

*A Quarterly Publication*

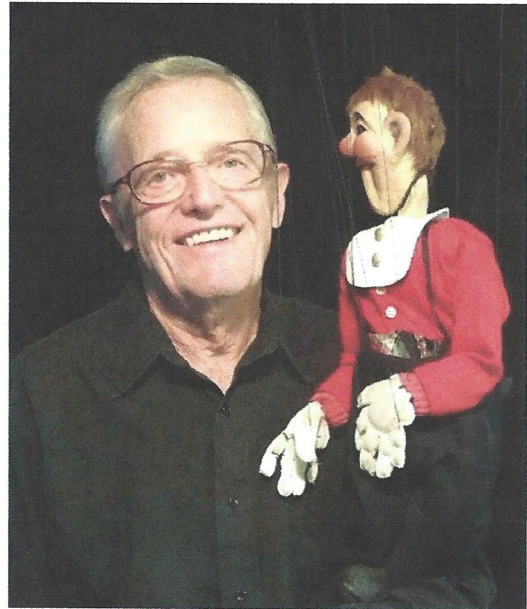
*September 2013*

## And the Award Goes to . . . Fred Putz!

At the recent National Puppeteers of America Puppet Festival (R)evolution, long time CPG member, Fred Putz was the recipient of the TRUSTEE'S AWARD. It was deservedly presented for outstanding service to the Puppeteers of America organization. Fred has written and published in the Chicagoland Puppetry Guild Newsletter, "Puppet Patter". His articles on early puppeteers have been most informative and represent a great deal of research and writing of oft-neglected puppeteer's history. Through these articles we can look back for ideas and inspiration and these essays by Fred give us the materials from which young and old puppeteers alike benefit.

In this issue alone, Fred has contributed three articles. Many of his articles and reviews have reached The Puppetry Journal for all P of A members to enjoy. We're proud to have Fred as a member presently serving as Director of Correspondence as well as CPG Historian.

Read more inside this issue and learn about Frederic E. Putz, Puppeteer and Retired Educator.



What are these puppeteers laughing at? See inside . . .

## Potlatch is Coming!

And it's sooner than you think

November 1 -3, 2013

In this issue of the Patter you will find the Potlatch Registration Form and the Room Registration Form. The Potawatomi Inn will be holding guaranteed availability until 10-1-2013. Use the #1101 GL code when making reservations.



# Review of the National P of A Festival — Puppet Festival (R)evolution

*By Dave Herzog*

It would take far more space than we have here to properly review this years festival of the Puppeteers of America. Ask anyone of the 500 plus registrants who attended and you will find they are still on an artistic high from this amazing experience.

With shows ranging from the experimental, and wonderfully wackily bizarre, to shows that preserve great American puppetry traditions such as the revival of the Dick Meyer's Cinderella this Festival had something for everybody.

Workshops ranged from urban busking, and needle felting, to 21st century lighting techniques. The range of topics boggled the mind.

A Festival store in which you could buy everything from the latest DVDS to wonderful vintage photos, to just about any kind of puppet and then some. It was one of the best ever.

An exhibit that ranged from found object puppets to the beautiful creations of Rufus and Margo Rose, delighted everyone who entered the room.

All this and much more including great late night events such as Potpourri, a Fringe Festival, the National Puppet Slam, the amazing parade and all topped off with the celebration of the 100th birthday of Bernice the Queen of Potpourri, made this Festival one for the record books.

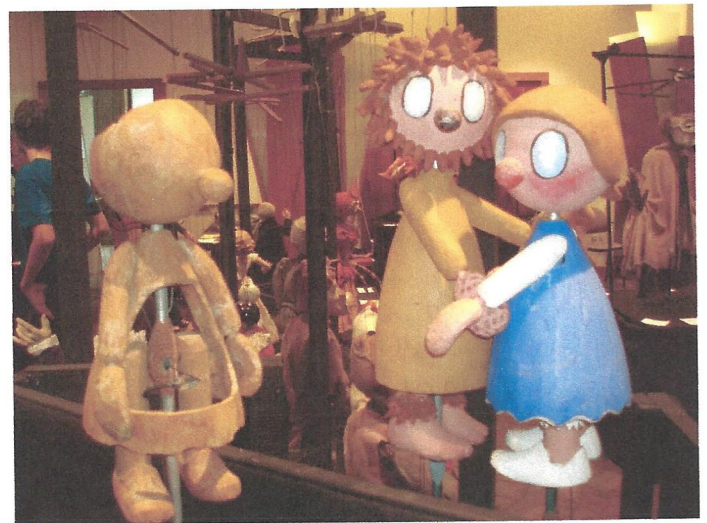
Many thanks to Robert Smythe the Festival Director and his staff for creating one of the greatest American Puppetry Festivals ever.

*Top right: Our president, Fred Berchtold, carries the CPG banner.*

*Center right: Dick Meyers rod puppets.*

*Bottom right: Dave Herzog with Bernice, the Queen of Poutporri.*

*Below: Rufus and Margo Rose Marionettes.*



# Getting to Know You

By Fred Putz

Although we may have known a fellow CPG Member for years, it is not often that we have the time in which to chat and learn about events and motives that have brought us to become fellow puppeteers. This column, "Getting to Know You" is designed to reveal those unknown life changing experiences and develop a better understanding of how each of us became a puppeteer.

## Introducing Joan Wittenberg



*Joan reminisces with a Marion Fisher puppet*

On June 27, 2013 I had the pleasure of spending an hour visiting with long-time CPG member, Joan Wittenberg. She currently resides at Covenant Village, a senior citizen residence, in Northbrook, Illinois. If there are any characteristics that can be pinned on Joan, they would be; a broad smile, an infectious laugh and an enthusiasm for life in general. A visit with Joan is convincing that being old has little to do with age, but with attitude. Being a Senior Citizen

does not restrict her activities as a vibrant member of the CPG. Working in conjunction with the Corresponding Secretary, Joan writes get-well notes and condolence letters to the ill and bereaved members.

Joan was born into the Mehaffey Family in Zion, Illinois in April, 1928. As a youngster she remembers she was always showing off and acting. She attended Zion Township High School. At the age of 17 her parents moved to Evanston, Illinois and she transferred to Evanston High, from where she graduated. After high school she studied music, singing and acting privately. She moved to Chicago to study with the "Jack and Jill Players". A theatre and radio acting school. With a gained knowledge she worked her way into show business by performing at conventions and night clubs. She performed singing duets with Dick York, a popular young singer and actor at the time. "A big experience for a small town girl!"

