



# Puppet Patter

The Official Publication of the Chicagoland Puppetry Guild

A Quarterly Publication

March 2020

## 2020 President's Message

### Greetings Fellow Members!



After receiving the December 2019 Puppet Patter, I reveled in reading about the performances, reviews, workshops and the complete photo coverage, as presented at the 2019 Potlatch by the talented puppeteers from the Great Lakes Region. The annual "class picture" captured the fun twelve CPG members were experiencing. This event, even after over 35 years, is something I would encourage that more CPG members would attend. Such an opportunity to meet and share ideas with professionals as well as amateur puppeteers in an informal setting. There were moderate rates for weekend registration and accommodations, all under one roof.

Locally: As your president, while maintaining our guild with the guidance of our Board of Officers and Directors for the last four years, have provided our membership with monthly programs presented by professional CPG members and other surrounding touring troops all under the sponsorship of the Glen Town Corporation. Every performance was free to the public. We built quite a following. CPG members were given the opportunity to witness first hand the talents of these performers and spend time with them with backstage conversations.

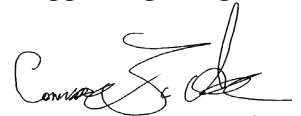
During the Summer months hands on workshops were presented. In conjunction with the Puppeteers of America our guild organized the annual "World Day of Puppetry". Each year a different public library was offered the opportunity to be a sponsor. Various locations were selected throughout Chicagoland to make it convenient for members to take part or just attend. CPG members volunteered to open their homes to celebrate the annual picnic. Everyone responded to "bring a dish!". Of course, a Pot Pouri was sure to break out.

Last August 8, 2019, the guild hosted a special "talk back session" following the 7:30 pm performance of Darling Grenadine with "Marionette Master, Phillip Huber" at the Marriot Theater in Lincolnshire, IL.

September always means the Annual Banquet preceded by an out of town performer. The guild is always aware of out of town performers making an appearance locally.

All of these events are covered in the Puppet Patter available now on the CPG web site. At the present time we are in the process of reorganizing our guild, therefore the delay in the process of membership renewal. It has come to pass that key loyal board members have had to relinquish their position due to retirement and personal issues. In the near future, we will be following up with additional updates for your information with direct emails.

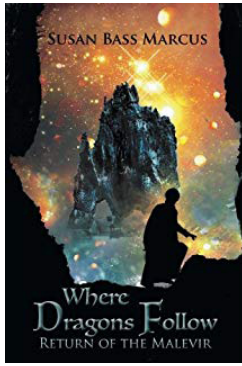
Yours, in the interest of supporting our guild,

  
Connor Asher



## Editor's Note:

It is with great pleasure, honor and anticipation for the staff of the "Puppet Patter" to introduce Susan Bass Marcus as a new staff columnist. Turns out Susan has been a CPG member since the early 70's and recently commented, via email, on her interest in the features and coverage of the new Patter magazine format. For those not acquainted with Susan's career she is a published writer, authoring two novels, *Malevini :Dragons Return* and *Where Dragons Follow-Return of the Malevin*.



In addition to her novels she has published essays, short stories and is also a story teller and puppeteer. We can look forward to her upcoming articles, relating some "unusual" circumstances during her performing years. In Susan's premiere article, "The CPG and Me", she tells how she was introduced to the world of the puppet and her first impressions while attending CPG meetings. You would do well to catch her blog post at <https://susanbassmarcus.net>

## The CPG and Me

by Susan Bass Marcus



The Chicagoland Puppetry Guild influenced my slow but determined journey into professional puppetry. I learned manipulation, puppet sculpting, script writing - and etiquette - from fellow

members; and I have many precious memories of guild meetings and parties, one of which was at our former home in Wilmette, Illinois. The culmination of my association with the Chicagoland Puppetry Guild was my stint chairing the Guild and guiding it through a local puppetry festival based at the University of Chicago. There I met and had delightful conversations with Chicago's beloved creator of *Kukla, Fran, and Ollie*. Without the guild and one particular puppeteer mentor, I never would have had those indelible experiences.

My career in puppetry had its roots in a childhood fascination with puppet shows and their characters, stages, props, and sets. Long before the 1969 premier of *Sesame Street*, Chicago-area children like me could

watch a bevy of puppets on television. A particular show and my favorite, created by one of the gentlest puppet masters I've ever known, Burr Tillstrom, featured two puppets - a clown and a dragon - and a sweet woman vocalist; they were the mainstays of *Kukla, Fran and Ollie*. The show ran on NBC and ABC from 1947 to 1957; and I rarely missed a broadcast. They aired shortly before dinnertime, for a half-hour but later reduced to 15 minutes, a network decision causing audience outrage. Children and adults were great fans of that calm, intellectual, and inventive program. At the end of its run, the show still had loyalists who begged its return to no avail.



In the 1950's and 1960's, my siblings and I also followed the antics of various marionettes on the *Howdy Doody Show* and hand puppets on *Garfield Goose and*



*Friends*. Ed Sullivan's *Toast of the Town* family-oriented variety show introduced Topo Gigio (a ten-inch foam mouse puppet worked by four animators) and

"Johnny," a figure created by Señor Wences, who had a tradition-defying ventriloquist novelty act. Paul Winchell and Edgar Bergen were ventriloquists also regularly seen on television. Their rapid repartee involved arguments or gags with their wise guy figures, Jerry Mahoney and Charlie McCarthy, respectively. In the early 60's *The Shari Lewis Show*, introducing three cuddly mouth puppets, Lamb Chop, Hush Puppy, and Charlie Horse, inspired many children, including myself, to attempt ventriloquism with socks.



