

THÉÂTRE
SANS FIL

presents

THE
HOBBIT

©THE SAUL ZAENTZ COMPANY



by J.R.R. Tolkien

Directed by André Viens

Puppet design by Fanny

Music by Pierre Voyer

Lighting by Claude Accolas

THE HOBBIT

GUIDE SANS FIL ZIGAL / 1987-1988

STUDY GUIDE

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I. THE ART OF PUPPETRY

A. THE ART OF PUPPETRY - AN INTRODUCTION

A puppet is any inanimate object that a person brings to life in front of an audience. As a result, puppetry is an incredibly varied art form. It can include many of the older arts: painting, sculpture, drama, music, poetry, or even dance. Every puppeteer works out his or her own way of presenting his or her ideas.

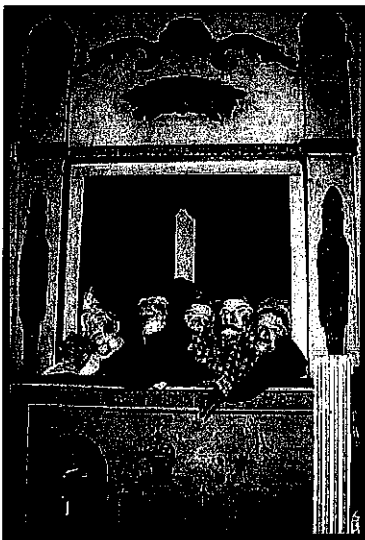
B. PUPPETRY THROUGH THE AGES

Many North Americans might be surprised to learn that only recently has puppetry become associated with the idea of an entertainment that is primarily for children. Among the Northwest Coast Indians of North America, one of the most feared and respected men was the shaman, who wore the masks and worked the puppets that brought food or rain or springtime. The early Christian church used puppets to act out stories that were too sacred to be trusted to live actors. Over the years, however, these performances became so rowdy and vulgar that the church expelled them. Out on the street, some shows were so outrageous that the authorities tried to ban them. Modern puppetry has reflected some of the most abstract of current art movements. It has also been used for some of the most outspoken political statements. In fact, through history, a lot of puppet shows have definitely not been suitable for children!

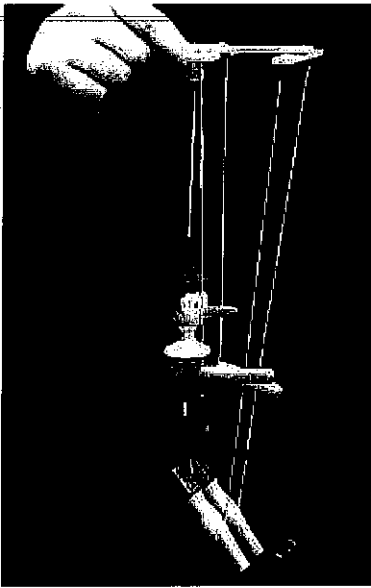
C. THE DIFFERENT TYPES OF PUPPETS

1. Marionette

Marionette is any puppet that is worked with strings. In French, "marionnette" (with 2 'n's) refers to any puppet. The word is thought to have come from "little Mary", from the use of puppets to tell the story of the Nativity.



Marionette Theatre at the end of the eighteenth century. From a vignette in an almanac of the time..



Basic String Marionettes

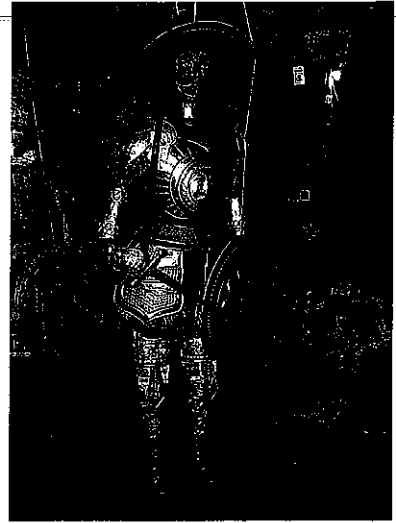
2. Planchette

These puppets are popular even today with street musicians.



