



*A Quarterly Publication*

## CPG's Annual Celebration of Puppet Arts or The National Day of Puppetry. . .Times 4!



It took four days of puppet related events in order to reach out to young children, teens, adults and families, and three separate venues. All to spread the word that the art of the puppet is there for all ages to experience and enjoy.

Silvia Kraft-Walker, the CPG Director of the National Day of Puppetry, is responsible for organizing and

setting in motion a chain of events that in a period of four days resulted in over 400 persons attending and enjoying planned activities. Volunteer workers from the guild stepped in contributing their time and talents to help make each day a memorable event. Silvia partnered with Laurel Shapiro, Youth Services Director of the Vernon Area Library, Lincolnshire, Illinois, to plan the various events scheduled.



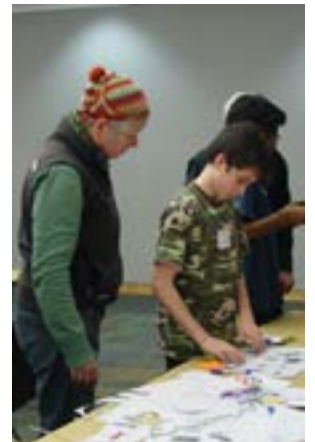
*Tom Lang demonstrates the art of shadow puppetry.*

On Thursday, March 6<sup>th</sup>, at the Vernon Hills Library, Tom Lang presented a hands-on lecture/demonstration for teens titled, "SCIENCE MEETS ART. . . IN THE DARK!" It featured instructions in the basics of shadow puppetry involving staging and shadow puppet design and construction. Assisting in the workshop were Cynthia Von Orthal, Fred Berchtold and Fred Putz. To add to the wonder, Fred Putz demonstrated the stringing method used in marionette manipulation to a very interested teen audience.

*(A complete review of this workshop is located in a special section of this issue)*



*Tom is assisted by Freds Berchtold and Putz, and Cynthia Von Orthal.*



*Cynthia working one on one helps a student.*

On Friday, March 7<sup>th</sup>, Silvia, as Director of Youth Services for the Glenview Public Library, Glenview, Illinois, sponsored a “Family Night” event by hosting Michigan puppeteer, Rick Morse with his hand puppet production of “Sleeping Beauty”. It was a rousing success! Children and parents alike joined in when Rick directed the puppet actors to invite the audience to be a part of the show. With a back and forth repore the story ended with the inevitable happy ending. Rick was generous enough to spend time at the conclusion of the story to remove the stage curtains and explain to the audience the inner workings of his puppet production. Silvia reported 115 happy theater goers were in attendance.



*Rick Morse as the “Supporting” actor.*

*(A complete review of the Rick Morse presentation, “Sleeping Beauty”, is located in a special section of this issue)*

On Saturday March 8<sup>th</sup>, ten volunteer workers from the guild entered the Vernon Area Library at 9 am, to prepare for



*Ready for inspection, Sir!*

the “official” NDOP activities. The puppet exhibit display area was set up and soon filled with a wide array of puppets of many shapes and sizes including a 35 foot long Chinese Dragon! Nearby, in the adjoining community room,



*Where’s the baby?*

tables and chairs were set up surrounding the room. Each table held the supplies and tools for the children’s puppet making



*Meeting a new “BFF”.*



*“Pleased to meet ya!”*

workshop which was to follow the 11 am performance. Rick Morse arrived to set up his stage for another performance of “Sleeping Beauty”. All was ready by 10 am.

As the library patrons began arriving they were greeted by CPG puppeteers with marionettes and hand puppets, to make them feel welcome.

Some of the children received an opportunity to try their hand at manipulating a marionette. The performance began shortly after 11 am, and as the evening before, the presentation was thoroughly enjoyed by all. With the assistance of the parents willing to help as well as guild members, 120 “Bouncy Mr. Punch” puppets were created. Our Thanks to the CPG crew of Fred Berchtold, Fred Putz, Joanne Shield, Mel Biske, Laverne Biske, Harvey Kahler, Norma McLennon, Susan Witek, Silvia Kraft-Walker, Cynthia Von Orthal, Jeff Walker (who cut out



*This is how it’s done.*



all the puppets!) and Jeff Biske the NDOP photographer.

*A big THANK YOU to Laurel Shapiro and Silvia Kraft-Walker!*

Here is an email message (in part) from Silvia to the CPG volunteers- “Hey everybody! Thank you so much for all your hard

work. Here is an email message (in part) from Silvia to the CPG volunteers- “Hey everybody! Thank you so much for all your hard



work and for all your support. We had 220, plus guild members = 230! We used up 120 plus crafts for the kids! Whew! We JUST made it! The exhibit was incredible. We had 16 local preschools that received a teacher’s guide on how to incorporate puppets and craft patterns they could use. They also received a list of CPG performers.”

On Saturday evening, March 8<sup>th</sup> (and repeated on Sunday March 9<sup>th</sup>) **The NDOP Program For Teens and Adults**, was presented at the Elastic Arts Foundation, one of the many small community theaters in Chicago. With the title of, “Oddities: a collection of curious puppetry” the presentation was organized and produced by the Sea Beast Puppet Company.

