



Chicagoland Puppetry Guild Annual Banquet 2015

On Sunday, September 27, 2015 twenty four guild members gathered to celebrate another active year of promoting the art of puppetry in Chicagoland. The approach for the banquet this year differed from 2014 when we all pitched in for a pot luck event held in the banquet hall of the Trinity Episcopal Church in Highland Park, Illinois.

With the success of the Glen Town Center Puppet Theater Series this year it was decided to take advantage of the scheduled September performance by the Village Puppeteers presentation of "Lost in Storyland" (See the review by Fred Putz in this edition of the Puppet Patter) The show was scheduled for 2:00 pm at the Book Market facility in Glenview and the dinner followed at 3:30 pm at Pisano's Pizza and Pasta restaurant a short distance away. Our thanks to Dave Herzog for handling the task of guest reservations.

Following dinner, the newly elected board was presented and sworn into office. Then, what has become an annual event, The Presidents Award for Enthusiastic Support of Puppetry, created by Fred Berchtold, was presented, and deservedly so, to Silvia Kraft-Walker. Her contribution involved two creative and successful

events. The first was organizing the Glen Town Center Puppet Theater Series. This was accomplished by involving professional companies within the guild and reaching out to companies close by in our Great Lakes Region. She managed to book twelve months of quality performances.

She also turned the National Day of Puppetry into "The World Puppetry Day Celebration". It lasted

for three days being held in various venues in the Glenview area. (See the March 21, 2014 special eight page issue of the Patter)

Joining our dinner were Michael Schawbe and Larry Basgall of the Village Puppeteers. Also present were two new puppeteers (new to us) Rick Corrin and wife, Mary Lee of the "Corrin Puppets". Rick's parents, Richard and Penny, began performing in 1935 in the Chicago area. Silvia has written an article and provided some historic photos of the Corrins which appear in this issue of the Patter.

A good time was had by all and "all" have every reason to look forward to our banquet next year.



Fred Berchtold and Silvia Kraft-Walker



In Review

The Glen Town Center Puppet Theater Series

By Fred Putz

Lost in Storyland

The Village Puppeteers
September 27, 2015

Chicagoland Puppetry Guild's 2015 banquet program was held at the Glen Town Center Glenview, IL. On September 27th. The evening's entertainment was The Village Puppeteers of Saugatuck, MI, (Mike Schwabe and Larry Basgall) hand puppet production, "Lost in Storyland". Most of the puppeteers in the attendance would recognize Mike and Larry from when they were under the title of

of Storyland". The audience was encouraged to greet the King with, "Hail King Egbert". (The use of three fingers in their hand puppets' heads allows Mike and Larry to turn their puppets' heads more realistically than does the one finger technique). But using three fingers also requires that their puppets' bodies and necks be elongated and cone shaped which adds to the uniqueness of their figures. Another aspect of The Village puppets is clarity of design. Each figure is uniquely designed to be expressive of its character. Dressed in his royal robe and crown the pin headed King Egbert entered followed by the egg shaped Prince who insisted on sitting on the wall (which alluded to "Humpty Dumpty"). The Prince was dressed in a blue jacket and red bow tie. The King and Son discussed which story should be told and came up with some very "inappropriate" TV show titles.



Hystopolis Productions based in Chicago where they produced "The Adding Machine", "Ubi Rio" and "Dracula" as well as several other outstanding puppet plays. "Lost in Storyland" was one of those shows about which one says, "Gee, I wish that I had thought of that!"

The Setting

The stage was a simple playboard about ten feet long with a scrim/backdrop the same length and seven feet tall. The lower stage was draped in a dark velvet material and the backdrop was draped in a shiny light blue material flanked by black side panels. On downstage right was a large set piece in the shape of a gray medieval tower, perhaps three feet tall with rose vines growing up the sides and a large bush on its right side. On downstage left was another set piece in the shape of a large tree surrounded by a patch of bushes.

