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Vagabond Puppet People, Arlington VA: Puppet Fantasia

Gail Cummins

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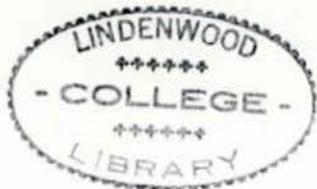


Part of the Theatre and Performance Studies Commons

Gail Cummins

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Culminating Project
 Lindenwood 4
 February, 1978

The first part of the paper discusses the importance of the study and the objectives of the research. It also mentions the scope of the study and the limitations of the study.

RESEARCH OBJECTIVES

The study aims to investigate the relationship between the variables mentioned in the title. The objectives of the study are to identify the factors that influence the dependent variable and to determine the nature and direction of the relationship between the independent and dependent variables. The study also aims to provide a theoretical framework for the study and to contribute to the existing literature on the topic.

Research Notes on The Play

- 1) To identify the main themes of the play and to analyze their significance.
- 2) To examine the role of the characters in the play and to determine their impact on the plot.
- 3) To explore the use of language and style in the play and to discuss their effectiveness.
- 4) To evaluate the play's contribution to the literature of its time and to discuss its relevance to contemporary audiences.

The research notes on the play provide a detailed analysis of the play's themes, characters, and language. The notes also discuss the play's historical context and its significance in the history of literature.

CONCLUSION

The study concludes that the relationship between the variables is significant and positive. The findings of the study have important implications for the field of research and for the development of theory and practice.

You will soon be seeing our production, "Puppet Fantasia." This guide is intended to help you prepare both yourself and your students for our performance, our workshop and other experiences which can develop from our work.

BACKGROUND INFORMATION

The show combines elements of music, dance, mime, masks and puppetry. The goal was to build a production whose essence was creation from simple elements. Thus, shapes are basic and materials are familiar, (i.e. a spider created from a broken umbrella). Metamorphosis is another key element, whether it be a scarf used to symbolize sky in one scene and water in another, or a costume that reverses for a new look. Also space, it's creative use and it's symbolism, is a vital ingredient of "Puppet Fantasia".

This production is multi-cultural and contains two myths interspersed with celebration episodes. Myths have throughout history served four functions:

- 1) To convey a sense of awe for the mystery of being.
- 2) To describe in poetic terms the culture's understanding of the order of the universe (the world, spirits, plants, animals and how they relate to each other).
- 3) To support the established social order by describing the society's customs, tabus, etc.
- 4) To initiate the individual into awareness of his sense of worth (in primitive societies this is done by archtypes).

The Vagabond Puppet People intend to convey this sense of joy, happiness, "Be glad you're alive!".

UNDERSTANDING THE PLAY

Prologue A children's game of Freeze Tag in slow motion

mime, leading into boredom and then a new creation, "Fantasia". Fantasia is used in the sense of a fantasy trip in which ideas, images, fanciful things create a world of their own.

Africa The spider is a key element in many African myths and folk-tales. In West Africa he is Anasi, the trickster spider. This production uses an East African tale involving a spider, a mouse and a fly. Several versions of this tale exist. "The First Morning", retold by Margery Bernstein and Janet Kobrin, is the version mainly used. This episode uses a form of narration in which the mouse interprets for all characters except the Kings.

Puerto Rico The festival of Santiago is celebrated. It was chosen as the festival which appears in most Latin American countries, as well as in Spain. While the historical elements are present in our mime-dance, and teachers may do a follow-up if they choose, "Puppet Fantasia" stresses the fiesta aspect of the culture.

China In "Tales of a Chinese Grandmother" by Frances Carpenter, the second chapter contains the legend of Pan Ku. Elements of this myth form the basis for our third segment. The style used is modified Chinese theater, with a narrator telling the tale and actors miming the story line. The true Chinese stage is a bare platform, stripped of all scenic aids, to emphasize the actor's performance and colorful costumes. It is hung with a curtain at the rear and curtained openings at the extreme left and right for entrances and exits. All changes of scenes go on in full sight of the audience. Stage hands are in sight handing out properties and assisting the actors. The actor is the focus of attention. His movements are highly stylized according to his standardized role. Painted face actors (this production uses masks) must be strongly built and

able to perform gestures and movements in a bold way. Music is an integral part of the action on the stage. Without music the actor could not function. The music changes in emotion and movement.