Puppets on television and featured in school programs were a given during my childhood and adolescence. Although puppeteers of the mid-twentieth century might have assumed their main audience would be my generation, many adults enjoyed their acts, too. I remember my parents' tears of laughter during Señor



Wences' bit on *The Ed Sullivan Show*. Wences flourished a box he had stored on a tabletop. He tapped it and a voice came out of it. He had one-to-two-word exchanges with



the box until finally he asked it, "S'alright?" When he opened the box's lid, a head inside answered with a moving mouth, "S'alright." Every time Wences appeared on that show, my family couldn't wait for him to do that bit. "S'alright" became a family catchword.

Emulating Wences, I worked on my own "Johnny" figure. I shaped a puppet head by drawing eyes on the back of my hand and tucking my rouged thumb under my equally rouged curled forefinger to make a mouth. Hinging my thumb up and down, I transformed the back of my fist into an animated vent figure's head. My lips moved, but - who cared? So did Edgar Bergen's.

Today, audiences regard puppetry as both an entertainment for children and an art form, whether high-tech, like films or theater - *The Lion King* for example - or traditional manipulation as on *Sesame Street*, with puppeteers animating their characters directly. Staged puppet performances, engage audiences of all ages with the immediacy of live performance, encouraging a suspension of disbelief as animated figures in fantastical settings spin out their stories or vignettes.

So, in the early '70's, still a fan of puppet shows, especially after viewing the first seasons of *Sesame Street* with my toddler daughter, I turned to the discipline in my thirties as a way to channel my creative energies, beyond parenting two small children and carrying out my domestic responsibilities. I'd been moping and thinking I needed to have a job outside the home, but I did not want to abandon my children to a sitter we couldn't afford anyway. As always, my husband Stephen helped me dispel my funk. Paper and pen in hand he mock-interviewed me. In the course of our conversation, memories of all the short stories I'd written, all the skits, shows, choral groups, voice lessons, and dance lessons in which I participated, and the many paper dolls I manipulated - my first work in puppetry? - helped me identify a remedy for my malaise: puppetry.

I doubted I had the talent and skills of a puppeteer. Where would I start? How would I make my hand puppets? Where would I perform beyond my living-room? Anticipating my doubts, Stephen said, "Well, I've found a group of puppet show people (we did not know the term, 'puppeteer' then). We'll go to a meeting and find out if any of them teaches puppetry." He had made calls, found the group's location, at a Jay Marshall's Magic Inc., shop near on Carmen Avenue in Chicago, and soon we and our children attended our first meeting of the Chicagoland Puppetry Guild.

That group of generous and welcoming people offered fellowship and encouragement as I pursued the art of puppetry. There I met Hans Schmidt and became one of his students; his lessons in hand puppetry gave

me insights and the confidence I needed to hone my puppetry skills.

The delightfully eccentric and lively members' enthusiasm for my burgeoning efforts encouraged me to explore an ever-intriguing and enjoyable interarts discipline with endless possibilities. Moreover, many members were pros. They performed in variety show acts or took their productions to schools, small theaters, community centers and libraries, and some were regulars on local and national television. Eventually, after several years, my association with the guild led to that meeting with Burr Tillstrom and on his recommendation a prestigious booking for my original show about the last days of Pompeii at the Art Institute of Chicago. After becoming friends with so many members, not only did I feel my ambitions were validated. Participation in the group also established a link between me, my childhood puppet master idols like Tillstrom, and a great and varied tradition. I hadn't arrived yet at mastery, but I was on my way.



See the "WAIT! There's More" section for more pictures of Susan's creations



# The Happy Wonderer

by Joe Emory (edited from Joe's Facebook Page)



Wonderful day trip today in old Amsterdam at the Het Nederland Marionettetheater founded in 1923 by Bert Bridgman.

Their performance of “Rosa Fairy Tale and The

Dragon” was such an interactive show for the children. Their enchantment and responses bridged the language barrier so well that Jennifer and I sometimes laughed simply because of their laughter. Some excerpts below from their WEB page translated about the show and their rich history below. “Thanks so much for you Hospitality”.

The fairy tale of Rosa and the dragon is the first children’s piece by Mariska and René and written for them by Rosa Raven. Her original humor gives a new perspective on the way we play as we were used to from the past. The beautiful dolls and decors and the poetic music make this performance suitable for young and old.



## Behind the Scenes

For generations, the Brugman family has been making its own dolls and sets, in the past with the help of well-known designers. Meanwhile, there are already hundreds of pieces in circulation. For new pieces, Mariska makes about half of the dolls completely new and the other heads, hands and costumes are restored and reused. Whereas many people used to work on the theater, nowadays René and Mariska do everything together. This is possible because, of course, they can draw endlessly from the know-how built up in a century.



But their artist’s soul also helps to breathe new life into the theater.

Sunday we had a wonderful visit to the Koos Kneus Poppentheater in Amsterdam. such a great space and venue for the kids Sunday afternoon. “Thanks again”.



## History of the Theater

*From the Het Nederland Marionettetheater website:*

On January 20, 1923, Bert Brugman lugged planks and curtain fabrics to the attic of his parental home on Keizersgracht and built his first wire puppet theater from it. At the time, that was



*Mariska Brugman*

rather unusual, because this art form was completely extinct in the Netherlands at that time. Bert Brugman, however, was inspired by the German Paul Bran, who was on tour and performed at “De Doelen” in Rotterdam.

The puppet show had developed in the church in Italy in the Middle Ages. Figurines from the nativity scene were made movable and thus Christmas games were performed. The word “puppet” means “maria’tje”.

At the Council of Trent in the 16th century, puppetry was banned from the church because the texts became too popular and flat. The hand puppet show appeared on the street and Jan Klaassen was born in the Netherlands, Kasperl in Germany and Guignol in France. In the 1920s the puppet theater revived throughout Europe. Bert Brugman became the pioneer in the Netherlands. His first piece “Mesroer and the joke makers” was performed. Frederik van Eeden wrote “Panopticum”



for the theater. Singing games and small operas, such as Mozart's "Bastiën en Bastiënné", were performed live by singers, puppeteers and a string orchestra. The singer Frieda Frowein applied at the theater and a while later she married Bert.