The Play

Every character in the play gave a subtle (but sometimes not so subtle) reference to a fairy tale. In opening the performance Mike stood in front of the puppet stage and introduced the "King

Eventually a chicken shaped puppet with a sharp bill and tail feathers entered. This was the Queen. With her cackled voice she suggested a few more bad ideas which added more confusion to the situation. In desperation, the King commanded his Knight, a short and squat cone shaped puppet dressed in gray armor with a visor that flipped up and down, to fetch the Magic Pan, (a frying pan, not a mirror as in "Snow White"). The Pan's face was comprised of two sunny side-up-eggs with an animated mouth made from two slices of bacon. It was at this point that the audience realized that this was not going to be a "standard" fairy tale. The Magic Pan offered no solutions and from then on, the action, misplacements and turnabouts happened so quickly, that it is impossible to describe



Michael and Larry with the Prince (who is now a dragon), and the ever present "Guard".



Dave and "Dorothy" greet a young theater-goer.

all of the events that took place. So, here are a few of the highlights of the play:

The King realizing that a narrator, "The Voice of Wisdom" was needed to bring order to the stories. Therefore, the Rabbit, ("Alice in Wonderland") was charged with finding a narrator. However, the Narrator turned out not to be a puppet, but Larry speaking as a voiceover, who tried unsuccessfully to keep the stories and

characters from tangling. From that point on it was a "mayhem" blending, bending and twisting of fairy tales that included, (to mention only a few) "The Three Little Pigs", "Goldie Locks", "Sleeping Beauty", a very big "Itsy Bitsy Spider", "The Reluctant Dragon" and — you name the tale; it was there entangled with all of the others.

The King called for his royal carriage, which turned out to be a wheeled Easter basket hauled by the Rabbit and then they both left the scene. A purple "Puss-in-Boots" arrived in a pirate boat and introduced "The Three Little Pigs". The Three Pigs were not interested in doing a story, but wanted to play with their whoopee cushion. (The whoopee cushion became a gag motif during the rest of the show.) "Goldie Locks" entered and claimed that she did not want to be Goldie Locks" but wanted to be the golden haired heroine from "Rumpelstiltskin" and spin straw into gold. There was a mix-up as to who would prick his/her finger on the spinning wheel along with another episode that somehow involved "Little Miss Muffet" which led to the "Itsy Bitsy Spider" (with cleverly designed articulated legs). During each of the ensuing episodes



Joan Wittenberg inspects the spider while Mike Schwabe demonstrates the control manipulating eight legs.

most of the characters were involved with the whoopee cushion. In one case, a character dressed in Bavarian lederhosen squeezed the cushion several times so hard that the backdrop was flapping in the breeze which caused the audience to laugh hysterically.

The turmoil and misunderstandings became so great that the Narrator gave up and resigned from the job leaving the show plot less as well as endless. Well, the show must go on and so it did. The Witch appeared in the bulwarks of the tower. Yes, "Rapunzel" was being held captive in the tower! At last, a story with a recognizable plot and with a story line! The Witch announced that she needed to go to the market and purchase some "pickled bat wings". She ordered Rapunzel to "let down her "golden hair" so that she could climb down from the tower. Rapunzel's hair turned out to be the thickness of an elephant's trunk! However, it made for good climbing. Following the original plot, the square jawed Prince, attired in light blue tights, white tunic and blue robe arrived. Rather than carrying a sword or bow and arrow the Prince carried a lute proving that he was not a warrior, but gentleman and a lover. The Witch returned to find the Prince's foot prints in the mud below the tower. Seeking revenge for his trespassing, the Witch turned the Prince into a green and pink Reluctant Dragon adding another kink in the story line.



Some cast members relaxing after the performance. Note the frying pan puppet with eggs for eyes and a strip of bacon for a movable mouth.

Having given you only some hints as to how this play ravel and unravels, I don't want to reveal any more of the surprises contained in this show. So, it is at this point that I leave this hoping that you will make it a point to see this charming and hilarious presentation. You will not regret it.



Larry, Silvia and Michael

In Review

The Glen Town Center Puppet Theater Series

By Staff Writer

Halloween Hi-Jinks

If anyone was searching for a fun filled Halloween show fit for a family audience, the Book Market at the Glen Town Center was the place to be. On October 17th. Dave Herzog teamed up with Marc Dunworth and presented a combination of marionettes and hand puppets resulting in a delightful mix of laughter and surprises appropriately titled, "Halloween Hi-Jinks".

