

A Quarterly Publication

CPG's Picnic Invaded by Ants!

You might say that puppeteers are a lot like ants. All you have to say is "picnic" and they all show up! On July 13, 2014, 22 puppeteers and friends showed up on the doorstep of the home of Susan and Richard Witek in Mount Prospect.

Starting at two o'clock the parade of goodies was through the door and filling the tables. The main course and drinks were graciously provided by our hosts. Conversations were non-stop as the afternoon moved along. The wide variety of deserts offered seemed to disappear as if by magic.



New CPG banner with the new logo.

Then, of course, there was a matter of business to attend to. Our President, Fred Berchtold, promised a short meeting to formally conduct an official vote to confirm the renewing of the CPG Board of Officers. Present at the meeting was the newly created CPG banner. On behalf of the membership, Fred gave thanks to Mel and LaVerne for using the CPG logo, designed by their son, Jeff, to create an updated version of the banner to represent the guild at meetings, banquets, parades, Potlatch and festivals.



Fred and Leanne Teplitz, a friendly neighbor who presented Fred with two stuffed animal toys she donated to the guild to be worked into puppets.

Time for "Show and Tell"! Fred provided a demonstration on how he created hand puppets and marionettes using old discarded stuffed animal toys. He presented his popular workshop on the subject at the Regional Festival later that month. Show and Tell was about to get bigger!

We all moved outside where Bob Anderson had his beautiful, creative train puppet stage set up. Chris Krawczyk put his puppets to work with some crazy antics. His antics continued using his "old geezer" vent figure.

Joining in the show and tell was Kat Pleviak. Now, with all the puppets she has created utilizing many aspects of design, she proudly introduced her first marionette, a mermaid! It caught the eye of Dave Herzog. It was truly a work of art using new construction methods, a computer to help design and a laser to cut the pieces. She eventually had to use the old fashion way, by hand, to complete the work. One of her advisors on the project was Phillip Huber.



Kat with her mermaid.

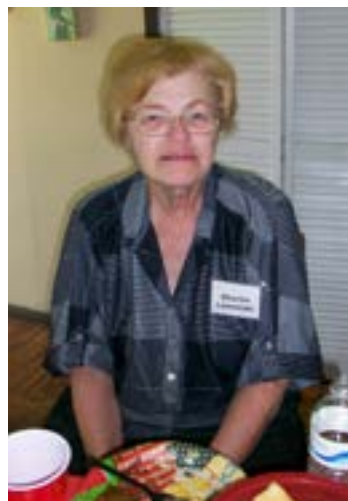
The day went by so quickly. A day enjoyed by all. You could hear the good-byes. A few "See you at the Puppet Blast!" "Boy, it's really fun when we all get together". "Thanks Susan and Richard for having us!" "What's next?"

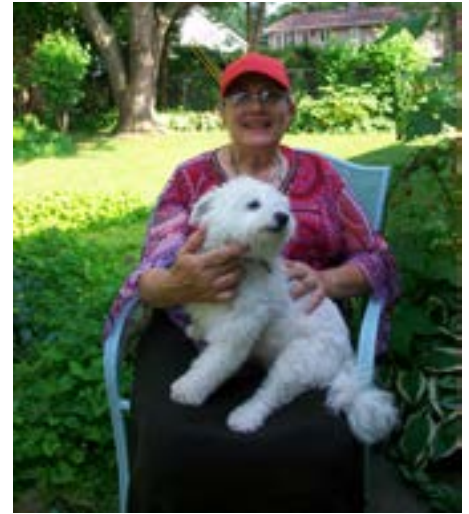
"What's next? Read all about it in the Patter."



Above: Dave and Travis.

Clockwise, from top left: Bob and Elana; Bob and his Train Stage, Richard and Fred; LaVerne and Mel and the new banner; Fred with a marionette Polar Bear on a bike; Sharon; Chris and his Old Geezer (photo by Elana Ashley); Fred and Dee; and Harvey and Norma.





Clockwise, from bottom left: Shirley and LaVerne (not the same "LaVerne & Shirley" from TV); Again with a monkey! Stuffed animal toys into puppets; Mike and Doria; Susan and friend; Ted and Elana.



You won't want to miss....

The October CPG Gathering!

It's a Halloween Parade and a Pumpkin Patch Puppet Show! Saturday, October 25, 2014 at the Glen View Public Library Community room, 1930 Glenview Road, Glenview, Illinois. The kids costume parade kicks off promptly at 1:30 pm, followed by Dave Herzog's Marionettes with "Pumpkin Patch Review", a fun puppet show featuring square dancing scarecrows and other autumn delights.

