

Chapter 1 : National Marionette Theatre Czech Republic

The repertory of the Prague-based National Marionette Theatre includes the following world-famous pieces: Don Giovanni, The Magic Flute or The Magic Theatre of the Baroque World - Orfeo ed Euridice.

Bring fact-checked results to the top of your browser search. Styles of puppet theatre Puppet theatre has been presented in many diverse styles and for many different kinds of audience. Throughout history, the chief of these has been the performance of folk or traditional plays to popular audiences. The most familiar examples are the puppet shows that have grown up around a number of national or regional comic heroes who appear in a whole repertory of little plays. In England alone did this wide repertory of plays based on popular legend become limited to the one basic pattern of the Punch-and-Judy show. At about the time of the French Revolution , at the end of the 18th century, a great many local puppet heroes displaced the descendants of Pulcinella throughout Europe: All these characters are glove puppets; many speak through a squeaker in the mouth of the performer that gives a piercing and unhuman timbre to their voices; and all indulge in the fights and other business typical of glove-puppet shows. It is a mistake, however, to regard them all as the same character; they are distinct national types. Courtesy of the trustees of the Tate Britain, London; photograph, A. The dramatic material in which these popular puppets play is sometimes biblical, sometimes based on folk tales, and sometimes from heroic sagas. In Asia the same tradition of partly religious and partly legendary sources provides the repertory for the puppet theatres. The chief of these are the Hindu epics Ramayana and Mahabharata, which provide the basic plots for the puppet theatres of southern India and of Indonesia. A puppet-style modern dance-drama based on the Ramayana, originally produced and choreographed by Shanti Bardhan, c. Mohan Khokar In distinction to these essentially popular shows, the puppet theatre has, at certain periods of history, provided a highly fashionable entertainment. From the s to the s several Italian companies attracted fashionable audiences and the commendation of Samuel Johnson. In Italy a magnificent puppet theatre was established in the Palace of the Chancellery in Rome in , for which Alessandro Scarlatti , with other eminent composers, composed operas. The Italian scene designer Antonio Bibiena painted the scenery for a marionette theatre belonging to a young Bolognese prince, which performed in London in Exquisite Venetian marionette theatres preserved in the Bethnal Green Museum in London and the Cooper-Hewitt Museum in New York City indicate the elegance of these fashionable puppet theatres of the 18th century. During the 18th century English writers began to turn to the puppet theatre as a medium, chiefly for satire. The novelist Henry Fielding presented a satiric puppet show, under the pseudonym of Madame de la Nash, in The caustic playwright and actor Samuel Foote used puppets to burlesque heroic tragedy in and sentimental comedy in In a similar vein, the dramatist Charles Dibdin presented a satiric puppet revue in , and a group of Irish wits ran the Patagonian Theatre in London from to with a program of ballad operas and literary burlesques. In France there was a great vogue for the puppet theatre among literary men during the second half of the 19th century. This seems to have begun with the theatre created in at Nohant by George Sand and her son Maurice, who wrote the plays; well over a hundred plays were produced during a period of 30 years. These productions were purely for guests at the house; they are witty, graceful, and whimsical. Some years later another artistic dilettante conceived the idea of presenting a literary puppet show, but this time for the public; Louis Duranty opened his theatre in the Tuileries Gardens in Paris in , but it lacked popular appeal and did not survive in its original form for very long. The moving spirit, however, was Lemercier de Neuville, who went on to create a personal puppet theatre that played in drawing rooms all over France until nearly the end of the century. All these literary puppet theatres in France had made use of hand puppets, while the English literary puppeteers of the previous century had used marionettes. Another type of puppet was introduced to Paris in when Henri Signoret founded the Little Theatre; this theatre used rod puppets mounted on a base that ran on rails below the stage, the movement of the limbs being controlled by strings attached to pedals. The plays presented were pieces by classic authorsâ€”Cervantes, Aristophanes, Shakespeareâ€”and new plays by French poets. The Little Theatre, like all the 19th-century French literary puppet theatres, performed infrequently to small audiences in a bohemian milieu; as a movement, this literary enthusiasm for the puppet

