CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

THE CREATIVE PUPPET THEATRE WORKBOOK

A thesis submitted in partial satisfaction of the requirements for the degree of Master of Arts in

Children's Theatre

by

Betsy Hughes Brown

August, 1974

The thesis of Betsy Hughes Brown is approved:

California State University, Northridge

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ACKNOWLEDGMENTS

A work of this sort always represents more than one person's thoughts and efforts. It is with sincere gratitude that the author acknowledges the contributions of the following persons to this work:

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Corita Kent, for giving me courage and direction in creating, relating, and loving.

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II. THE CREATIVE PUPPET THEATRE WORKBOOK

A Selection of Pages from Proposed Workbook presented here are fragmentary.

III. BIBLIOGRAPHY

PROSPECTUS

There does not now exist a college level textbook for the study of the puppet theatre. This proposed book, presented here in incomplete and fragmentary form, would show techniques that not only reflect my own instructional methods but would be the kind of book that could grow with the student's experience and that could accept the addition of later supplements. It could be a personalized, constantly growing, creative workbook.

I propose a loose-leaf notebook format, a regular eight inch by eleven inch, three ring book with a colorful cover design. Within the book there will be a high percentage of drawings and photographs. All patterns will be full scale. The loose-leaf format will enable students to remove individual or groups of pages for bulletin board use or for easy reproduction. A loose-leaf workbook allows additions of new or different material, reflecting changes and improvements of techniques and the student's own sketches, notes, scripts, patterns, and photographs. The "last word" on puppet theatre techniques will never

be written. Hopefully, this workbook will grow, improve, and become a personalized record for each student.

Instead of numbering each page in this book, only units of several pages will be named and numbered, to allow for inserted pages. Footnotes and separate bibliographies will be contained within these units. Index tabs for different sections, as HISTORY, ROD PUPPETS, LIGHTING, etc., will be supplied with the workbook.

These pages presented here are fragmentary and the conservative requirements of their presentation as a thesis, robs this condensed collection of pages of almost all their happier final effect.

George Bernard Shaw, expressed the virtues of the sort of book I hope to create when he said in St. Joan:[1]

> Now this is what I call workmanship. There is nothing on earth more exquisite than a bonny book, with well-placed columns of rich black writing and beautiful borders and illuminated figures cunningly inset. But nowadays, instead of looking at books, people read them. A book might as well be one of these orders for bacon and bran you are scribbling.

Substitute TEXTBOOK for BOOK in the last two sentences and Mr. Shaw explains my reasons for wanting to create this kind of textbook.

---

[1] St. Joan I.IV.

ABSTRACT

THE CREATIVE PUPPET THEATRE WORKBOOK

by

Betsy Hughes Brown

Master of Arts in Children's Theatre

August, 1974

This proposed workbook is planned to meet the requirements of a one to four semester college level class in the Theatre of the Puppet. This book will serve as a test and will give a background in the world wide history and the philosophies of outstanding artists in this art form. In its completed state there will be instruction in techniques of hand, hand and rod, shadow puppets, and marionettes. There will be suggestions for stage construction, script-writing, and production schemes. The thrust of this book will be toward encouraging the student to absorb and add to the materials presented, so that each workbook will be ever growing and unique.

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A creative approach to building, rehearsing, and presenting puppet plays. Fine as a text book.

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A complete and beautiful book on the history of different types of shadow puppets.

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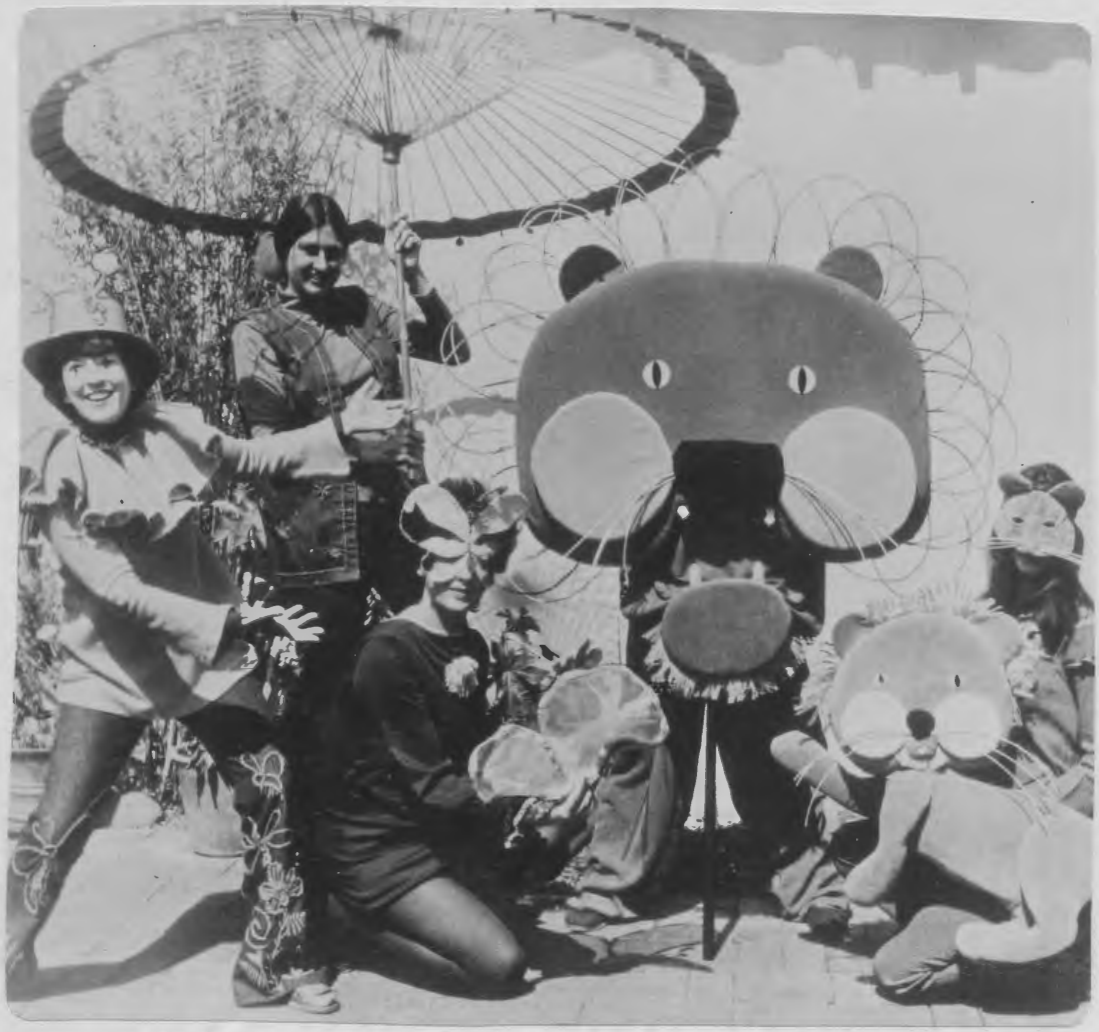
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Fine thoughts by one of the country's leaders in this field.

Watkins, Mary Jane Larson, and Jed Davis. Children's Theatre. New York: Harper and Row, 1960.
A Bible for those interested in any part of children's theatre. Succinct and thorough suggestions and directions.

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My curtain half-high; don't seal off the stage!

Leaning back in his chair, let the spectator

Be aware of busy preparations, made for him

Cunningly; he sees a tinfoil moon

Float down, or a tiled roof

Being carried in; do not show him too much,

But show him something! And let him notice

That you are not wizards,

Friends, but workers . . . . . .

BRECHT

INTRODUCTION

The purpose of this workbook is to help the beginning puppeteer, the teacher, student, social worker, librarian, or hobbyist, and to give an overall view of the history and variety of the theatre of the puppet, and to encourage creative solutions to the countless possible designs and uses of the puppet. There are suggestions for basic kinds of puppet construction and movement with suggestions for script selections and dramatic presentation.

This workbook has been presented in loose-leaf form so that pages of individual ideas, pictures, sketches, articles, photographs, and other material can be inserted in the appropriate sections. Pages can be removed for copying for bulletin boards or classroom use. The art of puppetry is expanding so rapidly that there will be many changes within the next few years. Future supplements to this book can be easily added.

I hope that this workbook will grow and change

and take on the character of it's owner--and that each copy will become unique. There will never be the "ultimate word" on puppet design and production. Take this book; change it, add to it, improve it, and make it your own joyous journal of adventures in the theatre of the puppet.

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Puppets of the Americas, Bibliography.

Puppets of Asia, Bibliography.

Puppets and Early Childhood, Bibliography.

Puppets in Creative Dramatics, Bibliography.

Puppets in Children's Theatre, Bibliography.

Puppets in Education, and in Bi-lingual Education,

Some Rules for Student's and Teachers, Bibliography.

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Puppets in the Church, Bibliography.

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Basic Nine-String Controls;

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FOREWARD

The Theatre of the Puppet

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of

THE CREATIVE PUPPET THEATRE WORKBOOK

THEATRE of the PUPPET

Puppet drama does not create character, so much as it comments on the human condition. Puppets are not so much miniature people, as creatures of pure action that state a point of view. Yet, a puppet is theatrical, because it combines mimicry with lyricism. Bil Baird has said, "Whatever the end result, puppets are not little men, women, or animals. A puppet must always be more than his live counterpart--simpler, sadder, more wicked, more supple. The puppet is an essence and an emphasis." [1]

The Design of the Puppet Theatre

It is a good beginning, to consider the overall impact of the theatre design, sets, costumes, puppets, the play itself, and the lighting and music as a whole. Since the puppeteer creates all these elements, as well as directs and performs, the puppet theatre has a sense of wholeness, a unified expression. When it is good it is very, very good--and when it is bad it is horrid.

In puppet design, one must completely abandon attempts to duplicate the human actor. One must first consider the type of drama; the kind of action, the size of the prospective audience, (will it be intimate, drawing room theatre of some fifty people, or a small auditorium of two hundred, or a "Children's Theatre" performance of six hundred to a thousand?) Forget naturalistic proportions. Accent head or hands--eliminate mouths and noses if one likes, they are not always essential to a puppet actor. Experiment with combining the many kinds of shapes and movements available with hand puppets, shadow puppets, masks, string puppets, and rod puppets.

Some contemporary variations are to be found in the French puppeteer; Yves Joly's, company of theatre of "hands", with or without colored gloves, expressing comedy and tragedy. In Poland; the "Groteska" theatre, uses a combination of live actors and puppets, that encouraged further such experimentation in other theatres and on many campuses in Europe and America. Prokofiev's "Peter and the Wolf" helped open up new areas for puppets, people and music. The techniques of "Black Theatre" with its

lighting, that blocks out the sight of the puppeteer who holds up the puppet, is actually a Western interpretation of Bunraku theatre. All these styles should be considered and tried by the puppeteer today.

In recent years the main curtain and proscenium have disappeared. Puppets have performed more freely and directly on open-front, thrust stages. Imaginative lighting has added dimension. Since the puppet has a mask-like face, and is somewhat limited in a variety of action, I believe, that stage and set design, color and lighting, are even more important in the puppet than in the human theatre. Concentrated study of stage set and lighting design, should be an essential part of the background of a puppeteer.

