm fairytale, with touches of humor scattered here and there. The sets were sparse, but the manipulation and story were wonderful.



*Top: Vince and Jennifer greet their audience
Left: Rumpelstiltskin spins straw into gold*

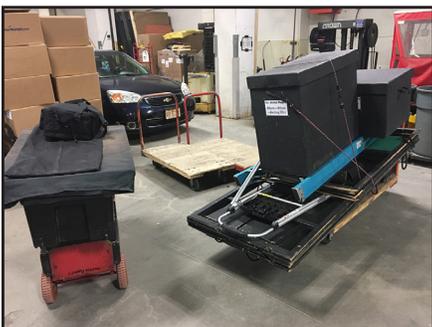
The National Marionette Theater ***Hansel and Gretel***

The third performance of the day, Hansel and Gretel, was presented by The National Marionette Theater. Dave Syrotiak and son, Steve, wowed the audience with incredible backdrops (designed and painted by Dave's father and founder of the company) and amazing manipulation of their marionettes.

Unfortunately, the Melikins could not hang around to "peek behind the curtain" as they had to get behind their own stage for their performance of Shoes & Ships & Sealing Wax, a show all about poetry (yech). Despite not "working" together often, the "boys" appeared to pull of a good performance.



*Top: Dave preps the crowd
Bottom: Mother and Father find Hansel and Gretel*



Packed up and ready to head out

Ahh. All the performance were now a distant memory (a short distance 'cause they just happened) and it was time to pack up and think about dinner. Neal and Jeff were accompanied by Nancy, Nate and Paul and a lovely time was had by all.

The Glen Town Center Puppet Theater Series

By Dave Herzog

Mr. Kipley's Puppets and Magic

Kipley Wentz A.K.A Mr. Kipley had been planning on debuting his new Circus show at The Book Market On Saturday March 10th 2018. Unfortunately due to circumstances beyond his control, including the emergency surgery of puppet maker Connor Asher, Kipley decided it would be best to revisit an earlier production and so chose his very popular Fairy Tale forest show.



Kipley had performed Fairy Tale Forest for us over a year ago, and while very good the first time, it was interesting to see a performance that had matured through hundreds of performances, since we last saw it. It was, in many ways, a

completely different show from the original version. Mr. Kipley is the foil for the many denizens of Fairy Tale Forest including a kooky and somewhat vindictive witch, and a dragon who very much thinks he is in charge of the proceedings. The show becomes a journey to unite the handsome Prince and the beautiful Princess in a classic quest tale.

Kipley skillfully combines puppetry, magic, and audience participation gags to make sure all's well that ends well in Fairy Tale Forest. Although the characters surrounding him seem to take charge, Kipley is very much in control, skillfully voicing and manipulating puppets, performing magic tricks, and managing child volunteers from the audience much to the delight of the over 80 people who attended his performance this year. This is indeed a very smooth and professional production. Many thanks to Kipley Wentz who in the best tradition of show business made sure that the show did go on.



In Review

The Glen Town Center Puppet Theater Series

By Fred Putz

The Punch Brunch — Punch and Judy

Prelude to the Punch review

Dear Reader: As you probably have observed in reading reviews regularly in the Puppet Patter, we usually offer one review. For this particular performance of Punch and Judy presented by Guy Thompson, we thought it would be interesting to publish both concepts as viewed by two professional puppeteers. Both offer praise to the works of Guy's interpretation of a classic piece of puppetry. One explains the method used in transforming a traditional work, which in today's world is not "politically correct", and the other relates to a history of the classic version.

The Mouse Trap Puppet Theater

Guy Thompson, Puppeteer

The Glen Town Center's Puppet Theater Series, Glenview, IL

and, The Chicagoland Puppetry Guild, Inc.

April 12, 2018

The Greeting

It has become a tradition that the members of the audience attending these Glenview performances are greeted by walkaround puppets presented by the members of the Chicagoland Puppetry Guild. Today's greeter was David Herzog and his roller skating "Judy Brown" from his Halloween Pumpkin Patch show. With his falsetto voice, Dave gives Judy a life-like presence. Watching the children as they interact with the puppet is an interesting experience. Most of the children engage in a lively conversation with the puppet completely ignoring the puppeteer. However, a few of the children find the puppet to be too lifelike and shy away causing one to wonder what type of previous experience the shy child might have had to cause this behavior.

Guy's introduction included a short history of Punch and Judy calling it "A Tragic Comedy" or "A Comic Tragedy" and invited the audience to interact and comment vocally during the performance.

The Setting

The puppet stage (or booth as it is often called) was no more than three feet wide and six feet tall and was covered in dark red velvet. The main curtain was bright red. Glass beaded tassels decorated the edge of the playboard. There were no stage lights. There were no set pieces or scenery.