When Joan was twenty years old, she met Merle Wittenberg. They were married in 1952. The Wittenberg family began to grow quickly with the birth of five children, three girls and two boys. Although busy with homemaking and raising children she continued with her music, whenever time permitted, and singing and performing in musical comedies. With a bit of a glimmer of regret in her voice, Joan said that none of her children became interested in puppetry.

This brings us to the puppet life of Joan Wittenberg. It was as a youngster that Joan was first exposed to puppetry when her parents took her to see the famous Kungsholm Puppet Opera in Chicago. But, it was not until after her children were grown and off to college, that she became interested in actually doing puppetry herself. Joan joined a music club where she met Marion Fisher, a founding member of the CPG. Marion became a mentor to Joan. Under Marion's guidance she learned how to make puppets. "I still have that first puppet I made!" she said as she pointed to a rack containing several puppets. It was not long before Joan was successfully performing with the puppets she created. In 1980, encouraged by Marion, Joan joined the CPG. When Marion passed away, Joan inherited her puppets and equipment and felt an obligation to continue performing using Marion's puppet creations.



*Joan Wittenberg as a greeter at the 2013 NDOP.*

She learned about the Wilmette, Illinois library needing a storyteller and puppeteer to take the place of puppeteer, Susan Marcus, a CPG member and past president. The job required a new show every month. One of the productions the children registered for was, "The Wizard of Oz". With a large cast, she guided the children writing the script and making the puppets. In 1983 Joan and her husband, Merle, moved to Deerfield, Illinois, where she wrote an original story, "The Teddy Bear's Picnic". Recently, the Plum Crazy Puppets company produced the show and presented it at the CPG 2013 National Day of Puppetry. After a year and a half in Deerfield, the Wittenberg's moved to Whitewater, Wisconsin. She produced a one woman show, "A Christmas Carol", and performed it at libraries and other venues in Illinois and Wisconsin.

Joan occasionally performs at Covenant Village with her puppets and currently did voice over work for the Plum Crazy Puppets (The creations of Silvia Kraft-Walker and husband, Jeff Walker). All too soon it was time for the interview to end. Where did the time go? Not letting the grass grow under her feet, Joan was getting ready to drive to Whitewater to visit with her grandchildren for a few days.

# The Elephant and the Whale Review

By Fred Putz

*A collaboration between the Redmoon Theater and the Chicago Children's Theater. World Premier at the Ruth Page Center for the Arts, Chicago, Illinois, May 21, 2013.*

Artistic Director, Jacqueline Russel

Conceived by Frank Maugeri

Story by Seth Bockley, Leslie B. Danzig and Frank Maugeri

Music by Kevin O'Donnell

Written by Seth Bockley

Directed by Leslie B. Danzig and Frank Maugeri

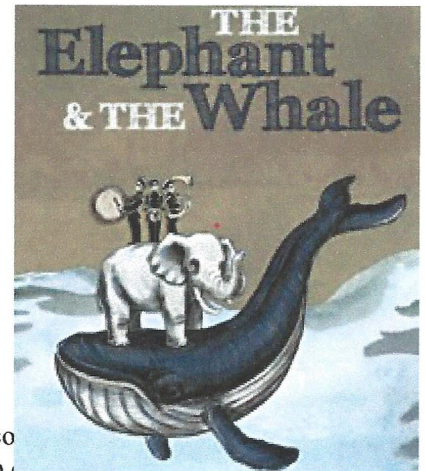
CAST: Quigley – Kurt Blocker, Ella the Elephant – Kay Foster, Whale – Becky Poole and the Narrator – David Catlin.

One characteristic of The Redmoon Theater production is that they usually include several special theatrical techniques and bizarre set pieces. This whimsical and fast paced production, "The Elephant and the Whale", incorporates shadow and rod puppetry, projected images, digital animation, toy theater, cantastoria, (an Italian word, meaning the explanation of pictures through song), a 100 foot rolling scroll of illustrations which were described in song, by four live actors, and wonderful musical accompaniment. Without the music, the play would not have been nearly as effective.

## The Setting

Taking up most of the upstage center space was a large flat, perhaps 15 feet long with a large opening and a curtain

decorated with three striped panels giving the appearance of a proscenium arch. This was the shadow screen. Several story boxes were scattered across the stage and on downstage left was a four seated bicycle behind which was a large frame housing the aforementioned picture roll. On downstage left was a tirade of Redmoon ice morning glory horns on top of a box.



## The Play

This play evolved from a story about a 1900 circus showman who brought hundreds of gallons of sea water in box cars to Chicago in order to exhibit a baby whale in a sideshow.

The action begins as four actors enter and put a coin into a gramophone with three horns. Moving with the music, they mount a four-seat bicycle and tow in the cantastoria. As the scroll is moved from one scene to another, the cast sings a song describing the touring circus owned by Mr. Hoogetbeck and his high flying star, Ella, the sweet and lovely Elephant. The year was 1919 and hard times had hit Hoogetbeck. As the screen continued to roll, we saw the number of circus train cars getting smaller and smaller; Finally,

Hoogetbeck was forced to sell his circus at an auction to the very rich and shrewd Mr. Quigley. At first Quigley's character, played by actor Kurt Brocker, was wearing a mask. That charade did not last long, for Brocker was replaced by several flat cut out figures with movable mouths, legs and arms. Each flat figure had a different expression to fit the demands of the script. Ella the Elephant was also a flat cutout figure with a movable head and trunk. All of the other characters were also cleverly designed flat cut-outs.

With great insight, Ella the Elephant says of Quigley, "He has a weird gleam in his eye". This was more than true, for we soon learn that Mr. Quigley was also a very hateful man who exploited the circus animals and treated them poorly, especially Ella who was the brunt of his mistreatment. Quigley devised a plan to create a new circus with the feature attraction being a mermaid. A mermaid costume was designed and fabricated. That charade did not last when the costume came apart and exposed a real woman inside. Not to be discouraged,



Quigley ordered one of his stooges to capture a big fish.

Each of the many “story boxes” contained a set piece or a figure. One box was opened to reveal rows of moving waves creating the effect of ocean waves. It was there, in the ocean, that a baby whale was captured by the stevedore and dumped into a glass tank that was much too small for it. Quigley advertised the act as, “The Biggest Fish on Earth” and people flocked to see the spectacle. The whale in turn squirted water on the spectators and the actors finished the job by squirting the audience with squirt guns. This activity got quite a reaction from the audience, especially the younger members.

Not being able to take Quigley’s abuse any longer, Ella decided to leave the circus. As she is leaving we hear a strange wailing sound and on the screen the shadow of a huge sperm whale appears. The wailing sound was the voice of the Whale, as done by actress Kasey Foster playing a musical saw. A story box, center stage, was opened to reveal the Whale trying to get out of the cramped tank. The Elephant and the Whale become bonded as “friends in misery” and they sing a lovely duet.