theatre had little popular influence, but it served as a witness to the potential qualities of puppet theatre. The puppet theatre in Japan entered literature with the plays of Chikamatsu Monzaemon. This writer, known as the Shakespeare of Japan, took the form of the existing crude Japanese puppet dramas and developed it into a great art form with over a hundred pieces, many of which remain in the repertoire of the bunraku theatre today. One of its most illustrious teachers, the Swiss painter Paul Klee, created figures of great interest for a home puppet theatre, and others designed marionettes that reflected the ideas of Cubism. The eminent English man of the theatre Gordon Craig campaigned vigorously for the puppet as a medium for the thoughts of the artist. The marionettes of the Art Puppet Theatre in Munich, for instance, were striking exemplars of the German tradition in deeply cut wood carving. In Austria the Salzburg Marionette Theatre specializes in Mozart operas and has achieved a high degree of naturalism and technical expertise. Yves Joly stripped the art of the puppet to its bare essentials by performing hand puppet acts with his bare hands, without any puppets. The same effect was achieved by the Russian puppeteer Sergey Obraztsov with a performance of charm and wit that was quite different from those of the great rod-puppet theatre that he founded. Jan Bussell, with the Hogarth Puppets, achieved an international reputation with his marionette ballets and light operas. Other permanent puppet theatres have been established in Birmingham and Norwich and at Biggar near Edinburgh. She later directed plays for Tony Sarg, who became the most important influence in American puppetry, with such large-scale marionette plays as *Rip Van Winkle*, *The Rose and the Ring*, and *Alice in Wonderland*. A small group, the Yale Puppeteers, created a theatre in Hollywood, the Turnabout Theatre, that combined human and puppet stages at opposite ends of the auditorium and attracted fashionable audiences for its songs and sketches from to Bil Baird ran a puppet theatre in Greenwich Village, New York City, for some years from and made a great contribution to every aspect of puppetry. But the lack of the kind of state subsidy that is taken for granted in eastern Europe has made the development of large touring puppet theatres impossible in the United States. Professional puppetry there has developed in three main ways: Meanwhile, the puppet theatre was continuing on a less exalted plane to demonstrate that it could still provide enjoyable entertainment for popular audiences. From the s a number of English marionette companies had developed the technique of their art to an extraordinarily high level, and their influence was widely spread through Europe, Asia, and America by a series of world tours. Their performances made a great feature of trick effects: The last of the great touring marionette theatres in this tradition was the Theatre of the Little Ones of Vittorio Podrecca, which introduced the marionette pianist and the soprano with heaving bosom that have been widely copied ever since. During the 20th century there has been an increasing tendency to regard the puppet theatre as an entertainment for children. Almost all contemporary puppeteers have created programs for audiences of children. In this survey of the various styles of puppet theatre in different countries and in different cultures, there are certain features that are common to many otherwise differing forms. In many forms of puppet theatre, for instance, the dialogue is not conducted as if through the mouths of the puppets, but instead the story is recited or explained by a person who stands outside the puppet stage to serve as a link with the audience. The same technique of the reciter is found in the Japanese bunraku theatre, in which the chanter contributes enormously to the full effect and is, indeed, regarded as one of the stars of the company. The technique is also found in the French shadow theatre at the Chat Noir, and its imitators and successors, which depended to a great extent upon the chansonnier. Many recent puppet productions utilize this technique as well. Elsewhere, such as in traditional puppet theatres of Java, Greece, and Sicily, all the speaking is done by the manipulator. Musical accompaniment is an important feature of many puppet shows. Similarly, the Japanese samisen supports and complements the chanter. In the operatic puppet theatre of 18th-century Rome, the refined musical scores of Scarlatti and the stilted conventions and long-held gestures of the opera of that time must have been admirably matched by the slow, contrived but strangely impressive movements of the rod puppets. Puppets without music can seem rather bald. At one time the gramophone was used extensively by puppeteers, and more recently the tape recorder has provided a more adaptable means of accompanying a puppet performance with music and other sound effects. The flickering oil lamp of the Javanese wayang enhances the shadows of the figures on the screen; as long ago as, the scene painter Philip James de Loutherbourg used a large model theatre called the Eidophusikon to demonstrate the range of lighting effects