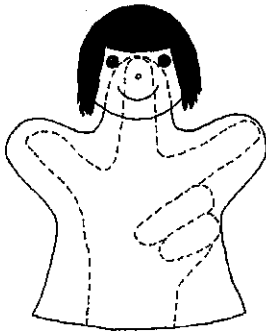
3. Sicilian

Like marionettes, Sicilian puppets are worked from above. But instead of strings, the operator holds a rod in one hand which connects to the puppet's head. The other rod works one or both hands. Sicilian puppets were first used to tell the legendary story of Orlando Furioso. There are more than five hundred stories in this great epic of medieval chivalry.



4. Hand Puppets

Sometimes called glove puppets, because they fit over the puppeteer's hand, and sometimes referred to as true puppets, because they were so popular. The most important hand puppet heroes have actually given their names to their own kind of shows: Punch, Kasperle, and Guignol.



5. Shadow Puppets

In Java, where men and women were often segregated, each group sat on a different side of a large cotton screen. The men saw the puppets, and the women saw the shadows of the puppets. It's hard to say who had the better seat! Shadow puppets are usually flat; made of animal skins that are stretched until they are translucent, and dyed with vegetable dyes. Holes cut with a chisel or punch create beautiful effects when the light shines through them. In India, a shadow puppet performance will last all night every night for six months.



A fine nose, flat forehead, small slanted eyes, and a closed mouth indicate wisdom and distinction.

6. Rod Puppets

Although most shadow puppets are flat, others, especially in Indonesia, are carved out of wood, and worked from below, with rods. One of the puppeteer's hands holds the rod which supports the body, while the other holds the two rods which each control one hand.



7. Masks

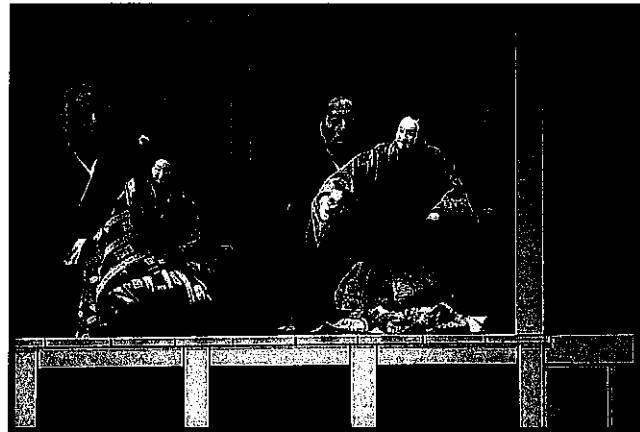
All puppets are made up of masks and bodies. When people put on masks, they become like puppets, and many shows combine puppetry and masks. Which came first, the puppet or the mask? Probably masks, but it's certain that the development of masks and puppets is interrelated.



Aragorn and people from Minas Tirith from Tolkien's Lord of the Rings, by Théâtre Sans Fil.

8. Bunraku

Théâtre Sans Fil's puppets have been influenced by Bunraku, the most famous and unique style of puppetry from classical Japan. Bunraku puppets are worked by three visible manipulators. The master works the head and right arm, while one assistant works the left arm and the other assistant works the feet. Like the Théâtre Sans Fil puppeteers, the two assistants wear black clothing and black hoods, so that the audience's attention is directed to the puppets. The Bunraku master wears high cork shoes so that he can hold the head more easily. He is also allowed to reveal his face, and wears a silk kimono.



9. Modern Puppetry

In the first part of this century, puppeteers began to experiment with abstract concepts, and modern artists began to experiment with puppetry. The results included this early Bauhaus marionette, which uses wires, balls, beads, and rings to create abstract spacial forms.



FIGURE 3431
Gottfried von Borries, 'Le Marionnette' pour Le Ballet triadique (1923).

D. PUPPETRY TODAY

Today, in Vermont, a company called Bread and Puppet Theatre produces puppets that can be 50 feet high. Dozens of operators might work one puppet. The puppets are used in protest marches, demonstrations or political pageants.

In Italy, a young company Teatro del Bricole is creating very original pieces of puppet theatre, using, among other things, wind-up toys and real fish.

Canadian puppet companies are in the forefront of innovative theatre. Felix Mirbt's productions of *The Dream Play* and *Woyzek* have won international acclaim. The Puppet-mongers Powell of Toronto use standard construction bricks for puppets in The Brick Brothers Circus. Théâtre Sans Fil is one of Canada's most important puppet companies, presenting elaborate productions for adults in some of North America's most prestigious theatres.