Determined to follow Ella, our attention is directed to the shadow screen where we see a Chicago street scene with dog walkers, people eating “Chicago Dogs” and going about their business. All the people are swept away by the wave. (This is where the actors interact with the shadow puppets and seem to be swimming in the water, a fantastic effect!) The Elephant and the Whale follow the tide until the Whale becomes stuck under the 18<sup>th</sup> street bridge. Applying her trunk and great strength, Ella pulls the bridge up and frees the Whale and they make their way down the Chicago River as the audience cheers. Ella manages to find refuge on a tug boat and the two fugitives continue on their way to the ocean.

This would seem to be the happy ending to the story, but Maugeri and his crew had another episode planned. A storm came up and the tug boat on which Ella was riding broke apart and Ella was sinking into the depths of the ocean. Then it appeared that Ella had landed on a small island in the middle of the ocean. The island was actually the head of the Whale. It was then full steam ahead until the Whale reached the shore and Ella disembarked. Although a whale and an elephant could never live within each other’s environments, they planned to meet periodically at the shore and continue their friendship.

Upon leaving the theater, members of the audience were given a sack of goodies and a booklet containing the playbill as well as an activity book with lessons on the anatomy of whales and elephants, arithmetic problems, shadow puppet cutouts and short articles about endangered species.

For additional information and pictures of this production visit [Redmoon.com](http://Redmoon.com) or Google, “The Elephant and the Whale”

## A New Face in the Puppet World

The Plum Crazy Puppets recently recruited a young and talented puppeteer, 19-year-old Joanne Schiele. She joins the team with eight years experience with the Glenview Illinois Community Church.



*Photo by Sarah Nader/ Northwest Herald.*

Here is Joanne performing during a performance of, “Anansi and the Slurpy Burpy Jelly Melons”, at the Storytelling Festival at Larsen Park in Lake of the Hills, Illinois on August 6, 2013.

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## Puppet Slam, July 13, 2013

Jean Vanier and Rodger Kurth attended the slam, A Puppet Meltdown: Hold Onto Your Butts, A Tribute to Jurassic Park, and said they really enjoyed it. Rodger had this to say: “The Slam, hosted by Sea Beast Puppet Company and supported by the Chicagoland Puppetry Guild, was a smorgasbord of puppetry and puppeteers. Sending up the popular early 90’s film “Jurassic Park”, 12 plus puppet companies and puppeteers each were assigned a scene from the movie and given the opportunity to present it in their own unique style.

There was a solo performer with a small table and two finger puppets. There were troupes with highly detailed, functioning puppets. There were shadow puppets on an overhead projector. Cardboard cutouts were used effectively and comically. Over the course of nearly two hours, audience members were entertained and exposed to a variety of today’s practicing artists.

The house was packed, and although warm on a July evening in Chicago, the crowd remained attentive and engaged. A smashing success. The Puppet Slam aptly demonstrates the vibrant creative art form that puppetry is.”

Featured performers were: Jonathon Pitts, Mike Oleon, Adam McAleavy, Noah Ginex, Steve Lieto, Steve Plunkett, Chad Wheeler, Christine Dempsey, Kat Pleviak, Mary Kate Rix, Leila Ghaznavi, Cynthia Von Ortho, Mike Speller, and Liz Calvert — and there was even enough room for an audience.

# Congratulations, Fred!!

By Tom Lang

Highland Park Puppeteer and historian of Puppetry, Fred Putz, was honored at the 2013 Swarthmore PA National Puppetry Festival for his "outstanding service to the Puppeteers of America!"

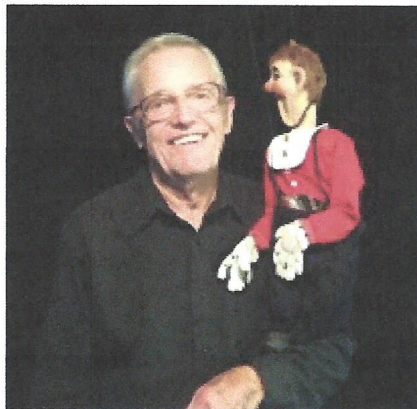
The unique P of A Trustees Award notes:

**"Fred Putz has written and published articles in the Chicagoland Puppetry Guild Newsletter 'The Puppet Patter.'**

**His articles on early puppeteers have been most informative and represent a great deal of research and writing of oft-neglected puppeteers' history.**

**Through these articles we can look back for ideas and inspiration and these essays by Fred give us the materials from which young and old puppeteers alike benefit."**

Fred has been an active puppeteer since boyhood, and is the one people turn to for advice on how to sculpt a head, have a puppet answer the phone, and how to "stay in character" on stage. As past President of the Chicagoland Puppetry Guild (CPG), and a frequent and active Board member, Fred is engaged in keeping the history and local color of Chicago puppetry in the public eye. His "appreciations" of performers past and present are featured in the national "*Puppetry Journal*," and in the "*Puppet Patter*" that serves our area.



*Fred and his Albrecht Roser-inspired marionette "Innocence"-2013.*

Fred Putz' achievements is in the ability to present an individual puppeteer's "body of work" in perspective, and to see the precedents and earlier work that have made today's wide use of puppetry in all its forms so much a part of the performing arts.



*Fred assisting a young puppeteer.*

## Biography

Fred Putz and his wife, Marilyn, live in Highland Park, Illinois. Fred taught art and was the Technical Theater Director at Deerfield High School. After 30 years in education, Fred retired from teaching in 1978, but certainly not to settle down!

Born, raised and educated in Denver, Colorado, Fred received his Bachelor's Degree from the University of Denver and his Master's Degree from The University of Northern Colorado. He was first introduced to puppetry by his fourth grade teacher and has been smitten by the "puppet bug" ever since. Although an art teacher by profession, puppetry has been his artistic forte through out his eighty years. "Frederic's Marionettes" was the title of his marionette variety show which he retired in 1999 due to his senior citizen status and a bout with cancer.

Currently, Fred is developing a new one-man hand puppet show called "The Magic Hand Puppet Theater" which will feature "The Three Little Pigs" for children and an adult show, "Punch and The Sausage Factory Murders".



*Albrecht Roser*

In 1956-75 while stationed in Germany with the US Army of Occupation, Fred became acquainted with German puppeteers Albrecht Roser, Harro Sesigel and F. H. Boss and attended the 1957 Union International de la Marionette

International Festival at Braunschweig, Germany. While on a world tour visiting puppet theaters, he attended and performed at the 1962 UNIMA International Festival in Warsaw, Poland.