In 1930 the theater got its own room in the Van Breestraat and became a professional group. They also played more and more by invitation. The large theater then had to be transported with a removal van. In the war, however, that was no longer possible and the company was forced to travel by train. The large wire puppet theater made way for a small puppet theater and a mask game. However, Bert got used to the direct way of playing, which made the hand puppet show possible and developed a new movement system. It became a combination of wire, hand and stick puppets. However, the style remained as before. Bert was granted a patent on this hand puppet, which had a great deal of movement possibilities.

With the arrival of the tape recorder it became possible to also perform large operas. The audience was spoiled with great voices such as those by Maria Callas, Tito Gobi, Nicolai Gedda and others. All that singing created a need for movable mouths. Bert ordered his son Joost to find out in the morning and in the evening he did indeed come up with the new invention from the studio. The theater was running so well that it was fully booked a year in advance. Tours to Switzerland, Indonesia, Suriname and Israel were also organized.

From 1953 to 1963, the theater made the first television series "Brave Dodo" that became very popular.

In 1969 Joost took over the theater with his wife Yvonne Witteveen. Until 1999 they played many shows with their studying children until they became too old. Joost had played some 12,000 shows in 55 years.

Mariska Brugman (1958) took over the theater in 2000 together with her husband René van Tol (1958), whom she had met at the Gerrit Rietveld Academy. René has been playing since 1988 and has a great artistic contribution; he is also a visual artist. Take a look at his website [www.vantolart.nl](http://www.vantolart.nl).

The composer Eric Veeger (1958) was commissioned to compose a modern opera, especially for this theater. "The Amsterdam Fund for the Arts" made this possible financially and in 2001 four performances of the opera "Biest" were staged in Amsterdam, again with live singers and instrumentalists, just like in the beginning. The then eleven-year-old great-grandson Jonas (1989), who is now a historian and amateur tenor, sang the boys' soprano in this opera.

Tijmen van Tol (1993), the youngest in the line and now also composer ([www.tijmenvantol.nl](http://www.tijmenvantol.nl)). Also

occasionally plays along and often has surprising musical and theatrical ideas.

Rosa Raven wrote our first new children's piece: "The fairy tale of Rosa and the Dragon".

From 2002, the 'revitalized theater' was allowed to use the Obrechtzaal, where we performed a family show every Saturday and Sunday afternoon until November 2018. Twelve new productions have since been added, mostly adaptations of existing fairy tales or self-invented stories such as "The Emperor and the Nightingale", "The Puss in Boots", "Secretly to Greenland", "Aladdin and the Wonder Lamp", "Pinocchio", "Repelsteeltje", "The cloud of 10 for 2", "The magic violin", "The orange prince", "The magic violin", "The witch and the orange prince" and "Ariadne and Pegasus" and also a remake of the opera "The barber from Sevilla" and the operetta "Die Fledermaus".

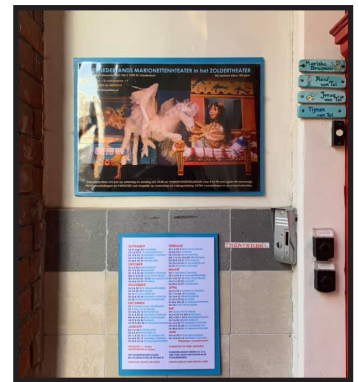
In November 2018, the fourth floor of the house of Mariska and René will be transformed into a permanent theater. That gives us new possibilities to make everything even better because we do not have to constantly break it down and share it with other users. Moreover, the fixed theater is at home so that we can always work on it. :-)

Our goal is to preserve what is good and to renew where we want it to be.

René van Tol, for example, came up with a larger spatial effect by working with different sizes of dolls.

The performances are also spoken live again, which creates a more pleasant interaction with the audience and the performances can easily be adapted to the level of the audience.

Our mission is to make the shows as beautiful and catchy as possible, so that they stay with the audience for a very long time. We do our utmost for that!

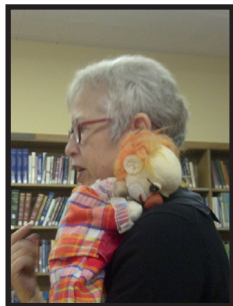


See the "WAIT! There's More" section for more pictures of the Het Nederland Marionettetheater

# By the Way

by Ann Onymous

When I first joined the CPG the guild often included workshops. Ray Moore gave one on constructing puppets with a styrofoam ball armature covered with white glue dampened felt. He used shank buttons for eyes. The puppet in the photo was based on the techniques Ray taught us that day. I used it for about six years as an artist in residence at Children's Memorial Hospital Chicago. His name is Orange Jules. He has a sweet disposition and the pediatric patients with whom he [I] worked opened up to him and confided their wishes and anxieties. He is still with me in a trunk where I store some of my arty puppets.



Susan Bass Marcus

## The CPG - PofA Connection



Susan Fulcher, with the Matteson Illinois Area Public Library District.  
(Photo by Deanna Rallins)

of puppetry. They are united in the ideas of discovery and exploration to elevate us and others toward a better understanding of the world and our art form. Harkening to the call, our own Susan Fulcher who has experience as Director of our own Out Reach program, has volunteered to be a committee member and apply her efforts in conjunction with the PIET program. As she states, "Her goal is to create resources and support for teachers, librarians and teaching artists so that someday, when they go to the P of A web site there will be information about how to use puppetry in the classroom". Way to go Susan!