The performers were Madison J. Cripps – “A Slice of Crazy Pie”; Carole D’Agostino – “The Hoarding Show”; and Sea Beast Company – “Mefiez-Vous de la Vache Garou – Beware the Were-cow”

*(A complete review of each presentation is located in a special section of this issue)*



*We get by with a little help from our friends.*



*Clockwise from top left:  
Fred Berchtold meets a  
new friend. Kat Pleviak  
and Mary Kate — Where  
Cow? A Madison Cripps  
creation. Madison Cripps  
— He flipped his lid!*



# CPG Web Site Submission Procedures

By Jeff Biske

[www.chicagopuppetguild.org](http://www.chicagopuppetguild.org)

I have been assigned the task of maintaining the CPG site. For the most part, this is a fairly easy project, as many of the pages require very little “looking after.” However, there are a couple of pages in which YOU can have a great deal of influence and input. They are: Events and Shows page and CPG Performers page. If you have an upcoming event or performance you would like to promote, or have your company’s bio and photo placed on the CPG web site it’s very easy to do. There are a few procedures that have been established to provide continuity throughout the site as well as making the job of the post a bit easier (thus keeping maintenance costs very low).

The following are the procedures and/or restrictions for submitting information for posting to the site.

**Events and Shows Page:** This page features upcoming performances and events relative to the organization and will be updated regularly. Submissions for this page should be conveyed via e-mail to the Designer and Editor of the Puppet Patter Newsletter. The Editor will indicate to the Designer action to be taken regarding the submission. It is suggested that submissions be delivered at least six weeks in advance of the event/performance in order to assure timely postings, and include the following information:

- (1) Performer/Company name
- (2) Performance title
- (3) Event date(s) and time(s)
- (4) Event location(s)
- (5) Any other relevant information such as links to venue, performer, etc.
- (6) Any images to be used

**CPG Performers Page:** This page features short bios and links to current members/performers associated with the organization. Updating this page can be done on an “as needed” basis. Current listings will remain in place for one year without changes to bios/images or other information. Members with a listing on this page should make every effort to keep bios and/or images current. It is assumed that changes will not be made to this page except for the following situations:

- (1). Addition of new CPG Member without a listing on this page.
- (2). Addition of current CPG Member without a listing on this page.

- (3). Change in a website address and/or e-mail address of a current CPG Member with a listing on this page.

**Parameters for Submitting Written Content:** Text for any of the pages listed above should be submitted via e-mail to the Designer and the Editor of the Puppet Patter Newsletter. Acceptable formats include Microsoft Word documents (.doc preferred), or text within the content of the e-mail. Submissions should not be “formatted” for centering, indents, letter spacing, etc. (i.e. Do not add spaces or tabs to position text). It is at the discretion of the Designer to “format” text for continuity of website. Copy will be used “as is” however, the designer reserves the right to make appropriate changes to copy for content, clarity, and/or space.

**Parameters for Submitting Image Content:** Images should be submitted via e-mail to the Designer and the Editor of the Puppet Patter Newsletter in JPEG format. Images should not exceed 5” x 7” and/or 150 ppi (pixels per inch) – generally no larger than 1mb. PDF images are acceptable, however not recommended. It is assumed that all images are “print” ready. Requested changes may result in additional fees. The Designer reserves the right to make appropriate changes to images for content, clarity, and/or space. The Designer is not responsible for poor quality images that are submitted.

WOW! That sounds like a lot of rules, but they are necessary to maintain a consistent and professional look to the site and, as I said earlier, keep the costs down. I appreciate your help when you submit something and look forward to providing the CPG the best site of all the guilds!

Email submissions to:

Mel Biske – [melikinpuppets@comcast.net](mailto:melikinpuppets@comcast.net)

Jeff Biske – [jeffbiske@comcast.net](mailto:jeffbiske@comcast.net)

Check in on the site regularly to keep up to date on happenings with your guild.

Jeff Biske

630.783.8359

[jeffbiske@comcast.net](mailto:jeffbiske@comcast.net)

[www.710productions.com](http://www.710productions.com)

# Nominations Are Still Open

In a continuing effort to maintain guild status in the Puppeteers of America National organization, and to promote the art of puppetry, a slate of Officers and Directors is presented to be elected. This spring the nominating committee, chaired by Susan Witek, of Joe Emory, Shirley Woods and Doria Martuzzo, sought candidates to the various offices. Here are the nominees:

## Officers

President: Fred Berchtold  
Vice-President: Susan Witek  
Treasurer: Harvey Kahler  
Recording Secretary: Norma McLennan

## Directors

Director of Outreach: (Corresponding Sec'y) LaVerne Biske  
Director of the National Day of Puppetry: Silvia Kraft-Walker  
Director of Facebook: Tom Lang  
Director of Guild Publication (Puppet Patter): Mel Biske, Editor  
With committee members Bridget DePriest, Publisher and Jeff Biske, Web Master, CPG web site

Many of the nominees have served in various offices in the past or are presently serving. We welcome any new nominees. If you would like to nominate someone or place your name in nomination, email your selection to the Puppet Patter Editor, [melikinpuppets@comcast.net](mailto:melikinpuppets@comcast.net), and it will be forwarded to the nominating committee. June 30, 2014 is the deadline. Elections will be held at the annual guild picnic, July 13, 2014.

You will find information regarding the picnic in the "By the Way" column in this issue.

"I'm moving this year and you know what a job that is!" has already has been used as an excuse.

