

*A Quarterly Publication*

## The CPG has a New Identity!

As you can see in the above Puppet Patter mast head, we are sporting our new CPG logo! It's the result of a call to all artists and "artist wantabes" in the September issue of the Patter, to submit a new design. The closing date was October 31<sup>st</sup>. We received three entries. It was the intent to have the entries judged by an unbiased panel. They were taken to Potlatch and on Saturday, November 2<sup>nd</sup>, we asked Nancy Henk of Detroit, Jean Hasselschwert of Ohio and Guy Thompson of Indiana to make a selection. Our President, Fred Berchtold, was present to oversee the judging. The logo you see was the unanimous choice.

The entry was titled, "Round-n-Round" and presented with

this explanation...."This logo offers a playful side as well as a more open feel. The circles of the characters are reflected in the circle of the border. The Chicago skyline is faded into the background as the "puppeteer" performs in front while wearing a Chicago flag".

The results of the judge's decision were presented to the CPG Board members present at the November, 13th board meeting and approved.

As stated in the rules...."The Artist of the logo chosen will receive a check for \$100"

Congratulations to.....JEFF BISKE !

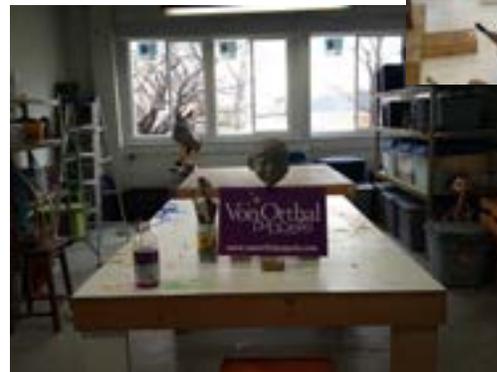
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## Von Orthal Puppet Company to Host January Gathering

Cynthia Von Orthal And Company has moved! (and you know what a job that is!) She opened her new studio and is inviting all the members of the CPG to come and visit on Sunday, January 12, 2014. What a way to begin the new year. Cynthia reports she is working on a new piece for the upcoming Humanities Festival in March, and we'll get to see her "work in progress". A large part of the Von Orthal Studio programming is teaching the art of the puppet and puppet making. She is planning to have some of her students present their works as part of the afternoon's activities.

There will be a pot luck lunch (everybody bring something) beginning at 1 PM. The program will get under way at 2 PM. The address is, 600 North Hartrey Avenue, Evanston, IL, 60202. There is a nearby parking lot and street parking is available.

Cynthia mentioned her new digs are in a warehouse setting, "Might be a little chilly, so bring a sweater and dress warm". This CPG highlight gathering will be the first of many being planned for the coming year.



# National Day of Puppetry



Don't miss the next issue of the Puppet Patter due out March 1, 2014! It highlights all the planned events for the March 8, 2014 National Day of Puppetry celebration. Our Director, of the NDOP, is Silvia Kraft-Walker and she has already lined up the Vernon Area Library in Lincolnshire, as the host. Her committee, Tom Lang, Fred Putz, Cynthia Von Orthal, Kat Pleviak and Yvonne Yosseif, have already booked The Rick Morse Puppets to perform. Plans are in the works for an exhibit and a "Make and Take" workshop for children.

Vernon Area Library Youth Services Director, Laurel Shapiro, has planned additional puppet related activities for grades 6 through 12 to take place prior to the NDOP on March 6<sup>th</sup> and 7<sup>th</sup>. Room capacity for the event is 220. Right now it looks it could be filled up!

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## President's Letter

Once again the Puppetry Potlatch was a rousing success with great leadership coming from CPG members. One of the highlights for CPG was the presentation of the P of A Trustees Award to Fred Putz for his writings about the history of puppetry which have been published often, not only in the Patter, but also in the Puppetry Journal. Fred received a certificate and an Olympic style medallion which he rightly wore proudly around his neck for the entire potlatch event.

CPG members giving leadership at Potlatch included: Dave Herzog - "Grand Poobah"; Melikin Puppets with Mel & Jeff performing some of their Aesop's Fables & "The Making of a President; CPG Style" Kat Pleviak leading a workshop on leading workshops; David Quesal leading a workshop on manipulation of hand & rod puppets; Joe Emory (Although his primary membership is in the the Western Michigan Guild, Joe is a dues paying member also of CPG) taking 4 hours to set up the stage, 2 banks of 8 lights, record music, etc., all computer controlled for his Christmas show, "Mabel's Christmas Celebration."

There were 130 registered attendees from the 8 participating guilds in the Great Lakes area plus out-of-area visitors from eastern Pennsylvania, Toronto, Canada, & Beria, Kentucky.

Our Annual Dinner/Meeting was attended by 27 members & potential members who shared in a meal & saw another stunning performance by Opera in Focus. The meeting portion of the evening included the presentation of two awards: 1. Our own guild award to Fred Putz for his efforts & writings as Guild Historian. 2. The first Annual Award for "Enthusiastic Promotion of Puppetry" which was given to Susan Witek.

During the short business portion of the evening the following elected leaders took their oath of office for the 2013-14 year:

Fred Berchtold - President  
LaVerne Biske - Vice-President  
Norma Mclennon - Recording Secretary  
Harvey Kahler - Treasurer  
Fred Putz - Director of Relationships with Guild Members & Historian  
David Herzog - Director of Relationships with Other Organizations (e.g., P of A)  
Silvia Kraft-Walker - Director of NDOP  
Mel Biske - Director & Editor of the Newsletter  
Tom Lang, Director of Outreach & Webmaster, was not present & took his oath of office at our October Board meeting.

For your long-range planning, put on your 2014 calendars:

1. NDOP with Rick Morris presenting our Headline Show - March 8.
2. Regional Puppetry Festival at the Detroit Institute of Arts, rooms to be in dorm suites at Wayne State University for about \$35 a night with Phillip Huber as headliner -July 25-27
3. Puppetry Potlatch with CPG responsible for the Trading Post - Nov. 7-9

Here's looking forward to another great year of puppetry,  
Fred Berchtold

# Make Plans Now for the July 25-27, 2014



The Detroit Puppet Guild, in collaboration with the Detroit Institute of Arts, will be hosting the 2014 Great Lakes Regional Festival. The festival has been officially sanctioned by The Puppeteers of America and P of A Board Members will be present at the DIA for their board meeting.

The workshops and the performances, which the DIA is sponsoring, will take place in the Museum. Workshop rooms will be provided as well as the 300 seat capacity theatre for performances. The Festival committee is in the planning stages to present eleven performances, twenty four workshops, a work-thru Children's workshop and performance, two potpourris, a Puppet Exchange and a midnight madness sale, and of course, a Private Collection Puppet Exhibit!

Housing accommodations will be at near-by Wayne State University. Secure parking is available and shuttle bus service will be available. Festival participants will be allowed free admission to the museum and preferential seating at all the performances.

There will be a Saturday evening Banquet at the International Institute followed by a performance of world renowned marionettist Phillip Huber.