There will be a Reception/Gathering of the Chicagoland Puppetry Guild following the show in the multipurpose room from 2:15 to 4:15pm. Please register for the show by emailing Silvia at swalker@glenviewpl.org.



Let's Continue the Tradition

At last year's annual banquet we presented an award for "Enthusiastic Support of Puppetry". Your CPG board would like to continue the award presentation at our fall banquet, October 18th, 2014. This Presidential award will be given to one of our members who has demonstrated an extra effort to assist and promote the welfare and advancement of the art of puppetry. Our president would like your suggestions as to who you feel worthy of being the recipient of the award this year. Please email him your choice at godslovestories@comcast.net Please respond by October 1, 2014.

News about the November Gathering

Put a hold on Sunday, November 16, 2014. That's the day longtime member Joan Wittenberg, will be hosting the November gathering at her residence, the Swedish Covenant Village in Northbrook, Illinois.



Joan Wittenberg

Members attending are asked to bring a puppet to share with other puppeteers and residents for a walk around. If you have a short bit that does not require a stage, that's good too! Susan Witek has dubbed the day, "A Sweet Exchange Party!" and asks those attending to bring a tray of sweets to share.

Set-up begins at 2:00pm and the walk around at 3:00 in the South Village room. The address is, 2625 Techny Road, Northbrook, Illinois. Susan asks if you would RSVP at 847-259-5167.

Event Alert Notice!

Here is advance information regarding The Chicagoland Puppetry Guild Annual Banquet

The date is set, Saturday, October 18, 2014. We have a facility in Highland Park, Illinois with ample parking and 1 ½ blocks away from the train station. We are planning serving "Buffet Style", hot and cold dishes as a pot luck offering. Entrees' will be provided. Entertainment is on the bill as well. The banquet committee is in the process of finalizing arrangements and will shortly publish complete information. We are urging you to put the Saturday, October 18, 2014 date on your reserve. This will be one CPG event you won't want to miss!

Your Banquet Committee

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

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

Election Results – 2014-2015

Last April, our president, Fred Berchtold, appointed a nominating committee to contact CPG members offering them an opportunity to serve as a board member and support the guild. The responsibility of guild operations is shared with four Officers and five Directors. No one person has to “do it all”. When the nominating committee reported their results, the current board, in order to maintain the guild’s status as an active guild under the charter of the Puppeteers of America, submitted their names to accept a nomination to serve an additional year. Some of the current board members have been serving for four years.

The election was held on July 13, 2014 at the annual picnic. The current board was re-elected by a unanimous vote. Here are the results:

Fred Berchtold - President
Susan Witek - Vice-President
Norma McLennon - Secretary
Harvey Kahler - Treasurer
Silvia Kraft-Walker - Director of NDOP

Dave Herzog - Director of Relations with other Guilds
LaVerne Biske - Director of Inter-guild Relations
(Corresponding Secretary)
Mel Biske - Director of Guild Publications
Fred Putz - Director of Outreach

You will note a shuffling in the deck. LaVerne went from Vice-President to Director of Inter-guild Relations. Susan returned, after a year’s absence to serve as Vice-President. Fred accepted the Director of Outreach Operations. (See Fred’s letter to the membership in this issue.)

The board has many activities planned for the coming year which includes the annual banquet, the National Day of Puppetry, CPG’s participation at Potlatch, visits to performances by local and out of town puppeteers, an opportunity for you to submit announcements of your activities and performances on the CPG web site www.chicagopuppetguild.org and Guild activities, news, events and articles in the quarterly publication of the Puppet Patter. Need Facebook? That’s there too.

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

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

Publisher: Bridget DePriest

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

Elected Officers and Directors for 2014-2015

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

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

Chicagoland Puppetry Guild, Inc.

Outreach Program

Because there were no nominations for the new Board position of Director of Outreach, Fred Putz, retiring Corresponding Secretary has agreed to accept the position of Director of Outreach. However, Fred has stipulated that he will accept the position under the following conditions:

A Letter to the Membership from Fred Putz

In 2013 the C.P.P. Board of Officers made changes in the By-laws, "Article VII, Officers" establishing new offices. One of these offices was the "Director of Outreach". Through this new office we have thus far assisted in the establishment of Puppet Slams in Chicago, provided financial assistance to the Puppeteers of America and continued with our annual National Day of Puppetry, which usually includes puppet building workshops. Under consideration is a scholarship fund to provide financial aid for a young puppeteer to attend puppet festivals. However, have we really succeeded in fully fulfilling the true meaning of "Outreach"? Wikipedia defines outreach as being: "**Outreach** is an activity of providing services to populations who might not otherwise have access to those services. A key component of outreach is that the groups providing it are not stationary, but mobile; in other words they are meeting those in need of outreach services at the locations where those in need are. In addition to delivering services, outreach has an educational role, raising the awareness of existing services."

