



President's Message

by Fred Berchtold

"We Need You" and We Believe "You Need Us!"

We need you – we have been able to produce some exciting and very valuable events (such as the World Day of Puppetry, the Glen Town Mall Puppetry Series, and various workshops for new/young puppeteers). We have been able to produce these events because of the great participation and leadership of the officers and directors of our board. We need new guild members to be on our board because some of our present board members are considering life changes, which will mean they will no longer be able to be on our board. Therefore, we need you to step up for us to be able to provide all the valuable programs we have been providing. Please consider, not only being an active member of our guild, but also a member of our board.

We believe you also need us. Being a puppeteer can be a lonely profession or avocation. Puppeteers need the emotional and mental stimulation that only participation in a puppet guild can give them. Please, if you have not yet become a paid member of the Chicagoland Puppetry Guild for 2017, not only pay your dues, but also participate in our events, starting with our Fall Banquet and Annual Meeting and Election of our Board on September 11, 2016.

Proposed Slate of Board of Directors for 2017

President.....	Fred Berchtold
Vice-President.....	Susan Witek
Treasurer.....	Marilyn Putz
*Assistant Treasurer.....	Harvey Kahler
Recording Secretary.....	Doria Martuzzo
Corresponding Secretary.....	LaVerne Biske
Puppet Patter Editor.....	Mel Biske
Liaison with other Puppet organizations.....	David Herzog
Director of World Day of Puppetry.....	Susan Fulcher
**Co-Directors of Outreach.....	Jill Frederickson and Connor Asher
Director of Glen Town Puppet Theater Series.....	Silvia Kraft Walker
*Historian.....	Fred Putz
*Photographer.....	Harvey Kahler

* Indicates this is an advisory but not a voting position on the board.

**Where there are two people in a position, the position gets one vote on board decisions.

In Review

The Glen Town Center Puppet Theater Series

By Fred Putz

Swinging On A Star (An Outer Space Adventure)

Dave Herzog's Marionettes
June 25, 2016

Move over, "Star Trek" because you have just been invaded by a group of delightful and fanciful creatures from the outer universe that are supported by strings and have come to life through the mystical and talented hands of Dave Herzog. Dave's creative abilities are amazing. He builds a new variety marionette show every year. The shows have varied from pirates to Halloween spooks to jolly holiday themes and are never the same.

Characteristic of Dave Herzog's marionettes are fanciful and colorful costumes, smiling broad faces and expressive movable eyes. When a Herzog marionette enters the stage, it's not possible to wipe a



Swinging on a Star cast (from left to right) Space Cadet Zork, Jr.; Ricky Martian; Captain Zork (of the Starship Puppetron); Roswell, the Juggling Alien and Photon, Master of the Laser beam tight rope.



smile from one's face. Dave never ceases to surprise his audiences with a large variety of trick marionettes as well as singing dancers and animal puppets.

For "Swinging on a Star" Dave has designed an ensemble of naked, strange looking puppets, and none of the puppets are intimidating or hostile looking. The puppets have beautifully crafted bodies similar to those of human beings while one had limbs constructed of strings of large beads. Each puppet is painted a different color and just about all have moving eyes and jaws. It was a treat to see how the puppets were constructed.

Although the overture music was "The Purple People Eater" none of the puppets consumed people or other puppets. Captain "Z", a yellow puppet with a bird like head who entered the stage invited us to journey with him on a trip into the outer space and promising that we would meet some strange and interesting creatures.

Captain Z did not disappoint us. The ensemble included: break-away puppets, an expanding puppet that grew taller and taller, a trapeze artist that performed a hand stand, a multi-eyed hairy creature as well as singers and dancers. The performance ended with several fuzzy balls with only two legs, no arms, eyes, noses or mouths. As each ball entered it became mysteriously attached to the others on a tandem control bar forming a caterpillar

Wally greets the kids.

like creature. On the back end of the last segment was an attached sign stating, "The End". Charming, delightfully funny and innocent are the characteristics of a Dave Herzog's Marionettes.

Following the Outer Space Adventure, Dave introduced his signature puppet, an adorable Basset Hound (Wally), with short legs, long ears and big sad eyes, who jumped down from the stage and mingled with the children. Being so short, Wally needed help getting back onto the stage.

Long-time friends, Bruce and Charlene Brandt, surprised Dave with a visit to his performance. Dave, in turn, surprised Charlene with a close up look at Ricky Martian.



Puppet Meltdown 2016

On Saturday, August 27th, with a standing room only audience of over 120 people, Puppet Meltdown 2016 was Sea Beast's most successful (and funniest) puppet slam yet. A full review is still in preparation at press time, and will be featured in the December edition of the Puppet Patter. In the meantime, here are a few photos to whet your appetite.