that could be achieved with lamps. Modern methods using ultraviolet lighting have enabled directors of puppet productions to achieve astonishing and spectacular effects. Indonesian wayang shadow puppet and decoration. Courtesy of the Puppentheatermuseum, Munich Puppetry in the contemporary world The puppet theatre in the contemporary world faces great difficulties and great opportunities. The audiences for the traditional folk theatres have almost disappeared. Punch and Judy on the English beaches and Guignol in the parks of Paris still draw a crowd, but the indoor theatres that once attracted humble audiences survive with difficulty, usually with the aid of a sympathetic town council or a local museum. Puppets are increasingly regarded as an entertainment only for children. Some puppeteers are happy to play only for children. But others are eager to play also on an adult level; and, for these, audiences are few. No professional puppet theatre can exist in the West on a purely adult repertoire. Even those theatres that do play for children face great economic difficulties from the small size of audience to which puppets can play and from the modest admission fees that can be charged to children. If a few companies do continue to present performances of quality, this is a tribute to their dedication to their art. There are cruise ships and nightclubs, which provide an opportunity for short turns but obviously no scope for serious drama. And there is television. At first sight, television would seem an ideal medium for puppetry, and many puppet shows have in fact appeared on it, but initially the great possibilities that it seemed to offer were not fully realized. A straight transference of a puppet production to the television screen proved not to be effective, and puppet acts on television were often limited to short presentations on variety shows. Several programs designed for television, sometimes combining puppets with human performers, did, however, gain great success. In England, for instance, Muffin the Mule and his animal friends, manipulated by Ann Hogarth, appeared from on the top of a piano at which Annette Mills played and sang. In the United States a series featuring the Kuklapolitans, created by Burr Tillstrom, began airing in ; Kukla, a small boy, had a host of friends, including Ollie the Dragon, who exchanged repartee with Fran Allison, a human actress standing outside the booth. Henson went on to create puppet films in which fantastic puppet characters were manipulated by radio-controlled mechanisms of extraordinary ingenuity. It consisted of satiric sketches, originally of English politicians and personalities, and represented a revival of the 18th-century tradition of adult satiric puppet theatre. Whereas in the West a puppet theatre is lucky if it can afford to pay a company of 5 or 6 performers, it is not unusual for a puppet theatre in the East to employ 50 or 60 performers, artists, and technicians. Interest in the puppet theatre has surged in eastern Europe since World War II, and, while the state supports these theatres, there is very little sign of any direct political propaganda in their programs. The results of all this aid have often been impressive in the sheer weight of numbers and scenic effects, and the productions have often been experimental and imaginative. A great feature of education during the 20th century was the introduction of puppet making into schools as a craft activity. The difficulties facing professional puppet theatre are entirely absent here, and a puppet performance can synthesize many of the arts and skills of a group of children in making, costuming, and manipulating puppets, in writing plays for them, and in acting them. When this activity was first introduced, undue importance was often placed upon the mere construction of figures according to certain set methods and upon the painstaking preparation of a showing, so that the creative release of the performance was long delayed and sometimes never reached. Today the tendency is to create puppets quickly from scrap materials or from natural objects and to perform them impromptu, without rehearsal, as a form of dramatic self-expression. It is from such activities that the therapeutic potentialities of puppets have been utilized by psychiatrists working with disturbed children. These festivals now take place almost every year and are usually sponsored by UNIMA, the Union Internationale de la Marionnette, an international society of puppeteers. Originally founded in and reconstituted in, UNIMA has members in some 65 countries and provides a common meeting ground for professional and amateur performers, critics, and enthusiasts. In the meantime traditional styles of puppetry will not be neglected. Many countries now boast national organizations—the Puppeteers of America in the United States and Canada or The Puppet Centre in Great Britain, for example—which promote the differing local traditions of this minor but fascinating art.

Chapter 2 : New shows, new hours announced for Lancaster Marionette Theatre | Central Penn Parent

In , he established the Marionette Fellowship of Detroit, and in , he organized an important puppetry exhibit for the Century of Progress in Chicago. xiv + pages, 25 b/w illustrations. Read more.

The piece has not been seen in New York since . It is a 17th century tale of a diabolical steward named Golo, who schemes to steal the wife of his lord, Count Sylkfrid, but is undone by the testimony of a ghost and by a white doe who reunites the couple on a hunting trip. These marionettes are by Jakub Kuba Krejci. These modern marionettes take stage along side a handful of antique marionettes in the play. While the Count Sylkfrid is off to the war he leaves his wife, the chaste countess Jenovefa, in the care of his trusted steward Golo. As soon as the count leaves his castle however, Golo begins to court the countess. When she rejects him, Golo orders her and the cook Drago to be thrown into the dungeon and sends a message to the count falsely accusing them of infidelity. The count, deceived by a witch, believes the accusation and orders the countess to be executed. Good-hearted guards take pity on Jenovefa and help her leave the castle with a promise never to return again. With a heavy heart, the countess leaves the castle to live in a desolate wasteland with her son, who had been born in prison. The count is berated by his knight Tristan for his impulsive behavior. Unaware that his treason has been revealed, Golo proposes a hunting trip. Sylkfrid, led by a white doe, wanders off from his hunting party to the cave where Jenovefa is living with their son, now seven years old. Jenovefa and Sylkfrid rejoice at their reunion and Golo is justly punished for his misdeed. All ends with a surprise twist. In 18th century Europe, the only theatrical productions available in small towns and villages were shows performed by itinerant puppeteers. Czechoslovak-American Marionette Theatre www.czechmarionettes.com. His marionettes range in size from eight to over eighty inches. Krejci has created sets and puppets for scores of productions throughout Czechoslovakia, including for the Drak and Minor Theatres, and for theaters in Switzerland, Germany, and Poland. His designs and marionettes have been shown at numerous exhibitions in Czechoslovakia, Germany, Netherlands and Switzerland. Bohemian National Hall, located at East 73rd Street between 1st-2nd Avenues , has a storied history. It was built in , in the heart of a thriving Czech and Slovak neighborhood, by Bohemian Benevolent and Literary Association BBLA , an organization created as a non-profit umbrella representing over two dozen Czech and Slovak organizations. The landmark building housed Manhattan Theatre Club in s but fell into disrepair and was mostly closed since , when an illegal sale of the building by one of member organizations tied up its future in legal limbo for several years. It was largely unused until the Czechoslovak-American Marionette Theatre brought its wooden performers there in . Finally, the remaining organizations of BBLA devised a plan to save the building through its transfer to the government of the Czech Republic, which has renovated the building to its original splendor. The production schedule is Wednesdays to Fridays at 8: Box office is www.czechmarionettes.com. This show is suitable for audiences ages . The running time is 70 minutes.