As the Director of Outreach it is my goal to not only continue and expand our past efforts, but also to establish new means of providing puppet activities "to populations who might not otherwise have access to those services". Who might these "populations" be? I have established a relationship with the Salvation Army's Evangeline Booth Lodge in Chicago, the goal of which is to...."serve families in extreme crisis, families who have found themselves with no place to call home, no roof over their heads or guarantee of when or where they will get their next meal." Considering the fact that

there are many children in these families who need recreation, I have provided an easy-to-make sack puppet workshop for them at Booth Lodge and will provide another workshop in late August. It is my long rang goal for the C.P.G. to provide workshops or other puppet activities at the Lodge several times a year.



Fred Putz

Another population where the C.P.G. can be of service is in children's hospitals and nursing homes. This idea came to me by way of The World Clown Association that, during its national convention selects a facility and provides fun activities for the patients. The C.P.G. Board recognizes the benefits of this kind of outreach and is now considering a similar program which would involve the art of puppetry.

Consider how much joy and healing that you, our members could provide by donating an hour or two a month to fulfilling our newly established obligation to "Reach Out". If you have ideas as to how we can accomplish this goal, or would consider being one of our volunteers, please contact me, Fred Putz, 847-433-3439 or fepmgrp@aol.com (Be sure to title your e-mail "CPG Outreach".)

Words of Praise for Volunteers

By Johan Ruskin

"Volunteers are the only beings who reflect this nation's compassion, unselfish caring, patience and just plain loving one another."

Thank you for your consideration,
Fred

By the Way.....

By Ann Onymous

Are you thinking Potlatch?

It's not too early. It will be here before you know it. This year the dates are November 7, 8 & 9, 2014. Once again, the Potawatomi Inn, located at the Potawatomi State Park, Angola, Indiana, is the place to be for the Annual Great Lakes Region Gathering. Forms for registration are included in this issue of the Patter. If you are making reservations for the Inn by phone, be sure to mention Group #1107GL. The phone number is listed on the form.

Hope to see you there!

Elsenpeter Marionettes presents Beauty and the Beast

Location: The Book Market at Hanger one, 2651 Navy Blvd, Glen Tower Center

Saturday, October 18, 2014, 10:30-11:15 am

Free registration begins October 3: theglentowncenter.com

Fourth generation Master Puppeteer, Richard Elsenpeter, brings wooden string puppets to life with an enchanting retelling of this beloved tale. Co-sponsored by the Glenview Public Library and The Glen Town Center.

The Complaining Baby

By Fred Putz

Michael Montenegro

The walk-around puppet is full body costume in which the puppeteer's body becomes the puppet. "Big Bird is an example of a walk-around puppet. Montenegro began his two part performance with his head being the head of a baby in a bib puppet walk-around costume. During his monologue, as a Baby, he expounded about the problems of being a child in an adult world. The audience became aware that, from a baby's point of view, being a baby in an adult world is not as easy as most adults think.

Cloth Dummy Anguish

Montenegro's second act consisted of a life-sized walk-around male puppet which was lacking a head. The puppet was supported by Montenegro's right hand which entered into the back of puppet's body. The puppet's left leg was attached to Montenegro's right leg and when Montenegro moved his right leg the puppet appeared to walk normally. That particular manipulation arrangement is an old cliché example of which has been seen in the old vaudeville dancing human/puppet couple pas de deux. However, Montenegro had a surprise in store. By means of a very clever and mysterious set of levers hidden in the puppet's body he was able to operate the puppet's right leg as well as the puppet's right arm in a very humanistic manner.

When the puppet realized that he did not have a head, Montenegro accommodated it by presenting it with one which turned out to be far too small for his body. However, the puppet seemed very happy with its undersized head. As the performance progressed, Montenegro fell out of favor with the puppet and a struggle ensued during which Montenegro feigned being dead. Through Montenegro's clever manipulation the puppet showed



Michael Montenegro

genuine remorse and tried to revive Montenegro. After allowing the puppet to suffer for a while, Montenegro came alive and assured the puppet that he been only playing dead. All was forgiven and the puppet surprisingly exhibited genuine happiness. This was one of the most clever adaptations of the old walk-around pas de deux that this reviewer has ever witnessed.