Plays for Puppets

Forman Brown; of the Yale Puppeteers and the Turnabout Theatre, one of the leading playwrights of the puppet theatre, tells us:

> The technique of playwrighting for puppet actors presents a problem which the theorists of the theatre have ignored rather thoroughly--Added to the piquancy that is theirs through the fact that they are puppets is the added piquancy of

> their ability to be fabulous, to make what we all know to be impossible visible and audible facts.[2]

We must search and work for scripts, or music, or plans, for pantomime that recognize the problems and potentials of the puppet as actor.

In many areas of world drama, the living actor's individuality was subjected to the overall theme of the play. The play was the thing; the playwright used the actors as symbols. The masked, padded, Greek actor, with his stylized gestures was almost a puppet. In much of the Oriental theatre, the story-dances of India, Bali, and Java, the Kabuki and No theatre of Japan, our own American Indian rituals, the actors are heavily made up or masked, move in dance-like pantomime, and subject their individual personalities to the play. In this sort of presentation, the puppet can restore a sense of unity.

Only a living actor can portray a specific character realistically. Willy Loman portrayed by a puppet would be absurd. The puppet cannot project subtle emotional changes. He is an actor with a mask. A villainous or heroic character, is so designed and constructed. The

leer or the smile is painted on, it cannot change. However, the combinations of people and puppets in the same production has had exciting and successful results. This I have seen in "Gamma Gurton's Needle," "Midsummer Night's Dream," "Tom Thumb," "Gulliver's Travels," "Everyman," and "Pilgrims' Progress." In Poland, the "Groteska" theatre, uses actors and puppets imaginatively. One of Mr. Obraztsov's more effective puppet acts, is his use of a baby puppet (without benefit of a stage); as he tries to quiet the strong-willed, restless infant. All of Mr. Obraztsov's work, shows his splendid training as an actor, and his work with Stanislavsky.

Puppets Can Act for Adults Too

In the Orient, and in much of Europe, puppet theatre is created first for the adult mind. There is certainly no objection, to the happy celebration of a child's birthday party, but to see this occasion as the raison d'etre for a puppet show is a cruel restriction. Of course, the blame for much of this attitude, can be placed on the puppeteer, himself---his lack of training, understanding, interest, even in the world of the theatre,

of which his efforts should be a legimate part.

Overall Design

After attending live theatre, and having been dissatisfied with the evening's experience, one might comment that the play was poorly conceived, or the director was at fault, or the scenery was dull. The puppeteer has created and costumed his actors, designed and constructed his sets, handled the lighting, set the music going on his backstage tape-recorder. As Peter Arnoff explains, "What we see on the stage is a manifestation of the puppeteer himself; in the puppets he lays bare his own soul." [3]

Creative Puppetry

Puppeteers, work in one of the most demanding professions. They must make constant, earnest efforts, to understand and grow in their work. They must expose themselves to all that is current and experimental in art, dance, music, and drama. How can a puppeteer expect to command respect for his art-form, much less grow in his creativeness, without training, constant study, and exposure to all the stimulating and often unsettling

experiments of form in the world around him? Too many puppeteers, live snugly in a little world of flattering one another, and jiggling precious little people to commercial Disneyland records. We must always search, study, and grow. In order to grow as a creator, and as a person, De Chardin begs us to constantly put ourselves on the end of a limb.

> In order to win for ourselves more of the creative energy, we must tirelessly develope our thought, dilate our heart, intensify our external activity. For created beings must work if they would be yet further created.[4]

The skilled and clever puppeteer, with highly developed techniques keeps the puppet theatre alive; but the puppeteer with a philosophy, with substance, with purpose, with constant searching for new, creative answers, makes the puppet theatre grow.

FOOTNOTES

for

THE THEATRE OF THE PUPPET

[1]Bil Baird, The Art of the Puppet, (New York: Macmillan Co., 1965) p. 15.

[2]Forman Brown, from, John U. Zweers, History of Puppetry, (Los Angeles: Los Angeles County Museum and Los Angeles County Guild of Puppetry, 1959) p. 37.

[3]Peter D. Arnott, Plays Without People, (Bloomington: Indiana University Press, 1964) p. 54.

[4]Teilhard de Chardin, Hymn of the Universe, (New York: Harper and Row, 1961) p. 118.

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TO-DAY'S PUPPETRY

Puppets of the Americas, Bibliography

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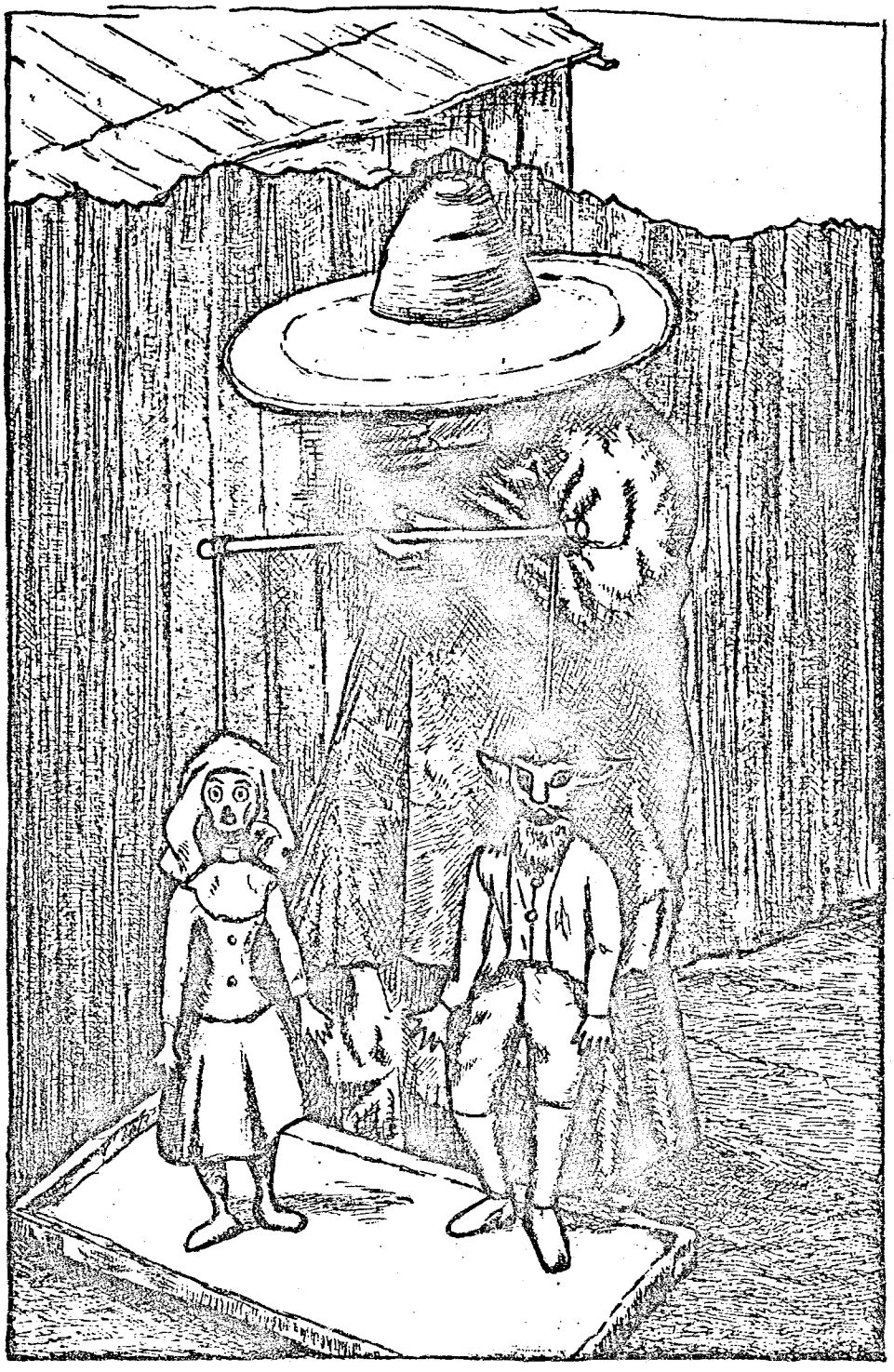
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THE CREATIVE PUPPET THEATRE WORKBOOK

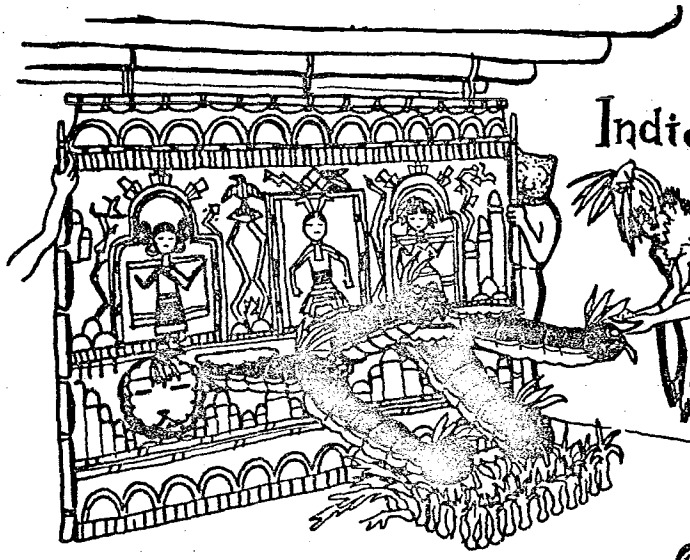


A Puppet from Mexico
created by
Roberto Lago
of
Mexico City



Francisca Pulido Cuevas
An old Mexican puppeteer who performed on the streets of Mexico City until recently.

Puppets of the Indians of North America

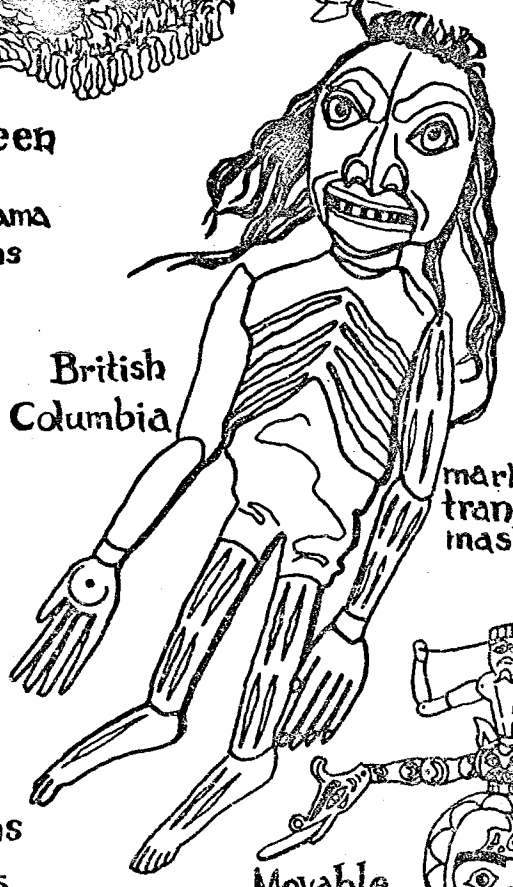


Serpent Screen
from
"Great Serpent" drama
of the Hopi Indians



Nishka,
N.W. coast

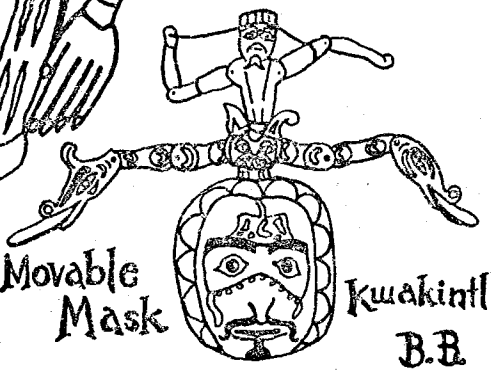
British
Columbia



marks
transition as
mask leaves
face



Puppet for
ceremonial occasions
Tsimshian Indians
N.W coast of
Canada



Movable
Mask

Kwakintl
B.B.