Marc's hand puppet, Lefty, appeared over the stage back drop and greeted everyone. Only Dave and the audience were aware that Lefty was being followed by a ghost. The audience reacted with howls of laughter and warnings that

He began with Wolfey (the Wolfman) in his leather biker outfit, a Frankenstein character, which at the end of his routine, unexpectedly dropped his pants revealing his funny boxer shorts. The manipulation of the ghost skeletons was amazing! Dancing out next was a juggler scarecrow

with a pumpkin for a head, during the routine the pumpkin head would light up. All these little specialty surprises were appreciated by the audience. The show ended with a zombie trapeze act. Instead of a trapeze, Dave substituted a porch swing.

The music selected to accompany each act was well planned with a great variety of lively and energetic well known tunes. Dave has perfected the art of timing and execution resulting with "oooohs and ahhhs" and audible gasps! from the audience. Dave was more than anxious to share some close up looks with his marionettes with the audience after the show.

Below left: Lefty goes trick or treating. Below right: An audience-eye view.



The juggling scarecrow.



Waiting in the wings.

finally convinced Lefty of his dilemma. The ghost floated away and Lefty and Dave began a trick or treat comedy routine. Turns out that everything Dave had to offer as a treat ended up in Dave's tummy. Lefty never gave up asking trick or treat and came out on top by getting a giant one pound chocolate Hershey bar. Totally satisfied, Lefty exited stage right and Dave took center stage with his cast of Halloween marionettes.



Outreach News

By Fred Putz

Welcome To Our Newly Elected Outreach Director, Cynthia Von Orthal

A Puppet Building and Performance Workshop Held at Search, Inc., A Day Care Facility For Mentally and Physically Disabled Adults



Search, Inc. is the adult day care facility that was mentioned in the last Puppet Patter for which we planned a paper rod puppet and sock puppet building workshop and performance based on “Old McDonald Had A Farm”.

In planning the workshop I had the pleasure of working with the staff members Karen Nwachukwu, Romona Stavian, Nicole Stager, Tina Zemen and Art Therapist Ramondo Tovar. Fred Berchtold, President of the Chicagoland Puppetry Guild, volunteered to assist with the project. Three- two hour workshop dates



Sock puppets made by the children at the Booth Lodge.

were planned. Since some of the students had never experienced a puppet show or manipulating a puppet, we thought that we should introduce the concept of puppets and manipulation by building easy to make flat cutout paper rod puppets with bodies made from construction paper rings. The students used magic markers to fill in the pre-designed puppet faces. This phase of the project

took the first hour of the first workshop. The second hour of the first workshop was dedicated to starting the actual sock puppets. During the days between the workshops Ramondo helped the students make costumes for the puppets. He also obtained a video of “Old McDonald Had A Farm” and played it daily. In that way the students learned the lyrics of the song.

The first hour of the second workshop was dedicated to finishing the sock puppets. Since some of the students were physically handicapped, teaching the use of the thumb to manipulate the puppet’s mouths and synchronizing the mouth movement with lyrics of the song presented a bit of a problem. However, because they already knew the lyrics, most of the students were able to synchronize the movement with the song very well.

During the third workshop we planned that the art class would rehearse and then perform “Old McDonald” at an assembly of the whole facility. However, unbeknownst to us, the annual physical examination of all the residents had been scheduled on top of our performance time. Therefore, we performed the show for ourselves in the art room and still had a great time. In anticipation of having extra time I brought along several puppets from my collection that represented different cultures as well as the 6 different puppet forms. Two of these puppets were great hits, the Japanese Bunraku and the Muppet style hand and rod puppets. Everyone wanted to be photographed with them. Although some of the sock puppets had misplaced features, all of the students were proud of their workmanship and most importantly, themselves. Because of restriction prohibiting exhibiting photographs of the students the accompanying photographs are only of the puppets that were made during the workshop.

Salvation Army’s Booth Lodge For Displaced Families

Due to my heart condition and scalded right foot, I have not been able to keep up our bimonthly obligation at the Salvation Army’s Booth Lodge, a facility for displaced families. Since these workshops, which are intended for children 7 – 12 years old are only one hour long, simple and easy-to-make-puppets projects are required. I plan to continue with the Lodge workshops as soon as I am able. If any of our members are interested in volunteering to help with the Booth Lodge workshop or know of other underprivileged populations or groups in the Chicago area that would find making puppets a worthwhile endeavor, please contact Cynthia at vonorthalpuppets.com

Reaching out to the deprived is a very rewarding experience, that all of us should try. It is said that, “Volunteers are the best people because they give of their talents seeking no reward.”

A Blast from the Past!