Fred is mentioned in Paul and Marjorie Batchelder McPharlin's book, *The Puppet Theater In America*, Puppets In America Since 1948 supplement, page 591.

## Technical Experiences

Fred was recognized for the unusual construction and stringing of his trick and dancing marionettes. His experiences



*Magic Hand Puppet Theatre's "3 Little Pigs".*

His humorous and prompt reviews of current productions, and those of visiting artists, are a mainstay in bringing attention to what's new and current...while also keeping an eye to the past.

Writing about puppetry is no less challenging than writing for any of the theater arts, with discernment in "what's important," with a technician's eye, and what makes a show work. One of

with the various puppet construction techniques from “ancient” papier-mâché, plastic wood and contemporary latex casting techniques to “Make and Take” puppets, puppet acting techniques as well as stage lighting and construction make him an ideal workshop leader.



*Fred's Punch and Judy.*



*Fred's parrot rod puppet.*

awesome array of files and notes.

He writes two columns for the *Puppet Patter*; “Lest We Forget” (remembering past members) and “Getting To Know You” (featuring current members). Fred’s reviews of puppet performances in the Chicago Area are published both in the *Patter*, and often nationally in the *Puppeteers of America’s* renowned *Puppetry Journal*.

### Service to the Art of Puppetry

Fred was President and a charter member of the Rocky Mountain Puppetry Guild, (now the Mile High Puppet Guild). He has been President and Treasurer of the Chicagoland Puppetry Guild, Inc. (CPG) and Editor of the CPG’s newsletter, *The Puppet Patter*. Currently he is the Corresponding Secretary and Historian for the CPG, our “collective memory” in human form with an

As a member of the Puppeteers of America since 1950 and of UNIMA USA since its conception, Fred also served on its Board of Trustees. Fred was the General Director of the 1990 Great Lakes Regional Festival that was held in Chicago and Fred was chosen for the Great Lakes Region of the Puppeteers of America’s 2010 Fren Zwicky Award for “Decades for Outstanding Service”.

## President’s Message

### Here’s What Happened At Our Picnic!

*By Fred Burchtold*

A great time was had by all 22 CPGers who were able to attend our annual picnic. Thanks to Mel and LaVerne Biske for hosting in their own unequaled style, thanks to our “grill master”, Neal, and to Jeff and Sandy for their busy kitchen work. After enjoying all the delicious food and drink contributed by everyone, we were treated to a reprisal showing of a Melikin Puppet production, “The Making of a President, CPG Style”. Following Mel and Jeff’s show, we got a surprise treat of a debut presentation by Chris Krawczyk. He introduced Demetrious, a fuzzy, chartreuse vent character from Europa, a moon of the planet Jupiter.



The day wound down with Mel giving us a tour of his unique downstairs puppet emporium. Some of the guests wound up in the Biske home theater watching the DVD “Up Close” with Joe Cashore. In it he demonstrates many of his marionettes and the unbelievable controls he has designed.



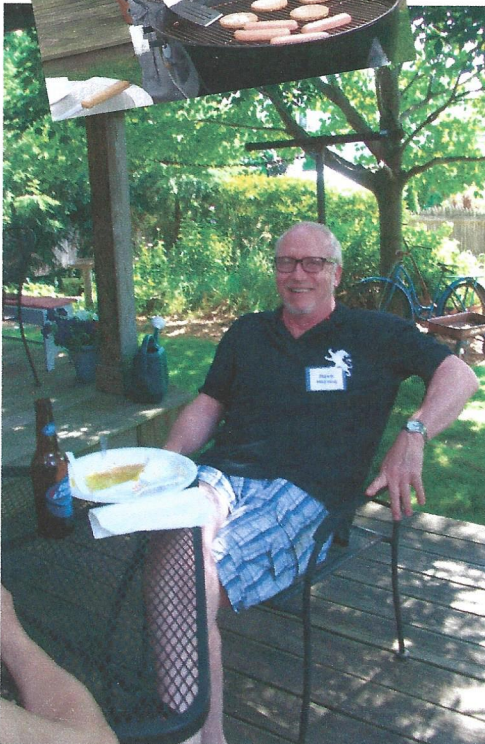
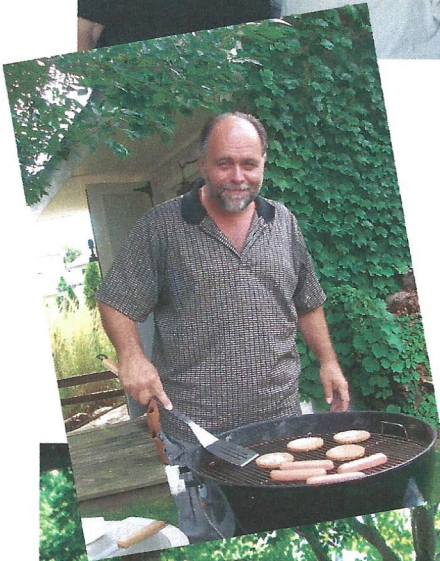
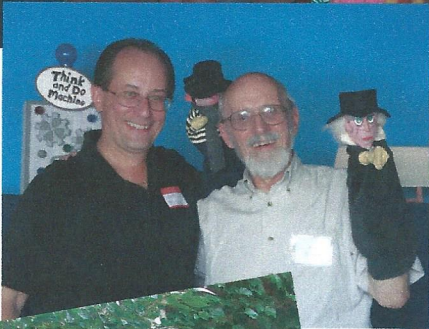
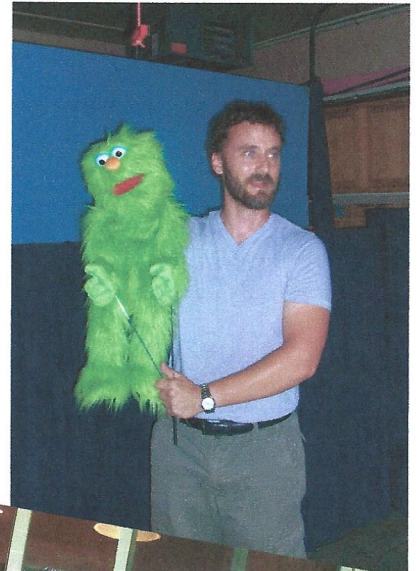
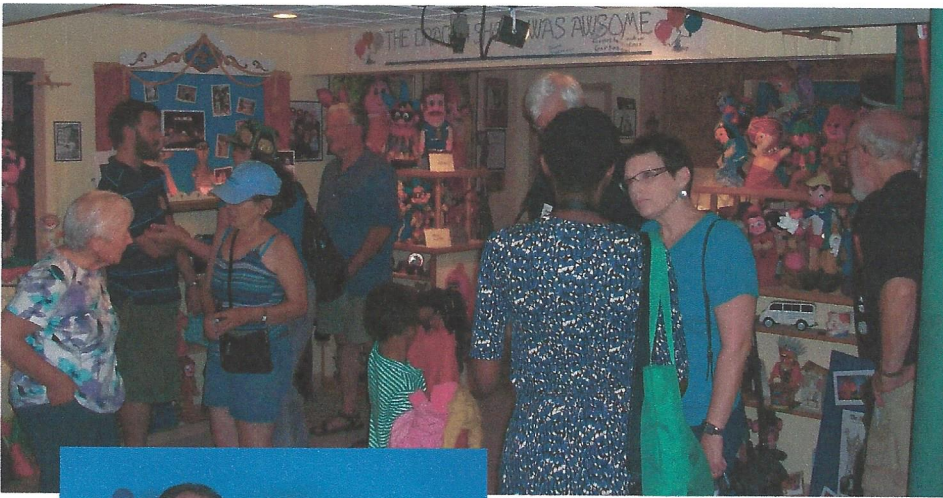
*Enjoying the Biske's home theatre.*