Watch for future announcements regarding reservations and affordable housing rates.

Come join us in July 2014. You will have a BLAST!



*Above: The Detroit Institute of Art.*

*Right, from top: The lecture Hall Theatre. Committee members checking out housing at Wayne State University. Dining area at Wayne State University.*



# Guest Artist to Demonstrate his Craft at February 2014 Meeting

Dan Crowley is a Chicago artist whose polymer clay puppets and sculptures have been finding collectors for over 20 years. If the name isn't familiar, it will be after you attend the February 9, 2014 CPG gathering. Dave specializes in creating finger puppets and



small character head and figures. Our own Dave Herzog, came across Mr. Crowley via Face Book. His works appear on numerous web sites displaying his all-original creations

On one particular web site we discovered a posting titled "Dan's Gallery". In his own words, here is what he had to say:

"Although I have been artistically motivated for my entire lifetime, I found my chosen medium, Filmo-clay, in 1992, when a

wooden stands, which are still a mainstay of my creative output. However, through building techniques based on trial and error, and through the development of an armature that allows my sculptures to grow in complexity and size, I have expanded my work into larger scale works of greater scope and scale. Each sculpture is created from scratch, and I do not use any molds or forms in the creative process. I blend my own colors from primary basics. Because I like bright colors and a suppleness of shape, and have sought that as an artist, I discovered that adding mineral oil to the clay helps make it easier to manipulate. The technique itself is a step-by-step process. Each face alone has a minimum of 18 separate pieces of clay that must be sculpted into place".

*Dan Crowley*



friend gave me some as a present. First marketed in craft stores as a play-time clay for children, Filmo is available in colors that can be blended and then subsequently baked in a convection oven to harden. From the beginning, I saw it more than just a craft toy, seeing the opportunity to sculpt in vivid color. I began my sculpting technique through trial and error.

First I began by sculpting heads only, creating finger puppet sculptures on



His work is currently on display at the Curly Tale Fine Art, 16 West Erie Street, Chicago, IL 60654. He is also the recipient of awards for his character displays for Tiffany And Company. He states he is looking forward to where his work is taking him.

Again, the date is February 9, 2014. You will be notified as to location and the time of our gathering.

# The Old Man and the Old Moon Review

By Fred Putz

Writers Theater Glencoe, IL

September 13, 2013

In Europe and Asia puppetry is considered to be as viable a theatrical media as the human theater. However, here in the U.S.A. until recently puppetry was confined to “children’s entertainment”. As the directors of human theater began to realize that they needed to present visual sequences that included huge dragons, the “Valkyries” mounting into the sky, a ship sailing on the ocean or a horse that could act on stage, they have repeatedly turned to puppetry to fulfill those needs very successfully.

Puppetry is no longer the “poor sister” of the theatrical world, but an indispensable theatrical form. During the last two months, I have reviewed three productions that could not have existed without the use of puppetry. One of these productions was, “The Old Man and The Old Moon”.

What do we mean when we state, “The moon is full or there is a half-moon tonight”? What would happen if the moon actually lost one-half or more of its mass? This is the situation that the Pigpen Theater Company treats hypothetically in their mythical new production, “The Old Man and The Old Moon”. Typical of the Pigpen Theater is the use of unexpected and common items such as buckets, old burlap and mops in creating believable props and puppet characters. Hand held flashlights were often used in place of theatrical lighting, isolating the actors faces on the darkened set.

The setting was a series of four tiered platforms stretching from the stage apron to the cyclorama, reaching a height of about six feet, giving the appearance of an old sea side shipping dock. From the ceiling of the auditorium hung a strange collection of lighting equipment, such as light bulbs enclosed in glass jars and utility reflector lamps, creating an atmosphere of haphazardness. (Hence, the title “Pigpen Theater”.) Shadow puppet screens were pieces of cloth loosely attached to posts and were removed when not needed.

As the audience entered, it was greeted by seven young men, dressed in what appeared to be 19th Century rough wharf worker’s clothing. Using a variety of hand held instruments; they played highly spirited indie-folk style music. The opening song, “Have you seen the moon tonight?” hinted about what might follow. The story involved a man and his adventurous wife whose job it was to replace the light that had leaked from a hole in the moon. The Man and Wife were introduced as two shadow figures on the screen, then were replaced by two actors on stage. One actor wore a scarf on his head indicating that he was the Wife. They discussed their wedding promise, (made years ago) to travel and seek adventure. But the relentless job of filling the moon had prevented them from dancing or having fun during their life together and had bound them to their home. So, the determined Wife left to seek her adventure elsewhere and the scene shifted of a shadow screen showing the silhouette of the Wife sailing off in a small

boat. The Man decided to leave his moon filling job and pursue his wife. Since the moon was no longer being renewed, the world went into a state of chaos.

Through a series of fast moving mishaps, projected on the shadow screens and events on stage, we followed the Man as he falsely promised rich spoils, in persuading ship’s Captain to taking an alternate route. The Captain was wounded

by pirates and as he was dying, gave the Man his captain’s hat making him the ship’s captain. The moon’s light continued diminishing and finally went out, sending the crew into a panic and the ship onto the rocks spilling the crew into the sea.

On the shadow screen the image of a whale’s skeleton was projected as it swallowed the shadow of the Man. Back on stage and inside the whale, the Man met another fellow who had been living in the whale for a long time. (Shades of Pinocchio.) Together they managed to escape from the whale’s belly, but his fellow escapee died in the effort. Marooned on a desert island, he came upon a marooned dog, (very cleverly made from a white mop and a plastic bottle, the lid of which was the dog’s nose). In an effort to escape from the island he built a boat. The boat was cleverly constructed from a burlap tarp with a mop as the mast, but the boat was not sea worthy.

The Man and the dog ended up walking across a desert and just as they are about to die from thirst, they were rescued by two men, one of which was the dog’s original owner. They all agreed to make a blimp, (made from a large plastic bottle attached a tiny basket attached) and fly to civilization. However, the blimp failed and the Man ended up in the sea of light. This was the same sea from which he originally bucketed the liquid light with which to fill the moon. He filled the bucket (a flashlight inside), climbed the ladder and filled the moon, bringing the world back to order. The Wife returned and they planned to go away on an adventure. The son of the deceased boat Captain arrived and the Man gave the boy the Captain’s hat and put him in charge of filling the moon. In the closing scene the shadow of the happy couple in a small boat was projected on the shadow screen as it diminished into the setting sun.

More information about the PigPen Theater and photographs of this show can be found by Goggling “The Old Man and the Old Moon”.



# The Chicagoland Puppetry Guild Banquet

by Fred Putz



*The CPG "Banqueteers"!*

For many years the CPG has held annual banquet, during which the newly elected officers were sworn in, awards were presented and a puppet show was the featured entertainment, the last banquet was held several years ago. On Friday evening, September, 6<sup>th</sup> we renewed the tradition and the banquet was held at the Rolling Meadows Park District, home of Bill Fosser's Puppet Opera, "Opera in Focus". Not only was this a celebration of puppetry in Chicagoland, but also the birthdays of CPG members Norma McLennon and Mel Biske.