# Backstage Manager Stories

by Mel Biske



Over a span of twenty-five years the Melikin Puppets worked the school assembly circuit through the sponsorship of the Detroit Institute of Arts, Youtheatre. We would tour Michigan elementary schools for two weeks in the Fall and two weeks in the Spring. On the Saturday between the two weeks we performed the 11:00 am and the 2:00 pm time slots for the public in the DIA auditorium. The show we were touring with in the Fall was, "Dragon Feathers!" At the completion of the 2:00 pm performance we did the usual strike and loaded the van. Mickey Miners, the Children's Theatre Director, along with other members of the staff invited LaVerne and me out for dinner, and we graciously accepted their offer. The restaurant was located in the downtown area near the Renaissance Center, a Detroit landmark.

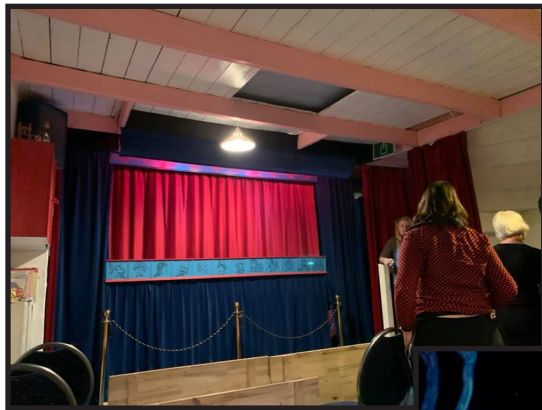
With dinner and pleasant conversation concluded we said our goodbyes and left. It was dusk when we returned to our van but it was light enough to see that our van had been broken into. A quick inventory revealed that the entire show, three boxes and a Chinese dragon, along with the stage, lighting, two speaker columns and curtains were all intact. The only things missing were our attaché case (no money inside) and two Wollensak T1500 tape recorders! We always carried a spare tape recorder. Each recorder had its own carrying case with a pocket on the side containing a copy of the show. The recorders were gone. Then we noticed, sitting on the counsel, two boxed show tapes, an original and the copy! Seems our thieves were aware that with the tapes we could still manage to survive somehow.

At that point we had a full week of shows ahead of us without the recorders. Now in a real bind we decided to call Dr. Audley Grossman, Curator of Theater Arts for the DIA. Audley assured us that the problem could be solved. He suggested that we meet him backstage at the theater on Sunday morning at about 10:00 am and bring one of the show tapes with. When we arrived, Audley had two tape recorders set up. We loaded the tape and it was compatible with both the machines he had offered us to use. The connections were ¼" phone plugs allowing us to use our own amplifier and speaker system. We were back in business! Have we ever had a backstage manager come to save the day? Only the Curator of theater Arts of the Detroit Institute of Fine Arts, Dr. Audley Grossman.

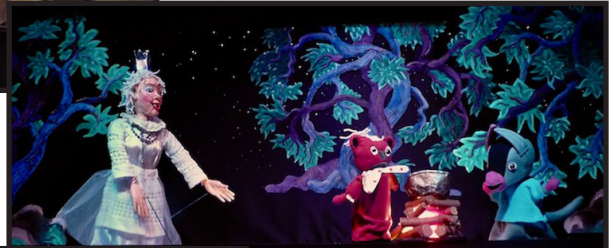


# Wait! There's More!

by Mrs. Silence Dogood



Photos retrieved from the Het  
Nederland Marionettetheater  
website: [nederlandsmarionettentheater.nl](http://nederlandsmarionettentheater.nl)



(right) Susan and the cast of Punch  
and Judy. (below, left to right) Polly  
and the Devil, Baby and Polly, Punch  
and Judy fight over the slapstick.



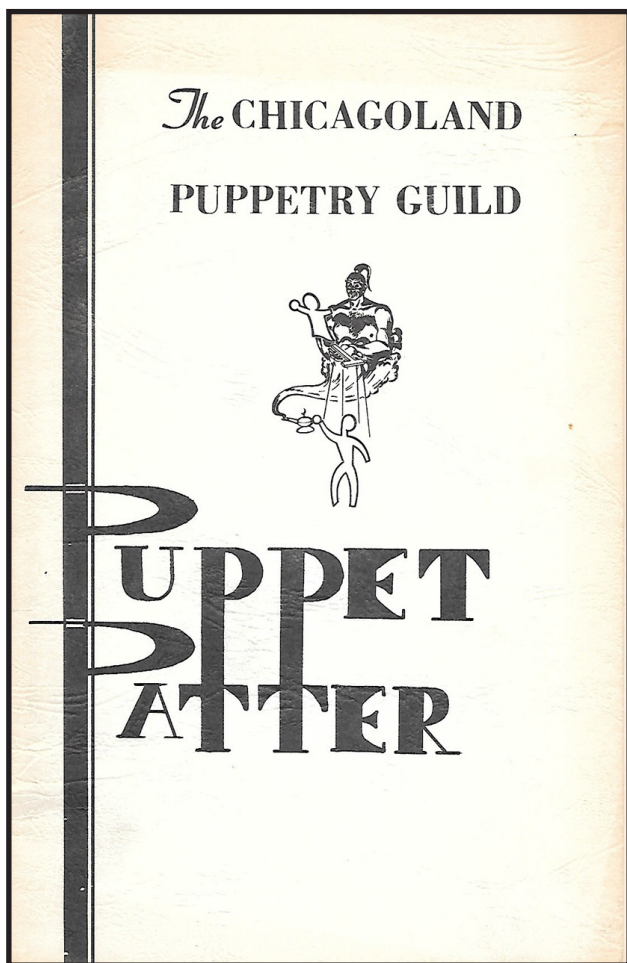


# A Blast From the Past

We all know that change is inevitable, and the Patter has seen its share of changes - not just the layout and design, but how it is produced.