The Lord of the Rings Company by Théâtre Sans Fil

E. QUESTIONS ON THE ART OF PUPPETRY

Introduction

The following questions could be major research projects for your students. You might like to divide your class into 11 groups, so that each group could research one question and report back to the class.

Most of the questions relate to one of the kinds of puppets discussed in the preceding pages. You could give each group a copy of the page which is most relevant to its question.

Another idea is for each group to make an example of the kind of puppet referred to in the question. Instructions for making puppets are included in the last part of this study guide.

Questions

1. If you were a wandering minstrel, carrying a complete show on your back, how might your puppets differ from those you might use to make a political statement to a crowd of 5000 people? How might the sound effects, the story, or the way of working the puppet be different?
2. The ancient Romans had an oracle in the Temple of Apollo, which represented Jupiter. It moved when the priests pulled secret wires. What is an oracle? What importance did oracles play in the history of the Roman Empire? How were puppets effectively used in these rites?
3. Aristotle thought that fate was like a puppeteer, the unseen hand that guides our lives. Who was Aristotle? What is his importance to the history of the theatre?
4. What stories are told with marionettes in India? (*The Ramayana and the Mahabharata*)
5. Why are Sicilian puppets better suited to great battles and swordfights than marionettes?

What can you find out about the true story of Orlando Furioso? (*a commander of Charlemagne's army, killed 778 AD, immortalized in The Song of Roland*)

6. The plot of Punch and Judy has grown out of the one thing the puppets can most easily do: hold a stick and beat each other. Punch beats his wife, his dog, the police, politicians, or whatever best suits the mood of the day. Punch is lecherous, vulgar, and impudent but popular because he is a man of the people, acting out common people's frustration and fantasies of rebelling against church, state, morality, or their own economic positions. In what way do rock videos perform a similar function? Give some examples of videos that are popular for the same reasons. What attention getting devices does each of these forms of entertainment have? Why are these used?
7. What is the Indonesian shadow puppeteer called? What kind of position in society does he have? Demonstrate how shadow puppets are used.
8. What kind of character is the Turkish shadow hero, Karaghioz? Compare Karaghioz to Punch, Guignol, and Kasperle. What countries do each of these come from? How are they similar? In what ways do they differ?

9. What kind of plays does the Bunraku puppet theatre present? What is the name of the classic style of Japanese theatre? How has this theatre been influenced by Bunraku?

10. In Japan, a puppeteer joins a company for life and devotes his whole life to that company. Discuss the advantages and disadvantages of this tradition. Describe such a life.

11. Discuss modern art movements such as Surrealism, Cubism, Dadaism, and Bauhaus. What kind of puppet might typify them? In what way might these ideas be expressed in a show?



II. THE HOBBIT



A. J.R.R. TOLKIEN - THE AUTHOR

John Robert Reuel Tolkien was born in 1892 in Bloemfontein, in South Africa. His parents were from Sarehole, a village near Birmingham in England. Soon after Tolkien's birth the family moved back to Sarehole, where Tolkien grew up.

From 1925 until 1959, Tolkien taught at Oxford University, specializing in medieval literature and languages. He wrote several scholarly works in this field. *The Hobbit* shows the influence of the English, German, and Scandinavian languages.

The Hobbit was written in 1936.

It took Tolkien fourteen years to write the sequel to *The Hobbit*, *The Lord of the Rings*. He was working on a final volume, *The Silmarilion*, when he died in 1973. Tolkien's son finished the book after Tolkien's death.

B. THE HOBBIT - A SYNOPSIS

Bilbo Baggins, a perfectly respectable hobbit, with furry feet and a quiet routine life, received some unexpected guests one day: thirteen hungry, thirsty dwarves and a great wizard named Gandalf. The dwarves needed a good burglar to help them steal a treasure from a dragon and, much to everyone's surprise, Gandalf had recommended Bilbo.

So began an incredible adventure for Bilbo, who had never even been outside without a hat before. With the dwarves he met fierce, huge trolls, beautiful elves, and horrible giant spiders. Alone, deep inside a mountain, Bilbo encountered slimy, horrible goblins, and Gollum, a pathetic, evil creature who loved riddles. Finally, he confronted Smaug, the dragon who had stolen the treasure from the dwarves a hundred years before.