Great Lakes Regional Potlatch Registration Form
November 4, 5, 6,
2016
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 David Herzog 920 W. Carmen #1 Chicago IL 60640

Special Note #1: This registration is for the conference only. You must make a separate reservation with the Potawatomi Inn at Pokagon State Park. Call 1-877-563-4371. Our group # is 1104P. PLEASE MAKE YOUR RESERVATION WITH THE INN BY OCTOBER 1, 2015 FOR BEST CHOICE OF ROOMS.

Special Note #2: Early registration saves you \$10.00 .We must now give the Hotel our "final" numbers several days in advance. We need to know as close as possible our actual numbers so enough food can be available for the Punch Brunch. PLEASE REGISTER IN ADVANCE IF AT ALL POSSIBLE!

In Review

The Glen Town Center Puppet Theater Series

By Fred Putz

Workshop At The Glen

The SeaBeast Puppet Company
July 14, 2016

A make-and-take puppet craft was offered for this month's Glen Town Puppet Theater Event. Kat Pleviak and Jill Frederickson presented a fun workshop making paper rod puppets. Kids were able to choose between Star Wars characters and the traditional Balinese designs. The children and their parents enjoyed coloring and making their puppets and stayed for a long time coloring with great detail. The children enjoyed the movement of the puppets with the brad and rod design. Fred Berchtold, Fred Putz and Silvia Kraft-Walker assisted at the event.



THE GLEN
TOWN CENTER
PUPPET THEATER SERIES

IT'S PUPPET CRAFT DAY!
make a Star Wars
THEMED-PUPPET

Thursday, July 14 ★ FREE!
Register and then... stop by between 10:00 AM-Noon
The Book Market at Hangar One, 2651 Navy Blvd.
Online Registration opens June 30th
Children must be accompanied by an adult!



Clockwise from above, left: Jill demonstrates to the dad how it works: the dad helps daughter (Dad is having more fun than daughter).

Kat just can't get the hang of it

Lest We Forget. . .

LEST WE FORGET SPRING OF 2016

Who were Ernest and Ester Wolff And The Puppet Grand Opera?

by Fred E. Putz

Had it not been for the endeavors of the showmen who came before us, the art of puppetry could not exist.

Often as we go about claiming our individual and ancient collective greatness we forget that we are only copying and applying new materials to old techniques and processes. The purpose of this column is to remember and pay homage to the puppeteers who have "played on the boards" here in Chicago before us. Perhaps, some day you will be so remembered.

There are three publications containing somewhat different stories as to how Ernest Wolff (1928 - ?) established his puppet Opera that I have used for this article. Since some of the reports hold conflicting data, I have included all of them. The information contained in this article was obtained from: *Popular Science*, (PS) April, 1940, Pages 84, 85, 86, 87, & 88, *The Puppet Theater In America* Paul McPharlin-TPTA) and *Panorama - Chicago Daily News* (PCDN) Saturday & Sunday July 6-7, 1974 and *Student Reports "The Kungsholm Miniature Grand Opera Theater"* by Julie Morrison, University of Connecticut, 1997 (JM) (KMGLOT) and *Chicago Guide*, (CG) and Bill Fosser interviews.

THE EARLY YEARS POPULAR SCIENCE

In the April 1940 issue, *Popular Science* reported that during the year of 1927 Ernest Wolf, at the age of 12 was experimenting with synchronizing puppets and opera recordings. (In 1927 recordings were made on vinyl disks which ran at 78 RPM.) In the basement of his home, Ernest began making a stage from an apple crate draped with leftover cloth from his mother's sewing kit and the lighting consisted of a string of Christmas tree lights. The puppets were ordinary dolls. (PS pg. 84).

A visit to Europe and seeing a performance of the opera, *Carmen* inspired Ernest to continue developing his own puppet opera. Back home in Chicago he saw every performance of *Carmen* he could and became infatuated with opera. Ernest studied all aspects of operatic composers, music,

staging and costumes, and made sketches of scenery. (PS pg.85)

His goal for the basement opera house was to bring opera to his friends and others who could not afford the price of an opera ticket. As news of the little opera in the basement of the Wolff's home spread, neighbors and friends were "flocking into Ernest's basement 'opera house'. The numbers grew so large that he began charging small fee in order to hold back the crowds!" (PS pg. 85)

Spending every cent he could accumulate, Ernest continued to improve and expand his puppet opera which finally outgrew the basement. He then built a portable stage which allowed him to perform before clubs and musical organizations throughout Chicago. As his fame grew, so did the puppets, soon there were 200 thirteen inch tall authentically costumed figures. The venues also expanded to include New York and San Francisco. (PS pg. 85)

With the growing need for many puppet heads, Ernest sculpted "two standard heads in clay ---one of a man and the other of a woman. From these models, wooden heads were turned out "wholesale", (huge numbers) on a carving machine. The heads were then given individual character by appropriate painting and wigs."(PS pgs. 85 & 86) The bodies were made from wire frames which were padded to soften the contours. (According to Bill Fosser, the wire frames were made in Germany. See the photograph accompanying this article.)