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 McLennan  
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



# The CPG Out Reach Program Update A “Clown” Hall Meeting

Last March the CPG submitted an ad for the program book wishing the World Clown Association a “wacky and wonderful convention!” (See the March edition of the Patter, page 11) The ad sent the message that the CPG is always willing to share ideas to create the use of puppets in their profession.

Fred Berchtold attended the convention and became acquainted with some of the members. As a result, Dave Herzog and Fred Putz were invited to present a lecture/demonstration on “The Physics of Marionette Control”, they intend to demonstrate the basics of manipulation and the workings of various controls and then present a short program. The date is Wednesday, July 2, 2014 at 7:30 pm at 316 N. LaPorte, Chicago, Illinois.

## Great Lakes Regional Festival Update!

July 25-27, 2014 will be here before you know it! Preparations have been made for eight top of the line performances and twenty four hours of workshops by presenters who excel in their field. The Phillip Huber Marionettes will be performing at the Saturday evening banquet.

Complete detailed information regarding festival activities and affordable registration, can easily be found in one location. The CPG web site [www.chicagopuppetguild.org](http://www.chicagopuppetguild.org) has gathered all the information you need. Open the site, go to the menu page and click on 2014 Festivals, Great Lakes Region. Follow the links to the various web sites including a Facebook link. You will discover that many CPG members are well represented at the “Fest”.



# Reaching Out A Little Further

The Salvation Army, known for doing the most good, called out for help and Fred Putz answered the call. In Chicago the Salvation Army Evangeline Booth Lodge, at 800 W. Lawrence, Chicago, Illinois, is a haven for women and men with children, along with married couples with children suddenly homeless because of eviction, disasters such as fire or flood, loss of utilities, domestic violence, being stranded while traveling or other crises.



*Fred Putz and Gustoff*

To minimize disruption in their lives, the Lodge’s Family Life Center provides after school services such as tutoring, game and movie nights. They also enjoy other activities such as arts and crafts, recreation, and field trips to museums, zoos, and other points of interest. Volunteers assist us by helping the children with homework and special projects for school.

Once a month, Fred makes a visit to the Booth Lodge to present puppet workshops for the children. He spends three hours each visit. On his last visit he taught seven children to make paper bag puppets. Fred states “It’s quite rewarding”, and invites others to take part in this Reach Out Endeavor.



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**jeff biske**

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# By the Way.....

By Ann Onymous

## CPG Annual Ricnic

The Date is set! July 13, 2014. Starts at 2:15 pm at the home of Susan Witek, 113 Hemlock, Mount Prospect, Illinois. To help provide a varied menu, Susan asks if you would please RSVP by giving her a call at 847-259-5167, and letting her know what you could bring.

## The Puppet Guild of Saint Louis Hosts the Melikin Puppets

On Saturday, May 10<sup>th</sup>, "Papa Wright", president of the Saint Louis Guild and Tom Bonham, editor and web master, welcomed us and the Melikin Puppets to the Guild's NDOP Celebration. Our performance of "Dragon Feather!" was enthusiastically received by a crowd of just over 100 at the Daniel Boone Public Library in Ballwin, Missouri.



Neal, Matthew and Friend



Ginny Weiss and Stan Gulick

doing. It's was obvious that this young man has a talent. It was great to meet with the "next generation" of puppeteers.

Following the performance we were able to renew old acquaintances and meet the Great Plains Regional Director, Stan Gulick. Guild junior member, twelve year old Matthew and his Dad visited backstage just to "talk" puppets. Matthew brought three of his puppet creations to show the work he was



Robert Anderson built a new "Train" puppet stage. Young Max Krawczyk seems to be fascinated by the "engineer".

## A Guild Thank You Message

Sea Beast just wanted to take a moment to say a few words of thanks to the Chicagoland Puppetry Guild for helping to make our event, Oddities, so spectacular. First we want to thank the guild for helping to promote our show. We loved being a part of the National Day of Puppetry week-long celebration and hope to do it again next year. We're sad we couldn't make it to the other festivities but heard they were a blast and went really well, so congrats on that to the guild.



A huuuuuge thank you also goes out to our volunteers who helped us with the concessions and wrangling: Fred P, Fred B, Dave Herzog and Marc Dunworth. We couldn't have done it without them! And also big thanks go out to those of you who were able to make it to see the shows. We hope you enjoyed them as much as we did. Madison and Carole had nothing but good things to say about their time here as well and are super jealous that we have such a supportive guild.

Sincerely,  
Kat and Mary Kate

## An Important Post Script Regarding Puppet Performance Announcements

While the Puppet Patter and the CPG website welcomes announcements for upcoming performances there are limits as to what extent submissions can be made.

For submissions to the CPG web site, Events and Shows page, please refer to the instructions located in the "Web site submission procedures" article located in this issue of the Puppet Patter.

For submissions to the Puppet Patter, announcements of upcoming performances, due to limited space, can only be printed in the "By the Way" column by Ann Onymous. If you would like to submit an announcement presenting multiple performance dates, we encourage you to submit an invitation to the readers of the Puppet Patter to visit your email address so those interested may contact you direct, requesting your schedule.

**We welcome a request by member Dave Herzog, who has booked a series of summer performances in and around the Chicago area. If you are interested in seeing a Dave Herzog Marionette performance, you may request a complete schedule by emailing Dave at [dhpuppet@aol.com](mailto:dhpuppet@aol.com).**

# Chicagoland Puppetry Guild, Inc. Membership Drive 2014-2015

Dear CPG members and prospective members;

We are happy to report that it's been another busy and successful year for our Guild with a little something to suit every taste and interest.