Editor's note: *May we suggest, Google Michael Montenegro, open his web site and do a search. You will find the "Cloth Dummy Anguish" routine available for your enjoyment.*



You Have Your Hands Full! Let Me Take Care of Your Design Work

From post cards to posters, brochures to business cards,
and just about everything in between.
Quality you count on. Value you expect.



jeff biske

color outside the lines

graphic design • video production • website design

For design samples, log on to www.710productions.com

In Review

The Lion and the Mouse

By Silvia Kraft-Walker

Cynthia Von Orthal Puppets

Cynthia, Jerry, Jill and Sean presented a wonderful performance of this Aesop's Fable on Thursday, July 17, 2014 to a crowd of over 100 at The Book Market at Hanger One, Glen Town Center, Glenview, Illinois.

Kids and adults were enthralled by the beautiful marionettes and Aesop, the rod puppet. Everything was made from recycled materials. The original score by Paul Mertens is so beautiful, and coupled with the musical noises made by the movements of the wooden lion puppet, this made for an enchanting experience. My favorite puppet was the book, with all its moving parts. Simply beautiful.



Guess Who?

Here are photos of famous puppeteers from a bygone era. There are two current members in our guild who we think will guess who these people are. In the left photo, who are the two women on the left? In the right photo, guess the man at the easel. If you think you know, email the editor at melikinpuppets@comcast.net.



In Review

Constance and the Perpetual Motion Machine

By Fred Putz

*Produced by The Roughhouse Theater
The Charnel House, Chicago, IL May 27, 2014*

THE CAST:

Nora-Claire Saxe, Constance – Kay Kron, Sal a puppet – Monty Cole, Hand (Stage Hand) – Emma Alamo.

CREDITS:

Music and Sound – Emme Williams, Lights, Puppet & Direction – Mike Oleon, Scenic Design & Script – Emma Alamo, Script – Kay Kron & Claire Saxe, Machine design – Robert Katovich, Shadow puppets – Sara Drake, Costumes – Haley Jaeger, Stage Manager – Sam Barickman, Poster Design – Ken D'Amato, Screen Printing – Jess Lemaster, Photography – Anna Sodziak, Music and lyrics – Emme Williams & Kay Kron.

Grief:

How Nora, the protagonist in Roughhouse Theater's "Constance And The Perpetual Motion Machine" deals with the death of her friend Constance, is disclosed in this multilayered and surrealistic play.

The Setting:

The Charnel House Theater is located in an old funeral parlor. Built in the 1920s, with its beautifully tooled oak paneling and amber opaque leaded windows, long and narrow auditorium the parlor retains a dignity and almost solemn atmosphere. Because the auditorium did not feature raked seating, the audience's view of action taking place on the stage floor was restricted. However, Set Designer Alamo remedied this problem to some degree by placing the set on a two foot high platform. Painted a sterile, almost antiseptic white, the setting incorporated four free standing panels creating the illusion of a small clock shop. The placement of the panels allowed for entrances and exits from down stage right and left, up stage right and left and up stage center. Sparsely mounted on the walls and on shelves were several clocks of different sizes with the faces also painted white. On left center stage, was a large panel which was mounted on a turntable about eight feet in diameter. The panel contained a white opaque screen which served as the clock shop window. The shadow screen was cleverly devised to fulfill two functions: the first function was as a shadow screen used to show actions that would not be possible with human actors on the stage, such as underwater and outdoor scenes; as it rotated on the turntable, the screen's second function was a means of transporting the now dead Constance from the "world beyond" into the present world of Nora's imagination and also transporting Nora into Constance's world. On down stage right was a shop counter about five feet long and four feet high. A backstage opaque projector provided the light source for the shadow screen images. With no colored gels, the minimal lighting increased the sterility of the set. The lack of normal happy clock shop sounds, such as swinging grandfather clock and cuckoo clock pendulums



as well as counterpointed tick-tocks enhanced the somber mood. Seated on the main floor on the left side of the stage were Sound Engineer/Soloist Emme Williams and Director/Light Technician Mike Oleon. All of the sound cues were hand activated. I must mention here that the homemade dimmer box which contained three household dimmers mounted on a very old and weathered wooden ammo or milk bottle box testified that this was very much a "do it yourself" production.