PAUL MC PHARLIN

According to McPharlin, "Mrs. Wolff traveled extensively in Europe with her two sons Ernest and Leonard. They were around 12 years old at that time. It was during that tour that Ernest saw his first opera, *Carmen* and became fascinated with the "color" of the Continental opera. He built a puppet opera company in the basement of their Chicago home, aided by his mother, whose experience as a couturier enabled her to costume the puppets with proper lavishness. She helped devise a patented rod mechanism by which the figures were controlled. In 1930, he produced *Carmen*, *Madame Butterfly* and *Aida* and in 1935, *La Boheme*, *Die Valkure*, and *Salome*." These shows were presented at the New York World's Fair during the summer of 1939 under the name of the Victor Puppet Opera Company which "subsequently toured until 1949. (TPYA Pg. 481) (Bill Fosser told me that the

reason for the title of, "Victor Puppet Opera" was due to the fact that he used Victor Records for the sound track.)

JULIE MORRISON AND CHICAGO GUIDE

In her paper, "*The Kungsholm Miniature Grand Opera Theater*" Julie Morrison, then a student at the University of Connecticut, credits Frank Ballard with saving the history of the Kungsholm: "Fortunately, Professor Frank Ballard has kept a history of the Kungsholm by saving articles written about the theater as well as its programs. Also, Professor Ballard saw a touring show of what was to become the Kungsholm Miniature Grand Opera in 1940, and later worked at the Kungsholm Theatre in the early 1960's. His personal account of the Kungsholm, as well as the articles and memorabilia he provided, has allowed me to write the history of this grand puppet show." (JM pg. 1)

According to Morrison this is how Ernest became interested in the opera: "In 1928, when he was twelve years old, his mother took Ernest to see the opera *Carmen*. (This experience is not mentioned as being a part of a European tour as it was reported in the other two sources. This viewing most probably occurred at the Art Nuevo Lyric Opera House). He later recounted, 'At that moment I became an Opera addict for life. It was not just the music, it was the combination of spectacle, lighting, staging, costumes, color, motion and grandeur'. (CG, pg.16) As his love of opera grew, he began to build miniature opera sets in his basement. His hobby became more elaborate, and soon he was struck with the idea of adding people and music to the stage."

For his puppets, he "molded an assortment of six-inch high figures out of clay in stereotyped operatic poses and his mother, a former dress designer, made costumes for them. Music was

breathed into the toy opera for the first time by records played on an old Victrola". (CG, pg. 16) Morrison continued: "He began performing these miniature operas in his basement for friends. As his audience grew, Ernest Wolff continued the expansion of his operas. His mother purchased "small, lifelike dolls from Germany, their adult faces were porcelain which were mounted on sawdust-filled cloth bodies, from which hung loose porcelain arms and legs. His mother also created wigs and costumes for the dolls, and fashioned a rod and base system for their manipulation. Because of the overhead light rigging, they decided to operate the dolls from underneath the stage as opposed to strings from a bridge. One end of a fifteen-inch coat hanger wire was sewn to the back of the doll, while the other end of the rod was inserted into a flat wheeled base (dolly) on the floor, allowing the puppet-doll to stand on the stage." (C G, pg. 17).

However the wheel based puppets were not satisfactory. "To permit the amazing scenic and lighting effects and scenery of a real opera production, ordinary marionettes worked by strings were out of the question. Stringed puppets could not go through gates and doorways and overhead puppeteers' loft would interfere with lights and scenery. A mechanism therefore had to be devised whereby the puppets could be operated realistically from beneath the stage. The problem was finally solved by having stiff wires, extending down through the body, to work the arms and head, and the puppets moving about along paths formed by a series of slots cut in the stage". PS pg. 86) (See the accompanying photograph. This is an original Wolff rod puppet minus the dolly that I purchased from the Gordon Sisters many years ago.)

At about this time WW1 was ensuing and that event disrupted Ernest's puppetry for a while. To learn more about Ernest Wolff and the birth and death of the Kungsholm Puppet Opera, be sure to watch for the next issue of *The Puppet Patter*.