With the help of a mysterious magic ring and his own hobbit sense, Bilbo managed not only to return the treasure to its rightful owners, but at the same time restore peace between the elves, the dwarves, and men. Gandalf was right about Bilbo: "There is a lot more in him than you'd guess, and a great deal more than he can imagine".

C. THE CHARACTERS

BILBO BAGGINS: Hobbits are short and stout, with furry feet and very comfortable lives which they lead in cozy little hobbit holes. They are also good hosts, punctual, respectable, and not readily given to adventures. Bilbo's pluck and loyalty to the dwarves is therefore all the more admirable. But he has his weaknesses: he loves food and drink, and he gives in to the temptation not to be perfectly honest with his friends. At the end of the story, he sacrifices a great treasure to restore peace, but the magic ring is still his own secret.

THORIN: The leader of the dwarves is brave and strong, but he is proud of his heritage as the ancestral king of the dwarves, perhaps to a fault. Dwarves are also said to be known for their greed, and this greed in Thorin almost prevents a happy ending to this story.

GANDALF: This great wizard is perhaps the most mysterious character in the story. He has magical powers, but he can't do everything, and can't be everywhere. This forces Bilbo and the dwarves to take responsibility for their own adventure. Is that what Gandalf wanted? He seems to know everything, but this knowledge comes more from wisdom and figuring things out than from actually seeing everything.

ELROND: Elrond seems to be perfect in his grace, beauty, wisdom, kindness, and goodness. His advice and offer of shelter is of great help to the travelers, but somehow one could never imagine the elves having the aggressive energy needed to accomplish a task like the one that the dwarves have set for themselves.

GOLLUM: There is something very horrible about Gollum's pathetic, whining, evil personality. He trusts no one, because he is never trustworthy. He is greedy and possessive, and an outcast even among villains.

SMAUG: All of Smaug's senses are finely developed. When Bilbo is invisible, Smaug can still smell him, and he can hear him breathing. He also seems to have a detailed mental inventory of his treasure, and knows when one piece is missing. He is proud and lazy but also ruthless and very destructive when angered. The fact that he is so quick to become angry is his downfall.

D. QUESTIONS ABOUT THE CHARACTERS

- One of the great strengths of this story lies in its characters. Some are based on classic mythology, and others are purely the invention of Tolkien. Which ones did he invent? Did your image of the characters differ from Théâtre Sans Fil's image?
- All of the main characters have both strengths and weaknesses. List these. In what way does this balance make the story better?
- There are other characters in the story that are not as balanced. List these. Why does Tolkien avoid telling us any more about them?
- How does Tolkien create sympathy for evil characters? Show some specific examples. (Gollum is a good example)
- Bilbo is the hero of this story, and yet he has his faults. What are they? How, for example, did he get the magic ring? Whose was it? What did he do with it?

E. THE STORY AS A JOURNEY TO SELF-KNOWLEDGE

On an abstract level, this story is Bilbo's journey into himself. He discovers some weaknesses, and some surprising hidden strengths. Scholars call this a classic grail-quest pattern, because on one level, the hero is looking for something tangible (in this case, the treasure), and on another level, he is searching for himself.

What hidden strengths does Bilbo discover? Can you think of any other stories that follow this pattern?

Psychologist Bruno Bettelheim, in *The Uses of Enchantment*, argues that fairy tales and fantastic stories are a necessary part of a child's development to mature emotional stability; a safe way to try out secret dreams and fears, and see them brought to logical conclusions. He sees such stories as a way of preparing children for the challenges and responsibilities of adult life. Discuss.

Do any of Bilbo's choices relate in any way to the kind of choices the average adult must make in his or her everyday life?

III. THÉÂTRE SANS FIL AND THE HOBBIT

A. Le Théâtre Sans Fil

In 1971, a group of actors and graduates from the University of Quebec staged the first Théâtre Sans Fil show in Montreal. One of the founders of the company, **André Viens**, who directs "The Hobbit", still runs the company.

Primarily a touring company, the five puppeteers and two sound and light technicians regularly travel throughout the world performing their varied productions.