Chapter 3 : Guide to the Federal Theatre Project Collection, CTC | Digital Pitt

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Paul McPharlin was born in a wealthy suburb of Detroit. He became enamored of puppetry while a student at Columbia University in the early s, and puppetry would be at the centre of all his interests and activities throughout his life. He loved books and all the arts and crafts associated with producing them – writing, illustration, photography, typography, printing and binding. For the next two decades he would combine his love of books and puppetry, to the great benefit of generations of puppeteers and scholars to come. Paul McPharlin became one of the most important figures in American Puppetry in the 20th century. Although he was a practising puppeteer, building and performing seasons of shows in the s and s, his major contributions were through his work as historian, writer, researcher, communicator and publisher. During the s, puppetry was emerging from the cocoon of secrecy that had kept aspiring artists and performers from learning how it was done. McPharlin would further the education process through his own publication of a series called Puppetry Imprints – generally small, thin volumes that ranged from technical books, such as *Trick Marionettes* by Nicholas Nelson and J. Hayes, to books of puppet plays, some of which McPharlin wrote himself under the pseudonym, Edgar Caper. However, it was under his own name that he published *A Repertory of Marionette Plays*. Although the organization failed to materialize, McPharlin continued to publish *Puppetry: A Yearbook of Puppets and Marionettes* for almost two decades. As documents of what was happening in the development of American puppetry in the s and s, they are invaluable and irreplaceable. His vision for an organization of puppeteers did not die with the Fellowship. In , Paul McPharlin organized a conference in Detroit, and discovered among the puppeteers who attended a hunger for a national body through which they could communicate with each other. The result was the founding of the *Puppeteers of America*, with McPharlin as its first honorary president. Through much of his career he had worked closely with puppeteer and teacher Marjorie Batchelder, and, in , they finally married. Just a few months later McPharlin was diagnosed with a brain tumor and died shortly thereafter. At the time he was finishing his major work, *The Puppet Theatre in America*, into which he poured his vast knowledge of puppetry in America and its roots in other cultures. Marjorie Batchelder would go on to complete the work and have it published in , and, in , it was republished with a supplement by Marjorie Batchelder McPharlin, covering More than a half-century later, it is still one of the key reference works for puppeteers and puppetry historians. The collection would grow to more than puppets by the mid s. *A Repertory of Marionette Plays*. *International Yearbook of Puppets*. *The Puppet Theatre in America: A History, with a List of Puppeteers*

Chapter 4 : Theaters | Puppeteers of America

*A Repertory of Marionette Plays (Mellen studies in puppetry) [Paul McPharlin] on racedaydvl.com *FREE* shipping on qualifying offers. This volume contains a selection of plays in English that have been written or adapted for performance by various types of marionettes or puppets.*

Chapter 5 : Paul McPharlin | World Encyclopedia of Puppetry Arts

A Repertory of Marionette Plays by Paul McPharlin starting at \$ A Repertory of Marionette Plays has 0 available edition to buy at Half Price Books Marketplace.

Chapter 6 : Summary/Reviews: Puppet :

The Lancaster Marionette Theatre, founded by Robert Brock in , delights audiences of all ages with this ancient and

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unique art form. Included FREE with your ticket, the John Durang Puppet Museum and Back Stage Tour 20 minutes prior to curtain.

Chapter 7 : National Marionette Theatre Czech Republic | racedaydvl.comrtrory

This toy-puppet theatre extravaganza includes a few twists and digressions, which result in an unexpected blend of English, Jewish, African, American and Czech winter rituals, customs and holiday songs.

Chapter 8 : Contact/Booking - Czechoslovak American Marionette Theatre

However, it was under his own name that he published A Repertory of Marionette Plays (). In , UNIMA (which would become Union Internationale de la Marionnette) was formed in Europe, in Prague.

Chapter 9 : Czechoslovak-American Marionette Theatre Performs 'The White Doe' Play - NewsBlaze News

Puppetry - Styles of puppet theatre: Puppet theatre has been presented in many diverse styles and for many different kinds of audience. Throughout history, the chief of these has been the performance of folk or traditional plays to popular audiences.