In Review

The Glen Town Center Puppet Theater Series

By Dave Herzog

Here Comes The Circus

The Dunworth Puppets

As Saturday August 27th turned from stormy to bright summer sunshine over 75 people gathered at the Book Market in Glenview to enjoy Here Comes The Circus by The Dunworth Puppets.

Puppeteer Marc Dunworth has his own unique performance style that delights audience members of all ages. The show starts out with Marc calling Lefty the Stage Hand (an homage to the late great Jay Marshall) to prepare the stage for the show. Marc's easy banter with Lefty is very funny and has the audience squealing with delight especially when Lefty begins his work by sweeping the stage with a miniature feather duster before putting out pennants and circus flags. Marc's ability to make a white glove with a round styrofoam ball and paper mache head with a red nose, come completely to life is nothing short of masterful. Lefty becomes a fully realized living, breathing character. This is what puppetry is really all about.

After the stage is set Marc comes out in full view to manipulate his delightful large soft sculpture marionette

Right: Marc with Lefty.



PUPPET THEATER SERIES

The Dunworth Puppets presents

Here Comes the Circus!



Saturday, August 27 ★ 10:30—11:15 AM

The Book Market at Hangar One, 2651 Navy Blvd.

Online Registration opens 10am August 15th

www.theglentowncenter.com

FAMILY SHOW SPACE IS LIMITED!





variety figures. Marc's marionettes are a delight to the eye, large, colorful, and completely lovable, with a style all their own.

Marc keeps up a comic banter between himself, the marionettes, and the audience, which keeps his show running very smoothly, engaging not just the children, but the adults as well.

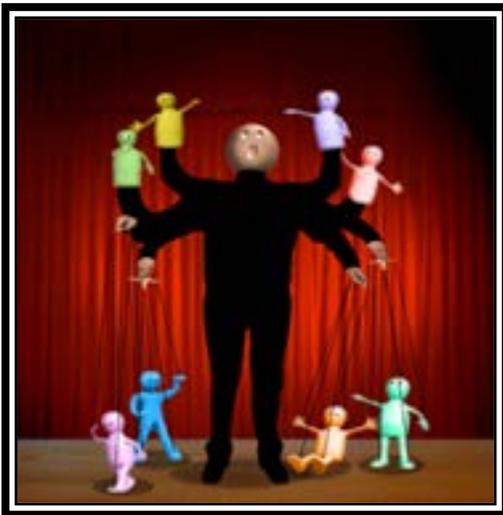
The cast includes Peanut the elephant, Fumbles the juggling clown, a not so flightless gooney bird, Lance the Lion (my favorite), a roller

skating monkey (made even more delightful as a child is chosen from the audience to help him with his banana skates), a charmingly shy balloon blowing bear and Stripes the Trapeze clown. A hand puppet crocodile comes out to help with letting the audience know the show is over. Marc puts his own special twist to the classic marionette acts that is a delight to behold. All in all a great show by one of Chicago's most innovative puppeteers.



Left: The roller skating Monkey.

Right: Peanut the Elephant.



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“You have your hands full, let me take care of your design work” as it says in the ad, and Dave Herzog took Jeff’s advise and asked him to redesign and up date his web site. To see the results of his handy work check it out at www.herzogmarionettes.com

Coming Attractions for the Glen Town Center Puppet Theater Series

September 11, 2016 marks the day of the Chicagoland Puppetry Guild will be celebrating it's annual banquet. And it all starts out with a performance by the Jabberwocky Marionettes. They will be presenting their production of "Travel" at 2:00 pm at the Book Market.

Following the performance, guild members will travel a short distance to the banquet facilities of Pisano's Pizza for dinner. There will be a short business meeting to allow members to approve and vote for the 2016-2017 slate of board officers and directors. Our president, Fred Berchtold will then present his Presidential Award to a deserving member.



THE GLEN
TOWN CENTER

PUPPET THEATER SERIES



TRAVEL

by Jabberwocky Marionettes



A Puppet Show

Sunday, September 11
2—2:45 PM

The Book Market at Hangar One,
2651 Navy Blvd.

Online Registration opens **August 26th**
www.theglentowncenter.com

FAMILY SHOW SPACE IS LIMITED!

WELCOME FALL!

By the Way.....

By Ann Onymous

It Was a Total Surprise!

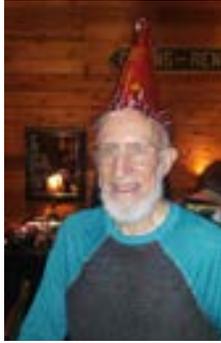
On Saturday , August 13, 2016 the family of our president, Fred Berchtold celebrated his soon to be 80th birthday.