Although they began by presenting their shows in schools, most of their performances are now done in theatres, universities, and world festivals. In 1984, the company represented Canada at the "Olympic Arts Festival" of the 1984 Los Angeles Olympics.

B. STYLE OF PUPPET USED TO TELL THE STORY

The Hobbit is an ideal subject for a puppet show, because of its fantastic nature. And Théâtre Sans Fil's puppets are well-suited to bringing alive these magic, larger-than life characters. The Bunraku style of rod puppetry gives the puppeteers freedom to use the whole stage for spectacular effects.

In fact some of these effects seem mystifying and magical. In the question periods that follow the show, students often ask: how did Bilbo move so quickly when serving supper to the dwarves; how did Bilbo disappear; how did Gollum's eyes glow in the dark; and how did they make the spider webs?

See if your students can work out the mysteries of these special effects.

Such large puppets, with pre-recorded voices and sound effects enable Théâtre Sans Fil to perform the show in very large theatres, to large numbers of people.

Ask the students if they can think of any reasons why the voices are taped rather than the puppeteers speaking the puppets' lines. (*They can perform in different languages, they can be heard in very large halls, the puppets are heavy and require concentration to manipulate, the puppets act as a sound barrier between the puppeteer and the audience, puppeteers can be more easily replaced, etc.*)

Can your students think of any disadvantages of prerecording the voices?

C. ADAPTING A STORY FOR A PUPPET SHOW

When a playwright turns a story from a book into a play, the most important goal is to let the audience see the major incidents happen on stage. In adapting *The Hobbit*, André Viens and Marielle Bernard had to first choose the major incidents. Then she had to show them, using action and dialogue instead of narration.

CLASSROOM ACTIVITIES:

- Compare Théâtre Sans Fil's adaptation to the original story. Find some examples of incidents that were described in the story and shown actually happening on the stage.
- As a class, choose a simple story. Break the story into five essential incidents. Divide the class into five groups. Let each group take one incident and write (or improvise) a scene using action and dialogue.
- Because puppetry is such a visual medium, plays for puppets require more emphasis on action and gesture. Have another look at those scenes. How much of the dialogue could be replaced with actions and gestures?

D. PRODUCING AND TOURING A GIANT PUPPET SHOW

There are 48 puppets in *The Hobbit*, ranging from four to twelve feet in height. The dragon is 25 feet long. The puppets travel great distances. They are carefully packed in wooden crates, two or three puppets to a crate, and travel in the Théâtre Sans Fil truck with the set. When the show went to the Olympics in Los Angeles, the puppets were sent by air freight, one week ahead of the first performance. A week was needed so that the company could be sure that the puppets could travel, be checked by customs, and be there in time for the show. It usually takes six to eight months to create a new show. Extra people are

~~hired to design and build the puppets, costumes and sets, to write the script and music and to record the puppet voices and the narration. The Hobbit was rehearsed for two months.~~

For the first eight years of the company's 38 year history, a new show was produced every year. But the preparation time, travelling time and holidays left only three months for touring. Now a new show is developed every two or three years, which allows much more time to present the shows, and to develop a market for them.

IV - A CLASSROOM PROJECT: PRODUCING AN ORIGINAL PUPPET SHOW

A. INTRODUCTION

This section will give you some ideas for making and using puppets in the classroom. A good way to motivate high school students in a unit on puppetry is to create puppets and a production for a much younger group of students. Consider inviting a second grade class from a nearby elementary school to see the end result of your students' projects.

Two ways of approaching the project are: to start by choosing the story, or to make the puppets first. If you begin with the story (or subject matter, or music), the class can choose to build puppets which relate to the story. They can then design and make suitable puppets, work out or improvise scenes, rehearse those scenes, and perform the show.

If you're more adventurous and your class is very creative, you could begin by letting them build whatever puppets they like. They can then improvise a story (or theme) around these characters, rehearse, and then perform.

B. SUBJECT MATTER

1. A Story:

fairy tale, folk tale, ghost story, poem or a moment in history. Choose a story that is more suitable for puppets than for live actors, such as one involving talking animals, magic, or characters that get beheaded.

2. Music:

Puppets can tell a story, create a mood, etc. through mime or dance (or mouthing the words) to one or several pieces of music.