The catered dinner included tossed salad, French bread, fried and baked chicken and lasagna. The dinner was topped off with a pineapple upside down cake and tomato soup cake made by CPG members Dee Abate and Fred Berchtold. (Campbell's tomato soup never tasted so good!) Following the dinner, awards were presented to Susan Witek and Fred Putz in thanks for their many years of service to the Guild and puppetry.

After the dinner and the awards were completed, the group, about 25 members and guests, took the elevator down to the lower floor and entered the miniature and magical world of "Opera in Focus". With the exception of the theater seats and the doorways, all aspects of the theater are in miniature scale including the eighteen inch tall rod puppets. This experience can be compared to that

of Alice in Wonderland, when she followed the Rabbit into the hole in the ground and entered a land too wonderful to imagine, yet close enough to touch. There are no finer puppet theater settings than those built by Bill Fosser and the costumes designed by Paul Guerra.



*Silvia and Marilyn taking in the sights backstage.*



*Demonstrating how it's done.*

The performance offering that evening were: Act IV of Verdi's IL TROVATORE, From Wasserman/Darion/Leigh's THE MAN OF LA MANTCHA, "The Impossible Dream" and "You'll Never Walk Alone", from Rogers and Hammerstein's, CAROUSEL, Strangers in Paradise" from KISMET, adapted by Wright/Forrest from "The Steppes of Central Asia, by Alexander Borodin.

After the performance and following Bill Fosser's tradition, the audience was invited to visit backstage. There we had ample time to investigate the miniature props and set pieces (which seemed much larger than, when on stage with the puppets). The "Opera in Focus" figures are



*Backstage at Opera in Focus.*

rod puppets that are fixed in many tracks that crisscross the stage. The puppeteers are seated on roller-stools below the stage and must peek up through the tracks to see how the puppets are responding to their



*Backstage at Opera in Focus.*

commands. A while ago I asked Bill why he used rod puppets rather than marionettes which would be less strenuous on the puppeteer's necks. Bill answered, "Opera singers must enter and exit through doorways and marionettes cannot go through doorways. Effective manipulation of these rod puppets requires hundreds of hours of practice and the "Opera in Focus" puppeteers are true masters of the art. The cast includes, Justin Snyder, Principal Puppeteer, Artistic

Director, Shayne Snyder, Principal Puppeteer, Master Sculptor and Barry Southerland, Puppeteer, Back Stage Technician. Absent that evening was Leilani Narcisco, Puppeteer, and Stage Manager. Tony Mockus, a well known Chicago Actor and Director, is the Narrator. Tony was a lifelong friend of Bill Fosser. It is his rich full baritone voice that you hear introducing each scene for "Opera in Focus".



*"The Kitchen Help"*



*Fred Putz receives CPG Trustee's Award.*



*Fred, Mel, Dee. . .and Pinocchio!*



*Center, right: Susan receives CPG Trustee's Award.*

*Right: Kris Krawczyk and "Dimetrious" sing Happy Birthday.*



# Great Lakes Regional Puppet Potlatch 2013

*A report by Fred Putz*

*Additional information provided by Mel Biske*

Friday Evening, Nov. 1, 7:00 PM

Opening announcements and fund raiser. During the announcements, Fred Bertchold, CPG President presented the P of A Trustees Award to Fred Putz for his articles and reviews in the CPG's newsletter, The Puppet Patter "Lest We Forget". In this column Fred traces the lives and activities of CPG Members who have passed on. In his acceptance remarks, Fred charged the Great Lakes Guilds to interview and document their histories before they are forgotten.



*Fred officially received the P of A Trustee Award.*

## Friday Evening Performances

### **Little Red Riding Hood** by The Anne Newman Puppets

The puppet stage was flanked by two black wings and lacked a proscenium arch. The cyclorama was used as the scrim, hiding the puppeteer. The influence of Nancy Sanders was evident in the script that was very cleverly written which avoided the usual violence and bloodshed involved in the original story.

The premise of the story was that Redridinghood's (RRH) mother had a bad cold. This was the reason that RRH was assigned to take some newly baked, but very hard cookies to her grandmother. Two trees flanked the stage and a little rabbit appeared and was pursued by a very large and clumsy Big Bad Wolf. RRH saved the rabbit and after explaining her quest to the Wolf, she quickly turned to exit, inadvertently hitting the Wolf in the head with her basket. (A Three Stooges slapstick style gimmick.) The Wolf having been accidentally hit, became a standard and very funny gimmick during the rest of the show. Contrary to the original story, Grandmother was not ill, but had just decided to stay in bed and read a book. The Wolf then entered and during a chase scene Grandmother was locked in the basement of the house. During ensuing sequences the Wolf was continually hit and finally

fell down in a stupor. After being released from the basement, and not realizing her danger, Grandmother gave the ill Wolf some tonic, the label of which stated that it had expired in 1968 and was particularly dangerous for wolves. The tonic caused the Wolf to have the shakes and become ill. RRH offered the Wolf one of the cookies which had been designated for Grandmother. Upon biting the very hard cookie the Wolf broke a tooth and ran off stage seeking a dentist thus ending the performance.

### **The Three Wishes** by Portable Puppets Playhouse, Elizabeth Goldsmith-Conley

The hand puppet stage was designed to have two stair stepped playboards, that allowed for greater variety in staging. Music from a hand-held ocarina introduced the performance. A blue-faced Judy entered with a broom and proceeded to clean up the stage. Punch, also blue-faced, entered and asked, "If you had 3 wishes, what would you ask for?" The audience replied with several suggestions. Punch and Judy then held up a sign stating the name of the show.

A Man and his Wife, (with heads made from stockings and with very simple features) entered and they discussed their jobs. The Wife would chop the wood and the Man would tend to the house chores. On the upper stage, Judy set up a tree. The Wife was about to chop down the tree with an oversized axe when a scream was heard, seemingly coming from the tree. A Fairy appeared and stated that it was her tree and that if the Wife would spare the tree she would grant the Wife three wishes, (a well planned ecological issue). A deal was struck and the Wife and Man went about their various jobs.



*What a generation gap!*

Upon her arrival back home that evening the Wife found that the Man had made vegetable soup. The Wife wished that there were sausages in the soup and her wish was granted. Finding out about her blunder in wasting a wish the Man wished that the sausages were attached to her nose and his wish was granted. No matter how hard the Man pulled, the sausages could not be released from her nose. He tried to chop the sausages free with an axe, which broke on contact with the sausages. They decided to use the final wish to free the Wife from the sausages and ended the story happily eating the sausages for dinner. Punch and Judy entered with a sign stating, "The End".

The campfire concluded the day's activities but attendance was down because of the rainy conditions.

## Saturday Morning, November 2

The Regional Presidents meeting was held during the breakfast hour.