Unknown to the current and recent past generation of Chicago puppeteers, a name recently arose from history. The name: The Corrins Puppets. It was brought to light by Rick and Mary Lee Corrin. Rick is the son of Richard and Pennie Corrin, founders of the company in 1935.

When they looked into the events of the World Puppetry Day last March, they contacted Silvia at the Glenview Library. She became interested in learning more about the Corrin puppets resulting in the following interview. Thanks to Silvia we can now add a new chapter of Chicago puppet history and welcome a company of Puppet Pioneers....The Corrins Puppets.

The Corrins Puppets performed Punch & Judy shows for the Chicagoland market between the years of 1935-1970 and are among the puppeteers listed in Paul McPharlin's 1949 book *The Puppet Theatre in America: A History 1524 to Now*. According to McPharlin's book, they also created a shadow puppet production of Rumpelstiltskin in 1948. Dick (Richard) and Pennie began performing together in 1935 and were married in 1936. They had one son, Rick, who tagged along to many of the shows as well as social gatherings and annual banquets of the Chicagoland Puppetry Guild.



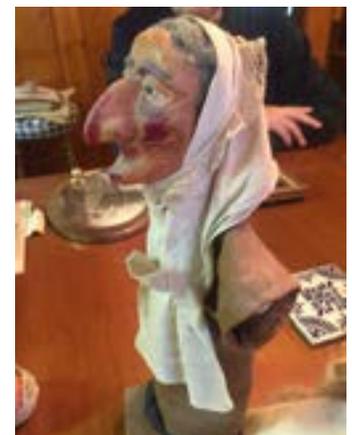
Richard and Pennie wedding photo.

Dick enjoyed a 40-year career with R. R. Donnelley, a fortune 500 company based in Chicago. His career with Donnelley survived the Depression era, with several family vacations shared with members of the Donnelley family, and ended in 1969, at which point he served as a buyer in the Purchasing Department, specializing in graphic arts equipment. A graduate of McAllister College in St. Paul, Minnesota, this math major had always been drawn to the theatre, a hobby which eventually resulted in his meeting Chicago-native Pennie, who had been involved in working on costumes for local theater. Pennie also enjoyed a long career as a personal shopper at Marshall Field's Department Store downtown.

Dick was originally born in Moline, Illinois in 1904. When he was 18-months-old, his father, Harry, was killed in a construction accident, leaving his mother to work as a seamstress and cook while



Mr. Punch



Judy

raising Dick and his older sister, Margaret, on her own. She later moved the family to Minneapolis. Once Dick started working at R.R. Donnelley in Chicago, his mother and sister joined him in Chicago. Margaret had been born without a left hand, yet she became a successful Commercial Artist, working in Chicago's Monadnock Building for years.

In 1953 Dick and Pennie settled on the Northwest side of Chicago in Jefferson Park. During their 35 year puppetry career together, they presented hundreds of performances throughout the area, including some early television pieces and a 17-performance stint over four days in 1948 at the RKO Palace Theater at 64 West Randolph Street, the current site of the Richard J. Daley.

This contract grossed them a whopping \$175 as they performed Punch & Judy routines between films to family audiences enjoying the cinema. Yellowed and tattered contracts, printed on the back of sheet music, listed fees at \$20-25, \$45 for a double. Clients ranged from Roosevelt School in Bellwood and the Masonic Temple on Kedzie, to the LaGrange Country Club.



Son Rick and wife Mary Lee Corrin.

Represented by the agency, Spamer & Associates of Dearborn Street in Chicago, The Corrins Puppets were listed side-by-side with talent such as LeRoy's Puppets/Marionettes, London Punch & Judy, Fernando & Fair Puppets as well as The Goofy Waitress, The Sad Siberian, 2 Jolly nebrates, 2 Dee's Horizontal



Richard and Pennie anniversary photo.

Bars, 1 Man Wrestler, Steven's Wrestling Bear, Comedy Accordionists, Told Dust Twins Boxers, and Texas Tommy - Educated Horse, just to name a few.

According to an article titled "Judy's Husband Tells All" from a 1948 issue of the the Lakeside News, an internal publication at Donnelley, Dick reported that his Punch & Judy study began when his church desired to host a Punch & Judy show.