Thanks to all who contributed to this wonderful day!

**Editors Note:** “The Making of a President, CPG Style” was originally presented in 1964 at the annual CPG banquet as a farce. It was the result of a failure to fill nominations for the office of President. Strangely enough, an epidemic of excuses not to run had a common theme.

*Left: Our CPG banner with name tags greeted guests at the front door.*

*See more photos on pages 8 and 9!*



*Clockwise, from top left:  
The Melikin Puppet  
Emporium offers much to  
talk about.  
Chris entertains with  
"Dimetrious".  
LaVerne and Fred, They  
made happy plates!  
Talk about puppets!  
Doria with "work in progress  
puppets".  
Dave, a beer, a brat, a cool  
breeze... and good company.  
"Web(er)Master" Neal.  
Dee and Yvonne thinking  
about going back for  
seconds (or was it thirds?)  
Jeff and Mel with "Crazy  
Man, Crazy" and "Dr.  
Finkenstein".*





*Clockwise, from top left: The Krawczyk family- Max, Chris, Julie and Nina.*

*Elana and Doria enjoying the cool indoors.*

*Joan and LaVerne – Northbrook meets Bolingbrook.*

*Norma having fun and not taking minutes.*

*Neal and Ana compete in a game of "Washers".*

*Tom and Susan- 89degrees.... so what!*

*Sandy and Jeff ended up on K.P. (Thanks for keeping the food line moving).*

*Harvey, Tom and Travis relax in the comfy chairs.*



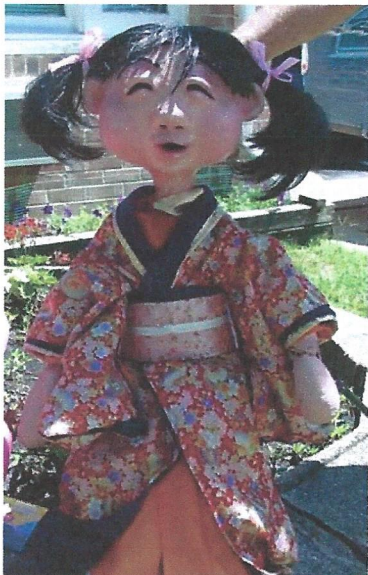
# Here's the Latest From.... PlumCRAZY puppets

Faraway Fairy Tales introduces the timeless folk character Medio Pollito, the half-chick. He leaves his barnyard home in Spain to follow his dream of sailing around the world with the wind. Along the way he meets a cat named Hector, an old sailor, who joins him on his adventure. Together, they sail on a tall ship to colorful ports in Jamaica, Japan, China and Australia. Their final adventure takes place while on safari in Africa, as they are crossing the Kalahari during the dry season.

With live music by Andre Gloeckner, the kids in the audience become sailors as they travel from port to port while singing a traditional sailor's chantey. Snapshots of the various cultures are presented through music matched with colorful scenery. The characters, along with the audience, sing, take a safari, have fun with the African call and response and be forever inspired by Medio Pollito's dreams; a journey that all began with a book found in a barn, and a big heart. "Ay,ay,ay,ay...sing and don't cry...don't ever, ever, ever give up...ride the winds with Medio Pollito!"

.....and the extended version:

While in Africa, Grandmother Elephant shares an original tale of Anansi and the Slurpy Burpy Jelly Melons. This story features an African drum called the "djembe", which Anansi discovers beside his melon patch. Anansi the Trickster plays the djembe to scare all the thirsty animals, preventing the discovery of the ripe, juicy melons. Selfishness and greed never pay off, as in the end, Anansi brings about his own melon disaster. All the animals celebrate with a thirst-quenching jelly melon feast!



*The Japanese girl, Kiyomi*

For younger audiences, this material is divided into two separate performances. The Medio Pollito tale then receives its proper conclusion. In the end, Hector and Medio Pollito return home to Spain where Medio finds his place in the world. The half-chick becomes a weather vane atop La Catedral de Santa Maria in Seville, where he will always feel the wind in his feathers, as he gazes at the horizon, remembering the days of his adventure on a tall ship with an old cat.

The voice cast includes the wonderful talents and energy of CPG member, Joan Wittenberg as Beetle #2, Mother Rabbit and Mother Hen! Anasi the Spider is Silvia's first original marionette.

The Japanese girl, Kiyomi, is also an original rod puppet created using the methods taught by Cynthia Von Orthal. Silvia states, "Medio Pollito was just fun to build!" Other puppets in the show are from her vast storytime collection of puppets and stuffed animals, now finding new life as rod and hand puppets. Silvia's dream is that children will be inspired to create puppet shows with their own stuffed animals at home.



*Silvia and Anansi (note the original control).*

## An Invitation

Members of the Chicagoland Puppetry Guild are invited to a special performance of the "extended version" of the Faraway Fairytales production on Friday, September 13, 2013 at Covenant Village of Northbrook, 2625 Techny Road at 6:15 pm. Thanks to Joan Wittenberg, Silvia and husband, Jeff Walker, will be performing for the seniors along with Silvia's cousin, musician and vocalist Andre Gloeckner. Andre also performs with local rock band, Soul Patch Monkey, playing cover tunes from the 60's on.

# Calling All Artists! Calling All Artists!

## And artist wannabes

We need your creative ideas and artistic talents. We would like to replace our current logo with an updated design. It will be used for business cards, letter heads, and promotional events and will appear on our web site and e-mail messages to our membership...and beyond! We need your input and can make it worth your while.