The Script

Today seeing an authentic Punch and Judy puppet show is a rare opportunity. Performing "Punch and Judy" can be both an easy as well as a difficult task at the same time. Over the Centuries, a



standardized cast of 19 characters have been developed: Punch, Judy, the Clown, the Policeman, the Devil, the Ghost, the Alligator and many more, which the puppeteer can use any time. And, each of these characters is surrounded by its own standardized plot, such as the Gator whose ravenous appetite and wide jaws are suspended by Punch's slapstick when he uses the stick as a wedge to prevent the gator from closing his jaws. The challenge in developing a viable Punch script is to weave the standardized plots into a new and logical sequence that includes both the old expected aspects such as; Punch, after dispatching his enemies proclaims, "That's the way to do it!" and creating a new and refreshing sequence of events.

Punch and Judy Play Skills

Playing Punch and Judy requires some unique puppet manipulations, such as Punch and his opponents quickly exchanging the stick and slap with each other during a fight scene and the quick exchange of puppets after a character leaves the stage.

There were so many funny events occurring that it would take many pages to describe them all. So, here is a sample of what you may have missed: "Professor Adams Apple" (Who, by the way, is not one of the "anointed" 19 characters) entered and proceeded to



blows with the stick. Exasperated, Punch exited and returned with his heavy weaponry, a meat cleaver! The incidents and tension began to mount. The Alligator entered and threatened Punch. Being a brave and fearless soul, Punch taunted the Gator by removing his hand from its mouth as the gator snapped his jaws loudly. The scene continued to gain momentum as the gator ate the spider and spit up the spider's skeleton. The tension continued to rise further as the Gator and Punch fought over a string of sausages.

After all of the fighting and excitement Punch thought that he might be dead, but, the Doctor arrived and proclaimed that Punch was not dead, but "dead tired". The doctor gave Punch a pillow and prescribed some rest. The Ghost entered and stole the pillow which generated another chase scene. Judy returned and being totally ignorant of the events had just happened gave the Baby to Punch for safe keeping, ending the show.

But, "Tha,Tha,That's not all folks! An extra treat was in store. Guy performed with some of his variety show marionettes which included a trapeze artist, a Chinese acrobat, a clown and his "hobby horse" and a monkey riding a unicycle. Once again, the lack of a raised stage makes performing with solo marionettes in this space difficult. The only audience members that have a good 'view of the puppets is the first row. Thank you Guy for a lively and authentic trip into the wonderful world of traditional Punch.

attempt to adjust the unruly main curtain that refused to remain open or closed. Crying and exhausted, the Professor exited. Wearing her traditional lace trimmed bonnet and apron, Judy arrived and so did the big black spider which, to the delight of the audience terrified Judy. The spider managed to appear in many different places at the same time; on Judy's apron, on her hat, bellow the playboard, or on the side of the curtain and the audience delighted in telling Judy where it would appear next.

Punch entered and Guy voiced him speaking through a swazzle saying "Get the Baby". Now, the swazzel presents a whole nest of different problems of it's own. During the entire performance the swazzel must reside on the side of the puppeteer's tongue when another voice is needed, then it is flipped back into position when Punch speaks. Jay Marshall, a long- time member of the CPG and a world- famous Punch performer often told the story of an English Punch puppeteer who performed for royalty. At the end of the show the monarch asked if he could try using the swazzel and the puppeteer obliged. The Monarch commented that it would be easy to swallow the swazzel. The puppeteer replied "Certainly Sir! That one has been through me seven times!"

Well, back to Guys' performance: After the Judy and the spider bit, there followed a series of episodes which involved Punch not getting the baby, but a fish and the spider instead. The clown entered with the "slap stick". Then followed the ancient routine when he asked Punch to "give it to me" to which Punch was happy to oblige with a smack on the Clown's head. The spider entered and managed to frustrate Punch by moving out of the way of Punch's



The Glen Town Center Puppet Theater Series

By Dave Herzog

Punch and Judy

The Mousetrap Puppet Theater

Guy Thompson is an American Punch Professor in the very best tradition of English Punch and Judy performers. About twelve years ago as his interest in puppetry grew Guy Thompson purchased an authentic English Punch and Judy fit up complete with Punch booth and a complete set of hand carved Punch and Judy puppets.

Before setting out as a performer Guy had the great good fortune to attend a workshop conducted by Glyn Edwards, an English Punch professor at a Puppeteers of America National Festival. Guy must be part sponge because he obviously soaked up every bit of knowledge Glyn Edwards had to offer, and before long was performing his own hysterically funny and quite historically accurate Punch and Judy Show. Guy's Punch style had been honed over the past decade by many performances at historical festivals, fairs, Potlatch Punch Brunches, and finally last Summer, Guy came

full circle performing at a National Festival of the Puppeteers of America in St. Paul MN where it all began twelve years ago.