For those of you who have been around a while, you may remember the Mimeograph or Ditto machine. Yep. That's how the first few Patters were produced. Later, technology took a leap forward and the copier would speed up the printing of the guild's newsletter. Now-a-days, the computer has taken over allowing the Patter to be set up and printed in (almost) no time - and like most publications, it's even available on-line. For almost sixty years, the Patter has been informing the members of what's going on in the guild.

The following were taken from the vault of the Puppet Patter collection from as far back as 1964. So turn off your Smart Phone, unplug the 70" big screen TV, sit back and relax as you go through Patters from a bygone era.



*Patter Cover from 1964*

ADVISORY COMMITTEE FOR CONSULTATION SERVICE

CHAIRMAN: DANNY BAKER

Marionette construction and stringing....  
George Cole  
Danny Baker

Marionette manipulation...  
Fay Coleman  
Margie Baker

Hand Puppets - construction and manipulation...  
Mel Biske  
Hans Schmidt

Script...  
Lucille Cole  
Hans Schmidt  
Fay Coleman

Costuming and wiggling...  
Margie Baker  
Barbara Coleman  
Evelyn Merrington

Lighting, taping, sound, and special effects...  
Phil Molby  
Ed Merrington  
Mel Biske

Modeling heads and casting...  
Phil Molby  
Danny Baker  
Barbara Coleman

Puppetry for children and shadow puppets...  
Marge Rundle

The above consultation service is free to all members of the Chicago-land Puppetry Guild. Just write or phone to the assigned persons in the category in which you are interested. They will help you solve your problems.

For any categories not covered, call Danny Baker at 646-4421 afternoons or evenings.

*1966 Advisory Committee for Consutation Services*



# The CHICAGOLAND PUPPETRY GUILD

## 4<sup>TH</sup> ANNUAL PUPPET FAIR

co-sponsored with the  
**HINSDALE COMMUNITY HOUSE**

\*3 BIG DAYS\*

Friday May 14th 8 A.M.-6 P.M.  
Saturday May 15th 8 A.M.-11 P.M.  
Sunday May 16th Noon-6 P.M.

ADULTS - \$1.00 CHILDREN (under 12) 50¢ Per Session

ADVANCE GROUP TICKETS (20 or more)  
One Show-Two Work Shop Sessions \$1.00 Per Person

SATURDAY EVENING PERFORMANCE  
Adults - \$2.00 Children - \$1.00


Contact Emil Guttman for tickets  
and further information

**HINSDALE COMMUNITY HOUSE**

Corner 8th and Madison  
HINSDALE, ILLINOIS

### POODY-KATS' CORNER


by Larry Abie



As you all know our first fall meeting opened on a real blue note... our dearly beloved POLLY... (Mrs. Charlotte Polak) was not present. She will long be remembered not only for her contribution to our art but for her gentle and lovable personality. A most interesting suggestion by LUCILLE COLE at our September meeting that we perpetuate the memory of both POLLY and the SARG name by awarding an annual POLLY trophy to anyone who has done much to advance the aims of our Guild in the past year... The best exhibit at our Fair... the best show... an award for the best original script... a simple acknowledgement of a job well done... Delighted to welcome back our most talented BILL EUBANK, who is now an OZ enthusiast... he attended the "WIZARD OF OZ" fest at Knox, Indiana this last summer and is not only working on one OZ show... BUT... hang on to your seats... Three of them!!! Rods... marionettes and hand puppets... says it will take a few years... I'll remember WAYNE KUPPERER, the sailor man... he gave us a most informative talk on microphones and tape recorders... M'aa... we hear he's going to be a gob with ONE sweetheart in One port... did a double splice knot with the enchanting ARLENE KARMGARD on September 20th... Yes, INDIANNY... PHIL MOLBY is in the throes of establishing a theatre-workshop in Chicago... and just one guess where you read it first... vassnat friend?... can't your type-writer spell POODY KAT?... This little bit wasn't in the P of A report of the late but unlamented Miami Fest... MARGE RUNDLE says that after showing VI O'LYNN to the audience she took a perfect prat fall... what are you trying to do, MARGE? bring back vaude?

Steve Benson of Steve n'E, escorting a very lovely visitor at our first meeting... SUSAN BRADY, POODY KATS whiskers are twitching... can he be smelling orange blossoms?... MIKE RUDY... the only moose in Elk Grove Village, with a prospective Jr. member... SCOTT THOLL, a close neighbor... (and when we say close, we mean close... have you ever tried to borrow an egg in our new suburbs?) just kidding of course... MIKE does all he can to propagate the art of Puppetry... has a class of about six youngsters who, under his expert tutelage, construct stages, fashion puppets and perform... MIKE is a very busy man and must possess some strange alchemy to transmute the average twenty-four hour day into a thirty hour one... He recently returned from a tour of Europe, visiting Germany, Switzerland, France and Poland... Hope he took some pics for our next photo note... Noticed JAY MARSHALL is now listed as "JOY" in the P of A Directory... tell us about your trip to Denmark, JAY... Hello Dolly!... You have all seen FAY COLEMAN'S production of ALI BABA AND THE FORTY THIEVES... well, the other night some unscrupulous thief stole one of FAY'S thieves, so if you see a thief carrying a thief that he thieved... forget it! this is getting to be involved... JERRY PETERSON and BRUCE PRIMER were guests at our October meet... hope they become regular in their attendance... Don't forget our membership drive... every member bring in at least one new one... POODY KAT knows as you all must, that there are, at a very conservative estimate, hundreds of prospective members in our area... People who are more avidly, than you recognize, interested in the art of Puppetry... Letbus all enlist these these worshippers of Thespis and make our Guild the biggest in the country... News of the COLE MARIONETTES... the EDDIE ALBERTS... with "THEMELINA"... the MERRINGTONS... with the CIRCUS... and spouse and self with "THE PIED PIPER OF HAMLEIN"... our first show with this wonderful group... nine years ago... how time flies when one is permitted to present an art according to one's own interpretation and associating with people one loves and respects... both for their human and artistic qualities... Hope we make it NINETEEN... GEORGE and LUCILLE... maybe by then we'll have lower bridges... two

circa 1965



from the MAILBOX

"Dear George Cole:

Thanks for the copy of PUPPET PATTERN! I have been enjoying every word. I also like page 13-Predicament....? and your all inclusive invitation. In particular I am delighted that you copied the President's Message from the Quaker Village Puppeteers "Report" which I have been editing since Felix Smith had to give up the job. However, I cannot claim credit for the message as I left the office of President last June. Kathryn Hawn, known as Casey, from Harrisburg, Pa. is the author and new President of Q.V.P. for 1964-65. I would appreciate it if you would publish a statement in the next issue of the PUPPET PATTERN giving credit to Mrs. Hawn. Thank you. I enjoyed reading about my Chicago puppet friends and hope to see them again at the P of A Festival in Detroit. Wish I could make your Fair too, but doubt it. Success!

Sincerely,  
Emma Louise Warfield  
Editor, Q.V.P. Report"

\*It is done-thank you Casey! - The Editor

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"Dear Mr. Biske,

In your December issue of PUPPET PATTERN, Marion Barber wanted to know where she could purchase some rubber to make a puppet head with. She may buy liquid casting rubber from the Sculpture House, 38 East 30th St. New York 16, N.Y. The casting rubber is called Pliatex Casting Rubber. A special paint, which doesn't crack off when the rubber moves, must be bought from this company. I am now preparing an article for the JOURNAL on this subject. Many puppeteers don't know the endless possibilities of this material and I hope my article interests them enough to make them try a few heads. They are lots of fun.

Very truly yours  
Bob Kramer"

There you are Marion, any more problems? - The Editor

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"Dear Friends,

I have just received Volume II #2 of the Chicagoland Puppetry Guilds' publication, PUPPET PATTERN. Just wonderful! Many thanks.

Gregg L. Samanisky "

Just wonderful of you to tell us, Gregg! - The Editor

.....MORE-"From the Mailbox"

"Dear Mel Biske,

I have just received the December copy of PUPPET PATTERN from Milton Halpert. As it must be returned to him, I should like a copy for myself. I have long been a member of P of A and recently had the pleasure of meeting Vivian Michael. She was nearby, visiting her daughter and son-in-law, Gayle and Doug Anderson. They were able to come over for a short visit which was most pleasant.

I worked for years with the New York Junior League puppet group and about four years ago, two other gals and I formed our own professional group, which we call, The Three Puppeteers.



This Fall I was asked to take over the editorship of the P.C.O.G.N.Y. Newsletter. I had never done anything similar....some job, but I enjoy it no end. I am sure Milton has sent the Newsletters to you-if not I would be glad to do so, if you are interested.

Sincerely, Anne Marie Cecil"

Thank you for your interest, Anne. We do receive quite regularly copies of your P.C.O.G.N.Y. Newsletter. P.C.O.G.N.Y. ....; Newsletter! Incidentally, C.P.G. members, we do have a complete file of newsletters from guilds all over the country, which we'll have on display at our Fair.

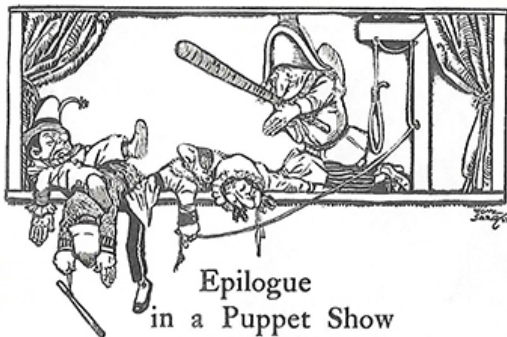
The Editor

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"Clumsy!"





## Epilogue in a Puppet Show

By J. D. BERESFORD  
Drawings by TONY SARG

MR. PUNCH thoughtfully scratched his head with his stick and stared philosophically at the four limp corpses in front of him.

"People may blame me," he reflected, "but what else could I have done? It is not as if these creatures had any real existence outside my own imagination. And surely I may be permitted to change my mind?"

"Here, for instance, is all that remains of my idea of Judy. Once she was my notion of a wife—a notion that I cherished as long as could reasonably be expected from a person of my imagination. She was a romantic conception, I am afraid, but for a time amusing. But I am too versatile to take delight for long in any one type of dream. The changes are too few, and as they become familiar, they begin to weary me. A man cannot live on a perpetual diet of sugar and cream.

And Judy—well, it may have been in part my fault, but it seems to me now that the sugar lost its sweetness and the cream turned sour. No doubt my palate was cloyed.

"But why do I speak in this metaphor? These creatures are those of the imagination, to whose command all the senses are but slaves. And it was not the senses that tired, but their master. We artists—"

Mr. Punch paused, gave his cap a slight rake, and, grounding the end of his stick on the floor, leaned one elbow on the top of it and crossed his legs.

"We artists," he repeated, rolling his eyes, "can live only by variety. The new idea enthral us for a time, but for that very reason we all too soon exhaust it.

"Yet, God help me, what beautiful ideas have been mine!"

He glanced thoughtfully at the

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drooping outline of the constable as he continued:

"That idea of justice, now. What an exquisite conception it once appeared, and how trite it has become! I made the common mistake, I see, in the attempt to universalize it. Universal justice! A magnificent idea, but in practice the thing is impossible, because your theory has to be administered by the lesser minds, dressed in a little brief authority.

"We give them a uniform," Mr. Punch went on after an interval of ecstatic contemplation, gently thudding the corpse of the constable with his stick as he spoke—"we give them a uniform to show that they are the slaves of an idea. They learn by rote and act by habit; and so it is that the essence of the idea is squandered. For we others have passed on, and have no longer the inclination to renew it. To us comes the moment and the conception. We make the religion and the law, and leave the lesser minds to their practice, which little by little falls steadily below the level of our inspiration until the last breath of it is dispersed.