Some of our events were:

1. A successful National Day of Puppetry in the City and the suburbs with over 400 persons attending.
2. Four Quarterly newsletters, The Puppet Patter, plus notices of events and the election of officers.
3. A fantastic picnic of good food and puppetry at Mel & LaVerne Biske's home in July.
4. Our first-in-awhile formal banquet in September, held at Opera in Focus.
5. Opportunities to see a variety of local and touring shows.
6. Our new web site, [Chicagopuppetguild.org](http://Chicagopuppetguild.org) features information about the Guild, our member's activities and updates on puppet performances in the Chicago area.
7. Upcoming events: The Great Lakes Regional Festival in Detroit – July, the annual Regional Potlatch in Indiana – November, and a Puppet Slam in the summer.

Chicago's puppetry scene brings something new each month, and more is always in the works. The CPG is the resource people rely upon for event listings and updates, reviews and puppeteer profiles. The redesigned Puppet Patter (Editors Mel Biske and Publisher, Bridget DePriest) shines with a quarterly recap and prospective look at "what's up".

September 1 is the time to renew or begin your CPG 2014-2015 membership, and we appreciate your continuing support. A Membership Application is included with this letter. Another application will be sent via e-mail and there will be a hard copy in the September 1 issue of The Puppet Patter. Please return your completed application ASAP. Membership fees for fiscal year 2014-2015 are listed on the Membership Application. Your Membership is an affordable way to show your support for the puppetry arts. While you are reading The Puppet Patter please consider writing an article of your own for publication. Submissions are happily received.

Visit our web site, [www.chicagopuppet.org](http://www.chicagopuppet.org) and keep up to date with puppetry events nationally and in the Chicago area. CPG members are welcome to advertise their puppetry events on our web site. Help us by volunteering at events, suggesting

programs, or hosting a Sunday afternoon gathering. We welcome your energy and suggestions.

Thank you for your support!

Fred Berchtold, President Chicagoland Puppetry Guild, Inc.

Make your check payable to Chicagoland Puppetry Guild Inc. Mail it with the enclosed application to: Chicagoland Puppetry Guild Treasurer, 2041 W Birchwood Ave. #2 Chicago, IL 60645

Note: If you are a paid up member and have received this notice inadvertently, please contact the CPG Treasurer at the above address as soon as possible. [chicagopuppetguild.org](http://chicagopuppetguild.org) [chicagolandpuppetryguild@yahoo.com](mailto:chicagolandpuppetryguild@yahoo.com) or [facebook.com/cpguild](https://www.facebook.com/cpguild).

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## Have You Visited the CPG Website Lately?



Be sure to visit our guild's web site on a regular basis for the latest postings on what's happening in the Chicago area, the latest on the Great Lakes Regional Festival and a roster of active and newly added puppeteers.

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

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

2014 REGIONAL FESTIVALS has information on the rapidly approaching Great Lakes Regional, The Motor City Puppet Blast! July 25-27, 2014, with a link to a Facebook page highlighting workshops and performances.



## In Review

# National Dazzling Daze (Days) of Puppetry 2014 Chicago Style Puppet Palooza

An unprecedented four days of puppetry events unmatched in recent Chicago History!

*By Fred Putz and Silvia Kraft-Walker*

National Day of Puppetry Chairperson, Silvia Kraft-Walker designed and produced a “Chicago Style” National Day of Puppetry which began on Thursday, March 6 and continued through Sunday March 8. The activities were presented at two different libraries in the Chicago suburbs and one small community theater in the City. With the exception of the community theater “Adult and Teens” cabaret style shows for which a donation was requested, all workshops and performances were free of charge. A total of 400+ persons plus the C.P.G. volunteers attended the events.

### “Science Meets Art... In The Dark”

At the Lincolnshire Public Library, during the evening of Thursday, March 6<sup>th</sup>, Tom Lang presented “Science Meets Art...In The Dark”, a hands-on lecture/demonstration and workshop — a program designed for teenaged students featuring instructions on shadow puppetry, staging and puppet building techniques.

Tom began the workshop with a short lecture tracing the history of shadow puppetry. He explained that this form of puppet show dates back to prehistoric times and has been used over the centuries by many cultures around the world.

Several tables were arranged in a semicircle upon which a dozen small shadow puppet stages made from cardboard boxes were mounted. The shadow screens for the stages were made from different materials, which ranged from white muslin to different types of cloth and translucent papers. The light source for each of the stages was a different type of electric light bulb. Some bulbs were opaque while others were transparent. With a shadow puppet in hand, Tom moved from stage to stage and demonstrated the different qualities of shadows produced by each light source. It became obvious that transparent bulbs produced the sharpest shadow. He emphasized that in order to obtain a clean shadow; the puppet must be pushed against the screen to insure that all edges of the puppet were in contact with the screen. He also demonstrated how it is possible to make an image mystically appear and disappear by moving the puppet further away from or closer to the screen.

On one side of the room were more tables which held the workshop materials and puppet patterns. The materials included: lightweight poster board, glue, masking and duct tape, scissors, utility knives, hole punchers, colored cellophane and wooden barbeque skewers to be used for the control rods.