Dick's creative side was sparked and he obtained some Plaster of Paris, clay and plastic wood, "without the slightest idea what to do with them." Eventually Mr. Punch evolved, with costuming by Pennie and hands carved from wood, Mr. Punch and company was brought to life. A man named Escher is mentioned in the article for having assisted with

construction and voices and more. The article also mentions shadow puppets and a dabbling in string puppets.

Today, Rick Corrin and wife Mary Lee reside in Glenview and re-discovered the Chicagoland Puppetry Guild because of post-event press coverage of The World Puppetry Day events held in Glenview last March. The Corrin's contacted the Library and tracked down Silvia Kraft-Walker. Rick shared warm memories of filling in for his mother as puppeteer at some gigs when she was not able to perform, and of being dragged around to shows and CPG gatherings for years. Some of his warmest memories come from the annual New Year's Eve gathering, which included local legends such as Burr Tillstrom with his Kukla, Fran & Ollie stars and many other local puppeteers who would each perform bits. These famous parties were held in the home of Ruth Hill Poppenburg and her parents, which included a permanent puppet stage in the basement for some serious entertaining.

Rick's adult post-puppetry life has included working for Chicago Burlington Railroad, working as the First Operating Officer for Amtrak and eventually retiring from RTA and METRA as Head of the Control Room. Glenview residents since 1972, Mary Lee enjoyed a long career at Scott, Foresman and Company, a Glenview publisher, as math editor. Today they enjoy their charming house with picturesque backyard which backs up to the north branch of the Chicago River and is home to a lovely kitty and a beautiful Indonesian Rod Puppet.

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.



In Review

The Glen Town Center Puppet Theater Series

By Ann Onymous

Also contributing: Silvia Kraft-Walker

Of Mice and Mayors

Sea Beast Puppet Company
Sunday, November 15th 2:00 pm

Once again the monthly puppet theater series continued into November. This month's offering was a new and original production by the Sea Beast Puppet Company titled, "Of Mice and Mayors". It was a two part production with the first story presenting



Kat, Jill Mary Kate and the cast take a bow.

a version of the Pied Piper with a cat taking the role of the Piper! Jill Frederickson did a great job as narrator positioned next to the stage, audience right. She worked with a story book on a stand and often wandered from her narration to participate with the characters in the story.

The traditional Stone Soup story worked in audience participation very nicely. Jill paused in the story and "volunteered" six children to be farmers. Each child selected a vegetable from their farm to help make the soup. During the story Kat appeared from behind the stage and invited the children to donate their veggies to make the stone soup. The warm puppet characters were well presented and the chicken was a hoot! Loved the tofu bit which spared the chicken from becoming a soup ingredient. The mayor's character was revealed with gentle humor.



Jill distributes the veggies for the stone soup.

Right: Meeting the "stars" up close.

The wooden frame puppet stage covered in blue-grey drapery material was basic and simple in design. The puppets were presented in front of a light blue tie-dyed back drop which complimented the simple, but effectively designed props. With ample room backstage

to accommodate Kat and Mary Kate Jenkins, seated on hand made stools on casters, made it appear it was an effective way to reach up and manipulate their puppets.

The presentation displayed a very well written script containing both contemporary and adult humor. Noticed was the spot-on manipulation displaying the aspect of one character reacting to other characters during conversations.



Fred Berchtold entertains with his owl puppet in a tree.

This was a perfect offering for the preschoolers and the Kg-3 audience present as well as the laughs provided for the adults as well. Kat, Mary Kate and Jill did a meet and greet after the performance.

Dave greets the gathering audience.

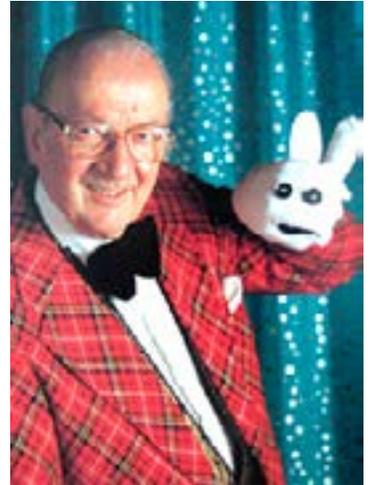


Guess Who?



In the September 2015 issue of the Patter we challenged our readers with this picture. As a result, not too many readers made it to page 10 to identify and thank Fred Berchtold, our guild President, for his continued service to the guild and his volunteering in the Outreach program.