### Saturday Morning Workshops Included:

"Oat Meal Drummer Puppets" by Sandye Voight; "How To Do A Workshop" by Kat Pleviak; "Puppet Manipulation and Character Techniques" by David Quesal; "Stages, Keep It Light – Wing nut!" by Jim Rose; "A Round Table Discussion of Publicity and Promotion" with David Herzog, Rick Morse, Mel Biske, and Nancy Sander; "Masks Using Papier Mache by Thi Penfil" and "Making A Paper Puppet After the Show" by Peggy Melchior.

I attended the following workshops:

How to do a Workshop, by Kat Pleviak (C.P.G.)

According to Kat, being well organized was one of the most important aspects in preparing a workshop. And being well prepared, Kat distributed a handout which described the various steps that are necessary in developing an effective workshop. Using a "bubble graph" Pat showed how to decide what the important aspects of a workshop should be. Included in a handout were: a



*Chuck and Sandye's Make and Take Workshop.*

"Time Line Worksheet" that listed items such as the leader's credentials, a description of what the students would be doing, the steps involved in the building process, the number and ages of students, as well as several other important items such as materials needed, space and table requirements. Included in the "Workshop Master Sheet" were examples of how to stipulate the workshop fee, and how to setup time and location. In the "Workshop Info" section were examples of the titles of the workshops and a description of process and workshop objectives. To say the least, this was a well-planned workshop.

Making a Puppet After the Show. A workshop by Peggy Melchior

Often a client will request that the children attending a performance have the opportunity to make a puppet to take home.



*Fred Putz gaining even more knowledge!*

Building three dimensional puppets in a short time is out of the question. In solving this problem, Peggy Melchior has developed a series of paper puppets that can be produced in less than thirty minutes. Outlines for butterflies, ghosts, snowmen and a wide variety of other figures are printed on colored 65 lb card stock. Difficult to cut curves and angles have been eliminated from the designs making cutting with scissors easy for little hands. (I made a dragon.) Colored Magic Markers were used to fill in the design details. A variety of decorative materials including, pipe cleaners, adhesive backed glitter, ribbon, feathers and colored construction paper were used to complete the decoration of the puppets. Skewers, with the sharp points removed and popsicle sticks were also provided for manipulation rods. Glue sticks and transparent tape were used to hold the parts together. A materials list, guidelines and handouts were also provided making this a very valuable workshop.

## Saturday Afternoon

At the Trading Post a great variety of items including: puppets; puppet materials and parts; audio and lighting equipment; books and magazines; as well as collectables were offered for sale.

## Saturday Afternoon Performances

### **Morgan and the Pot O'Brains** by Ginger Lozar and Naomi

Ginger and Naomi solved the problem of the puppeteer's hands being intrusive when changing scenes by wearing blue surgical gloves which gave their hands a clownish, puppet-like character. The performance began with a song entitled, "Hen Wife", (about a folk woman who keeps chickens and gives advice). This Irish folk tale revolved around Morgan's wish to gain more brains. One of the characters that he encountered during his quest, included a Leprechaun with an empty gold pot. Morgan went to the Hen



*Naomi and Ginger, Center Stage.*

Wife who told him that if he were to bring her the thing that he loved most she would give him a riddle and that if he could solve the riddle, he would get his brains. Morgan loved his Grandmother most of all but, unfortunately his Grandmother had died. Morgan delivered his dead Grandmother to the Hen Wife and thus she gave him a riddle. But he could not solve it. A young woman, Norah entered and agreed to marry Morgan and to help bury his Grandmother. They buried his Grandmother and were married on the same day. The Hen Wife gave Morgan another riddle, "What runs without feet and what is yellow, but is not gold". Norah, Morgan's newlywed wife answered with; a running creek and the sun. So, Morgan finally got his brains in the form of his smart new wife and they lived happily ever after in Grandmother's cottage.

### **Cooper Fly Puppet Troup, An Audience Participation Sing-Along** by Justin Haveman and Kevin Kammeraad.

The hand puppet booth was very narrow and appeared to be hastily constructed from scrap pieces of wood and cloth of different patterns. The performance opened with Justin operating a very large hairy Muppet-like monster and Kevin leading the audience in singing "Can You Point To Your Nose, Toes, Ears and So-on". A mouth puppet with one operable hand that looked very much like Kevin came on stage and sang the song, "Down By The Bay". During another song, CPG Member Susan Witek volunteered to don a partial mask with a movable jaw that was controlled by Kevin and pantomimed to the song, "Little Tea Pot". (Susan said that the mask smelled of garlic.) Several different hand and mouth puppets were introduced who led the audience in other hilarious songs.

## The Regional Meeting

During the Regional Meeting, Dave Herzog, current Great Lakes Regional President, outlined the steps involved in electing a new president next November. Debbie Latozas made a presentation on the progress being made for the 2014 Great Lakes Region Festival, July 25-27 at the Detroit Institute of Art and Wayne State University.

## Saturday Evening Performances

### **My Air Productions, "Mabel's Christmas Celebration"** By Joe Emory.

With its multitude of lights, expansive staging area and velvet draperies, Joe Emory's solo marionette stage is one of the most elaborate puppet stages this writer has ever seen. Joe introduced his show by talking about how important the Christmas spirit is to children. The lights dimmed and a garland of stars was projected on the wall behind the puppet stage. We were treated to a multitude of solo marionettes. Here I mention only a few: a break-away snowman, a very strange space creature, a turtle that sang "The Drummer Boy" and Satchmo, (Louie Armstrong), singing "I'm Dreaming of a White Christmas". The finale featured three verses of "Oh Holy Night" sung by the charming little girl, Mabel during which a towering star transformed into a Nativity Barn, amazing the audience. Using a very clever hook system, Mabel picked up the members of the Nativity from a box and transported them into their places in the Nativity scene. It was a lovely way to start the Christmas Season.



*David Quesal's Puppet Manipulation workshop.*

### **The Fabled Mr. Aesop**, by The Melikin Puppets, Mel and Jeff Biske

The program opens with Mel in front of the stage, introducing the show. He is interrupted by the puppet, Mr. Aesop. After banter between Mr. Aesop and Mel, Mr. Aesop informs Mel to leave the stage and shoos him backstage. The opening fable is based on the fable, "The Dog and his Shadow", Darlene Dimples has a pet dog, Woofy, a white fuzzy Muppet like, movable mouth puppet. He is instructed to perform his tricks, but not all of them are completed as directed, and draws laughter from the audience. Aesop keeps the show moving appearing on stage after each fable is presented and holds the attention of the audience while the next fable is readied backstage.

The fable of “The Stout Man and the Fly” offers a two person puppet seated at his dinner table. He is constantly annoyed by a fly and step by step his dinner is destroyed trying to shoo the fly away. He ends up with his dish of spaghetti on top of his head proving, little problems have a way of becoming big problems.

Also presented was the fable of “The Grasshopper and the Ants”, and a rematch of “The Tortoise and the Hare” (Barney the Bunny and Ten Speed Turtle). Each fable presented uses the basic moral but with an unusual twist. The program has each fable surrounded by musical interludes befitting the various situations.

This was a condensed version of the original 40 minute production in order to present the following production.....