PUPPETS of LATIN AMERICA

Baird, Bil. The Art of the Puppet. New York: Macmillan Co., 1965.
A beautiful book of the history and importance of the puppet theatre in the world.

Freedley, George, and John Reeves. A History of the Theatre. New York: Crown Co., 1941.
This overall view of world theatre, contains a brief, but good history of Latin American Theatre.

Gasch, Sebastian. Titeres y Marionetas. Spain: Libreria Editorial, 1949.
A brief history of Spanish puppetry, containing a fine chapter on Garcia Lorca.

Lago, Roberto. History of Puppetry in Mexico. Mexico City: Film Strip, 1965.
A color film with titles in Spanish covering pre-Columbian puppetry to present day design.

_____. Mexican Folk Puppets. Birmingham: Puppetry Imprints, 1941.
A brief history of puppets in Mexico with sketches of toy puppets and hand puppets.

Luksic, Luis. El Maravillosa Mundo de las Titeres. Caracas, Venezuela: Casa de la Cultura Popular del Ministerio del Trabajo, 1963.
An extremely creative investigation of the use of the hand alone, costumed and painted.

McPharlin, Paul. The Puppet Theatre In America. Boston: Plays, Inc., 1969.
The finest, most complete history of puppetry in America.

Niculescu, Margareta. Puppet Theatre In The Modern World. Boston: Plays Inc., 1967.
The finest photography of contemporary puppetry.

Von Boehn, Max. Dolls and Puppets. New York: Harrap and Co., 1932.
A world view of the history of dolls and puppets, richly illustrated.

The Following Pages

are from

TO-DAY'S PUPPETRY

Puppets and Early Childhood

Within

CONTENTS

of

THE CREATIVE PUPPET THEATRE WORKBOOK

PUPPETS & CHILDREN



PUPPETS & EARLY CHILDHOOD

When a young child cannot seem to be able to communicate, because of an underdeveloped or limited vocabulary, often, a thing as simple as a puppet made from discarded scraps can help him express himself and his feelings, and open his eyes to the world around him and to the joys of creative play.

In workshops for teachers, we emphasize that all children need to be encouraged, praised! Children are hungry to have their own, deeper selves recognized. We must help build their self-confidence and their courage to be curious and explore. Puppets can be a release for noisy, uninhibited play, and can aid the shy, reticent child. Children often act out hidden hostilities and aggressions in using the puppets, at the same time giving the teacher clues to any emotional problems. There are times, too, when some direction or advise, can be explained successfully by the teacher to a puppet, while the child listens, more attentive and relaxed than if the


BE CURIOUS!
EXPLORE!
FUN 'N' SUN
CLUB

same instructions were given directly to him. Often, the puppet can give expression for the child whose vocabulary might be underdeveloped or limited.

In working with young children in creating their own puppets, we have found that a simple shape on the end of a waving bit of dowling, or a bamboo stick, with exotic feathers, sequins, or bits of discarded jewelry for enrichment, is soul--satisfying. Chunks of styrofoam, covered with strips of paper-mache, dried, and later painted with tempera can be most successful puppet forms. We often carry a portable sewing machine and stitch up, simple, two-piece body shapes, of scraps of material, and then let the children add the puppet heads that they have made. For the small child, the making of a simple puppet is an adventure in itself. Whatever "play" is produced, will seldom have any dramatic form, but will be like the children's own, undirected, free play. An actual stage is unnecessary. The child will talk, to and for the puppet. It is more exciting to let the puppet move freely. Noisemaking, Punch-like hitting and fighting, gives the child a sense of power. We never try to push the child


Let
our
creative selves
take WING!

into an organized kind of re-telling with the puppets of a story or fairy tale. Puppets can aid the child's own imagination and fanciful vision.

In performing for groups of young children, we have been careful, not to let the story of the puppet play be too advanced or too long. We prefer using a simple folding screen instead of a stage. We stay floor level, and close. Young children themselves, have taught us that some most satisfying "theatrical" experiences, have come from our performing a rather short program, and then repeating the whole thing. The young audience seems to enjoy, even more, the second time around. At other times, when the children have seemed particularly curious as to how the puppets really work, it has been an adventure for them when I would turn the screen completely around and repeat the performance, so that they could see everything from "back-stage."

As we work to free the child, we find ourselves more free. Our own creative selves take wing.


Puppets
for
Boys & Girls
Finger Puppets
Gloves and Bugs
Sock Puppet
Fly Swatter
Paper-bag
Stages
Wooden Spoons
Fresh Fruit
Card-board cereal box
Egg-shell covered with paper-maché
paper cups
by Penny Brown
age 11

The Following Pages

are from

TO-DAY'S PUPPETRY

Puppets in Education

Within

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of

THE CREATIVE PUPPET THEATRE WORKBOOK

The Following Pages

are from

TO-DAY'S PUPPETRY

Puppets in Libraries, Bibliography

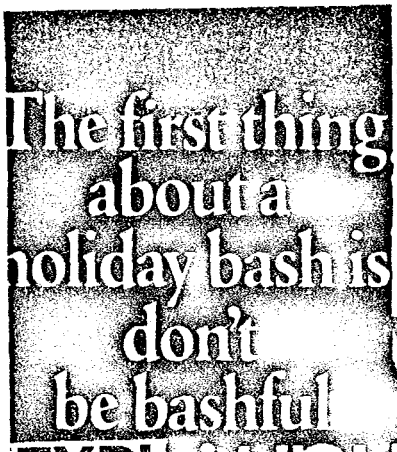
Within

CONTENTS

of

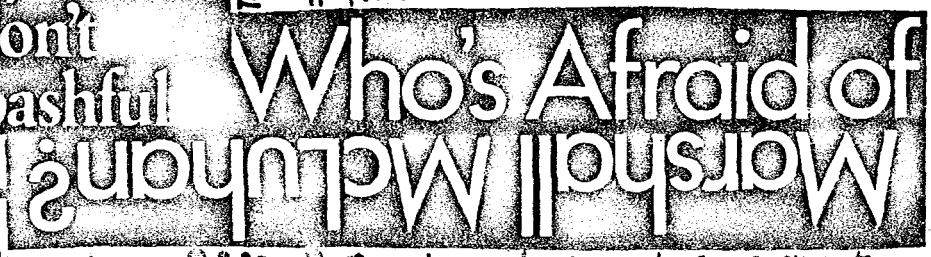
THE CREATIVE PUPPET THEATRE WORKBOOK

• RULES for STUDENTS & TEACHERS •



Today you need a rule book

SOME RULES AND HINTS FOR STUDENTS AND TEACHERS: RULE ONE- find a place you trust and then, try trusting it for a while.



guaranteed for life

HELPFUL HINTS: always be around. come or go to everything. always go to classes. read anything you can get your hands on. look at movies carefully, often. save everything-it might come in handy later..

RULE TWO: general duties of a student— PULL EVERYTHING OUT OF YOUR TEACHER. PULL EVERYTHING OUT OF YOUR FELLOW STUDENTS.

RULE THREE: general duties of a teacher— PULL EVERYTHING OUT OF YOUR STUDENTS.

RULE FOUR: CONSIDER EVERYTHING AN EXPERIMENT

RULE FIVE: BE SELF DISCIPLINED THIS MEANS FINDING SOMEONE WISE OR SMART AND CHOOSING TO FOLLOW THEM. TO BE DISCIPLINED IS TO FOLLOW IN A GOOD WAY. TO BE SELF DISCIPLINED IS TO FOLLOW IN A BETTER WAY.

Follow the leader-

YOU TURN IT ON ... YOU DON'T WIND IT UP

If your computer doesn't get the message, draw a picture

rules 1 to 5

RULE 5: for STUDENTS & TEACHERS

Be self-disciplined.

This means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self-disciplined is to follow in a better way.



MORE RULES !



rules 6 to 10


RULE 8: for STUDENTS & TEACHERS
Don't try to create & analyse at the same time. They're different processes.

The Following Pages

are from

TO-DAY'S PUPPETRY

Puppets in Libraries, Bibliography

Within

CONTENTS

of

THE CREATIVE PUPPET THEATRE WORKBOOK

PUPPET PLAY IDEAS IN CHILDREN'S LITERATURE

Aesop. Aesop's Fables. Selected and arranged by Louis Untemeyer.

Witty fables, all of which contain lessons. These tales are best when kept brief, and can be presented with the puppeteer-story-teller in full view with the puppets, or with mask-and-puppet combinations. Shadow puppets work well also. Try imaginative, varied techniques in presenting the "moral." Fun for all ages.

Aichinger, Helga. The Elephant, the Mouse and the Flea.

Good for creative movement. Elementary.

Anderson, Hans C. The Ugly Duckling, The Princess and the Pea, The Tinder Box, Thumbelina.

We have enjoyed presenting Thumbelina with the puppeteers wearing large masks representing the mother and the frog. Magic for all ages, but particular fun for elementary. The Ugly Duckling is excellent for the preschool audience

Asbjornsen, P. C. The Billy Goats Gruff.

Simple tale of a family of goats who outwit a monstrous troll. Exciting action and variety of scale in the puppet design. The troll can be quite enormous (a giant head on a stick) with the puppeteer's costumed hand grabbing for the goats. There can be interesting research on the structure of the Norwegian bridge and, perhaps, a little log house on the Hilltop.

Benson, Sally. Stories of the Gods and Heroes. Illustrated by Steele Savage.

Cyclopes and Elysses' men. Flowing telling, not involved, with exciting adventures good dramatization. Excellent for shadow puppets. These might be based,

design-wise, on the colors and patterns of Greek vases. Grades 6 and up.

Bonne, Rose. I Know an Old Lady. Music by Alan Mills. Illustrated by Abner Graboff.
Amusing with shadow puppets. Preschool and elementary.

Bowan, James. Mike Fink.
Lusty riverman of America's frontier, never lost a fight! Mike could be a large rod puppet. Upper elementary and junior high.

Brown, Margaret Wise. The Golden Egg Book.
Two appealing animal characters make this an easily presented and splendid story-telling-with-puppets experience for preschoolers. Enjoy and use all the stories created by Ms. Brown.

Cervantes, Miguel. Don Quixote de la Mancha.
Valliant and witty Knight Errant, has adventures both imaginary, dreadful and extraordinary. Horses and windmills can be effective as shadow puppets. Use much ethnic music. Upper elementary and junior high.

Charlip, Remy. "Mother, Mother, I Feel Sick, Send for the Doctor Quick, Quick, Quick."
Very funny operation sequence. Excellent for shadow puppet play.

Coffin, Tristram, and Hennig Cohen. Folklore In America.
Tales, songs, folk drama, and festivals give a rich source for puppet plays. Search for banjo and harmonica music. Source materials for all kinds of puppets and people.

Colum, Padriac. Arabian Nights.
Appealingly vivid tales, including such exciting stories as; Ali Baba, Alladin, Sinbad. Colorful costumes and sets. Magical effects and exciting music and sounds can be a challenge to the puppeteers.