3. Improvise:

Begin by making the puppets. Then group the students in groups of two, three or four. You can either choose puppets that would go together well, or simply group them by which students are

~~best at working together. Try a quest-story. Some puppets are searching for something (the princess, the gold, the highest marks at school); the other puppets prevent or obstruct the search. Or, let the groups work independently. As long as every scene introduces the characters, presents a problem and solves the problem, it will be interesting. Later you can expand, modify, and put the scenes in some order. Some questions to ask students who are stuck in a scene: What characters are in this scene? What is their problem? Who finds out about it first? Who does he/she tell? Who do they tell? Who thinks of the solution? What is the end of the scene?~~

It is safe to say, as a general rule, that all shows **must** have a beginning, middle, and end.

C. DESIGNING THE PUPPET

Analysis of Puppet's Role

Begin by considering all the available information on your puppet - in the script, in books on the period of the show, etc. Next, ask yourself what you want your puppet to be and to express. Determine the following:

- The puppet's necessary actions. Know what actions are demanded of the puppet by the story; e.g., Snow White **must** go to sleep.
- Characteristic gestures. Decide what gestures are most suitable to the puppet; e.g., Queen Elizabeth waves.

These help you to decide what mechanisms are required for your puppet. Always try to avoid unnecessary mechanisms.

- Nature of the Character. Is he gruff, or sweet-tempered, bright or stupid, etc. The character will help determine the shape of the puppet and its features, and how intense or diffuse its focus is; e.g., a mean, aggressive character might have piercing little eyes and a sharp, pointed nose; a mild-mannered child might have round eyes and small features. Avoid unnecessary detail, which will distract from essential features; e.g., a soldier probably doesn't need eyelashes.

Also, a neutral expression is usually best - a broad grin painted on a puppet face makes it very limited.

- Style. Determined by overall style of show, type of puppets chosen, the character's position (e.g., King or peasant), and the character's function (hero, villain, comic relief). Style determines how realistic or abstract the puppet will be. Also, helps determine the proportions of a puppet, its size, color and texture.

Be definite in your design - if you want your puppet fat, make him really fat. Big nose? Make it huge. Few people exaggerate enough when building a puppet. Remember, the audience doesn't know what you intend the puppet to be - you have to show them.

Elements of Puppet Design

- Mechanics - what should move, how to move it.
- Shape - Shape of head; size, shape and placement of features, shape of hands, proportion; e.g., how big is head in relation to body.
- Color - dark, light, bright, dull, warm, cool, and the way these are combined.
- Texture - rough, smooth, soft, hard, solid, loose or open, shiny, dull.

D. MAKING PUPPETS

Wooden rod puppets

From a variety of wood scraps, choose a few interesting shapes. Move these around until you see a face, or an animal shape. Glue them together, being careful to use lots of glue, and to see that the two surfaces are flat. Avoid using end-grain, which is any cut across the width of the tree. While you are letting the glue dry, cut features from construction paper, and glue them on. Drill a hole for the handle, and glue a dowel into the hole. Glue a piece of fabric near the top of the dowel for a body. A garbage twist tie will hold the fabric in place while the glue dries.

Giant Rod Puppets

Begin with a cardboard box for the head. Cut off the flaps. Use paper mache (long strips of paper soaked in glue) to attach the features. Eyes can be cut from egg cartons, the nose from a styrofoam cup cut in half lengthwise, the mouth a smaller box or a scrap of wood - experiment! Paint the entire box a base color, then use more paint or construction paper to "decorate" the features. Use white glue and a staple gun to attach a 6' length of 1"x 2" wood to the back of the box. Staple fabric to the wood for clothing.

Styrofoam puppets

- begin with irregular scraps of styrofoam
- add features; e.g., pin construction paper shapes to styrofoam
- pencil or dowel serves as neck and/or handle
- scrap of material can be added by tying with string, twist ties, or elastics; or can be glued.

(Styrofoam is easily carved with knives, smoothed with sandpaper, and papered over - strips of paper painted on with glue - for added strength; styrofoam dust is messy, however, and tends to be full of static.)

Found Objects

- begin with branches, scraps of wood, etc.
- features can be added by painting or gluing on construction paper
- fabric can be glued or tied on for body
- object can be used without handle, or instructor can drill hole for dowel with an electric drill

Shadow Puppets

A shadow puppet is held against a sheet, with a light source behind. The audience sees the shadow cast on the screen. Unless your light source is very strong, the room must be darkened. An overhead projector is a great light source.