The Play:

It would not be possible to describe all of the events that took place during this intriguing play. Therefore, I will mention only those scenes that struck me as being the most interesting. Taking place in Chicago, the symbolic, multilayered and surrealistic plot shifted from fantasy to the past and into the present, keeping the audience on its toes. Surrealism is defined as the exploration of "the more real than real world, the world of psychic experience". (Helen Gardner, *Art Through The Ages* Pg. 713) Unrelated fragments of objects, words or scenes are often juxtaposed into seemingly meaningless symbols that only the surrealist understands. At times the surrealist will establish personal symbols, the meaning of which the viewer can only guess, such as in Salvador Dali's wilted watches and clocks possibly meaning that he wanted to make time stand still. Thus the audience was left to guess the meanings of the symbols in "Constance and the Perpetual Motion Machine". As the house lights dimmed, ethereal music and the sound of bells announced the beginning of the play.

Introduction to Nora:

Dressed in black and gray and returning from the funeral of her good friend Constance, Nora entered from among the audience, possibly indicating that she was drawing the audience into her world. She went to the counter and began working on a broken wrist watch revealing thereby her mechanical abilities. To compensate for the loss of her friend Constance, Nora planned to build a perpetual motion machine perhaps as a means of bringing her back from the dead or perhaps seeking assurance that there is a life after death.

Introduction to Hand:

Hand, (the Stage Hand) entered carrying a shaggy longhaired dog puppet that appeared to have no head or tail, just fluffy at both ends, that had belonged to Constance and was now in Nora's charge. Being costumed in white tights, shorts and smock, Hand became more a part of the setting than a character. For the most part, showing no emotional involvement in the plot, Hand moved



quietly about the stage moving set pieces and providing props and other items as they were needed. However, at times Hand broke her neutrality to become involved in the story, never speaking, but showing sympathy emotionally as well as physically, supporting Nora, and thereby adding another layer to the strange and complicated plot.

Introduction to Constance:

Through the images in the shadow screen we were given insights into Constance's character. She was a heavy drinker, a "party girl" and musically inclined with

a good voice. The shadow screen rotated and transported Constance into the clock shop and present time. Wearing her hair in a ponytail and dressed flamboyantly in silver tights, a checkered shirt, flowered skirt and high-heeled boots, it became apparent that Constance was the total opposite of the "down to earth and conservative" Nora. Perhaps she had been Nora's alter ego, the woman that Nora wanted to be but was never able to express. During the ensuing scenes, we learned that Constance often took advantage of Nora's good nature, by asking if she could sleep in the clock shop or requesting money with which to go out on the town.

Introduction to Sal:

Hand moved the clock shop counter into down center stage symbolically shifting the scene to the workshop of the old black inventor, Sal. Sal was a Bunraku style puppet with no lower body or right arm. Sal's head was roughly carved and he had heavy eyebrows, a wrinkled brow and a large nose upon which sat eye glasses. To operate the puppet's head, the puppeteer's right hand entered the back of Sal's old fashioned sweater and into the puppet's head. By entering the sweater's left sleeve the puppeteer's left hand became the puppet's left hand. In an attempt to forget his grief due to the death of his wife forty years ago, Sal had been working on a perpetual motion machine. Nora entered and they discussed Sal's deceased wife and the machine. Via the shadow screen, Sal showed her the complicated plans for his machine. In spite of this being Cole's first experience in puppetry his manipulation technique gave the puppet, Sal a realistic life of its own.

Nora and Constance Interaction:

In a visual sequence on the shadow screen and accompanied by disco music, Constance induced Nora to get drunk. Moving in front of the screen and abandoning her shyness, Nora awkwardly tried to dance. Shifting back to the shadow screen, the two friends sat on a bridge overlooking the Chicago River, reminiscing. Con-

stance jumped into the river leaving Nora alone causing her great anguish by revealing that she cared more about having a good time than she did for Nora.

Water became an often repeated symbol.

The Perpetual Motion Machine:

Hand moved the shop counter into down center stage, opened a door in the counter top and brought out a strange five-bladed windmill-like device with curls of wires and other paraphernalia on the blades. This was the "perpetual motion machine". Nora entered and with Sal's permission, took up a small pair of pliers and tried unsuccessfully to adjust the machine. Constance quickly entered and announced that she had written a song entitled, "Nora". But, being angry about being left alone on the bridge, Nora rudely dismissed her.

Constance's Song, "Narwhal":

An underwater scene appeared on the shadow screen and the image of a narwhal moved gracefully about the screen accompanied by ethereal music. The figure of a nude woman with her hair in a ponytail (Constance) entered and interacted with the whale in an underwater pas de deux. The reason for the inclusion of the narwhal as a symbol remained unclear. But its meaning was hinted when Emme Williams sang the lamenting "Narwhal" song, a portion of which I have included:

"I want to grow some flippered toes
dive where gentle water flows
to gaze upon your spiky nose
It's the creature in the ocean
It's the spark of my emotion towards Narwhal."