The jointed puppet patterns ranged from animals and birds to humans. The students were allowed to select the patterns

they liked best. The tiger and the snake were the most popular patterns. With the assistance of volunteer Guild members Cynthia Von Orthal, Silvia Kraft-Walker, Fred Bertchold and Fred Putz, the students — with creative juices flowing — dove into their projects. It was with great enthusiasm that the students proudly experimented with their finished puppets on the different shadow stages. One disappointing aspect of the evening was that only eight of the sixteen previously registered students showed up for the workshop. To expose the students to other forms of puppets, Silvia arranged that Fred Putz, C.P.G. Corresponding Secretary, would display and demonstrate his marionettes. The marionettes captivated the teens as Fred demonstrated the engineering that went into their whimsical movements. It was a perfect ending to the workshop. Many thanks to Tom Lang for organizing a wonderful experience.

### “Sleeping Beauty”

A Hand Puppet Show by Detroit Puppeteer Rick Morse

Rick presented his “Sleeping Beauty” at two venues; the Glenview Public Library on Friday evening March 7<sup>th</sup> and the Vernon Hills Public Library on Saturday morning, March 8<sup>th</sup>. In the hall outside of the Vernon Hills Library auditorium all entering patrons were greeted by an impressive and colorful exhibit of different types of puppets, featuring the Melikin Puppet’s 35 foot Chinese Dragon. Also in the exhibit were several puppets from Fred Putz’ collection that included a Japanese Bunraku rod puppet and Chinese shadow puppets. Silvia Kraft-Walker exhibited her gangly spider marionette and the gracious and beautiful Japanese girl rod puppet. Fred Bertchold, C.P.G. President; Mel Biske, the Puppet Patter Editor; Silvia Kraft-Walker, NDOP Director; and Fred Putz (who was in charge of the exhibit) did “walk-a-rounds” using several different marionettes to entertain the audience prior to the show.

One can always be assured that a fairytale presented by Rick Morse will be a humorous and side splitting theatrical adventure. And, “Sleeping Beauty” was no exception to that rule. Rick began his performance by greeting the audience with a “Hi Everybody” and then requested that the audience greet him in the same manner. He then thanked the audience for its “unexpected welcome”, thus setting the mood and hinting what the show might entail.

The house lights dimmed and the lights on Rick’s little puppet stage came up along while a fanfare played on Rick’s “mighty kazoo”. A puppet, Jimmy appeared holding a trumpet. Another puppet appeared and the puppets discussed the proper use

of the trumpet during which the friend's head became stuck in the trumpet's bell. The trumpet was put away and the Queen of the Wicked Fairies arrived. This was when the comic bit, "she's behind you" ensued. The Witch disclosed that she would like Jimmy for dinner, not as a guest, but as the dinner! At that point Jimmy exited. Loosely following the original tale, the Wicked Witch, expecting an invitation to the Kings party called upon her huge shaggy dog to bring in the mail. Here we learned that the invitation had not arrived. The Witch's "Magic Mirror" required that a member of the audience come on stage and mouth the part of the mirror. C.P.G. Member, Jeff Biske, (also The C.P.G.'s webmaster and the official NDOP photographer) was inducted to play the part of the Mirror. (During the Friday evening performance, Dave Herzog played the part of the Mirror.) The Mirror informed the Witch that she was not invited to the party because of her dirty and smelly feet. Incensed by the insult, the Witch vowed revenge on the King.

The scene shifted to the palace where the King and the Queen were expecting the birth of a baby. The King commanded Jimmy to bring up the birthday presents from the basement and a "drop the box" comic bit ensued. Finally the baby cradle and the presents were on stage. Then came a problem, how can a hand puppeteer manipulate a tiny baby in a cradle with one hand while holding another puppet on the other hand? Rick solved this problem: there was no puppet baby in the cradle, instead, Rick animated the whole cradle by means of a rod and moved it about the stage like a puppet and, therefore, there was no need for the baby.

Following the original story, the Wicked Fairy arrived and much to the chagrin of everyone, she placed a curse on the Baby Princess: On her fifteenth birthday, the Princess would prick her finger on a spinning wheel causing her to sleep for eternity. The front doorbell rang (how many castles have door bells?) and just in time to save the day, (perhaps I should say, "part of the day"), the Good Fairy entered and changed the spell from permanent somnambulism to a short 100 year nap. Well, the 15<sup>th</sup> birthday quickly arrived and in spite of the audience's warnings and under the Witch's pressure, the Princess pricked her finger on the spinning wheel.

Once again, the Good Fairy arrived and caused the Witch to prick her finger. And, out she went, like the proverbial "light". With the audience counting from one to one hundred time passed quickly. The Prince arrived on horseback. Then there was a mix-up concerning whom he should kiss; the Princess or the Witch. The Dog arrived and licked the Princess's face and awakened her. Therefore, she named the dog, "Prince", ending the play. At the conclusion of the show, Rick unveiled the stage and demonstrated how he managed to get his hand into the puppets that were hanging backstage as well as his three fingered manipulation techniques. One could not ask for a more clever and zany puppet production than Rick Morse's "Sleeping Beauty". It is a testament to Rick's professionalism, creativity, talent and expertise that a very large crowd of preschoolers remained engaged, focused and attentive throughout the performance in a very over-crowded space! BRAVO RICK!