**The Making of a President, CPG Type;** by The Melikin Puppets, Mel and Jeff Biske.

The play was written and produced in 1964 as a result of a failure to come up with a nominee for the office of president. It seemed the excuse for not accepting the nomination had a common thread. It was the inspiration needed to write this “drama”, directed to the membership as entertainment at the Guild’s annual banquet:

Swept up in a flurry of mass nominations, and through some quirk and twist of Robert’s Rules of Order, Dr. Finkenstein, a puppet, is elected President of the Chicagoland Puppetry Guild. He refuses to serve because....” I’m moving this year, and you know what a job that is!” So the “good” doctor, along with his henchman, Crazy, Man Crazy, set out to build a monster president. Their journey takes them from an obscure, fog-laden, run down, spook infested, dirty old grave yard in the murkiest marshes of jolly old England, and back to his lab in the catacombs of the Columbus Park Field house. The monster president resigns after his first meeting because.....well, same old excuse.

The play was revived and recently presented at the CPG picnic last July. Some things never change.....except, of course, the excuses.



*Susan assists at Tih Penfil’s Mask Making Workshop.*

**Saturday night Potpourri** I did not stay up for this event.

**Sunday Morning, November 10, The Punch Brunch**

**“Punch and Judy’s Christmas”** by Puppets With Pizazz, Nancy Sander (Writer of the “Eureka!” column in the Puppetry Journal)

If you have not experienced Nancy Sander’s “Punch and Judy” then you have missed “Punch” with a real punch! Nancy always finds new ways to revitalize old themes, knitting them with current events, inventing and creating new “Punch” episodes. “Punch and Judy’s Christmas” was no exception which, as Nancy explained in her opening remarks, “Keeps the spirit of Christmas without the usual violence associated with “Punch”. Nancy has three Christmas “Punch and Judy” plays which she alternates season after season.

Punch entered and exclaimed that because Christmas was coming he was exceptionally happy. He had obtained stockings for all members of his family and a REALLY BIG one for himself. Judy entered and after a “kiss and dance” routine, Judy explained that there was only enough money with which to purchase a Christmas tree and present for the Baby, but not enough to buy presents for themselves. Punch was distraught over that. Judy gave Punch the money with which to buy the tree and present, but, of course, Punch misused the money and ended up with 75 cents left. The Christmas Wizard entered and sold Punch the seed of a magic tree that would grow to full size in a few seconds. Punch planned to hide the seed in the closet, but his curiosity got the best of him and he caused the tree to quickly grow to it’s full height —becoming animated. (How the tree grew up is a mystery.) There were several other hilarious events, some old and some new, that occurred in the course of the play, including the rescue of a dog as well as Baby Punch actually walking on stage. The play ended with the traditional chase scenes and, oh yes, the alligator comes up, belches and says, “In the real world, that’s the end of Mr. Punch.” And Punch pops up and shouts, “But I’m in the puppet world, there’s no end to Mr. Punch!”



*Jull Fredrickson at Potpourri..*

# Potlatch Memories

For those members who were fortunate enough to attend Potlatch 2013 on the weekend of November 1-3, 2013, you know what a rewarding and memorable experience it was. The setting is perfect. The Potawatomi Inn at the Pokagan Indiana State Park in Angola, Indiana. It has become an annual event that so many puppeteers look forward to each and every year.

Everyone manages to “take away” one or more treasured memories that captured their attention. I asked those in our guild who attended to set down in writing, an event, a work shop, a performance, a conversation, an observation....or did you meet someone new — “What memory or memories did you come home with?”

## One Potlatch. . .so many takes

Dave Herzog- There was so much to like in this year’s Potlatch. I loved Anne Newman’s wacky take on Red Riding Hood, and I think a Punch and Judy Christmas is Nancy Sander’s funniest show ever, and boy is that saying something! I enjoyed seeing so many young people there. I think we have some PIPS coming up with a great deal of potential. Especially young Jeffry whose witty English alter ego is quite the raconteur. People sure seemed to have a lot of fun with Sandye Voight’s Drummer puppet make and take work shop. Lots of fun puppets were created. But who was the weirdo walking around with the cape?

David Quesal- This was my fourth year in a row going to Potlatch. It never gets old. It’s always nice to see old friends



*CPG members who survived Potlatch 2013.*

and I keep meeting new people each year as well. It’s always an educational experience for me and I always take something home with me whether it’s a new puppet, prop or just useful knowledge to improve my own performance. I’m so happy I take the time to come to Potlatch!

Susan Witek- I learned and enjoyed so very much the Mask Making work shop, Comedia del Arte style, as presented by Tih Penfil. I give her five stars! I car pooled with Fred Putz and Fred Berchtold round trip and enjoyed their company.

Silvia and Jeff Walker- Our thanks to all who worked so hard to create another fun, productive, inspiring, warm and memorable weekend in Pokagon. The best memory right now is just the lingering feeling of being surrounded by friends, all the wonderful sharing of experiences and skills, and the magic in all of the performances. Our favorite moments included Anne Newman’s FUN performance of Little Red Riding Hood; Melikin Puppets and their HILARIOUS and GENIUS creation “The Making of a “President, CPG Type””; both the sentiment and the circus of Joe Emory’s WILDLY CREATIVE Christmas show; Marc Dunworth’s Humpty Dumpty bit at Potpourri; Nancy Sander’s BRILLIANT Punch and Judy...but another memorable moment was our first glimpse of the new CPG Logo designed by Jeff Biske! Wow!



*Two generations of puppeteers capture the “Spirit of Potlatch. Nancy Sander and younger puppeteer, Jeffry. Photo by Tih Penfil.*



*Fred Berchtold performs at Potpourri.*

Linda Roberts and Fred Sauer- One of our favorite memories is our drive through the Fall landscape. We remarked on the unusual number of red trees this year. We also especially liked Anne Newman's sweetly humorous "Little Red Riding Hood" in which no one got hurt on purpose.

Fred Berchtold- Fred summed up his memories appearing in his quarterly Presidents Message in this issue.

LaVerne Biske- This year's Potlatch was, I think, one of the best that I have attended. Didn't get to the campfire due to the weather and time but heard that the people that did attend had a good time. Performances were great. Glad to see some new faces on the bill. Anne Newman's presentation of "Little Red Riding Hood" was great. She appeared for Potpourri a few times and it was great to see her with a full production. The Cooper Fly Puppet Troupe was unique. The stage was beautiful. Didn't get to see them break it down but it really looked great. Wonder how difficult it would be for us "older folks". I think the highlight of Potlatch this year was



*Imagine someone putting words in Susan's mouth.*

the Punch Brunch Sunday morning. Nancy Sander has a way of captivating her audience. Her Punch Christmas was a great way to end Potlatch. Looking forward to next year.

Fred Putz- Fred had so many memories the he had to sum them all up in a full fledged Potlatch Report! See his complete review else where in this issue.