The meaning of the lyrics might be that Constance was in love with Nora and the gentle and graceful narwhal symbolized the "elusive Nora" that could only be observed from afar but never obtained.

Several other shadow and live actor episodes followed the song. The sequence ended when Nora was able to make adjustments on the machine and it mysteriously rotated and then stopped. In the final scene, Sal finally got the machine to work. The question was asked, "Why are you building the machine?" Sal's answer was, "A man can't build and grieve at the same time". The lights went down and the machine stopped, leaving the audience contemplating these questions; is "perpetuality" actually obtainable and does grief ever end or is it perpetual? The Roughhouse Theater plans to take this show on the road and I am sure that it will meet with a very positive response.



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 probably 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.



Cooky the Clown

Lou and Wikipedia, the free online encyclopedia contributed as well. At the time of the interview, Roy, the father of four sons, was 58 years old.

Who Was Roy Brown? 7/8/1932-1/22/2001

Who Were Bozo the Clown, Cooky the Clown, Oliver O. Oliver, Cuddly Dudley and Wizzo the Wizard?

Bozo the Clown

Created by Alan W. Livingston, in 1940, Bozo the clown was the mascot for Capitol Records children's record albums. Bozo was first portrayed by Pinto Colvig. Vance DeBar "Pinto" Colvig (3/9/1918-3/3/1999) was a vaudeville and circus performer as well as a movie character actor and a voice-over actor. He was the original voice of Disney's Goofy. In the Disney film, "Snow White", he was the voice of Grumpy and Sleepy. He was also recognized for his work on the movie "Dumbo". He is best remembered as Bozo The Clown. Bozo first appeared on television in 1949. (*Wikipedia*)

In 1956 Larry Harmon bought the rights to Bozo from Capitol Records and franchised the show calling it "Bozo's Big Top Circus". He then sold the show to TV stations across the country which produced their own Bozo shows. In 1965, Harmon bought out his partners and syndicated the show. In 1960, Chicago's "Bozo's Circus" premiered and finally went national in 1978. (*Wikipedia*) According to Roy Brown, none of the syndicated shows were on a par with the WGN TV Chicago show in terms of staging,

clever scripts and acting. (Pg. 10 p. 12)

In the early TV years, Bob Carl was doing wrap-rounds", (a short program which is often shown between movies) for the Bozo Cartoons at Tribune Tower in Chicago. In order to save money, those early, "limited animation" cartoons were made either in Mexico or Yugoslavia where labor was less expensive. (Pg. 10 p. 1) In order to save time and money, in "limited animation" the head and body of a figure would remain still while the mouth moved. (Pg. 11 p. 1-7) That technique is still used today.

In 1962 Roy was in California writing Bozo's Circus under Don Sandburg, the producer who also took the part of Sandy the Tramp. Roy also worked as a writer with Bob Carl and Ray Rainer on the "Bozo's Circus" show. When Frazier Thomas was on vacation, Bob substituted as Sandy Star, the "old man". Writing the show was relatively easy for Roy because he was familiar with the actors and knew their personalities. (Pg. 11 p. 11) About his writing Roy said, "I loved vaudeville. I loved burlesque. That's where I sent my miss spent youth." Vaudeville and burlesque became the sources for the bits produced on the Bozo Show. (Pg. 15 p 8)



Cooky and Bozo

Cooky the Clown

Roy had also been working in California for Hanna Barbara Productions, Inc., (an American animation studio that dominated American television animation for many years). H.B. Productions needed a replacement clown and Roy wanted to audition for the part. Because Roy was known to be an introvert, Don Sandburg, the producer and writer of the show refused to let Roy audition because of that. Here I quote Roy concerning the introverted actor: "I think that every actor is introverted. That's how you become an extrovert, through acting." On a Friday Roy was finally given an audition opportunity for the following Monday. In preparation for the audition Roy said, "I took an old Bozo wig and grabbed a striped soccer shirt and I grabbed this and I grabbed that. I'd never put on grease paint before.I went home and started putting on faces. I must have put on 90 faces and my face was raw by Monday morning." Roy needed a name for his new clown personality. Knowing that the staff at the studio was always complaining about the cook and the food in the commissary thus he decided to adopt the name "Cooky" which was derived from the U.S. Navy where the cook

was called “cooky”. On Monday morning with makeup and costume in place, Roy entered the studio and said, “I’m The Circus Cook!” (Pg. 11-12 p. 9-11)