U.S.A. The final segment is a celebration of our nation's art and science contribution to the world. With music that has elements of contemporary jazz and rock, the Vagabond Puppet People build a dance testimony to the Space Age.

Throughout the play music has been chosen for it's authenticity and it's contribution to contemporary rhythms and tones.



U.S. DEPARTMENT OF JUSTICE
WASHINGTON, D.C. 20535

Director's Report: The Process of Investigation and Prosecution

The process of investigation and prosecution is a complex and multi-faceted endeavor. It involves the coordination of various agencies and the application of legal principles to the facts of a case. The process begins with the receipt of a report or tip, which is then investigated to determine if there is sufficient evidence to proceed with a prosecution. The investigation phase is critical in gathering evidence and identifying suspects. Once a case is ready for prosecution, the process moves to the filing of charges and the subsequent trial. The final outcome of the process is the sentencing and the execution of the law.

Director's Report: The Process

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47 S. ABERDEEN ST.
ARLINGTON, VA. 22204

"Puppet Fantasia": The Process of Creating a Culminating Project

Metamorphosis is one of the themes of "Puppet Fantasia"; metamorphosis of one mask into another, of a scarf from one function to another, of music spanning differing scenes. Metamorphosis is also the process by which "Fantasia" came into being.

My original idea for a culminating project was to rewrite a traditional folk tale and mount it as a marionette show with one live actor, a technique which I have used previously. However, Paul Vincent-Davies consistently prodded me to redefine my definition of puppetry, to move out and try new forms. Thus, by the end of the first trimester my thinking was already in flux. Accordingly, the second trimester I spent researching definitions of puppetry, listening to descriptions of innovative forms other puppeteers had seen and analyzing the shows which I saw. As I wrote my second trimester paper, I was constantly comparing what I had learned in theatre history with the ideas of the master puppeteers I was reading. The process continued throughout the summer, while I took a leave of absence to gain more contemplation time. Near the end of summer a new approach was taking seed, one in which music would dictate the action. Hours were spent listening and jotting down images which came to mind. Gradually, several things became clear. 1) The set would be constructed from boxes which could be moved and shifted as if they were living sculptures, 2) The production would be multicultural and utilize authentic traditional and contemporary sounds and 3) The format would blend several different theatre arts together into a whole. By mid-July a scenario was taking place which opened with two young people devising a new dance

step and Mr. Music (a puppet) arriving to challenge the newness of it all. He would then lead them on a trip around the world to see the origins of rhythms and dance. This was the status of my thinking when I departed for California in August to take a Master's Class in Puppetry.

California was another turning point. Many factors were involved-the different lifestyle, the privilege of learning from Kermit Love, George Latshaw and Albrecht Roser, the many chances to glean bits and pieces of information and thinking from many different puppeteers. I found myself disappointed in and impatient with many workshops I attended and unwilling to remain within them. At the same time, I was extraordinarily excited by those which I felt were excellent. At the time and for months thereafter, I felt that it had to do with the professional level of the workshops and my own personal growth in the knowledge and skills of my profession. Although both factors may have been involved to a minor extent, I have recently come to realize that something quite different was responsible. As I analyze my California trip today, I am aware that the key factor was not how professional the information seemed to be; it lay, rather, in whether it was stretching and prodding me into new directions. The traditional was what I knew; what I was seeking was new ideas, new forms, new techniques which I could appropriate and transform into my own style. How helpful it would have been to have understood what underlay the ferment at the time it was happening!

It was in California that I met Tom Miller and arranged for him to serve as my sponsor for my final trimester. Bob Brown, Paul Vincent-Davies and I had discussed the need to have someone involved who was theatre arts oriented. Tom fit the bill and his troupe had an international reputation. In conversations which I had with Tom I found that he had a capacity for sparking new ideas and images within me; and that he had an immense amount of practical knowledge that was the combination of attributes I needed in a sponsor at this final stage

of my studies.

Upon my return from California, I realized that I was dissatisfied with the project as planned. While many of the ideas seemed good and several were exciting, the concept as a whole was not working for me. Then I lost my hearing. Although eventually it was partially restored, the impact of that adjustment was to play a role in the final outcome of the show. I had always tried to write my scripts as if a deaf person were to see the show, but I had not been deaf. Suddenly, I was plunged into a world in which everything was visually-oriented. Things which had been taken for granted had a different focus; if they couldn't be analyzed through sight they had little or no meaning. Now I wanted to experiment with puppetry forms which needed no verbalization. And timewise the resident theatre season was upon us.