Current logo and banner.



The original logo was created in the early 60's by member, Bill Eubanks. It was used until the mid-seventies and just faded away. It was replaced with various other attempts in editions of the "Patter", but none of them truly represented the CPG until the early 80's.

Bill Henderson created the current logo.

The design works in banner form but would serve better in a more condensed format.

Shown below are logo samples from other guilds:

All entries submitted will be judged by an unbiased panel. The artist of the logo chosen will receive a check for \$100. The rules are simple.

- You must be a member, an associate of a member's puppet company, or a known CPG supporter.
- If your entry is done by hand, retain your original art work and submit a copy on 8 1/2 x 11 paper.
- If your entry is computer generated, submit a copy on 8 1/2 x 11 paper.
- Identify you entry on a separate page with your name, address, phone number and e-mail address if you have one.
- All entries will be given a code number to identify your work. The judges will not have knowledge of the name on the entry.
- Closing date for entries is October 31, 2013

**DO NOT SUBMIT YOUR ENTRY USING E-MAIL !**

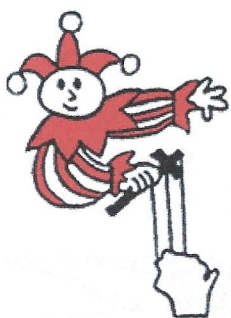
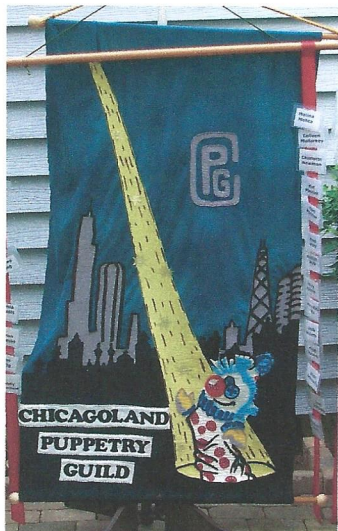
**Mail your logo entry via USPS ONLY to:**

The Puppet Patter  
Mel Biske, Editor  
169 Woodlet Lane  
Bolingbrook, IL 60490

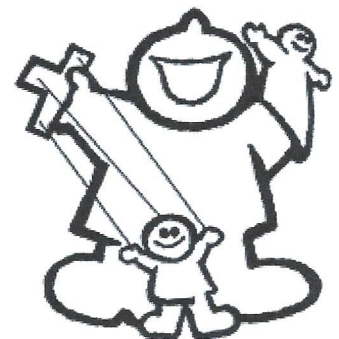
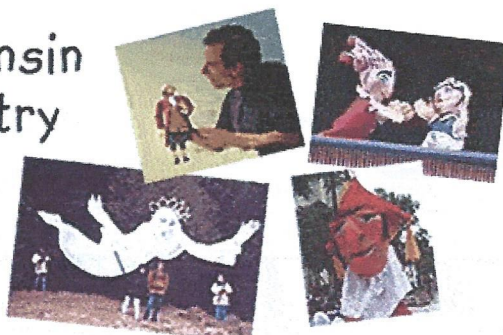
The CHICAGOLAND  
PUPPETRY GUILD



Original logo.



Wisconsin  
Puppetry  
Guild



PGNO logo

# Cloud Man Review

By Fred Putz and Tom Lang

*Performed at the DCA Storefront Theater, Chicago, IL  
May 18, 2013*

Written by Lewis Hetherington and Ailie Cohen (the Performer)  
Director: Alasdair Satchel  
Music: Niroshini Thambar and Nik Paget-Tomlinson  
Set, Costumes and puppets: Ailie Cohen  
Lighting: Matthew Easson  
For more on this show and it's amazing creative team, see their web site at:  
<http://www.cloud-man.com.uk/index.htm> or google Ailie Cohen and click on "Cloud Man".

Ailie Cohen, an associate artist with Puppet State Theatre Company of Edinburgh, last had work on tour in Chicago in 2010 in "The Man Who Planted Trees", that included a whimsical set design and playful staging with an irrepressible character, "Dog."

On a warm summer day, as a child or as an adult, everyone has lain upon the grass gazing at the clouds, inviting imagination to envision everything from puppy dogs to dragons as the clouds change shape in the winds. Though none of us would remember envisioning a "Cloud Man," Cohen and Hetherington brought to life a very real cloud creature with whom everyone in the auditorium fell in love.

## The Setting

Upstage left stood a large half-circle grayish drape in front of which was a very narrow shanty with a high pitched roof, about 5 feet tall. A tiny window in the door and two small windows in the front wall framed some of the action and allowed us to imagine what we might see inside. Scattered around the stage were white, gray and tan puffy cloud shapes mounted on steel wires, allowing

for a lively bounce when touched. As we entered the theater we saw the mawkish and gangling "Claudia" (Cohen) seated on a gray



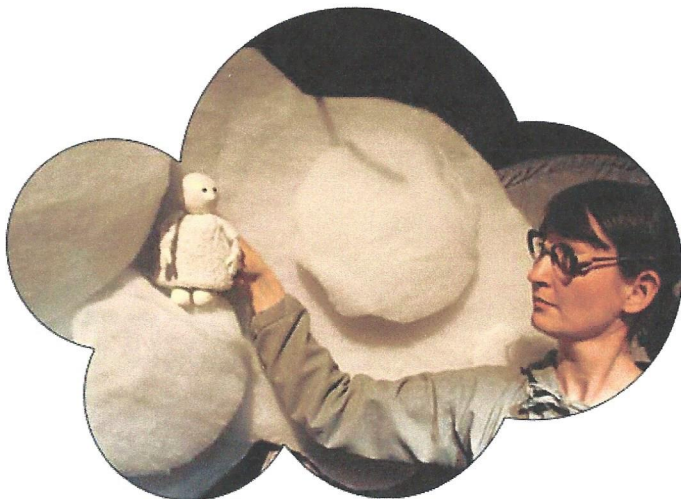
box wearing a curious, many-pocketed hooded smock. We soon learn that Claudia had made herself a cloud expert.

Just as we see imagined shapes in the clouds, Claudia had become enthralled with the idea of finding the very rare and elusive "Cloud Man." She invited us to join her as she journeyed to a high mountaintop, where she could live in her shanty as close to the clouds as possible and pursue her "research." Among her tools were charming little measuring instruments and sample jars, each with its own "puff" of whimsy.