De La Mare, Walter. Told Again; Old Tales, Told Again.
Traditional tales with a sure, fresh, touch and fine for dramatizing with puppets. Elementary and upper elementary.

Durham, Philip, and Everett Jones. The Adventures of the Negro Cowboys.
Exciting legends of the raw and wild west, true stories not told before. Fine for all ages, and a new collection of puppet characters. For all ages.

Emberly, Barbara. One Wide River to Cross. Illustrated by Ed Emberly.
A happy folk song that can involve a large number of puppets and puppeteers. The puppets, themselves, can be large, simplified cardboard figures or shadow puppets. All ages.

Gag, Wanda. More Tales From Grimm.
Sorcerer's Apprentice, The Shoemaker and the Elves, The Gold Donkey. Primary and elementary.

Geer, Alice. The Hodja Visits Halil.
A Turkish farmer is ignored in farm clothes, welcomed in Sunday best, and teaches his host a lesson. Puppets for this can be shadow puppets. Use ethnic music. Elementary and upper elementary.

Goldston, Robert. Legend of the Cid.
The exploits of a Spanish folk-hero. Shadow puppets or rod puppets would suit the mood of this tale. Spanish background music would be an essential addition. Upper elementary and junior high.

Heathers, Anne. A Handful of Surprises.
A story for hand puppets. Elementary.

Jacobs, Joseph. Johnny-Cake.
Tale of Johnny-Cake, which jumped out of the oven and rolled away. Vivid and lively, free from confusing details. Good for stick or simple hand puppets in the lower elementary grades.

Jacobs, Joseph. English Fairy Tales.
Many stories, easily adaptable to all kinds of puppetry. Suitable for all ages.

Keats, Ezra Jack. John Henry.
Legend of Negro laborer, whose determination and pride led to tragedy. Good material for large shadow or rod puppets. Upper elementary and high school.

Lionni, Leo. Little Blue and Little Yellow.
Fine for a shadow show of color concept and the mixing of colors.

Lorenzini, Carlo. Pinocchio.
Don't copy the too cute Disney designs. Fine for puppets or marionettes. All ages.

McGovern, Ann. Too Much Noise.
Humorous story of a farmer who complained of creaks and swishes and learned a lesson. Simple stick or hand puppets. Primary.

Massie, Diane R. The Baby Beebee Bird.
Story of a bird who won't keep quiet. Good for puppets or shadow puppets. For preschoolers.

Matsui, Tadashi. Oniroku and the Carpenter.
Japanese folk tale of carpenter who outwits ogre by guessing his name. Good action for hand puppets for primary and upper elementary. Be sure to use Japanese music for background.

Prokofiev, Serge. Peter and the Wolf.
Delightful musical tale of brave little Russian boy who captures a terrible wolf. Excellent for costume and music research. This could be presented to or by all ages, using nearly any kind of puppet, marionettes, rod puppets, hand puppets, or shadow puppets

Ritchie, Alice. Two of Everything.
Poor Chinese couple reap good fortune from a

magic pot, until they accidentally reproduce themselves. Again, excellent for research, can be acted by any kind of puppet, and all ages will enjoy this.

Sendak, Maurice. Where the Wild Things Are.
Excellent for creative puppetry. Exciting giant "monster" puppets can be quickly created, and everyone can join in the noisy dance. Fine for all elementary grades.

Sendak, Maurice. Pierre.
Children can repeat the verse with the puppeteers. Excellent for shadow puppets. Primary.

Seuss, Dr. Horton Hatches the Egg.
Splendid, humorous story for hand puppets for everyone. Horton and Mayzie can be rod puppets. A happy show for all ages.

Sherlock, Philip. Anansi, the Spider Man.
Humorous, African-Jamaican story of half-man, half spider, who tricks and is tricked. Use ethnic music. Good for shadow puppet. Primary and elementary.

Singer, Isaac. When Schlemiel Went to Warsaw.
Humorous peasant tales of foolish European Jewish community. Good for hand puppets and for everybody.

Sperry, Armstrong. Call it Courage.
Polynesian survival story of Mafatu, the boy who was afraid, but who set out to conquer his fear alone. Puppets and masks, shadow puppets, and music and costume research makes this excellent for upper elementary and junior high.

Stamm, Claus. Three Strong Women.
Tall tale of three generations of Japanese women, stronger than a famous wrestler. Research costumes and music. Can be hand puppets or shadow puppets. Fun for primary and upper elementary.

Waber, Bernard. You look ridiculous, Said the Rhinoceros To the Hippopotamus.

The Following Pages

are from

TO-DAY'S PUPPETRY

Puppets in the Church

Within

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of

THE CREATIVE PUPPET THEATRE WORKBOOK

PUPPETS and THE CHURCH

The church is in desperate need of all the arts, because words, alone, cannot contain all the truth. The great arts speak not only to the intellect, but also, and much more directly, to the emotions and spirit of man. The poet, the painter, the composer, the dancer, the architect, and the puppeteer, can all be messengers of the truth. To see, we have to feel. To create is to love again. It's only when we look with eyes of love, that we see as the artist and creator does. We work with the puppets in childrens' classes, not so much to develop them as future professional puppeteers, but, through the experience, to help develop the child's powers of seeing, feeling, wonder, and invention.

Montessori in "The Child and the Church", feels that our main purpose is to help the child move freely, <u>with</u> and <u>for others</u>. Puppets have a unique and wonderful way of bringing joy and color and movement, not only to the sharing of the good news, but also, to the new

When we look with eyes of LOVE, we see as the CREATOR & ARTIST does.

To create is to love again.

To see we must feel. ♡



experience of working and cooperating within a group, working toward the presentation of a story, or song, for others to enjoy. We want, through puppetry, to encourage creativity, and to help bring an indestructible sense of wonder at the world around us. One of the great values of the whole experience, is in a joyful sense of freedom. We try to help each child, feel that his contribution, his ideas, are important. He can work without fear of failure. You are important.

It is important and stimulating to surround the work area with prints, colors, flowers, posters, banners, and such. These things can be pre-organized, so that they can be set up or hung up in a matter of moments, if the work area is in a temporary location. Always encourage experimentation with textures, materials, sounds, rhythms. Encourage, praise, and use very little, if any, criticism; for children are not designers, puppeteers, actors, or dancers, so much as they are explorers in the language of patterns of color and shapes, sounds and body movement.

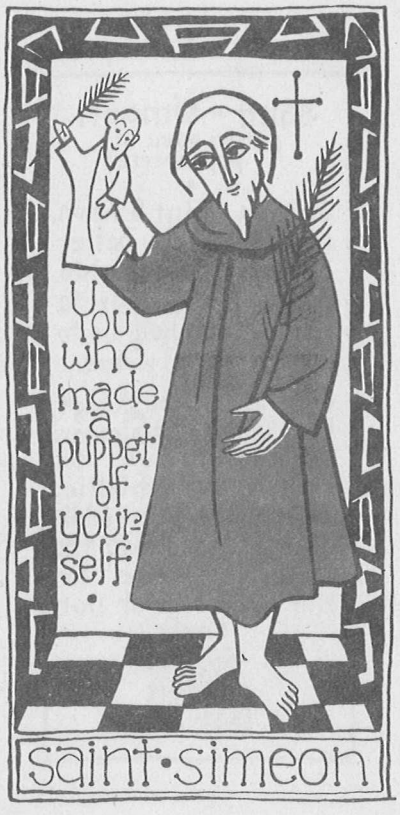
There are countless simple, inexpensive ways, of making puppets---and easy to make stages, or acting

platforms. Always, I beg the teachers, to keep the techniques simple---not to let their children become bogged down with tedious processes, but to get quick, colorful effects, full of movement.

More often than not, in using puppets in a religious class, the play's the thing. There is usually, a particular idea, ideal, or message, that is trying to be expressed. It is good to help select a theme that will encourage discussion and a deeper understanding of this message---this love. We don't want the whole project to be just another craft. After the making of the puppets, and the experimenting with them in movement, no lines need be memorized, if the size, or age of the group makes this difficult. If it is available, a tape recorder can be used to record the children's voices, in relaxed spontaneity---or the teacher might simply stand beside the stage and read the story or poem, thus, letting the children forget themselves and concentrate more upon their puppets' situation and reactions. Always reach for spontaneity, not self-conscious imitation. But religious subject matter, alone, does not make a show religious,

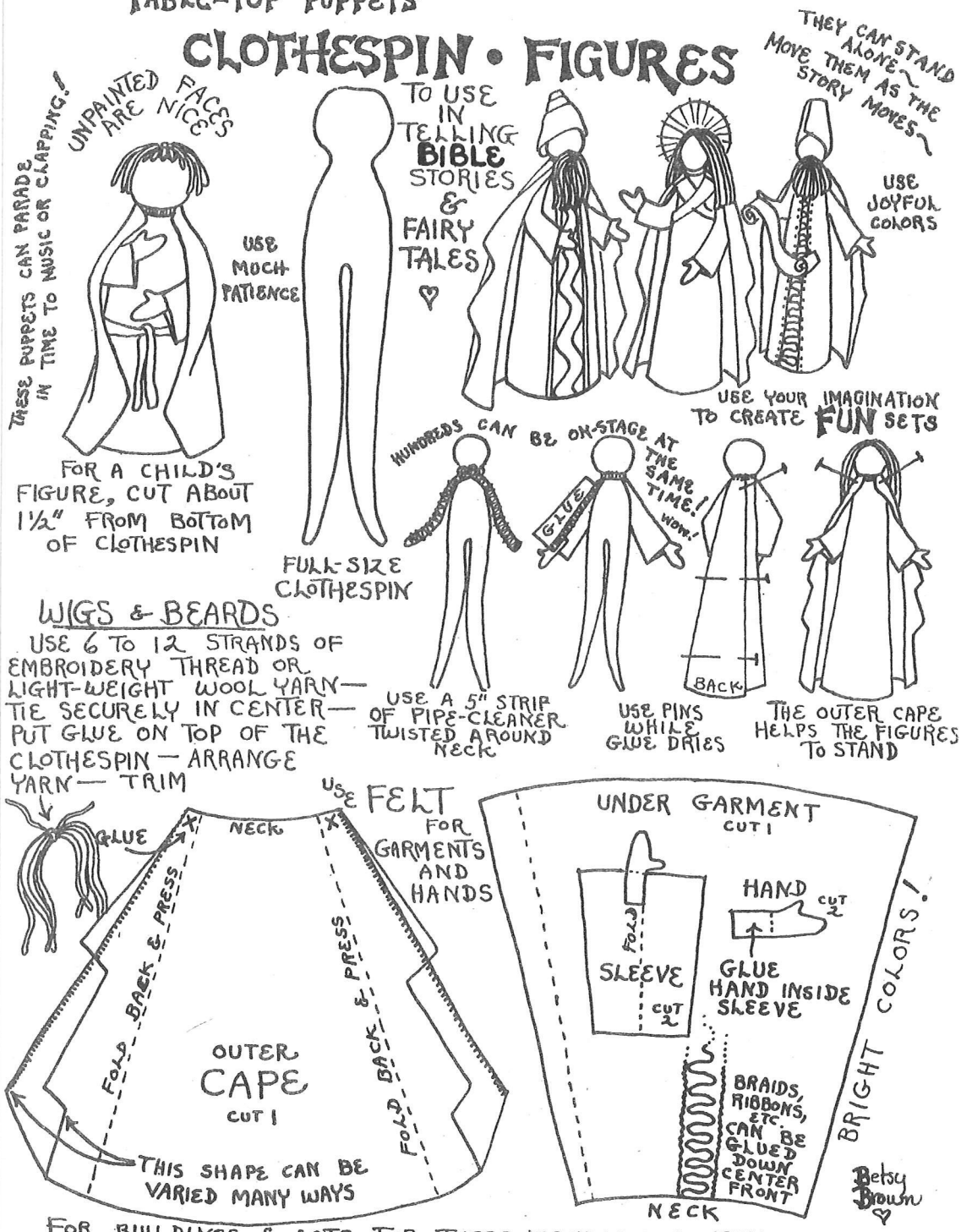
only worthwhileness, in thought, aim, and effort can do this. Excellence must be the goal. Excellence not in a grown-ups sense of each detail done precisely, but, excellence in the value of the exuberant creativity of combining thought and emotion with color and music and moving form, which is the unique, universal appeal of the world of puppets--the world that seems untouched by anything. If it seems a form of escape, let it be--for, goodness knows, the problems of making the puppets and giving the show, are real enough.

saint • simeon
patron saint of
puppeteers
•
Beloved Saint Simeon, who, in order to better serve the LORD, made a puppet of yourself to ridicule sin, help us to be strong in virtue.
Give us the same strength that you, Saint Simeon, showed to us by laughing at the frailties of human life — while asking in solitude the Divine Guidance for the salvation of our souls.
•
feast day
July 1
(522-590 ?)