The first show to be mounted was the Halloween show. Accordingly, I put together a show with little dialogue. I experimented with a variety format, which is traditional among puppeteers but was new to us. I played around with some new concepts, such as puppets and puppeteers in dance games together. Some of the show worked brilliantly, some was disastrous. The next two shows were traditional in style and gave me time to reflect on what had worked or not at Halloween and why. Out of these reflections a new show structure began to form in my mind. At this point I presented the concept outline to my staff and opened it to discussion. Meanwhile, I went back to the research books to find folk tales or cultural celebrations which might lend themselves to the new show fermenting. Many ideas were discussed and different approaches analyzed. The show was still in embryonic form when Tom arrived for his first visit. After one more session of staff input, discussion was closed down and the decision making process begun. Tom recommended the story-board technique, which was a great way to conceptualize the show. The danger from the beginning was that the show could easily turn out fragmented and not work as a unified whole. The story-board technique helped me

avoid some pitfalls. As I worked with the story-board some elements began to increase in importance and others diminished. The decision had been made earlier to use some of the same materials in differing ways throughout the show. This became stronger, until metamorphosis became a key element in the show and we began playing around with masks that could change characters, as well as props and set. The decision was made to alternate color moods and each segment was assigned a prevailing color scheme. It was also decided to alternate the segments between myths and celebrations and to have contrasting styles of presentation. Thus, it started with a prologue in slow motion mime, moved to an African folk-tale done predominately in browns and blacks, told with masks and puppets, switched into a gay Puerto Rican fiesta dance-mime celebration in bright sunny colors, with one giant puppet, keyed down into a formal narrated Chinese myth designed largely in blue-greens and finished with a multi-colored jazz-rock dance celebration of the space age. The concept was no longer a "puppet show", it had become a theatre arts presentation.

As Tom returned to Nova Scotia, the designing process began. The task was to design a unified show. Everyone was aware that it could easily look fragmented. After much reflection, I decided my focus would be basic shapes and simple materials. The sets were to be cardboard boxes; most of the masks would be also. Each puppet and mask would be designed from a basic shape, such as a circle or triangle, and would be constructed in materials suitable to the culture portrayed. With that guideline established, I began putting pencil to paper. Many sketches were drawn. Gradually, those which seemed to work best were selected and the construction process began. While my staff worked from the sketches, I returned to working on the script until a rough draft was ready. Upon completion of the rough draft work began on the set design, the music for the sound tape and other technical aspects of the show. At this stage the plan was to do a completely taped show. That, too, was to change.

This was a time in which many facets of production were going on simultaneously. Construction, staging ideas, script work, music research and costume designs all took place in a kind of high intensity chaotic atmosphere. By the time Tom returned, approximately four weeks later, almost all the puppets and masks were completed. More revisions of the script took place and the prologue was changed. One combination puppet and mask was discarded as unsuitable. Then, at long last we went into blocking rehearsal.

Working from ideas which I had formed as the writing took place, we began structuring the show. Again the process was open to staff input and creative ideas flowed. A comment by one person would start several others on possible approaches and the "brainstorming", gained momentum. Usually a consensus would occur as to which form was working best and that form would become a part of the final blocking. Tom's aid during this time was invaluable; I wished we could have had him with us for another week. When he left the rough blocking had been completed. Now rehearsals began in earnest. Just before Tom left, we finally tracked down authentic Chinese music and spent two afternoons watching a Chinese opera instructor teaching dance movements. She was extremely gracious and gave of her time to show us the correct way to incorporate authentic moves into our blocking. Finally the staff and I began to have the feeling that it was going to come together and be an exciting show. We decided to go live! Two weeks were left before opening.

Rehearsals went into high gear. We rehearsed for several days, then Kathryn Fredgren, with whom several troupe members were taking a jazz class, came and worked with us. Following her, Craig Babcock worked with us on the mime sequences of the show. In between rehearsals, troupe members were putting finishing details on costumes, props, sets, masks and puppets.