Finding clues and sampling the cloud "matter" wasn't an easy task, which required taking careful measurements of density, temperature, length and width, "thunder beat" (measured with a stethoscope), and scrapings which were stored in small jars and carefully analyzed. The clouds were dusted for the Cloud Man's "fingerprints." The musical accompaniment, (cello & violin) wove a spell around the simple setting as she went on in a dainty, yet comical manner with her hunt, and the routines of mountaintop housekeeping. Her prim yet animated face expressed surprise and delight as she learned more and more about the Cloud Man and his fluffy world. Clues as to what the Cloud Man might look like were carefully recorded in Claudia's notebook.

A peal of thunder announced the coming of a storm, and Claudia sought shelter in her little shanty. Peeping out the little window, she enjoyed tea and biscuits to pass the time while the storm raged. After the storm had passed, the walls of her shanty were opened (a surprise which was nicely timed) and allowed us to see how she had stashed her jars and records on window sills and in convenient nooks.

Claudia went back stage and brought out a huge, fluffy white cloud, studded with small, puffy clouds scattered here and there on its surface. This cloud was the home of the elusive Cloud



Man! Needing more supplies with which to test the new cloud, Claudia attached a white chain between the shanty and the cloud to insure it didn't float away and she headed for town. A "puffy" door on the cloud opened and revealed a pair of small white feet. The Cloud Man, a white, half eggshell-shaped rod puppet about eight inches tall emerged. The puppet's head, which Claudia operated by means of a rod that was accessible from a hole in the puppet's back could move only from side to side. His arms and legs hung limply from its shoulders and waist, (Similar to a Dick Myers rod puppet.).

Cloud Man walked across on the anchoring chain, entered the shanty and went cautiously through the sample jars and cabinets. Upon Claudia's return, he frantically hid in the attic of the shanty. Realizing that her sample jars had been tampered with, she searched for the intruder, and captured him in a large jar. (A hole in the back of the jar allowed Claudia to continue animating the little man.)

It was obvious that Cloud Man was very unhappy at being confined. So, Claudia soon decided to free him from the jar and returned him to his cloud, decked out in a new scarf and hat. Claudia then asked the children, who were seated on cushions very close to the edge of the stage, to look under their cushions where they found the rest of his tiny wardrobe, and even a small suitcase in which to carry his things! It was at this point that there was an inconsistency in the script because Claudia was not shown making the new clothing. However, the audience did not seem to mind. After returning Cloud Man to his cloud home, Claudia opened each of the puffy doors of the cloud showing us each tiny room. In the ballroom a new disco mirror ball hung from the ceiling! The cloud, with its tiny passenger, drifted off to the back of the stage area.

In producing this play, Ailie Cohen put forth a sense of propriety proving that the use of proper English in a script, ("that is" or "what is" rather than the use of contractions and "slangish" phrases) is an engaging teaching tool. She also proved that, simplicity in design, staging and puppet construction can hold an audience's attention as well as the most elaborate settings. Cohen's acting skills carried the show. Through her Charlie Chaplin-like movements and perfect enunciation Cohen gave her character, the charming and naïve cloud scientist, a loveable reality that captured the hearts of both the children and the adults. Off stage Ms. Cohen was delightful in person, allowing plenty of time for each child that went up to speak with her after the show. It is our hope she'll return to Chicago soon!

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](http://www.chicagopuppet.org) by email or direct USPS mail to hard copy members. Future dates for events, performances, announcements or scheduled gatherings (meetings) will appear in the "Patter" if they apply to the time frame the publication covers.

#### **Elected Officers and Directors for 2013-2014**

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

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

# By the Way.....

*By Ann Onymous*

Congratulations to Kat Pleviak! Her quest to serve on the P of A Board finally came to pass. As a result of board member, Nick, having to leave office, she was next in line in the vote count and was officially appointed. We're proud to have Kat, a CPG member, serve on the P of A Board of Trustees.



*Kat Pleviak*

It's September! That means it's time to renew your membership. You will find a membership and renewal form in this issue of the Patter. We appreciate your continued support and hope you will be able to attend our gatherings scheduled throughout the coming year.

Here's your chance to break into show business with a professional puppeteer. Jean Vanier will be performing at Potlatch and could use some help "holding up" some of her figures during her performance. ( I guess that would make you a" supporting actor") Contact Jean at 773-779-5518 she'd be glad to fill you in.

The Melikin Puppets have been Guild hopping. On May 18<sup>th</sup> they performed for the Wisconsin Guild for their day of puppetry with "Dragon Feathers!". They loved performing at Chuck and Sandye's Hazel Green Opera House. On September 28<sup>th</sup> they will present "The Fabled Mr. Aesop" at the Detroit's Birthday Dinner in Sterling Heights, Michigan.

If for some reason you missed the announcement in the last two issues of the Patter, the guild is celebrating its Annual Banquet September 6, 2013. Dinner at 6:30 followed at 7:30 with a performance by the Opera in Focus crew. See the enclosed Special Edition of the Patter for details.

The Plum Crazy Puppets will be performing their new production, "Faraway Fairytales at the retirement home of Joan Wittenberg on Friday, September 13<sup>th</sup>, at 6:15 pm. CPG members are invited to attend. The address is 2625 Techny Road #108, Covington in Northbrook, Illinois.

We invite you to visit the CPG web site [www.chicagopuppet.org](http://www.chicagopuppet.org) for detailed information for the following productions coming to Chicago in the near future.

At the Writers' Theater in Glencoe, "The Old Man and the Old Moon" will be presented by the Pig Pen Theater company, September 3<sup>rd</sup> through November 10<sup>th</sup>, 2013.

"Nasty, Brutish and Short", returns September 23<sup>rd</sup> at Links Hall, 311 N. Western Avenue, Chicago, Illinois. They are seeking short- works puppetry for their Puppet Cabaret. Details and submission guidelines can be found on the CPG web site.

CSI "The Table" serves a Fall Bunraku entrée. This piece is part of CSI's World Stage Series. It will be performed in the Upstairs Theater at Navy Pier October 16<sup>th</sup> through the 27<sup>th</sup>.