Roy was not the only actor vying for the clown part. Roy mentioned another actor whose stage name was Monte Melvin and who also tried out for the clown part. Roy described Monte as being very tall and someone who dressed in tails and a small top hat. Roy and Monte shared the part of Cooky for a short time until the studio decided to keep Roy’s “Cooky”. (pg. 12 p.1) Al Hall was the producer of the show and was a “fun guy” who answered the dressing room phone with, “Casa De Bozo”. Roy answered the phone with, “Dressing room three, home of the stars, the great, the near great, the has beens and the never weres”. (Pg. 13 p.6)

Oliver O. Oliver

The question arose, “Who was Oliver O. Oliver?” Roy explained that Oliver had been an original character on the earlier Circus show. He was a country bumpkin with a white face, orange hair and red rubber nose. Ray Rainer played the part of Oliver. Roy made the rubber noses he wore. (Pg. 13 p. 6-13)

Cuddly Dudly

The next character discussed was Cuddly Dudly, the dog. Roy said that, “Cuddly was originally a Tribune newspaper give-away. With a subscription to the Tribune a Cuddly Dudly doll came free”. Wanting to promote Cuddly further, the program manager asked Roy to make a Cuddly puppet. The puppet had articulated ears and mouth and was a very popular character on the show. At the time of this interview Cuddly was still reading the fan mail. (Pg. 13 p. 16 – Pg. 14 p. 5)

Wizzo the Wizard

Wizzo The Wizard, played by Marshall Brodine, was the next character discussed. Wizzo was billed as being from Arobia and possessing the Stone of Zanzabar. According to Brodine, the first time he touched Bozo with the stone, Bozo quipped ‘I remember when you got stoned at the Zanzabar.’ (*Wikipedia*) Wizzo was

featured on “Bozo’s Circus” from 1968 through 1994. According to Roy, Wizzo was originally an evil character and a threat to the other clowns. Eventually changes were made to his character “and he became a wacky wonderful character.” (Pg. 14 p. 7) Brodine was famous for his TV magic card tricks and he also manufactured magic equipment. At the time of this interview Marshall lived in the apartment above Roy and they were still doing stage shows together. They also manufactured “Cooky The Clown Make Up Kits”. (Pg. 14 p. 8-13-- Pg. 15 p. 1)

Roy’s Closing Remarks

When closing the interview Roy remarked about current television programming: “Television has changed so much.” Mary Lu (Roy’s wife) remarked, “It’s violent. There’s no softness. Kids’ natures are the same as they ever were”. One of the interviewers said, “But today they are more sophisticated.” and Roy added, “diversified”. “We’re finding out through the ratings system now that you not only have cable television, the Disney Channel, etc., you now have more independent stations. They say that Nintendo is also a big factor. They’ll sit down and play the game instead of watching a scheduled TV show”. Mary Lu inserted, “There wasn’t so much available.” These remarks made in January of 2001 appear to be as valid today as they were 13 years ago. (Pg. 18)

In Conclusion

In 1981 Roy Brown received a Chicago/Midwest Emmy award for his portrayal of Cooky on “The BOZO Show”. In 1993 he was inducted into the International Clown Hall of Fame as well as the Chicago Chapter of the National Academy of Television Arts & Sciences’ “Silver Circle for over 40 years of distinguished service to the TV Industry.” (*Wikipedia*) Upon his retirement in 1994, and while reflecting on his years at WGN-TV Roy commented; ‘I’m the luckiest guy in the world to have worked at a job that I loved and I’m going to miss it dearly.’ Roy made his last public appearance as Cooky on October 25, 2000 during a taping of “The BOZO Super Sunday Show”. Roy Brown died on January 22, 2001, a few weeks after this interview.

A “Puppeteers Tandem”

CPG members, The DePriest Puppets and The Melikin Puppets have added to their annual run at the Illinois State Fair in Springfield, Illinois. Every August since 1992 for Bridget and Ollie — 22 years; and 21 for Mel and LaVerne. Each company performs four thirty minute shows a day on a Friday, Saturday and Sunday the two weekends the Fair runs.

Fair goers with young families are delighted to step through the outside Kids Korner tent entrance only to find they have entered the air conditioned Emerson building! There they will be entertained by an endless variety of performers. Not only puppet shows but magicians, story tellers, folksingers and ventriloquists. There is also a play area for the very young, face painting and a booth for fingerprinting and photo IDs for children.