After the show the members of the audience made paper mini-spring "Mr. Punch" puppets with the assistance of C.P.G.

Members, Silvia Kraft-Walker, Mel Biske, Fred Berchtold. Norma McLennon and Harvey Kahler, staffed the puppet sales table. Harvey Kahler also took photographs, and cared for the financial operations. The C.P.G. is very grateful to the Vernon Public Library for its financial support and use of its wonderful facilities.

## NDOP Program For Teens and Adults

Presented at the Elastic Arts Foundation, Chicago  
March 8 and 9, 2014

### "Oddities: A Collection of Curious PUPPETRY"

Organized and Produced by the Sea Beast Puppet Company

The adult and teens program, "Oddities", was held on Saturday night and Sunday afternoon, March 8<sup>th</sup> and 9<sup>th</sup>, at the Elastic Arts Foundation, one of the many small community theaters in Chicago. The "Collection" included: Sea Beast Puppet Company's "M'efiez-Vous de la Vache Garou"- (Beware the Were-Cow), "Anise' Tale" by Mary Kate Rix, Carole D'Agostino's "The Hoarding Show" and Madison J. Cripps' "A Slice of Crazy Pie".

### (M'Efiez-Vous De La Vache Garou!)

(Beware the Were-Cow)

(Tails of Terror from the Louisiana Bayou)

A triptych by the Sea Beast Puppet Company

The Elastic Arts Foundation's auditorium seats around 50 persons. One drawback was the lack of raked audience seating. Therefore, the view for those persons seated in last few rows was limited. The large Sea Beast puppet stage filled the entire staging area. The proscenium of the puppet stage provided for hand puppets and rods puppets as well as shadow puppets. The arch and flanks of the stage were covered with creepy dull yellow and green gauze giving the effect of hanging moss.

Puppeteers Kat Pleviak and Mary Kate Rix entered from the wings and introduced the show, and playing the part of public librarians. They chatted about such things as the characteristics of the swamp and Kat's reversible orange apron. Those who find Punch and his diabolical use of a stick on his enemies too violent, would have to change their minds had they witnessed the "puppet on puppet carnage" displayed in "M'Efiez-Vous De La Vache Garou!". Employing three different forms of puppetry, Kat Pleviak and Mary Kate Rix took the audience on a journey into the swamps and bayous of Louisiana as they told three tales of mystery and mayhem.

### Tale # 1, "The Tailypo"

The first tale, "The Tailypo" utilized the shadow screen. The shadow figures were playfully designed, simple and almost childlike, without the detailed characteristics found in the Javanese Wayang Golek, Karaghioz and Chinese shadow puppets.

The story involved the traditional Appalachian "Tailypo", a terrifying monster of the night that is said to have a long tail, pointed ears, yellow or red eyes, long claws and large, sharp teeth. It also included a poor, peaceful Resident of the swamp and his three dogs. The ambience and the dangers of the swamp were well established

through shadowy moss-entangled trees, plant life, and the insects that flew about the shadow screen. An alligator appeared and ate an innocent frog, hinting that this was not a “kiddy” show.

While sitting his on porch in the dusk, the Resident noted a strange pair of sinister red and yellow eyes (The Tailypo) peering at him from a moss covered tree. Taking up his shotgun, the Resident shot at the eyes and the screen was filled with a burst of red and yellow clouds simulating an explosion, and the creature’s tail fell upon the boardwalk. Being hungry, the Resident cooked the tail and found it rather tasty.

At night, as the Resident was sleeping, the Tailypo ate one of his dogs. A series of events followed during which the Resident continued to shoot at the sinister red eyes, continuously missing the mark. Finally, while sleeping, the Resident was awakened by the two red and yellow eyes peering at him from the foot of his bed. This was followed by a sequence of images of the terrified Resident’s face getting larger and larger as the Tailypo advanced upon him. The screen became dark and jagged streaks of red filled the screen and screams of terror were heard, ending the play.

### Tale #2, “Annie’s Tale”

By Mary Kate Rix

The Bohemian style marionettes, (which are controlled by means of a rod that extends from the top of the puppet’s head upwards to the control bar) were employed in the second play, “Annie’s Tale.

A five foot coffin on stage left was opened to become a tabletop puppet stage. The lid of the coffin served as both a backdrop and puppet rack. The upper half of the interior of the coffin was covered with plywood and served as the stage floor and the lower half was open serving as a storage area. The popup book style back drops were pulled up from the stage floor and leaned against the coffin lid.

The story revolved around a young girl, Annie, who went on a long, magical journey to appease her mother’s wish for a special purple flower. During her journey, she came upon several challenges.

The first challenge was in the form of a large tree that housed several small shadow screens in its branches. The Skeletons that haunted the tree were revealed by means of a flashlight that illuminated the small shadow screens. Another challenge required that Annie travel through a swamp. There she came upon a cleverly designed alligator that stood up on its hind legs when it spoke. Finally Annie reached a dessert where she met a well-made crow that flew very convincingly.

After finding the special flower, the girl reversed her tracks and went back through the different scenes to her home and presented the flower to her mother. It was a charming story and the puppets were adorable, especially the short and plump mother. Amplification of Mary’s voice would have made this puppet play even better, especially for the members in the rear of the auditorium.