Ann Onymous- I was there too! You may have seen me taking notes at Kat Pleviaks, "How to do a Workshop", workshop. I need a workshop on how to take notes at a workshop. Good thing she had so many

handouts. Couldn't help noticing D o r i a Martuzzo outbidding everyone at the auctions to raise funds for the Regional next summer. And there was Marc Dunworth, working his table at the Trading Post, selling out his entire inventory of puppet picture frames he created in his own talented style.



*"What a surprise"!*

Ginger Lozar rounded out the CPG members in attendance at this year's Potlatch with a charming performance of an Irish folktale, "Moran and the Pot O' Brains", with her puppeting partner, Naomi.



*Ginger clowns around.*

*Potlatch photos by Tih Penfil and Jeff Biske.*

# The CPG Out Reach Program

The CPG hosted a “Talk Table” called Make & Take Puppets for Preschoolers at the Illinois Library Association Annual Conference “Ignite!” at Navy Pier on October 17, 2013. Fred Putz prepared several choices of make-it and take-it puppet craft ideas which the Librarians could make and take. Silvia Kraft-Walker prepared a packet for participants filled with information about CPG and P of A, a CPG membership form, additional puppet craft patterns, a list of CPG performers, and a document for librarians on how to incorporate the Every Child Ready to Read early literacy initiative by using puppets in storytime.

Capacity for this program was 10 librarians and we had nine! It was definitely the most popular Talk Table in the exhibit hall on Thursday morning. Fred and Silvia had a nice time chatting with librarians from all over our state. The ladies LOVED Fred’s talking tube puppet, by far the most popular pattern of the day! Although many participants were not from Chicagoland, it was still good to reach out to this profession and make them aware that puppeteers are out and about, and that we have our own membership organizations.



On Saturday afternoon, October 12, Fred Putz hosted a free CPG Puppet Workshop at the Skokie Public Library for kids ages 8 and up. Under Fred’s guidance, nine children and two librarians made a cloth hand puppet with felt-covered head. Silvia Kraft-Walker assisted the children during the program. Although only nine children registered for the class, the Library newsletter containing the program description, including the phrase “Co-sponsored by the Chicagoland Puppetry Guild,” was sent to every household in Skokie as well as some Skokie businesses (25,000+ households).



*Left: Fred Putz and Sylvia Kraft-Walker at the Illinois Library Association Conference.*

*Above right: Fred assists very interested librarians making puppets.*

*Above: Felt head puppets made by the children.*

# A Call for Workshop Presenters

By Mel Biske

As announced in this edition of the Puppet Patter, the Detroit Puppet Guild, along with the Detroit Institute of Arts, will be hosting the Motor City Puppet Blast!, July 25-27, 2014. Arrangements are in the works and it has the makings' to rival a mini National Festival all wrapped up into three days!

I have been invited to co-chair, along with Rick Morse of the DPG, the position of Workshop Director. Our goal is twenty-four workshops. I am calling out to our CPG membership to help fill open workshop positions.

Our Chicagoland Guild membership roster has listed some of you who have already presented successful workshops in the past. Many of you are capable but perhaps you never had the opportunity to present a workshop. Here's your chance! When the call went out at Potlatch, five of our guild members offered their talents to join in. Many thanks to Dave Herzog, Fred Putz, Kat Pleviak, David Quesal and Joe Emory.

In this issue of the Patter, I have enclosed a Workshop Proposal Application. Please take a few minutes to look it over, check the categories that interest you and consider making a contribution of one hour (or more if you want it!). There will be a

compensation for your efforts. If you would like more information, or wish to discuss particulars, please don't hesitate to give me a call. The number is listed on the application.



*The DIA will be providing seven rooms for workshops.*

*The rooms will be assigned according to the needs of the Workshop Presenter.*



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](mailto: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 2013-2014**

President: Fred Berchtold  
Recording Secretary: Norma McLennon  
Director of Relationships with  
Guild Members: Joan Wittenberg / Fred Putz  
Director of NDOP: Silvia Kraft-Walker

Vice President: LaVerne Biske  
Treasurer: Harvey Kahler  
Director of Outreach: Tom Lang  
Director of Puppet Patter: Mel Biske  
Director of Relationships with  
Other Puppet Organizations: Dave Herzog

# By the Way.....

By Ann Onymous

Included in this issue is a revised addition of the CPG Membership Application. Notice, it has our new logo! We suggest you print out a copy or two and have them handy to pass along to a friend who is a puppeteer and would like to become a member. If you perform in libraries, inquire with the children's librarian if they have a puppet program. (Many of them do) Suggest joining the guild and make them aware of the benefits they would have by joining. What benefits you ask? Our guild has developed a "Reach Out Program", which provides simple puppet making classes, contacts with other puppet companies, announcements of puppet events coming to the Chicago area, an Annual National Day of Puppetry, and field trips to see and visit with puppeteers traveling through Chicago. You may explain we are a non profit organization, chartered in 1961, under the guidelines of the Puppeteers of America, to promote the Art of Puppetry.

**A message to all members of the CPG.....The Puppet Patter is published quarterly. It is sent to each member with an email address and a hard copy to members without computer access. During the past year we have accommodated those members who have email, and in addition, requested a hard copy. Sorry to report that expenses for printing color copies and mailing has exceeded our budget. Starting with this December, 2013 issue we will only mail hard copies to members without out access to a computer.**

The following revision to the CPG Constitution was voted on and approved by the current Board members and Directors at the September 18<sup>th</sup> Board meeting. As stated was, "The Guild shall pay the registration fee of the official representative of the Guild at the National P of A Festival.", was amended to read, "The Guild may give financial aid, at the discretion of the Board, for the registration fee of the official representative of the Guild at the National P of A Festival."

## Unknown Talent Revealed

Our own Linda Roberts, Puppeteer, Actor, Theatre Director, and now Hand-Painted Silks Artist, will be participating and displaying her works at the 42<sup>nd</sup> Annual Crafts Open House, 4810 S. Ellis, Chicago, IL, on Saturday December 7, 10 am - 6 pm and at the Art for Change, 2013 Co-Prosperity Sphere, 3219 Chicago, Saturday, December 14<sup>th</sup>, 12 pm - 5pm. There are no Gallery



Fees, and Linda will be there!

## Upcoming Performances

The Melikin Puppet Company would like to offer the following performance dates for you to attend in December 2013 and January 2014. They will be presenting their Christmas Show, a two part presentation, featuring, the Christmas version of, "The Shoemaker and the Elves" and "The Night Before Christmas", as seen through the eyes of the family dog, Woofer.

December 4, 2013 – The Edgebrook Library, Chicago, IL -6 pm

December 7, 2013 – The Orland Park Library - 11am

December 8, 2013 – The Palos Heights Library – 2 pm

December 14, 2013 – The Ella Johnson Memorial Library – Hampshire, IL – 11 am

Slightly Fractured Fairy Tales – January 3, 2014 – The Barrington Area Library – 10:30 am

All other performances, during this time frame, are reserved for the private showing of the sponsor. If you plan on attending a performance contact the [melikinpuppets@comcast.net](mailto:melikinpuppets@comcast.net) to confirm attendance approval.