"TABLE-TOP" PUPPETS

CLOTHESPIN • FIGURES



WIGS & BEARDS

USE 6 TO 12 STRANDS OF EMBROIDERY THREAD OR LIGHT-WEIGHT WOOL YARN— TIE SECURELY IN CENTER— PUT GLUE ON TOP OF THE CLOTHESPIN — ARRANGE YARN — TRIM

FOR BUILDINGS & SETS FOR THESE FIGURES, USE VERY SIMPLE BRIGHT-COLORED FOLDED PIECES OF CARD-BOARD, BLOCKS, TWIGS, ETC., ETC.

The Following Pages

are from

TO-DAY'S PUPPETRY

Chicano Puppet Theatre

Within

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of

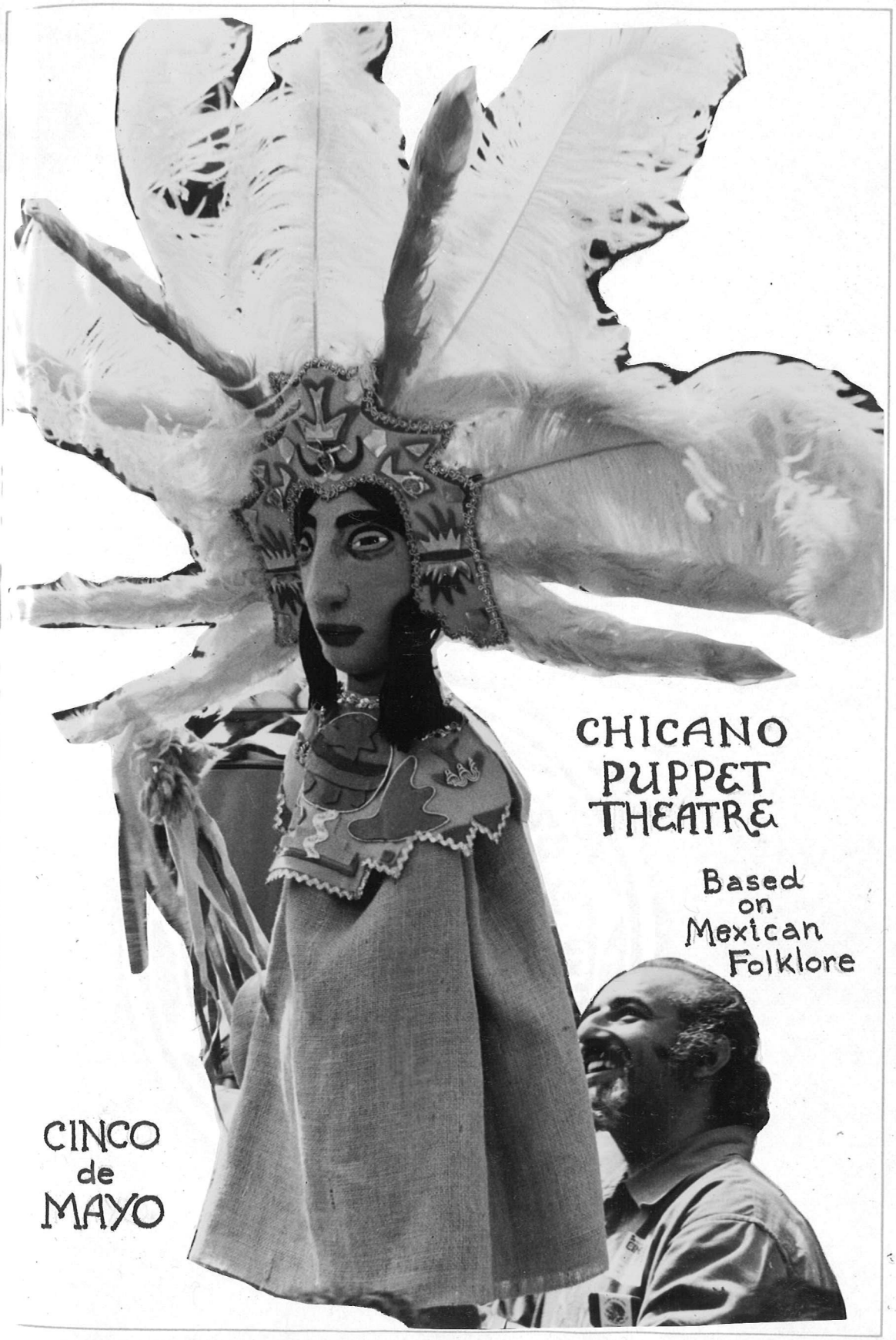
THE CREATIVE PUPPET THEATRE WORKBOOK

CHICANO PUPPET THEATRE

Mexico's long tradition of puppets and puppeteers, date before the time of Cortez. Concern with society and its people, has always been and still is essential to its existence. In general, the puppet theatre should not, and Chicano puppet theatre certainly does not ignore present day conditions, problems, demands. Its themes and dramatic literature are firmly rooted in the present. It is the theatre that touches the people.

It is unique on both adult and child level. Its form is determined by its goal, its ideas. Critics are irrelevant. It draws its life from serving the people, through the Migrant Theatre, Teatro Campesino, street theatre; its artistry is influenced by the Bread and Puppet Theatre, and by its own colorful Mexican heritage. Its design springs from a people, who have produced for centuries, artists of great skill, humour, imagination, and audacity.

The scripts for adult audiences, could be based upon their economic needs and struggles; for the children,


CHICANO
PUPPET
THEATRE
Based
on
Mexican
Folklore
CINCO
de
MAYO

plays could come from legends and folk-lore of their Mexican culture, as well as from their own unique surroundings---for the creating and breaking of a pinata, the blessing of the animals, the celebration of Las Posadas. And the scripts can be bi-lingual.

The puppets should reflect the appeal of Mexico's folk toys, with their bold charm, their unique combinations of majentas and yellow-greens and turquoise, the uses of feathers, papiere-mache, tin, corn-husks, clay, embroidery, and bells. Some marionettes might be influenced by Posada's calaveras. Giant, two-dimensional shadow-puppets could show the shapes and colors of the astounding mural art of Rivera, Orozco, Sequieras. The puppet's only real limitation would be in the limitation of mere flesh-and-blood actors.


CHICANO
PUPPET·THEATRE
Based on Mexican
Folklore

The Following Pages

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HAND PUPPETS

Needlework Puppets

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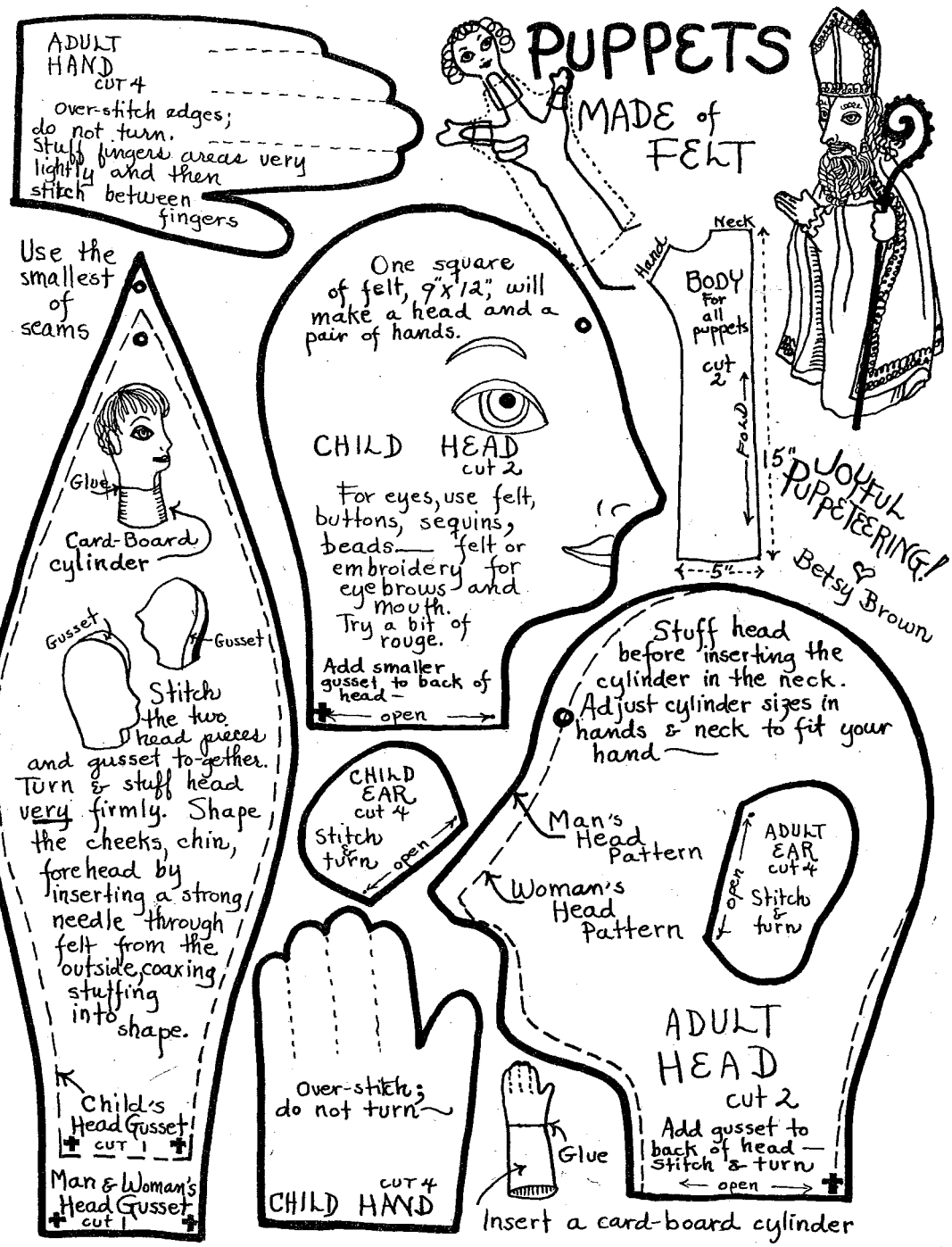
THE CREATIVE PUPPET THEATRE WORKBOOK

CHILDREN of
WATTS..