By the way... If you have an upcoming event or performance, let us know. We'll "puttinnapatter". Send your information to:

The Puppet Patter, Editor  
Attention: Ann Onymous



*The Hazel Green Opera House crew.*

**THE CHICAGOLAND PUPPETRY GUILD, INC.**  
**MEMBERSHIP APPLICATION**  
**2013-2014**

**Websites:** [chicagopuppet.org](http://chicagopuppet.org) [facebook.com/cpguild](https://www.facebook.com/cpguild)  
**E-Mail:** [chicagolandpuppetryguild@yahoo.com](mailto:chicagolandpuppetryguild@yahoo.com)  
**847-516-1440**

**Continuing and New Members:** Please complete this form and mail it with your check  
(Payable to The Chicagoland Puppetry Guild, Inc.)  
**To:** CPG Treasurer, Harvey Kahler 2041 West. Birchwood Ave. Chicago, IL 60645  
(You can also apply on our website, [chicagopuppet.org](http://chicagopuppet.org))

**Types of memberships:**

Single Adult \$20.00/yr  
 Senior (62+) \$15.00/yr  
 Student (in school) \$15.00/yr  
 Couple/Family \$30.00/yr  
 Junior (under 15) \$15.00/yr  
 Associate (no vote) \$15.00/yr  
 Corporate (one vote) \$20.00/yr

**Total amount enclosed \$** \_\_\_\_\_

Name (s): \_\_\_\_\_  
\_\_\_\_\_

Company Name: \_\_\_\_\_

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

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip \_\_\_\_\_

Preferred Phone Number: (\_\_\_\_) \_\_\_\_\_ Cell: (\_\_\_\_) \_\_\_\_\_

E-mail: \_\_\_\_\_ (Please check for legibility) Fax: \_\_\_\_\_

I prefer to be contacted by: Phone \_\_\_\_\_ E-Mail \_\_\_\_\_ "Snail" Mail \_\_\_\_\_ Fax \_\_\_\_\_

**PLEASE NOTE!** A new edition of the Membership Directory is published and distributed among the membership during November. If you do not wish to be listed, please indicate so below. If you wish to have your name added to this Directory, please check the appropriate box below.

**YES**, Please add my name to the upcoming CPG Directory and include the additional following information. \_\_\_\_\_  
\_\_\_\_\_

**NO**, Do not add my name to the Directory.

*Special Edition*

*August 2, 2013*

## Join Us at the 2013 C.P.G. Banquet!

You are invited to attend our Annual Banquet (So what if it's been a few years since the last one.) and Installation of the new board for 2013-2014. The date is Friday, September 6, 2013. The location: Park Central, 3000 Central Road, Rolling Meadows, Illinois 60008.

The banquet, from 6:30 to 7:30, features fried chicken, vegetarian lasagna / pasta, etc. served family style, by A and M Cakes and Catering with food by Tortorices Restaurant. A visitor from outer space will be present as part of a special celebration at the banquet.

The banquet facility conveniently adjoins Bill Fosser's renowned "Opera in Focus" theatre. Following dinner you are invited to attend their production of:

**La Traviata by Verdi, Act II, Scene 2**

**IL Trovatore by Verdi, Act V, Scene 1**

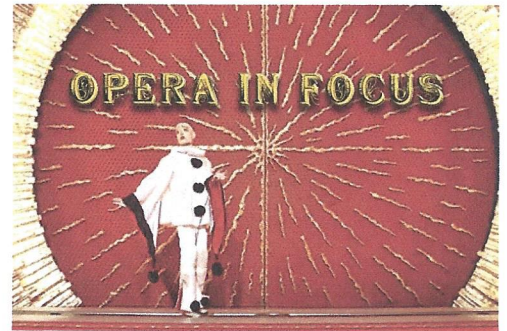
**and**

**The Pops at the Puppet Opera, Fourth Edition Featuring:**

**The Impossible Dream from Man of La Mancha**

**You'll Never Walk Alone from Carousel**

**Stranger in Paradise from Kismet**



The cost for the evening is \$11.00 per adult (no charge for children under 12) Price includes dinner and show. You are invited to bring your family and friends. Reservations (with payment) are required by August 16<sup>th</sup>. Please mail your check payable to Fred Berchtold at 16 Hickory Road, Oakwood Hills, Illinois 60013.

*(If finances are an issue, please contact Fred at 815-529-1725 or [godslvestories@comcast.net](mailto:godslvestories@comcast.net) . All contacts are confidential.)*



*The "Crew" — from left to right: Barry Southerland, Justin Snyder, Leilani Barzyk and Shane Snyder.*

Hope to see you there,

Fred Berchtold, President



*Justin Snyder — Puppeteer at work.*



**Great Lakes Regional Potlatch Registration Form**  
**November 1, 2, 3 2013**  
**Potawatomi Inn, Pokagon State Park, Angola IN.**

**REGISTRATION FEES:**

- P of A or Regional Guild members: \$40.00 in advance or \$50.00 at the door
- Non P of A members: \$50.00
- Children 12 and under: \$10.00

Name: \_\_\_\_\_ Email: \_\_\_\_\_  
P of A member number (found on your *Puppetry Journal*'s mailing label): \_\_\_\_\_  
I am a member of the \_\_\_\_\_ Guild.  
Address: \_\_\_\_\_  
City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_  
Telephone: \_\_\_\_\_ Cell Phone: \_\_\_\_\_

Names of additional registrants from this address:

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

Is this your first Potlatch? \_\_\_\_\_ yes \_\_\_\_\_ no

Include my/our names in an attendee list to be distributed to Potlatch attendees \_\_\_\_\_ yes \_\_\_\_\_ no

# of Adult Registrants: \_\_\_\_\_ @ \$ \_\_\_\_\_ = \$ \_\_\_\_\_  
# of Child Registrants : \_\_\_\_\_ @ \$ \_\_\_\_\_ = \$ \_\_\_\_\_

**Total enclosed: \$ \_\_\_\_\_**

Please make checks payable to **Great Lakes Region, P of A**, and mail to Terri Klingelhofer  
7251 West State Rd. 46 Ellettsville IN. 47429.

**Special Note #1:** This registration is for the conference only. You must make a separate reservation with the Potawatomi Inn at Pokagon State Park no later than **October 1, 2010**. Reservations may be made by phone (877-563-4371) or by fax (260-833-4087) or online at [www.indianainns.com](http://www.indianainns.com). The group reservation number is **1101GL**. Email [dhruppet@aol.com](mailto:dhruppet@aol.com) if you have not yet received a hotel registration form.

**Special Note #2:** Early registration saves you \$10.00 and allows us to better plan with the hotel. Please send advance registration no later than **October 25, 2013**. To address rising hotel costs and to add to the regional treasury, voting members passed the registration increases at the Regional Meeting held during the 2010 Great Lakes Regional Puppetry Conference in Springfield, IL.

# Great Lakes Regional Puppeteers

# Group # 1101GL

## Reservation Form

Please Fax or Mail your Reservation No Later Than:

- 10/1/13 -

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:	11/1/2013		Departure Date:	11/3/2013	
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 _____	
Email _____	

Please Indicate Room Preference (Subject to Availability)

Type	Rate	Type	Rate
Historic 1 Double	\$85.12		
Historic 2 Double	\$96.32		
Hoosier 2 Queen	\$110.88		
Courtyard 2 Queen	\$125.44		

(Price includes applicable 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