**Ann Onymous here:** If any performer would like to offer their schedule of performances to the membership for December bookings, contact the Patter Editor and we will post your dates to the Membership email address log.

Raise your hand if you had a good time at this years Potlatch! How would you like to relive the memories? Well, now you can with a DVD presentation from this years event. 710 Productions and Home Movie Entertainment presents the 2013 Potlatch of the Great Lakes Region DVD. This can be yours for only \$10 per DVD. Now you can share the fun any time with friends and family. Or just pop it in and celebrate again and again.



For your own copy, please send a check for \$10.00 to:  
Jeff Biske  
710 Feather Sound Dr. • Bolingbrook, IL 60440  
or email your request to  
[jeffbiske@comcast.net](mailto:jeffbiske@comcast.net)

Please make checks payable to: Jeff Biske  
Cost includes shipping and handling  
Allow 7-10 business days for delivery

# “The Wonderful World of Puppets”

By Fred Putz

Mark Nichols' *Puppet Place*

July 24, 2013 Highland Park Public Library,

Highland Park, IL



What a unique opportunity has occurred! We are featuring Ray Nelson and “Puppet Place” in our “Lest We Forget” column and, as coincidences occur, Mark Nichols was playing at the Highland Park Library. Therefore, it is only appropriate that we report on Ray’s Puppet Place as it stands today. I am sure that Ray would be very pleased by the manner in which Mark has carried on the “Puppet Place” tradition.

We puppeteers have all been involved in the controversy revolving around Punch and his excessive and brutal behavior. Would it be possible that Punch could become a “nice guy”, even one that over protective parents would trust? Well, Mark Nichols has developed a show in which Punch is not only a nice guy, but also a good teacher. The following description is quoted from the Puppet Place web site: “The Wonderful World of Puppets demonstrates the four basic puppet groups (hand, shadow, rod, and string or marionette) by using them in stories from their cultures of origin. Shadow puppets from China; dancing marionettes from Mexico, India, and Egypt; and rod puppets from Eastern Europe appear in a ‘Punch and Judy’ hand puppet show from England.”

## The Hand Puppet

Nichols introduced the hand puppet with a Punch that sported a huge hooked nose mounted on a very large head. Punch opened the show by explaining that there are many different types of puppets and then called for Judy to appear. Judy also had a very large head but her nose was smaller than Punch’s. Judy was preparing to go shopping and to leave Baby in Punch’s care. (Baby was a full sized hand puppet. I wondered if Punch was going to follow tradition and throw the Baby out the window. Contrary, to tradition, Baby was not harmed.) Speaking to Baby and the audience and taking the part of narrator, Punch proceeded to explain the different forms of puppets.

## The Shadow Puppet

Introducing the shadow puppet, Punch asked Baby to open the main curtain which revealed a shadow puppet screen. Punch

explained the shadow puppet technique and introduced the first play, “The Story of the Stone Cutter”, a Chinese folk tale. A light came up behind the screen to reveal the shadow of a mountain and a man hitting the mountain with a pick ax. As he was working, a powerful and rich governmental official passed by on a litter carried by two slaves. Being jealous of the Powerful Rich Man, the Stone Cutter appealed to the Great Goddess. She answered his request, and he became a powerful and rich man. The Stone Cutter continued to meet men who were increasingly more powerful. He wanted to be like each of them. Each time the Stone Cutter appealed to the Great Goddess, she granted his petitions. Finally in the form of the most powerful man in the world, The Stone Cutter came upon a mountain that, in spite of his great power, he could not move. Therefore, he wished to be a mountain. Being a mountain eventually became very boring and he then asked to be turned back into a stone cutter. His wish was granted and he was finally content with his original position.

## The Marionette

Punch introduced the marionette using a Rajastani single stringed marionette by holding it in front of the playboard. At this point there was a very long pause as Nichols removed the Rajastani marionette and placed a box on the floor in front of the hand puppet stage. Then there was another pause as Nichols went back stage to get a marionette. Nichols brought out several marionettes including a break-away mummy. Each of the marionettes was operated on the box, which was so low that only the children seated on the floor and first row could see them. There were more pauses as Nichols went back stage to get other marionettes, breaking the continuity of the show.

## The Rod Puppet

Using a Lithuanian rod puppet, Nichols demonstrated how the rod puppet is manipulated. The broken stern of a sunken boat was placed on downstage right. A large rod puppet mermaid with a green tail and long violet hair entered. She flipped her well-proportioned tail over the playboard and introduced the story, “Why The Sea Is Salty”. As she talked, a large rod puppet orange fish floated by creating the illusion that the scene was taking place under the sea. The sunken boat was replaced with a sound boat. The story was rather complicated and involved Oliver, a brown rod puppet, who was hungry and begged food from a rich man who gave him some crackers. A leprechaun who had several hungry children entered and bargained with Oliver offering him a salt making machine in exchange for the crackers. In order to turn the machine on and off, the magic word, “Please” needed to be said. Other characters were introduced, and in the process the machine ended up on a boat. The magic word was forgotten and the machine continued to make salt overloading the boat and caused it to sink. It was suggested that the machine continues to this day making the sea salty. At the conclusion of the show, Mark greeted the members of the audience and answered questions.

# 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 collective greatness we forget that we are only copying and applying new materials to ancient 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.

## Who Was Ray Nelson?

### Chicago Puppeteer

The following information about Ray Nelson and *The Puppet Place* puppet theater was taken from an article in the Puppeteers of America *The Puppetry Journal*, written by Ray Nelson; an article by Grant Pick, "A season to seek out puppetry" for the Chicago based Sun Times Weekender, December 1, 1978; and the current *Puppet Place* web site by puppeteer and current *Puppet Place* director, Mark Nichols.

Ray Nelson was born in 1945 in Watervliet, MI. According to Pick, in his Sun Times article, Nelson at the age of 33, with a full beard bore "a resemblance to Santa Claus". Nelson was always overweight and died at the age of 49 in 1994.

*The Puppet Place* website stated that Ray's... "interest in the dramatic arts began when he was a child in front of the TV set watching *Kukla, Fran and Ollie*. He was an only child and adopted the puppets as his brothers and sisters, later discovering they were not alive. He was subsequently given a cardboard stage and became a puppeteer". The website went on to state: "In order to support his career, he became a substitute teacher, put on shows in schools, performed on the WBBM-TV Sunday morning show, 'The Magic Door' and carved puppets on commission. The latter included a two and one-half foot Ronald McDonald for a touring show that duplicated the characters seen on McDonald's commercials."

In describing what it takes to be a puppeteer, Nelson said in a Tribune interview, "Learning to be a puppeteer is a long process. You pick it up little by little, until you get to the point where you can look back and realize how far you've come. I find myself sitting backstage during shows, looking around and saying to myself, 'Man, it sure has changed from cardboard boxes.'"

About the puppets, Pick said, "The puppets made by Nelson from foam rubber and cloth, bridge the gap from small hand puppets to large creatures along the lines of Big Bird. Nelson also had a cast of 'stock' character rod puppets, such as a lady named Yenta Babushka and Faw, a bear. The collection amounted to over 500 puppets."