Here is the “Guess Who?” for this issue. This gentleman was a charter member of the CPG. He was a “Punch” master as well as a professional M.C., magician and ventriloquist. If you recognize him, I invite you to take the time to email the editor melikinpuppets@comcast.net and let him know, in a line or two, what you best remember about this extraordinary man. This invitation goes not only for CPG members, but to those in the Great Lakes Region who have fond and special regards for this man.



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

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

Publisher: Bridget DePriest

CPG Web Master: Jeff Biske

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

Elected Officers and Directors for 2015-2016

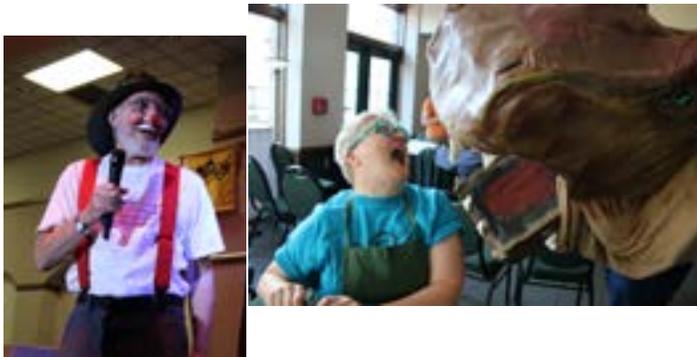
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(Corresponding Secretary)
Director of Outreach: Cynthia Von Orthal

Vice President: Susan Witek
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Director of World Puppetry Day: Silvia Kraft-Walker
Director of Relationships with
Other Puppet Organizations: Dave Herzog

By the Way.....

By Ann Onymous

In case you were looking for coverage of the Great Lakes Potlatch last November 6th 7th and 8th, it's not here. It will appear in a special edition later during the month of December. But as a tease, check out these photos to see what a great event it was.



Merry
Christmas

In the June 2015 issue of the Patter, page 10, Canadian puppeteer and musician, Kyle Dine, sent a piece with photos expressing his gratitude for the expert assistance provided by the CPG puppeteers for working with him to produce a video. He worked with the talents of puppeteers Kat Pleviak, Tom Holste and Bob Anderson to record a DVD to educate kids about food allergies. In an email to the Patter he reported the release of the DVD and is available. For additional information visit his web site at www.foodallergyvideo.com. Congratulations Kyle!



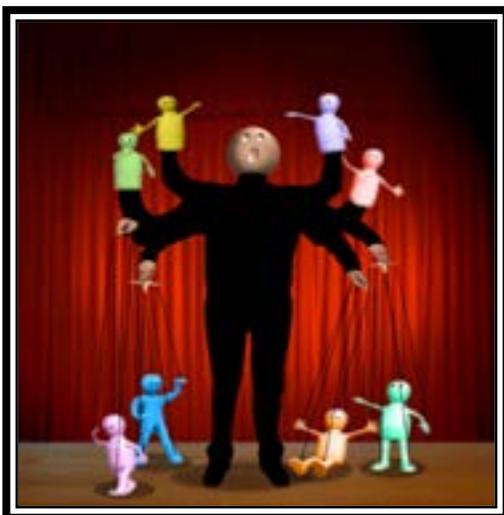
Kat, Kyle and Bob Anderson

Our newest member, Connor Asher, can be found listed on the CPG web site www.chicagopuppetguild.org under the Performers Page. We had a chance to visit with Connor at Potlatch last November.



We really enjoyed seeing some of the puppets he created on display. He also took part in Pot Pouri with David Quesal and together were a delight to watch. We invite you to visit Connors

web site www.creventivestudios.com, for an in depth look at this extremely talented young man.



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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 endeavors and to provide a fellowship of cooperation and inspiration to puppeteers everywhere.

Chicagoland Puppetry Guild Membership Application for September 1, 2015 - August 31, 2016

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

Please Print All Information Neatly

Membership..... Yearly Votes

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

Application Date _____

Check enclosed for \$ _____

Name _____ Birth date _____
mo/day/year

Company _____

Address _____

City _____ State _____ Zip _____

Home Phone (_____) _____ Cell (_____) _____

Email _____ Preferred contact Home phone Cell phone Email

Additional names associated with this membership:

Name _____ Birth date _____
mo/day/year

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

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

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

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

I perform	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

..... FOLD HERE

Check must be made payable to: Chicagoland Puppetry Guild



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