"But it is better so, for their automatism is the means of change. I regret none of my killings. Once the thought has been crystallized into expression, it must inevitably die inch by gradual inch. And if I had clung to these old notions of mine, I, too, would have suffered a slow paralysis."

And with a sudden fury, Mr. Punch began violently to belabor the dull body of the constable.

"Oh, dead beyond any hope of recovery," he remarked presently, wiping the sweat from his hands on Judy's skirt. "We can no longer abide this foolish pretense of human justice.

It reeks of the Sunday-school and the solemn inanities of the law-courts. It is a cloak for humbug and a defense against the greed of the disinherited. I will rid my mind of it, and walk abroad once more a free man.

"And with it goes, also, this foolish idea of retribution, this black menace of punishment decreed by some supernatural judge.

"Lord! that I should have spent my youth in terror, bowed under the threat of that idea! Yet I revered it. Even now I can see that it touches the superb. Without it, tragedy becomes but a poor, mechanical thing, a mere invention.

"But you, also, my friend," Mr. Punch continued, thoughtfully prodding the ribs of the flaccid executioner, "are revealed to me at last as no more than an invention on a higher plane of thought. Higher than mortal justice you were, because you represented the poetic inevitable. You, in your mask and sable, were the enigmatical emissary of the unseen gods, the unescapable monitor, the final sentence of doom, and, incidentally, a great begueter of proverbs. None could avoid you in the end. You were death on earth and hell in eternity. And by anything that is greater than I, I am well rid of you, oh, last of the manacles!"

For some time after he had concluded this speech Mr. Punch leaned on his stick and meditated profoundly. Then rousing himself, he glanced suspiciously at the clown who lay at the end of the row in an attitude that faintly suggested the histrionic.

"Elusive creature!" Mr. Punch apostrophized him; "how many times I have spared you! But I thank Heaven that I am nothing if not consistent. Shall I discard my old ideas one by

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circa 1964



Twenty-eight hand puppets and one beatnick dragon paced the Pixie Players 3-act play, "The Enchanted City," November 1st, 8th and 15th at the Pixie Playhouse, 447 South Blvd. in Oak Park.

The "Enchanted City" marked the opening of the second season of the Pixie Players, a division of the Oak Park-River Forest Civic Theatre. The Players specialize in full length puppet plays, utilizing a three tier stage.

### TAILOR MADE SCRIPTS

"Our scripts are tailor made for puppetry," stated Mr. Irv Goldstein, Producer-Director of the Players. "I know. I write them. No rewrites, no adaptations, no trite plays, and no stale dialogue is acceptable. All that is inherently unique to puppetry is exploited."

The 29 Characters are distinct personalities and act out their roles in a trilogy, tied together by geography and play cross-overs. The first act, "Who killed Rocky Cobin?" tells the story of Harold and Maizie, wrongly accused of murdering Rocky Cobin, a gangster. They are saved by the clever detective work of Pat Kingston.

The second act, "The Willie Hitcher," is a story of an imp who's evil deeds all turn out good-- a bad thing for an imp. The third act, "Herbert-Sherbert," relates the adventures encountered by a befuddled lion, lost in the Enchanted City, who is aided by a little girl, Mary.

### TAPED SCRIPTS

"The entire play is taped," Mr. Goldstein continued, "permitting the puppeteers to concentrate on more exacting movements of the puppets."

Many of the puppets are specially constructed to produce unusual effects. Mr. Kingston, the detective, for example, smokes a cigar, shooting billows of smoke into the air while Officer Crocken, of the police force,

cries two crossing streams of tears at the audience. Commander Luce "blows his top" with smoke popping out of his ears.

### UNIQUE THREE TIER SET

The set used follows the standard three tiers adopted by the Pixie Players for their plays. The first tier stands six feet high and extends, with its curtain wings, 36 feet across. The puppeteers are thus able to rotate the puppets a full 360 degrees as they are held over their heads, a uniqueness which makes for greater ease and naturalness to puppet movements.

The second tier rises to eight feet with standing platforms for the puppeteers. The third tier rises to ten feet and is used for special effects. In the case of The Enchanted City, a cut-away radio tower with a disc jockey is employed. As the audience gathers, the disc jockey plays records, dances and announces the names of new arrivals (each admission ticket is signed by the purchaser and the name fed through a PA hookup with the disc jockey unit). (continued next page)



PUPPETEER, IRV GOLDSTEIN

### "THE PIXIE PLAYERS"(Continued)

In the planning stage is next seasons opener, an original musical with the working title of "George Washington Fought Here".

### FOR THE ADULTS

Spring 1965 will set the premier of Irv Goldstein's full length adult play, "Comisar" It will be produced by The Little Theatre of Savannah, Georgia, which group selected the play in a national play-writing contest. Mr. Goldstein is the author of "Herikimer, The Great", produced by the Village Players in 1962; "Robin Hood" and "Over the Rainbow and Two Turns East", given by the Pixie Players in 1963.

"Comisar" is a three act comedy about two swindlers in the Soviet Union and their hilarious escapades trying to stay out of jail. They are sent on a purchasing mission to the United States where they employ their talents to "bilk" the Soviet Union out of \$2 million before they defect. So watcha got lined up for 1966, Irv!



"Enil Guttman was kind enough to send me a copy of your 'Newsletter' and I want to let you know how much I enjoyed it. It is a fine publication and I found it most enjoyable although I do not live in the Chicago area-which I feel speaks highly of your publication. I would be interested in receiving future editions if it is at all possible-You mentioned 'Cousin Members' in your Editors Note. Is Connecticut too far out of town-or could I qualify? Yours truly, Dick Smith

Dear Dick,

China wouldn't be too far! Welcome to the club, cousin. We will send you copies of our new PUPPET Fatter as they are published for an annual rate of \$2.00 to cover expenses. We are so very glad you enjoy our publication and wish more folks would write and tell us about it.