*The Puppet Place* was the name of Nelson's Chicago based theater. In his article in *The Journal*, Nelson said that *The Puppet Place* opened in May of 1971 and operated until August of 1983.



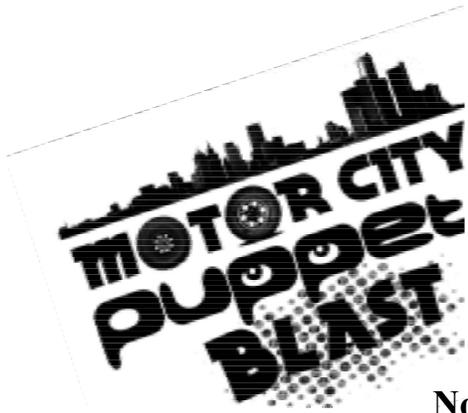
He also said that he was warned by, "Wiser and more experienced puppeteers not to open a permanent theater, but I was heedless and blissfully ignorant of the effort and sacrifice such an undertaking would entail. When the opportunity to fulfill my dreams presented itself, I jumped in with both feet".

His first location was on North Halsted Street and "... was intended to be the collaboration of three independent puppet companies, but the other two companies never came to be". At that time Nelson's company was called *The Dark Theater of Chicago* which he renamed *The Puppet Place* and operated as a free theater. Due to a fire, *The Puppet Place* moved to The Body Politic Theater, where it was housed with two other resident theaters. Nelson's favorite production during that era was Mark Twain's *Letters from the Earth*, which required ten puppeteers and a five piece orchestra.

In 1974, seeking more independence, Nelson moved this theater back to Halsted Street, "where we continued to offer a program of adult and children's theater." It was not until 1976 that the theater began to pay its own expenses. The years of 1976 through 1980 were exciting with tours of the area schools, performances with the Chicago Symphony Orchestra, school field trips to the theater, and its cooperation with UNIMA, *Puppet Place* sponsored the Chicago International Puppetry Festival.

In 1981 a raise in the rent forced *Puppet Place* to move to smaller quarters in a storefront on Chicago's West Side. Ray lived in the adjoined storefront. Ray went on to say, "It was time for a change. A self-supporting full time operation demands constant creative effort enforced by unrelenting deadlines". After a twelve-year successful run, Ray decided to close the theater and start a one-man show.

During his years at *The Puppet Place*, Nelson won numerous awards, including two Emmys for his work in Chicago based children's TV shows.



## GREAT LAKES REGIONAL FESTIVAL

July 25-27, 2014  
Detroit Institute of Art  
Detroit, Michigan

### WORKSHOP PROPOSAL APPLICATION

**Note: This form must be received by December 10, 2013.**

Name _____ Telephone: _____
Address: _____
e-mail address _____

Workshop Title \_\_\_\_\_

Workshop Information: (Check all that apply)

Who will benefit:  Beginner  Intermediate  Professional

Type of Workshop:

- |   |  |                                       |                                       |
|---|--|---------------------------------------|---------------------------------------|
| <input type="checkbox"/> Lecture        | <input type="checkbox"/> Demonstration       | <input type="checkbox"/> Hands-on     | <input type="checkbox"/> Work through |
| <input type="checkbox"/> Education      | <input type="checkbox"/> Manipulation        | <input type="checkbox"/> Construction | <input type="checkbox"/> Directing    |
| <input type="checkbox"/> Performance    | <input type="checkbox"/> Promotion/Publicity | <input type="checkbox"/> Therapy      | <input type="checkbox"/> Business     |
| <input type="checkbox"/> Recorded Media | Other: _____                                 |                                       |                                       |

Puppet Form:  Hand  Rod  Marionette  Shadow  
Other \_\_\_\_\_

What will participants gain from attending this workshop? \_\_\_\_\_

Provide a brief outline of the workshop content (may use separate sheet for description)

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

Time required for the workshop:  1 hour  3 hours  6 hours = work through  
Set up time \_\_\_\_\_ Strike time \_\_\_\_\_

# of Participants recommended \_\_\_\_\_ Maximum \_\_\_\_\_ Minimum Necessary \_\_\_\_\_

Is pre-registration required? \_\_\_\_\_ Is there a materials fee? \_\_\_\_\_ Cost per person \$ \_\_\_\_\_

Materials which I will furnish \_\_\_\_\_

Materials which participants will furnish \_\_\_\_\_

Name \_\_\_\_\_ Telephone: \_\_\_\_\_

Address: \_\_\_\_\_

e-mail address \_\_\_\_\_

Space/Equipment Requirement:  Open floor space  Lecture seating  Sink  
 Work tables  Darkened room  Other \_\_\_\_\_

Special equipment: It is possible to arrange for the DIA to furnish some of the following equipment.

Please check the equipment you will need to present this workshop:

- |  |   |   |
|--|---|---|
| <input type="checkbox"/> Bulletin Board  | <input type="checkbox"/> White Board        | <input type="checkbox"/> Display Tables     |
| <input type="checkbox"/> Slide Projector | <input type="checkbox"/> Carousel tray      | <input type="checkbox"/> Overhead projector |
| <input type="checkbox"/> CD Player       | <input type="checkbox"/> DVD Player/Monitor | <input type="checkbox"/> Microphone         |
| <input type="checkbox"/> Extension Cord  | <input type="checkbox"/> Electric outlet(s) | <input type="checkbox"/> A sink             |
| <input type="checkbox"/> Large Easel     | <input type="checkbox"/> Display tables     | <input type="checkbox"/> PowerPoint         |

Other: \_\_\_\_\_

Please provide supplemental information: biography, background, puppetry experience, etc.  
(may use separate sheet for description)

This workshop has been presented \_\_\_\_\_ times. Where? \_\_\_\_\_

Past sponsors who may recommend your workshop for our festival:

Name \_\_\_\_\_ Name \_\_\_\_\_

Address \_\_\_\_\_ Address \_\_\_\_\_

Phone \_\_\_\_\_ Phone \_\_\_\_\_

**WORKSHOP PROPOSALS MUST BE RECEIVED BY DECEMBER 10, 2013**

Mail a hard copy to:

Mel Biske

Festival Workshop Co-Director

169 Woodlet Lane

Bolingbrook, IL 60490

630-378-9303

e-mail address: melikinpuppets@comcast.net

For additional information contact:

Rick Morse

e-mail address: rmorse21@comcast.net



**Chicagoland Puppetry Guild Membership Application for Sept 1, 2013 – August 31, 2014**

chicagopuppet.org [chicaglandpuppetryguild@yahoo.com](mailto:chicaglandpuppetryguild@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”, 2041 W Birchwood Ave, Chicago, IL 60645 or Pay online on chicagopuppet.org using our PayPal membership application.

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 . . .

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

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:

Chicagoland Puppetry Guild  
2041 W Birchwood Ave #2  
Chicago, IL 60645

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