FELT
NEEDLEWORK
PUPPETS



FELT HEAD & HANDS, 1



sewn & stuffed-with-cotton heads



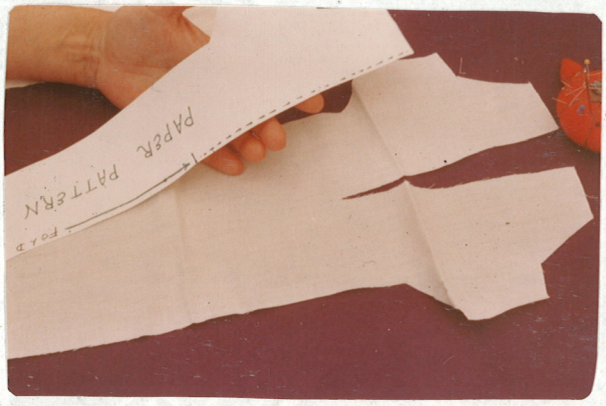
heads & hands of felt

NEEDLEWORK PUPPETS



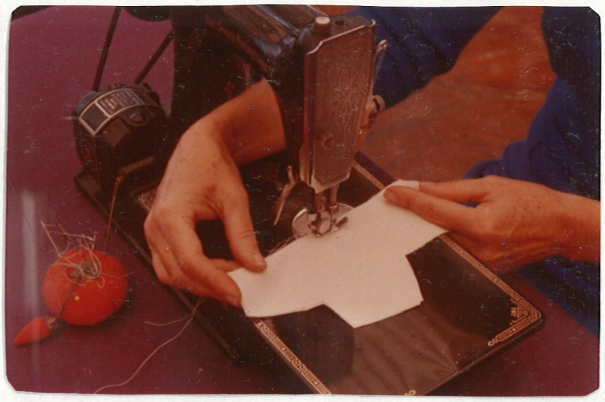
materials might be...
cotton batting . wire
card board . . yarn
masking tape
felt . . . . buttons
very heavy white glue
fabrics . . and . . ?

PATTERNS
FELT HEAD & HANDS, 1.
&
LINING
for
HAND PUPPETS



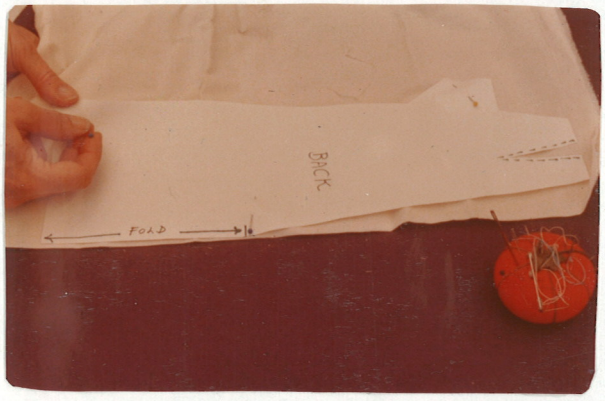
For Lining:

Cut out the two lining pieces from unbleached muslin . . . I like to make several of these fitted linings at the same time.



cut out "front"

sew dart



cut out "back"



sew darts

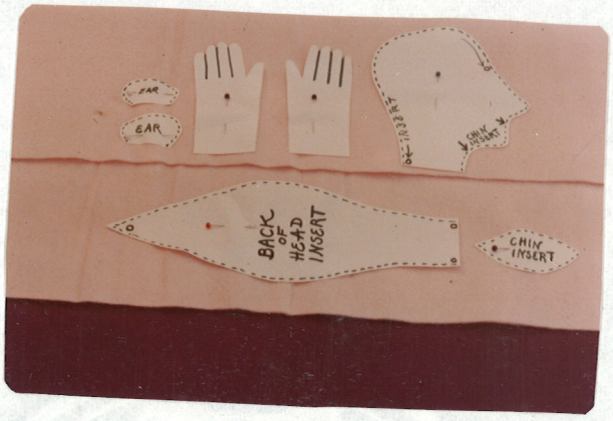
join "front" & "back"

do not turn

keep the seams out-side, so lining inside is smooth for puppeteer's hand.





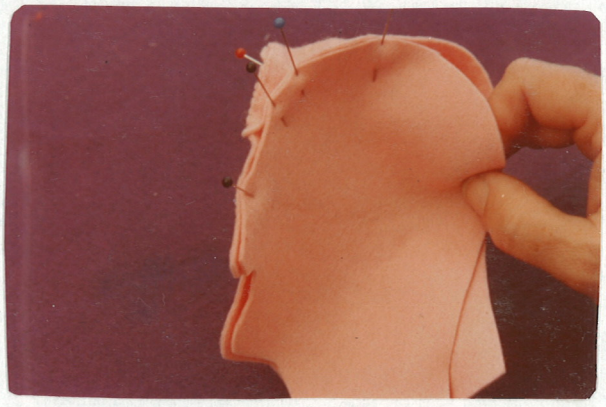


pin pattern
to
felt.

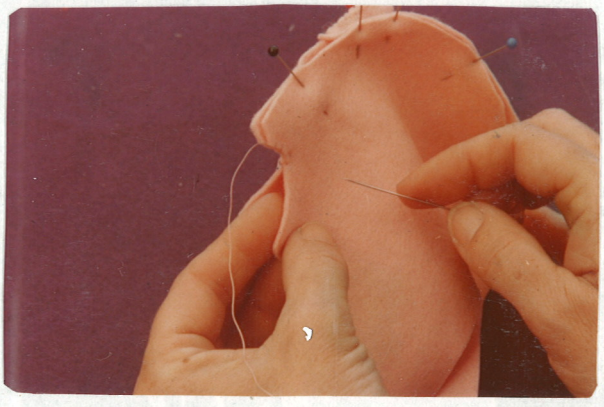
cut.



pin back-of-head gusset to one side of puppet head, beginning at top of nose.



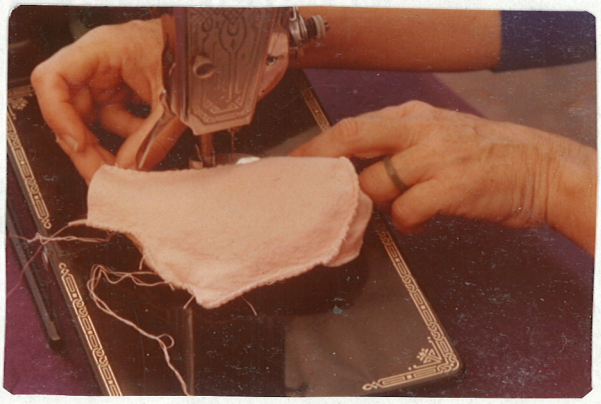
then match profiles of puppet head.

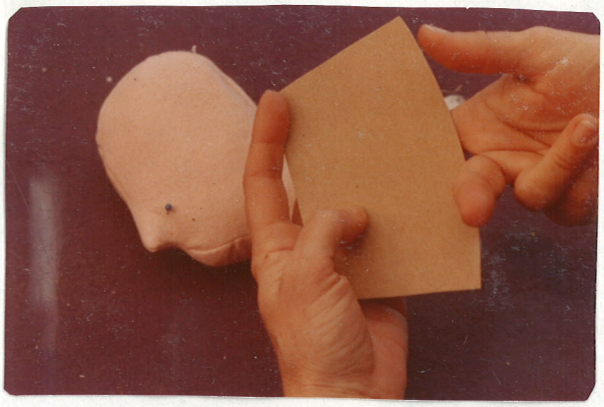


baste together, beginning with nose.

sewn on machine.

turn.



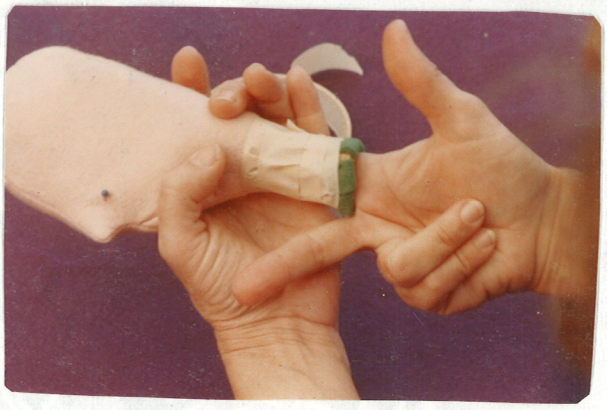


stuff FIRMLY with small bits of cotton batting.
insert pin, to hold nose stuffing.
roll cardboard neck tubing to fit finger.





edge neck tubing with felt for comfort.



attach cardboard tubing to head with masking tape.



cut out
features
of
felt.



with long needle
sew through
sides of mouth
& nose...
&
pull thread tight.



then
sew between
inside corners
of
eyes.



pull
thread
tight.

WIGS can be made of many things.









INVENT!

EXPERIMENT!



HANDS
of
felt...
suit the design to the character of the puppet.

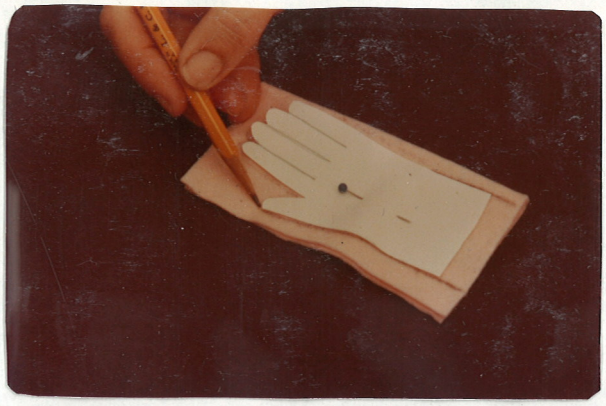


one way...

stitch around edge.

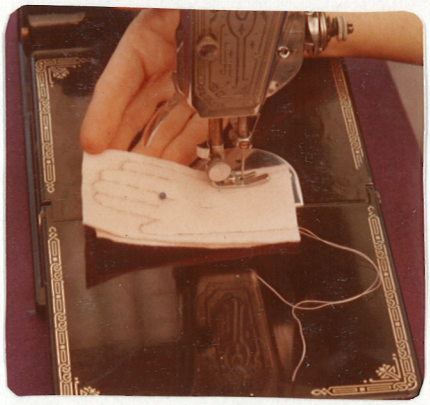


insert bent chenille wire.



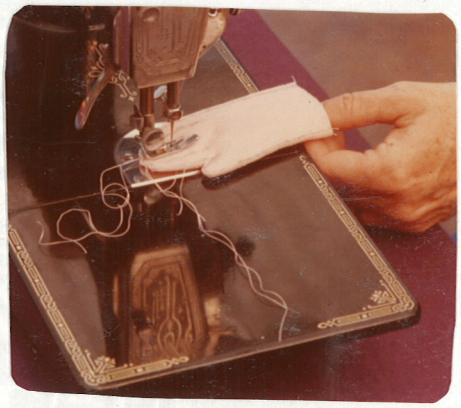
another way . . . .

draw around outside
of hand
on
felt.
stitch around outside
& cut close to stitching.









insert bit of cotton
into finger area.
then stitch lines
between fingers.



fit & attach,
pin,
lining & head
on
puppeteer's
hand.