Left: DePriest Puppets’ Chester the Juggling Jester.



Below: Melikin Puppets’ Mr. Aesop presents his fables.

Great Lakes Regional Potlatch Registration Form
November 7, 8, 9, 2014
Potawatomi Inn, Pokagon State Park, Angola, IN

Registration Fees:

- * P of A or Regional Guild Members: \$40.00 in advance \$50.00 at the door.
- * Non P of A or Regional Guild members \$50.00
- * Children 12 and under \$10.00
- * One day registration \$25

Name: _____

Email: _____

Phone: _____

P of A Membership Number (found of your Puppetry Journal Mailing label _____

Address: _____

Names of additional Registrants from this
address: _____

Is this your first Potlatch? Yes: _____ NO: _____

Include my/ our names in a list to be distributed to Potlatch attendees: Yes ___ No ___

of Adult Registrations: _____ @ \$ _____ = \$ _____

of Child Registrations _____ @ \$ _____ = \$ _____

Total Enclosed \$ _____

Please Make Checks Payable to Great Lakes Region P of A , and mail to David Herzog 920 W. Carmen #1 Chicago, IL 60640.

Special Note #1: This registration is for the conference only. You must make a separate room Reservation with the Potawatomi Inn no later than **October 7, 2014**. Room reservations are best made by using the separate room reservation form. You may also call 877-563-4371 or fax 260-833-4087 or online at www.indianainnss.com. The group reservation code number is **1107GL**

Special Note #2 Early registration saves you \$10.00 and allows us to better plan with the hotel. Please send advance registration forms no later than October 27, 2014. If registering after October 27 please email [dhpuppet @aol.com](mailto:dhpuppet@aol.com) for further information. Ot call 773-878-7819

Great Lakes Regional Puppeteers

Group # 1107GL

Reservation Form

Please Fax or Mail your Reservation No Later Than:

- 10/7/14 -

Mail to:

Potawatomi Inn
6 Lane 100A Lake James
Angola, IN 46703

Or fax to:

(260) 833-8957

Please indicate the appropriate Arrival and Departure Dates in the space provided below:

Arrival Date:	11/7/2014		Departure Date:	11/9/2014	
Arrival Date:			Departure Date:		
Arrival Date:			Departure Date:		

Name _____	If you plan to share a room, please print that person's name. _____ If sharewith is sharing expenses, please indicate: Yes <input type="radio"/> No <input type="radio"/> Number adults: <input type="text"/> Number children: <input type="text"/>
Address _____	
City & Zip _____	
Phone _____	
mail _____	

Please Indicate Room Preference (Subject to Availability)

Type	Rate	Type	Rate
Historic 1 Double	\$76.99		
Historic 2 Double	\$86.99		
Hoosier 2 Queen	\$99.99		
Courtyard 2 Queen	\$112.99		

(Price includes appllcable Tax)

GROUPS CANNOT MAKE RESERVATIONS ONLINE.

An Advance Deposit in the amount of the first night's stay is required to guarantee your reservation.

You may send a check or money order in the amount of the first night's stay or you may send a credit card number and expiration date. Your card will be charged at this time.

Credit Card #: _____ Exp. Date: _____

Name of person or company credit card is issued to: _____

Please Note: Cancellation notice is required four days prior to arrival for full refund of deposit.

Check-in is after 4:00 PM -- Check-out is prior to Noon (Late fees will be charged after 12 noon)

You can also make reservations by calling 877.563.4371



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 300 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 features information about the Guild, our member's activities and updates on puppet performances in the Chicago area.
7. Upcoming events: 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 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 chicaglandpuppeetryguild@yahoo.com facebook.com/cpguild



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

chicagopuppetguild.org chicaglandpuppeetryguild@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:

_____

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

- | | |
|--------------------------------------|--|
| <input type="radio"/> Marionettes | <input type="radio"/> Puppetry Enthusiast |
| <input type="radio"/> Hand Puppets | <input type="radio"/> Librarian |
| <input type="radio"/> Shadow Puppets | <input type="radio"/> Teacher |
| <input type="radio"/> Ventriloquist | <input type="radio"/> Puppet Ministry |
| <input type="radio"/> Rod Puppets | <input type="radio"/> Semi professional - part-time puppeteer |
| <input type="radio"/> Film/Video | <input type="radio"/> Professional - make my living with puppets |
| <input type="radio"/> Costume Maker | |
| <input type="radio"/> Puppet Builder | |

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 _____