- puppets can be made from cloth, cardboard, wire or combinations of these. Usually operated by a rod (e.g., a straightened out coat hanger) or from above by a string.
- wire can be bent to form figures and cloth added by glue, tape or sewing
- cardboard can be cut to shape; moving parts, such as arms, legs, should be cut out separately and joined; first align the part with the rest of the body, then punch a hole in both pieces of cardboard, and join the two with butterflies (brass paper fasteners).
- to add color or pattern to the shadows, cut holes in the cardboard; place tissue paper, acetate, or gauzy loose weave fabric over the holes.

THINGS TO REMEMBER

Make sure the puppet has a clear way of looking (focus). Avoid cluttering it with too many decorations (eyelashes, earrings etc.). These distract the eye, and take away from the puppet's focus.

Contact cement is a good glue for a wide variety of materials.

Read and follow the safety instructions carefully, and make sure the room is well ventilated. GEL Contact Cement is best because it can't be spilt. Contact cement does not work for styrofoam.

E. WORKING THE PUPPET

ANIMATION

Look at the puppet. To "animate" it, make it seem alive, there are three things to consider.

1. The puppet's stance. How does the puppet stand best? Should it lean forward? To the side? Lie down? Varying the stance alters the puppet's mood.
2. The puppet's ambulation. How does it get from A to B? Does it walk, fly, float, or crawl? What means are provided by the construction of the puppet? How does changing the puppet's means of ambulation change the puppet?
3. The puppet's means of manipulation. Which parts of the puppet move? Examine how the various parts of the puppet can be moved to create different actions, moods, etc.

Try varying the puppet's motion by altering its movement; e.g., quick, slow, heavy, light, direct, indirect.

Movements which follow a line present in the puppet's features are frequently effective. For example, a puppet with a broad grin might work well when used with an upward curling motion.

FOCUS

When two or more puppets are on stage, the one talking, or the one the audience is meant to be watching, should be moving. The other puppets are still, preferably looking at the one talking. Make sure that the audience can clearly see the one they should be watching (the one in "focus"). This usually means that the puppet speaking should turn to the audience.

Don't wiggle the puppet. Make all the moves specific. A single slow, precise movement can be far more effective than three or four sloppy ones.

VOICE

Voice quality can determine the character of the puppet.

- Pitch: is the voice high or low?
- Tempo: fast? slow? maybe a combination of fast phrases and slow ones?
- Volume: loud or soft?
- Tone: friendly? mean? raspy? growly? beautiful?
-

THINGS TO REMEMBER

Clearly differentiate the voices of the puppets on stage together. The easiest thing is to have one puppet speak with a high voice, the other a low voice.

Most important are **Audibility** (can it be heard?) and **Clarity** (can it be understood?). Everyone should know what they're saying, what it means, and to say it loudly!

F. REHEARSAL

WAYS OF APPROACH

1. Narrator (or narrators) tell the story while (or before) the puppets act it out. Narrator(s) must be loud; they can stand in front of the stage. Story needn't be memorized.

~~2. Narrator & Dialogue: The narrator tells the story. Puppets make comments, or have some conversations with each other. This dialogue may or may not pertain directly to the story, but should be memorized to avoid confusion backstage.~~

3. Dialogue only (like most plays). This takes time and work. The audience has to get the characters, setting, plot etc, just from what the puppets say to each other. Dialogue must therefore be crisp, to the point, memorized and audible.

THINGS TO REMEMBER

1. Simplify: especially when blocking entrances and exits.

2. Organize: It can help to assign numbers to puppets and narrators. Everyone should memorize when they come in, in what order, and when or how they get off.

3. Sound: LOUD! If manipulators are behind something they'll probably have to YELL; have the narrators out front. If the show is outside, look for a sheltered place, away from traffic, fountains, etc.

4. Tempo: "Get on with it". Keep the show moving. When in doubt, move on to the next thing. Music can help set a quick pace. It can also help cover any hopelessly awkward pause.

5. Begin and End: Don't forget to block entrance of puppeteers, curtain calls, etc. Also make sure that your story has an obvious beginning, middle and end.

6. Stay close to the performers during the show. There's bound to be an emergency.



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