The Editor

Hi Mel,

Sorry to bother but S.O.S..... Please! I would like to make a puppet with a rubber head. Do you know the address of or where I could write to buy some?

Sincerely,  
Marion Barber

Dear Marion,

We shall place your S.O.S. before all our readers and hope someone can come up with your answer. How about it, Puppeteers?

The Editor

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# THE PLAYHOUSE

*at White Lake*

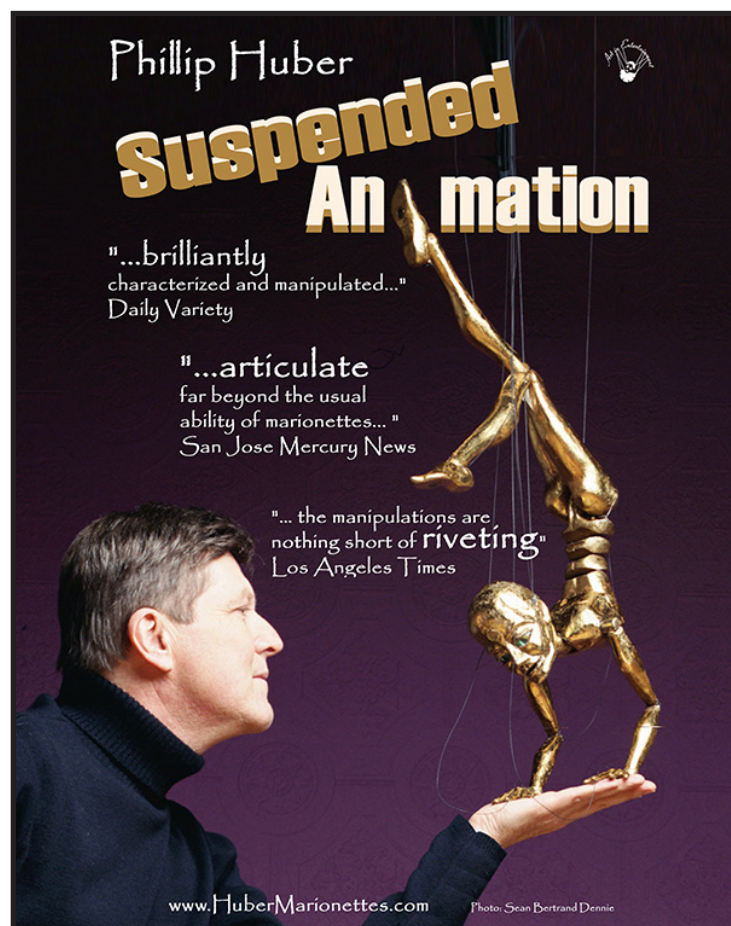
*and* My  Productions

*present*

**Saturday**  
**April 25, 2020**  
at  
**3:00 pm**

Emmy award-winning master and the puppeteer behind Being John Malkovich, Phillip Huber, brings a stunning range of marionettes in this sophisticated performance praised as “a marvel” by the L.A. Times. Huber also worked his puppetry magic in “China Girl” in the Disney film “Oz the Great and Powerful,” and in many other artistic and theatrical productions internationally. The Huber Marionette’s incredible, complex puppets and manipulations are famed around the world. Sure to delight all audiences and to surprise even the most knowledgeable puppet fans.

Playhouse box office opens one hour prior to show  
or buy tickets on-line at  
[https://theplayhouseatwhitelake.thundertix.com/  
events/168349](https://theplayhouseatwhitelake.thundertix.com/events/168349)



<https://www.youtube.com/watch?v=3kkVzfwbNc>

Ticket box office • City Hall • 405 E. Colby Ave. • Whitehall, MI 49461 • Open Monday - Friday 8 am to 5 pm  
The Playhouse at White Lake • 304 S. Mears Ave. • Whitehall, MI 49461



## You are invited to visit The Marc Dunworth Foundation for the Performing Arts

The Marc Dunworth Foundation for the Performing Arts, is a non-profit organization founded to promote and encourage the performing arts, especially the puppet arts, through grants, scholarships, performances and education.

Please visit our web site for more information

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

# What Are Your Thoughts?

Do you have a story to tell? A backstage manager tale? Maybe tips and tricks that others can use? Send it to us and we'll do our best to get it in the Patter.

Mel Biske - Editor at [melikinpuppets@comcast.net](mailto:melikinpuppets@comcast.net)  
Subject "Patter Submission"

## Have You Checked Out 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. Events and Shows page has the latest posting of local performing companies, their current production and a link to their web sites, current and past issues of the Puppet Pater, and more!

Our address is:

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

## The CPG is on Facebook, too! Be sure to check us out!



# War Stories

by Dave Herzog

Every puppeteer that makes a living performing for the public hears certain phrases that, after a number of years, tends to drive them nuts. Here are a few of mine.

1. Wow! You really have this down to a science.
2. What's your *real* job?
3. Where did you buy your puppets?
4. This is really a dying art you know.
5. We're going to put the toddlers in the front row.
6. Aww. Your dolls are really cute!
7. Do you do birthday parties?
8. The magician (or clown, or animal act, or whatever) likes to set up over there.
9. Oh! Is there a show today?
10. Do you have anything to bring in?
11. You can just move whatever is in your way.
12. What time is the show again?
13. Can we just send you a check?
14. Oh! You're early. The show isn't until 10 o'clock.
15. (You hear this a lot when you show up at the agreed upon hour that's on the contract.)

## Leave 'em Laughin'!

**SPEED BUMP** by Dave Coverly