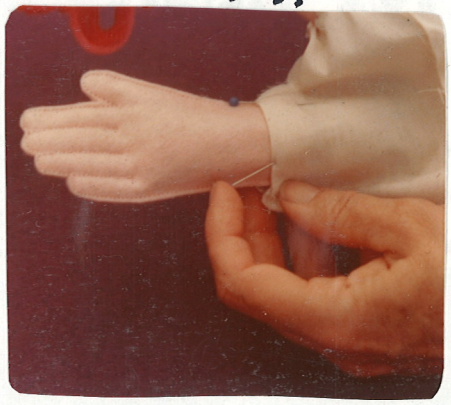




use a
stand
for
keeping puppet
UPRIGHT
for
completion.

fit & sew
head
&
hands
to lining...
keep checking fit.



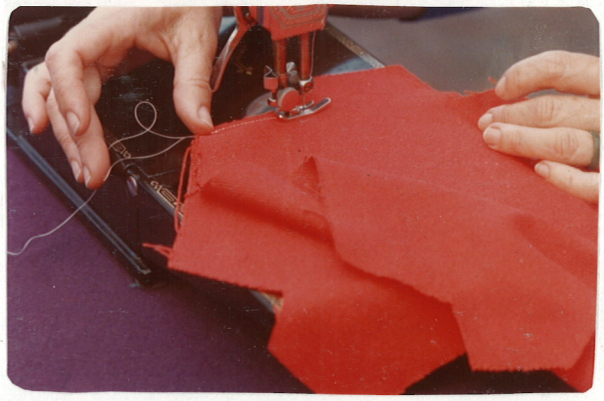




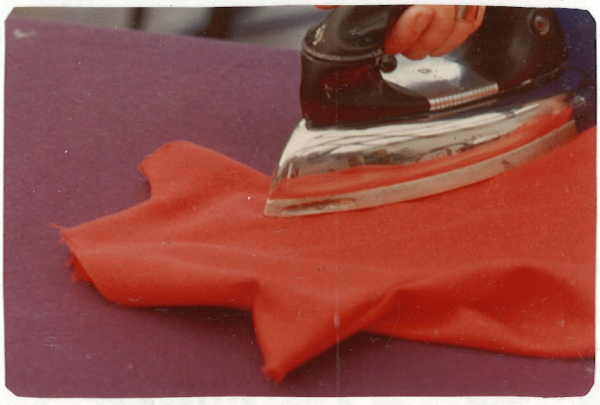


the lining pattern may be used for costume.

cut fuller.



sew.



turn & iron.

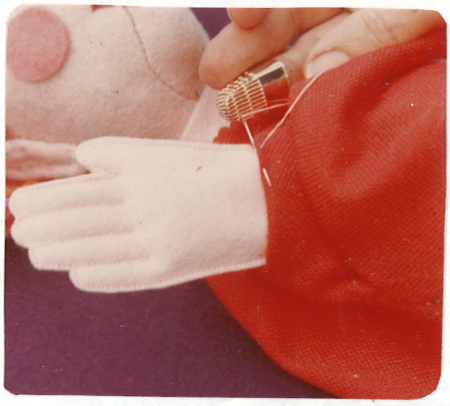


slip, from bottom, onto puppet.

gather neck of costume.



sew to neck of puppet.





sew cuffs to hands.

sew bottom of costume to lining bottom.

add ring at center of back, at bottom.





place
pictures
of
your own
needlework puppets
here
♡

The Following Pages

are from

SCRIPTS

Within

CONTENTS

of

THE CREATIVE PUPPET THEATRE WORKBOOK

CREATING SCRIPTS for PUPPETS

First, consider:

1. Who your audience will be.

2. Whether you want to inform, influence, entertain, or all three.

3. Where the show will be presented and when.

4. The length of the show.

5. The talents within your group; special talents, singing, voice characterization, etc.

6. Perhaps you've decided on the puppet media. It's better to choose the media after the script is written, if possible; Marionette, Rod-Puppets, Shadows, Hand Puppets, and others.

7. The ideas gleaned through brainstorming.

8. That research is behind you.

Hopefully, you have had the opportunity to see enough puppet shows, television programs, variety acts, plays, and have read enough books to recognize good script construction; what the general puppet audience likes, what succeeds and what fails in drama--and analyzed WHY.

Now you are on your own. Where to begin? Pick up a pencil and paper and do what every writer must do, go through a blocking-out process.

BLOCKING PROCESS

OUTLINE THE SCRIPT:

1. State the purpose, in one sentence.

2. Briefly outline the plot including the problem to be solved, and how it will be solved. If you can't do this in one sentence, the plot is too complicated. Simplify now!

Choose a plot that can be played better by puppets than by live actors, and that can be staged more effectively in the puppet theatre than in the legitimate theatre. Animated cartoons use this technique effectively.

Avoid realism. Such stories do not take advantage of the potential of puppetry, and too much emphasis must be on the dialogue.

Drop troublesome dead-end plots and start immediately on an entirely different approach. So what if your first or second approach doesn't work out? The number of plot ideas is infinite, as are the ways in

which they may be resolved.

3. List main characters and their roles; protagonist, or protagonists, antagonist, or antagonists. Consider, how many characters will be necessary. If it appears impossible without six or seven main parts, start on another plot. This, of course, depends on how many puppeteers will be backstage.

4. List incidental characters. Keep to a minimum. Also, depends on how many puppeteers will be backstage.

5. Divide the story into scenes, and specify what characters appear in each scene and what they are doing. The last scene must include the solution to the problem.

6. Write down ideas for dialogue.

7. Write down ideas for special effects; music, staging, etc.

The puppet theatre offers a wide range of possibilities in staging that would be prohibitive in the human theatre, because of demands of time, equipment, or cost. Be aware of the possibilities as you develop the plot.

BEGIN WRITING YOUR STORY: Divide the story into three parts; the beginning, the middle, and the end.

Beginning:

With good action to get attention, swiftly establish; your protagonist, antagonist, the conflict. Tell, or imply what the story is all about. Must establish what point of view you will take, and this must be consistant throughout the story. Create the atmosphere, setting and backdrop must be appropriate, set the mood, tell where the story is taking place. If there is no set, lights and music can do it. Show one or more persons in conflict with another person or persons, with himself, with society, or with an idea. Give the audience someone to admire, someone to root for.

Write the best you can. When at a loss for words, skip that part, and go ahead at a steady pace. You can come back to the problem later. Write words---write sentences---WRITE!

Because puppets are-make-believe, they can do things humans cannot do, and so, the script writer is fairly free, but keep unity of style.

Writing a puppet script is like making puppets; you mold a resistant, hard lump of clay into something

pliable, and finally into some form. That's what you are doing with words and thoughts. You shape, cut away here, add there. You are not working in marble or bronze. Your first sentence can be as stupid as you wish. You can re-shape it. No one is going to snatch it away from you and print it as is. So tackle whis job with enthusiasm and self confidence.

All action and dialogue must be written in detail. Every word spoken and all action done on the stage should advance the story. Avoid all unnecessary conversation, unless needed to establish a character type.

Use simple, straightforward speeches. Economy in words, and clarity of thought are essential to success.

When a long speech cannot be avoided, break it up with some action or music. Avoid complicated language. old cliches, the "usual" expression.

Let action tell some of the story.

In our enthusiasm we write too much. Don't fall in love with what you've done. If something doesn't fit into the whole, cut it out . . WHEN IN DOUBT, CUT IT OUT!

Dialogue fortifies the action of the plot and

reveals the thoughts and emotions of the characters since movement and facial actions are limited.

Use of a narrator; in no way, lessens the necessity for good dialogue.

A puppet should say and do what he says and does, because of who he is and where he is, just as you and I do. You must think of yourself as each puppet, just as you do when you manipulate it in a show; what are you thinking?, what emotion do you feel?, what do you want, or need to do under the circumstances? Now, write what you would say and do.

Incidental characters with audience appeal, the comedian for instance, and sub-plots are tricky. They can get out of hand, and steal the spotlight from the main plot and characters. Keep them incidental.

Don't try to convey many ideas, many messages in one script. Less would be more!

At no point, should you forget what has gone on before. Once a detail in a story is down on paper, it cannot be ignored. Your story has a past, as well as a present, and a future. They must blend.

As you write, make sure every character has a purpose and a dominant trait. You can't introduce a character and then get bored with him and ignore him.

You can stop momentarily in a script, for comic relief, philosophizing, just plain fun, or change of pace, but, everything in the script must inevitably, though unpredictably, lead to the end purpose.

Middle of Story:

Develop the story. Climb from one crisis to another, with suspense, comic relief, a steady flow toward climax. Do not allow story to become static. It may flow slowly, but it must, flow in one direction, forward.

Don't be impatient or discouraged. Ideas take time to express well. Borrow from other people's good ideas. Trust your own judgement. Assume that what you like, the audience will like. Courage!

Allow your script to take unexpected twists and turns, giving the story freedom of expression, creativity.

Don't let your outline dictate to you. Halfway through, you may feel that the story should take another

course altogether. Don't be bound by your original plot, be aware continually of your ultimate destination.

Every hour, on the hour, ask yourself, "Am I achieving my purpose?

When you don't know what to write next, ask yourself, "What would the audience like to see happen, at this particular point?" "What would I like to see happen now?" These will usually coincide. Then all you have to do is make it happen.

Suspense must follow the story to its conclusion. If it ends halfway through, so will the interest of the audience.

Some drastic change should happen every three to six minutes. BUT USE GOOD TRANSITIONS!

Suggest some ideas rather than explaining everything. People have great imaginations and will believe and imagine anything you very adeptly put in their heads.

End of Story:

Here is where you reach your climax and solve the problem. You must achieve the desired effect,----a single effect, and leave the audience satisfied with no

question as to what has happened. Good must triumph over evil, the protagonist must come out the victor. Bring play to an end as swiftly as possible after your climax is reached.

All stories don't have to have a moral. When one does, don't say it----convey it, intimate it in the context. You insult the intelligence of your audience (even children), if you "hit them over the head" with your moral. However, this rule can certainly be broken, with humor.

How long should a puppet play be? As long as it takes to establish the characters, present the problem, and solve the problem; in an interesting, entertaining way. A puppet show must entertain. Keep it brief!

Don't make your audience wait! Keep the show going. It can change pace; slow down, or speed up, but keep it going!

Every scene must tie into the last one and into the next one. A puppet show can have several changes of scenery in one act, but use caution since a change of scenery will usually slow down the action, and tend to

break continuity. Everytime you close the curtain you lose the audience. Try to do away with the curtain.

Sometimes let your puppets change the scenery in sight of the audience. A puppet who changes the scenery, sweeps the stage, gives cues, calls actors on stage, is appealing.

Incorporate a variety of actions, and don't, over use a puppet's mannerisms.

Only one puppet should move at one time, unless there is a reason for more than one to be moving; such as dancing, fighting, reacting to what is said, etc.

If no reason for coming on or off the stage can be invented, then the character should not be on the stage at all.

GENERALLY SPEAKING:

Make three carbons of everything, even your first draft. Writers notoriously misplace things.

The draft you present to your committee should be a clear copy, and readable. Avoid messy, penciled, crossed out scripts, on final copy from which puppeteers and production staff must work.


SHOW TIME
A New Kind of Script...
Bi-Lingual
Puppet Theatre
for Chicanos & Anglos,
enrichment for both.....
comienza
La Obra..

Present your second draft, not your first one, to your committee for their suggestions. You'll catch most of the criticisms they would have made had you given them your first draft. But talk to one qualified person, who has had experience in the field of puppetry, right after you've finished your first draft. Be sure this is someone who is more interested in your writing, than in you; someone who can be objective, constructively critical. Get his reaction.