### Tale #3, “Beware The Were-Cow”

By The Sea Beast Puppet Company

The third play, “Beware the Were-Cow”, was an operetta that included both singing and dialogue and was staged in the “Toy Theater” style. The puppets were Flat 6-8 inch cutout marionettes supported by a single head rod. The puppets’ arms were also articulated by means of rods. The shadow screen from the previous show was removed and a cleverly designed two-dimensional Cajun-country bar scene was placed on down stage Left. Miniature glasses hung from a rack above the bar and two or three tables were placed in center stage. The puppeteers, Kat Pleviak and Mary Kate Rix were visible in the puppet booth during the entire performance.

The name of the bar was “La Vache-Garou” and that title became an incantation that began each verse of the lyrics and songs. (That #@&^+ tune is still running through my head!) Kat and Mary produced a constant fast moving dialogue and music. The plot centered on the myth of the “Were-Cow”, which most of the characters dismissed as being a superstition. The scene quickly changed and some of the braver characters proceeded to drive out to the barnyard where the Cow in question was corralled. The Cow (this time a hand puppet with a large mouth) appeared to be a docile animal, just chewing its cud. However, in a flash, the Cow quickly dispatched the characters in one gulp and even chomped down the Volkswagen Beetle in which the characters had driven to the barn!

The scenes shifted quickly back and forth between the barn and the bar and kept the puppeteers frantically busy replacing set pieces and puppets while keeping up the ever faster moving dialogue and song. It was at this point that portions of the clever dialogue were lost due to the speed of the patter, Southern accents and lack of amplification. Eventually the entire cast became Cow cud leaving the audience wondering if perhaps the cow had initially been bitten by a Were-Wolf and if it could have only been killed by a silver bullet.

### The Hoarding Show

By Carole D’Agostino

“One Performer- Three Puppet Experiences”

There was a long delay during which the Sea Beast stage and equipment was removed and D’Agostino set up her shadow stage and other equipment.

D’Agostino’s “Hoarding Show” addressed the concept that the perpetual acquisition of junk is a sign of emotional and physical dysfunction resulting in pathological clutter. According to D’Agostino, her research into hoarding has proven that; “These emotions are not exclusive to hoarders. We all keep memories and treasures- it’s not hoarding, it’s human”.

For the first part of her triptych D’Agostino used a shadow stage. The first play was concerned with the Collyer Brothers, Homer and Langley and took place during 1947 in New York City. The Collyer Brothers were infamous for not paying their household bills and taxes and had lived as hermits for decades in their filthy and overcrowded Fifth Avenue mansion.



Most of the simply designed shadow puppets were without articulated arms and legs. However, that simplicity of design amply illustrated the events of the plot as it unfolded. The play opened with a life sized profile of an older woman (portrayed by Carole, herself) who telephoned the police and complained about a stench coming from the Collyer Brothers Mansion next door. A cityscape appeared showing the front door of the Collyer Brothers mansion in profile. A Tax Collector entered and tried to serve a notice. The Tax Collector was rudely rejected. We learned that the building contained so much clutter that even the police would not enter it.

The side of the house was removed, revealing rooms cluttered to the ceiling with junk. There then appeared a shadow montage that included the bearded Brothers and the items that they had collected: pianos, pots, clocks and hundreds of other items. A big rat crawled atop the junk making the collection even more distasteful.

The Brothers refused to pay their taxes because, since they had earned no income, according to them, a tax was unwarranted. Finally the City cut off their electric and gas services, but the Brothers held on and even set up booby-traps in the hallways to ensnare intruders who might enter the house.

A question arose regarding the possibility that one of the Brothers had skipped town with the family fortune, or whether they both had been found dead amidst their glorious piles of trash. The police report stated that one of the brothers was killed by his own bobby-trap. This tale was enough to encourage the members of the audience to head for home and start cleaning. However, we stayed because there was more trash to come in the next two sequences.

### “Stack and Stash”

(A new way to find storage opportunities)

The second sequence was done in the style of a typical late-night, low-budget cheezy and ridiculous television infomercial during which the sales person pushed her products to limits beyond the viewer’s patience. The center of the stage was gradually filled with boxes of different shapes and sizes. Taking the part of the saleswoman was D’Agostino herself.

In character as an obnoxious hostess, D’Agostino tried to convince the audience that in order to organize one’s clutter it was necessary to purchase boxes designed especially for different types of clutter. She presented boxes for storing old books, unused cooking utensils and, you name it, there was a container for it. She also advertised already filled with boxes of junk that one might not think of, but would find it necessary to keep. When she was finished, boxes upon boxes filled the stage. There were no puppets used during this sequence.

### “Sophie’s House”

For her final sequence, D’Agostino moved to stage right where she had setup one of the most elaborate table-top puppet stage, that this reviewer has ever seen. On a table perhaps five feet long was a cutaway view of a room. Extending from downstage

left to upstage left was one-half of a wall containing a door. On downstage right another half wall extended to upstage right. These walls were no higher than three feet and tapered down to 0 feet. Within the confines of the walls was an amazing array of miniature clutter. A complete inventory would probably list 400 separate tiny items that included bundles of clothing, piles of newspapers, paper bags stuffed with whatever, boxes, toys, utensils, furniture and an American flag.