On a very rainy and cold Saturday, April 14th, 2018, over one hundred people attended Guy's Punch Show at The Book Market as part of the Glen Town Puppet Theater, series presented by the CPG, and the Glen Town Center. I have to admit I was a bit worried as to how our audience might react to the sometimes less than PC aspects of Punch and Judy. My worries proved to be baseless as Guy's highly skillful performance had the audience in hysterics from the moment the show started. I have seen Guy perform Punch many times, this was one of his finest performances ever in my book.

After Punch and Judy, Guy also performed four marionette variety acts on floor level, including a trapeze artist, and his famous yodeling cowboy and horse. His finest performances ever in my book.



In Review

The Glen Town Center Puppet Theater Series

By Dave Herzog

The Monsters Mother Goose

The Noah Ginex Puppet Company

On Saturday, May 12th, an enthusiastic group of puppet theater fans attended the Monsters Mother Goose by The Noah Ginex Puppet Company at The Book Market in Glenview, part of CPG's continuing series of puppetry performances for the general public. I would describe this highly improvisational show, with live music as the Second City meets the Muppet Show.

The fun begins when Jameson, a friendly orange monster, gathers his fellow monsters, (and a hamster that looked a lot like Abe Lincoln) to entertain the children that he sees have gathered at the Book Market. The company of critters then proceeds to enact classic Mother Goose rhymes as well as, short versions of well known stories such as The Three Little Pigs, and Little Red Riding Hood, with often hilarious results. Especially funny was a small blue wolf trying to get things over on Little Red Riding Hood, played in this case by a large rabbit with an attitude. Little Red solves her wolf problem by producing an enormous carrot and decking the hapless wolf but good, much to the delight of the audience.

The stories and puppets just seem to keep coming in an almost endless supply during this show. Among this reviewer's favorites were, the afore emptied Abe Lincoln Hamster, as well as an amazing Yeti that spoke with an endearing Eastern European accent. Jameson Monster, much like Kermit the Frog in the Muppet show, tries to keep a lid on things, with varying degrees of success.

Unlike a scripted show, the puppeteers kept up a steady stream of improv and self deprecating humor, peppered with modern references. Especially enjoyed by the parents were references to rock bands. Like all improvisational theater a joke would occasionally miss the mark, or a bit of business would not go directly as they had planned, but puppeteers Noah Ginex, and his assistant Sam, kept forging ahead ably assisted by musician Arni. In one of the few scripted moments Jameson Monster announced that they had come to the middle of the show, so the cast gathered to sing a song called "In the Middle" that was a big hit with the children.

After the performance Noah, and Sam had a fine time meeting a greeting with the audience graciously bringing out puppet after puppet that the children requested.



By the Way.....

By Ann Onymous

Looks like Connor Asher is sporting a newly designed puppet stage. With the assistance of Dave Herzog they have created a masterpiece! You will have an opportunity to see it in action when his "Creative Puppet Company" performs for the Glen Town Puppet Theater Series on Saturday, August 11, 2018. He will be presenting his latest work, "Three Billy Goats Gruff". See the poster for Connor's Glen Town show on page six.



The Glen Town Puppet Theater Series will take a brief summer break during the month of July, 2018. Although there will not be a performance there will be a workshop activity. CPG member Susan Fulcher, our Out Reach Director, will conduct a hands on class on how to make a Pool Noodle puppet. Puppeteers are known to take ordinary items and with a little imagination turn them into a puppet. In this case, if you are not familiar with a back yard pool toy, Susan has taken the material from this four foot ridged, about three inches in diameter, foam piece, added an oversize mixing stick to create a puppet with a movable mouth. See the photo in the attached flyer.

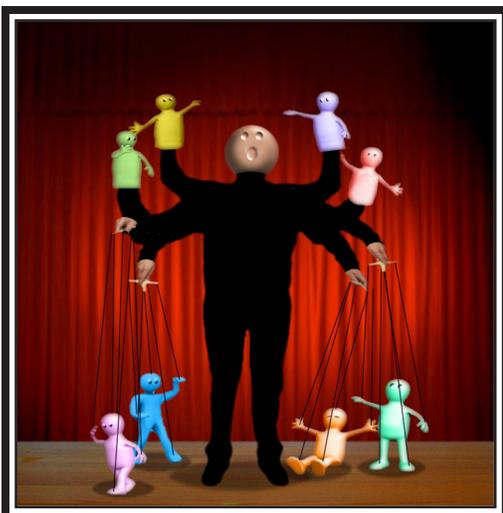


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Mission Statement

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, 2017 - August 31, 2018

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
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Application Date _____

Check enclosed for \$ _____

Name _____ Birth date _____
mo/day/year

Company _____

Address _____

City _____ State _____ Zip _____

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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	I am interested in		I perform	I am interested in	
<input type="checkbox"/>	<input type="checkbox"/>	Marionettes	<input type="checkbox"/>	<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

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