Read your script to a child. If, the story alone keeps his interest, you've got a sure success.

On the final draft, when the story is fully developed, cut out the unessential characters, dialogue, action. Keep in only what furthers the story. A well constructed story is very difficult to cut, and so, if your script is apple-pie easy to trim, you'd better ask yourself if it is worth producing at all.

As you write, make certain the time your audience will spend watching the show will be worth it.

Satire and broad comedy, achieve a sharper impact when played by puppets, than by live actors.

Exaggerate to a comic point . . . .

Repetition is needed in comedy, but no more than three times.

Flashing signs in a street scene; a lobster puppet from the last act, kept on stage as opera singer puppet begins, and the puppeteer saying, "Will you please get off the stage?" A puppet using the stage curtains to blow his nose, or cry into; a giant with a little squeeky voice, all are delightful because they are unexpected.

Everyone loves a parade, secrets, silly mistakes, a baby anything, fantasy, a "laugh-in".

For ideas for humorous dialogue, look in a baby book, anyone's, on the page entitled; Speech or Clever Sayings, "Suffercate" "Overfloating" "A boy scout girl, a puppy bird." Listen to children wherever you go! They will give you all sorts of humorous ideas for dialogue and action.

Explore the use of fun with words; mispronunciations, homonyms, the wrong word, funny made-up words.

Explore the use of fun with voices and sounds; taping a voice at a slower or faster speed so that you get a fanciful quality; a duck that only "honks", but

with great expression. Not all puppets need to talk.

Every show is improved with appropriate music. It sets moods. It tells the audience when the show is to begin, gives a feeling of finality when the show is over, lets you know exactly what is going on. Music can fill in passage of time, day to night. If puppets are small, choose a recording using small combinations of instruments. It will give a charming effect. Use instruments with fantastic or quaint sounds. Interesting effects are achieved by changing speeds on records.

Music helps to counteract the monotony of voices. It can take the place of voices. It enhances pantomime. Rehearse pantomime to music.

Music, song, dance, and sound effects, should be an integral part of the structure, also gimmicks. (i.e. Sound can indicate the time----crickets indicate the night.) Do not introduce them for variety's sake, unless you are planning a variety show.

Don't hesitate to go outside your group for a good script, even if you must pay him. A bad script---a bad show! Prime emphasis should be placed on the

script. Allow enough time for its completion. If you can't write good puppet plays, then it is better to adapt great stories.

When you adapt a story; shorten, simplify, give it a new interpretation and it will seem original. Add gimmicks, special effects, or subtract characters, change the action and words, if the story is in public domain. If not, get written permission to use and to change if you wish. COPYRIGHTS MUST BE HONORED! NEVER PLAGERIZE!

If you are a teacher, experiment with extempore shows, letting the class plan the action and dialogue, or make it up as they go along. They have wonderful imaginations, simple perspective, no inhibitions. The pure spontaneity of this type of show and participation by the children make it successful. However, in the planning stage, the teacher should gently guide the children in the basic structure of a good show. It should; have a Beginning, stating the problem and introducing the characters, a Middle, developing the problem, then solve it in the End, to everyone's satisfaction.

Should you tape the show? Part of the show?

Use taped music whenever possible for musical background, sound effects, when there is a lull in the script, no dialogue, just action. Use it when puppeteers are inexperienced, nervous. They'll relax and put more of themselves into the action. Professional puppeteers use it skillfully and frequently.

But, if you can relax and enjoy yourself behind the stage, give a live production. It's more satisfying. A live performance has these advantages: You can pace the show, pause when your audience reacts. You can ad lib, improvise. You can respond to the audience when they react verbally:

PUPPET: Now, I wonder where that dragon went. He's hiding someplace.

CHILD IN AUDIENCE: He's under the bed.

PUPPET: Under the bed? Now who ever heard of a dragon hiding under a bed? You're kidding me.

CHILD: No, I'm not!

ANOTHER: No, he's not! The dragon's under the bed.

PUPPET: Children hide under beds. I bet you hide under beds. But dragons? Never.

This kind of play back between puppeteer and audience delights the children. But, be careful that you don't let it get out of hand, so that you have a hard time getting the audience quieted down again.

A puppet blowing up a balloon is another delightful example. "Do you think it will break if I blow it one more time?" "Variety" type show, not good for a well scripted, or a serious play.

The script writer must realize that he is only a part of the total production. The story, acting, staging, producing, directing, the audience, make the puppet show. A puppet show is not a show when it's written. It isn't a show until it is produced, heard, and seen.

It's painful, but after the script is written, the writer must be willing to turn it over to the director. If you feel strongly about something, the committee and the director owe it to you to seriously consider your opinion, but from the very beginning everyone involved must realize that someone must have the final authority. That person in any dramatic production is the DIRECTOR. No one must overrule him. So choose the

best director possible. It is sometimes desirable if the script writer is chosen to direct, since he has the feel for the story more than anyone. The only risk here is that he may be so in love with each word and each action that he isn't flexible, objective, willing to take criticism and on-the-spot suggestions in rehearsal, and another director may add new, refreshing touches.

The best script is improved in rehearsal. Some lines sound good when read, but awkward when said aloud. The puppeteer must be able to say them as though they were his words. If you have some puppeteers who are especially good in dramatics, turn them loose at certain times in the script. Let them speak and act as they like. Let them enjoy themselves. Incorporate the unexpected, humorous events that happen in rehearsal if you can. If you laughed, so will the audience.

The universal failing of puppetry is NOT ENOUGH TIME TO REHEARSE. A good story cuts down rehearsal time, production problems.

During your first performance, watch the audience's reactions. After the performance, change where it needs it. Shorten or delete parts not listened to.

Omit or change action not being watched. Cut out humor not being laughed at. As you do, analyze WHY! Continue changing, as long as you continue to improve it. Some writers go on changing and changing and changing, making it impossible for the puppeteers to ever solidify their characters. There has to be a time when you let go.

It is invaluable experience for a writer to be a puppeteer. So get behind the stage and work a puppet. It will train and teach you more about the who, what, where, when, why, and how of puppet script writing than anything else . . . AND THERE'S NOTHING MORE FUN!

POOR PUPPET SHOWS RESULT FROM:

Erroneous concept that puppets are so devastatingly delightful that they can carry show.

An inexperienced writer who does not outline.

Not enough time allowed for script---too much time on construction of puppets.

Wrong person chosen to write script---wrong person chosen to direct.

Group afraid to give constructive, honest criticism.

Script writer touchy, sensitive, won't accept criticism when it's given.

No one willing to change script once it is in production or too many script changes.

Writer getting too many opinions then trying to please everyone.

Show too long---writer striving for quantity rather than quality.

No solid purpose established.

Plot not simple enough.

No central theme.

Style inconsistant . . . as if different people wrote it. Characters inconsistant.

No suspense.

No climax.

Goes on and on after climax.

Punch lines fall flat.

Written for wrong kind of puppets. Script calls for actions that are impossible.

Demands more of the puppeteers than their experience affords.

Writer tells just what happens next. Forgets to tie each sentence, each action, in with what has happened before, or with what is going to happen. No unity.

Purpose gets lost in the "fun of it all."

Characters are not clearly established---have no definite conflict---protagonist or antagonist.

Suspense doesn't continue until the end.

Too many scenes, too many characters, too many props. Script calls for curtain closing too often, thus losing the attention of audience.

Setting not appropriate for the story.

Story not appropriate for the audience; too adult, too juvenile, too short, too long, wrong subject, words not understood by children.

Calls for too many special effects, gimmicks---that the story gets lost.

Names of the puppets clever, but have nothing to do with their personalities.

Script dialogue full of cliches---trite phrases, commonly done action with no element of the unexpected, the fresh new approach.

No motivation for actions and dialogue.

Speeches too long.

Music and special effects inappropriate.

Writer gets carried away by the charm of an incidental character.

Sub-plots get out of hand.

Script dull---writer not taking advantage of fact that puppets can do many things live actors cannot do.

Words tell the whole story instead of a combination of words and action.

Allow the narrator to substitute for good dialogue.

Slow to get into action of show---Action should start the show.

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Beautiful book of the exquisite adult Japanese puppet theatre.

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One of the best, most imaginative, small, inexpensive books on puppetry. For everyone!

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Charming book on the toy or miniature stage.

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A rather limited book, many photographs.

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A booklet of refined techniques by one of England's master puppeteers.

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A rich, colorful, creative approach to stylized forms. A chapter on puppets and miniature figures. For puppeteers who like to sew.

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The finest, most complete history of puppetry in America.

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One of the handsomest, most knowledgeable and creative books on hand puppets.

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Indispensable for the serious puppeteer.

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A charming book of various kinds of puppet-making techniques for the beginner.

Purschke, Hans. The Puppet Theatre in Germany. Frankfurt: Gachet & Co., 1957.
Lavishly illustrated booklet on contemporary German puppetry.

Rasmussen, Carrie, and Caroline Storck. Fun-Time Puppets. Chicago: Children's Press, 1952.
Very easy puppet ideas for small children.

Reiniger, Lotte. Shadow Theatres and Shadow Films. London, B. T. Batsford Ltd., 1970.
The most definitive book on creating shadow puppets and stages. Lighting techniques.

Renfro, Nanny. Puppets for Play Production. New York: Funk & Wagnallis, 1969.
A practical book for older children and beginners.

Robinson, Stuart, and Patricia. Exploring Puppetry. London: Mills and Boon, 1967.
One of the best books on basic puppetry, construction, and production.

Ross, Laura. Finger Puppets, Easy to Make, Fun to Use. New York: Lothrop, Lee, and Shepard, 1971.
The most complete book on finger puppets. They have limited use, but can be effective.

_____. Hand Puppets, How to Make and Use Them. New York: Lothrop, Lee, and Shepard, 1969.
A good, practical book to use with young people.

_____. Puppet Shows Using Poems and Stories. New York: Lothrop, Lee, and Shepard, 1970.
Not as imaginative as one would hope for, tends to be quaint.

Schoenwolf, Herta. Play With Light and Shadow. New York: Reinhold, 1968.
The most creative book of shadow puppetry available. Exciting ideas and illustrations.

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Scott-Kemball, Jeune. Javenese Shadow Puppets. Great Britain, Shenval Press, 1970.
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Technical answers to "trick" puppetry in the puppet theatre.

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Further detailed ideas for complicated and "trick" marionettes.

_____. Everybody's Marionette Book. London: Wells Gardner, Darton & Co., 1957.
Complicated marionettes, a conservative approach.

_____. Everybody's Theatre. London: Wells Gardner, Darton & Co., 1957.
Creating a miniature theatre, "penny plain."

_____. Shadow Play. London: Wells Gardner, Darton & Co., 1957.
Technical details but presented in a rather tight, formal way. Not much creativity here.

_____. The Bankside Book of Puppets. London: Wells, Gardner, Darton & Co., 1957.
Delightful, detailed English puppet theatre techniques for schoolroom puppetry.

_____. The Model Theatre. London: Wells Gardner, Darton & Co., 1957.
The model, or toy, theatre including a bit about shadows and marionettes.

Worrell, Estelle A. Be A Puppeteer!. New York: McGraw-Hill Co., 1969.
A delightful, enthusiastic book to encourage the young beginner.



Be Aware! Be Curious! Be Joyous!
Betsy Brown ♡