The tabletop puppet, “Sophie” entered costumed in a gray turtleneck sweater and dark gray slacks. From the looks of her, one would assume that she was a typical person going about her business. However, Sophie’s “business” was far from normal! She looked about the room and surveyed her precious collection with satisfaction. She then rearranged a few items, fondled a piece of fabric from a dresser drawer and looked through some papers and photographs. The phone rang, but she could not find it in the midst of her “precious” belongings. Her frustrations began to mount. Then, through the mail chute in the door the mail was delivered. Included with the usual solicitations and junk mail was a notice from the Department of Health! Frustrated and devastated, Sophie fell upon her knees pondering what she should or should not do, closing the scene. (A personal note from Fred: this scene had a profound effect on me. When my 89 year old mother fell and had to be moved to a nursing home, I had to close her home and euthanize her 27 cats and 2 dogs.)

## Cripps Walking Theater Project

Madison Cripps, Puppeteer

### “A Slice of Crazy Pie”

Once again there was a long pause while D’Agostino’s sets were struck and Madison moved his backdrop into center stage. The drop was crowned by a semicircle stating “Cripps Puppets”. He also placed three large boxes in front of the backdrop that became the staging area for his solo marionettes. However, as previously mentioned, the auditorium seating was not raked and because the boxes were not tall enough, those persons seated in the rear could not see the puppets.

With a bright red jacket, lace cuffed white shirt, black trousers with a red stripe on the sides and dark handlebar mustache, Madison Cripps’ stage personality is best described as “flamboyant”. He accompanies his acts with a harmonica that is mounted on a device that rests on his neck. Playing the harmonica and manipulating a marionette at the same time is truly a multitask operation. Cripps also has a remarkable voice with a high range allowing him to create voices as unusual as his puppets.

The staging was the same as in a standard solo marionette variety show. But, Cripps’ puppets are far from standard. Cripps’ cast of puppets does not include the usual ice skater, trapeze artist or clown blowing up a balloon. Instead, Cripps’ puppets are highly stylized and seemingly simply constructed.

Most of the puppets have been carved from scrap hardwood making them rather heavy. Arm and leg joints are basic and exposed.

Some figures have solid torsos and legs that do not bend at the hip or the knee.

There is an almost sinister aspect about the marionettes such as “The Head” which is square head with piercing eyes, an extending red tongue and mismatched legs attached to its elongated jowls. Yet, in spite of their physical exaggerations and malformations his figures move with surprising elegance and ease.

The puppets are not the focal point of Cripps’ performance. They are a media for his satirical interactions with the audience. As an example; the first puppet was a bottle-shaped pink human/rabbit with a human head and face, overly long articulated ears, long arms, beautifully carved hands and very short legs. After walking the puppet on the stage, Cripps’ took the puppet into the audience and placed it on several persons’ laps. He then engaged in conversation trying to provoke sarcastic remarks. The puppet’s short legs extend into longer legs, providing a surprise ending to the act. One drawback to having the marionette performing in the audience is that only the few persons sitting next to the puppet can see it. It must be mentioned that not all of Cripps puppets are sinister in character. Two in particular were charming: a dancer with an extremely short torso, long legs and long arms that moved with great style and elegance and “Sam, The Street Sweeper” who manipulated his broom and was able to pick up a cup with natural ease.

Thus ended NDOP 2014, Chicago Style. Congratulations and thank you NDOP Chairperson Silvia Kraft-Walker and to Sea Beast’s Kat Plevaik and Mary Kat Rix for arranging and directing a very successful four days of puppetry which included events for such a wide range of ages.

### Comments, Stastics and Credits

Only eight of the sixteen students who registered attended the Thursday evening Shadow Puppet Workshop headed by Tom

Lang. Cynthia Von Orthal, Fred Berchtold, Silvia Kraft-Walker and Fred Putz assisted. In spite of the small attendance, the students had an enjoyable experience. The Friday night Sleeping Beauty performance at the Glenview Library was attended by 115 people. CPG members Silvia Kraft-Walker and David Herzog represented the CPG.

One hundred fifty-six people registered for the Saturday Sleeping Beauty at Lincolnshire Library, however, a total of 230 had to be squeezed into the auditorium with standing room only. To quote Chair Person Silvia Kraft-Walker, “We think that preschool teacher guides on puppetry and early literacy sent to 16 Lincolnshire preschools helped requite folks who were not regulars at the library. We never dreamed so many people would show up. About 120 kids made take home puppets and we nearly ran out of craft puppet supplies”. CPG volunteers for the Saturday program were Mel and Laverne Biske, Fred Berchtold, Harvey Kahler, Norma McLennon, Jeff Biske, and Jeff Walker (who cut out all of the Mr. Punch craft components) and Fred Putz. The library provided two additional assistants who handled the door.

Many thanks are due to Laurel Shapiro, Head of Youth Programs at the Vernon Area Library District who was wonderful to work with and a gracious and top-notch hostess. Finally, thanks to Silvia for designing the Puppet Palooza 2014 NDOP poster which highlighted our new CPG logo which was created by Jeff Biske, of 710 Productions.

This model of partnering with a public library to bring our NDOP celebration to a large number of people while keeping our costs and manpower down seems to be a successful one which we should continue to pursue.

WE CAN’T WAIT UNTIL NDOP 2015!



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

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

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

Send this application with check payable to “Chicagoland Puppetry Guild”, 2041 W Birchwood Ave, Chicago, IL 60645.

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:

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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 . . .

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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 \_\_\_\_\_