Fred the Clown.

he is, but at his party he wore the hat which made the “point” he was one happy fella! Happy Birthday, Mr. President!

About 43 family members and friends awaited Fred at the Thunder Bay Grill in Rockford, Illinois. When he arrived, thinking it was small family dinner get together, it turned out to be quite a surprise. We in the guild know Fred as a man of many faces (and hats) who knows how to have a good time wherever



Fred the Fireman.

Recently, a few CPG members paid a visit to Opera in Focus and were treated to a backstage visit. OIF puppeteer Shayne, brother of Justin, had one of his creations “Audrey 2”, the plant from Little Shop of Horrors, sitting there, looking as fierce as ever. Shayne is also a professional mask maker.



Have You Visited the CPG Website Lately?



chat with LaVerne Biske and Fred Putz.

Seen at the Dave Herzog, Glen Town performance last June 24th, is Ventriloquist and CPG Member, Sandi Sylver, taking a Bus Man’s day.

Passing through town on tour, she stopped to

Puppeteer Neal Biske of the Melikin Puppets, while setting up for a show at the Crestwood Library recently, noticed a poster attached to the side panel of a book shelf. Couldn’t resist, he took a nearby library table and moved it in front of the poster to make it a life like scene.



Be sure to visit our guild’s web site on a regular basis for the latest postings on what’s happening in the Chicago area. Posted you will find the current and upcoming performances at the Glen Town Center monthly Puppet Series co-sponsored by the CPG.

Our address is www.chicagopuppetguild.org

Included is a page listing the performing companies within our guild and a link to their web sites.



chicagoland puppetry guild

www.chicagopuppetguild.org • chicagolandpuppetryguild@yahoo.com • facebook.com/cpguild

Mission Statement

The Chicagoland Puppetry Guild is a non-profit organization and is part of a national organization of performers promoting the art of puppetry. Our role is to honor, promote, encourage, and inspire all forms of puppetry arts' and puppeteers in their endeavours and to provide a fellowship of cooperation and inspiration to puppeteers everywhere.

Chicagoland Puppetry Guild Membership Application for September 1, 2016 - August 31, 2017

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

Please Print All Information Neatly

Membership Yearly Votes

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

Application Date _____

Check enclosed for \$ _____

Name _____ Birth date _____
mo/day/year

Company _____

Address _____

City _____ State _____ Zip _____

Home Phone () _____ Cell () _____

Email _____ Preferred contact Home phone Cell phone Email

Additional names associated with this membership:

Name _____ Birth date _____
mo/day/year

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

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

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

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

I perform <input type="checkbox"/>	I am interested in <input type="checkbox"/>	Marionettes	I perform <input type="checkbox"/>	I am interested in <input type="checkbox"/>	Puppet Builder
<input type="checkbox"/>	<input type="checkbox"/>	Hand Puppets	<input type="checkbox"/>	<input type="checkbox"/>	Librarian
<input type="checkbox"/>	<input type="checkbox"/>	Shadow Puppets	<input type="checkbox"/>	<input type="checkbox"/>	Teacher
<input type="checkbox"/>	<input type="checkbox"/>	Ventriloquist	<input type="checkbox"/>	<input type="checkbox"/>	Puppet Ministry
<input type="checkbox"/>	<input type="checkbox"/>	Rod Puppets	<input type="checkbox"/>	<input type="checkbox"/>	Puppet Enthusiast
<input type="checkbox"/>	<input type="checkbox"/>	Film/Video	<input type="checkbox"/>	<input type="checkbox"/>	Semi-Professional (part time puppeteer)
<input type="checkbox"/>	<input type="checkbox"/>	Costume Maker	<input type="checkbox"/>	<input type="checkbox"/>	Professional (make my living in puppetry)

Other: _____

Occasionally the Guild is asked for sources for puppet shows, workshops, and more. If you are interested in our referral, please indicate what services you or your company can provide and what your limitations are. Please include your website if applicable.

Are you a member of any other puppetry related organizations? (please check all that apply)

- Puppeteers of America UNIMA USA Storytelling Guild or network Other (please specify)

For more information about the Chicagoland Puppetry Guild contact CPG President - Fred Berchtold at 847-529-1725

FOLD HERE

Please print your name and return address in the space below

Please make sure address appears in window

LaVerne Biske
 Chicagoland Puppetry Guild
 169 Woodlet Lane
 Bolingbrook, IL 60490

**Check must be made payable to:
 Chicagoland Puppetry Guild**



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Date Received _____

Recorded by _____