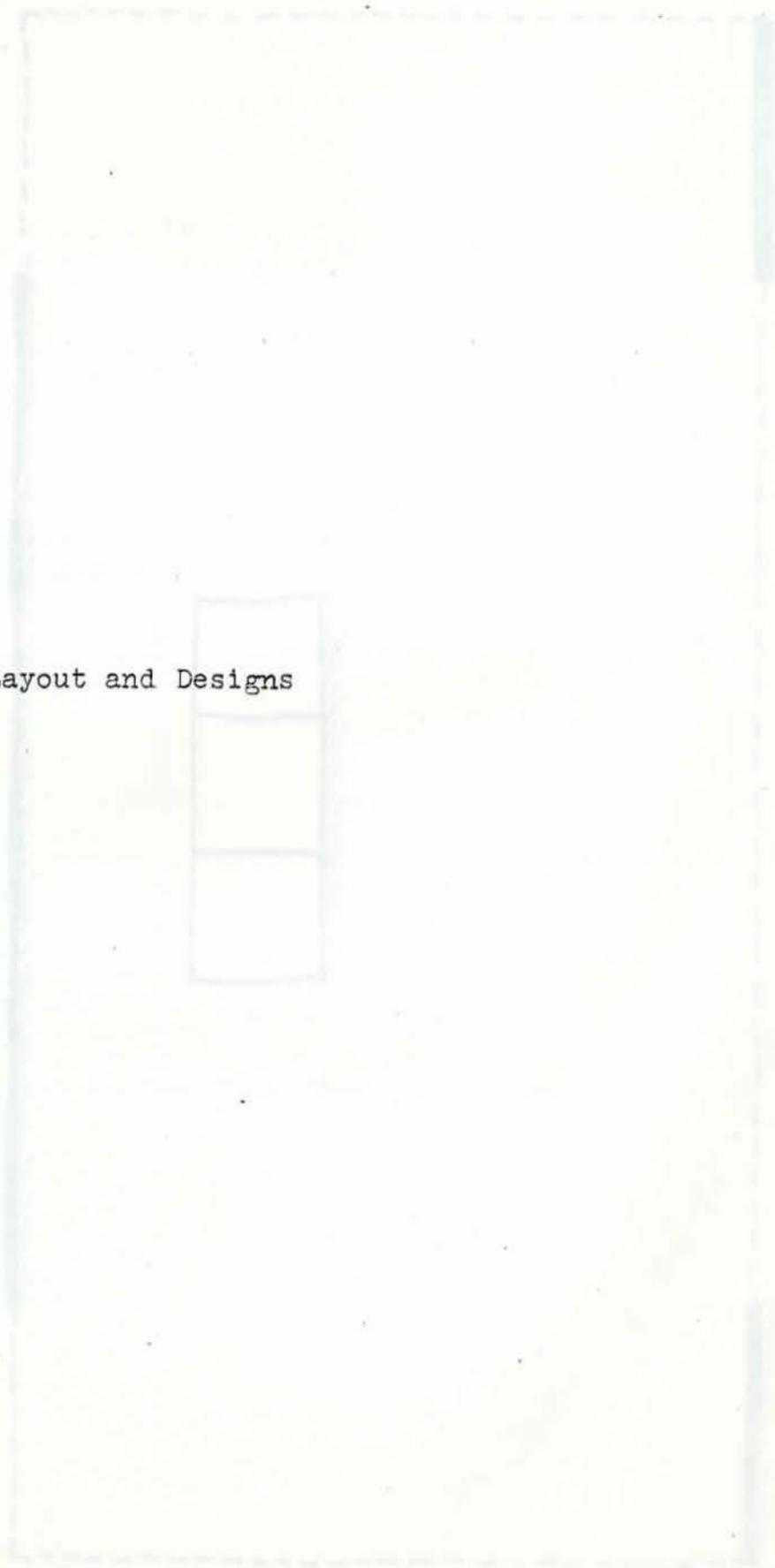
I was finding it difficult to develop characterizations for my puppets since most of the time I was out front directing and was racing to make my entrance in time for my cue. Therefore, during the final week I had several friends with theatre backgrounds come in and critique the show while I functioned strictly as a performer. This proved to be highly beneficial since not only

was I able to relate to my role in th show but we got the benefit of several persons viewpoint. Up to this point we had not rehearsed on a stage, only in our room. Dress rehearsal was our one chance on stage before opening! To our delight we discovered the show was com-together. At 10:00 that evening, it was ready for opening and the troupe went home for a good night's sleep.

As the show has progressed we have continued to critique it, re-doing some blocking and rewriting the script. I expect this process to continue as theatre is a living form, new each time it is performed.

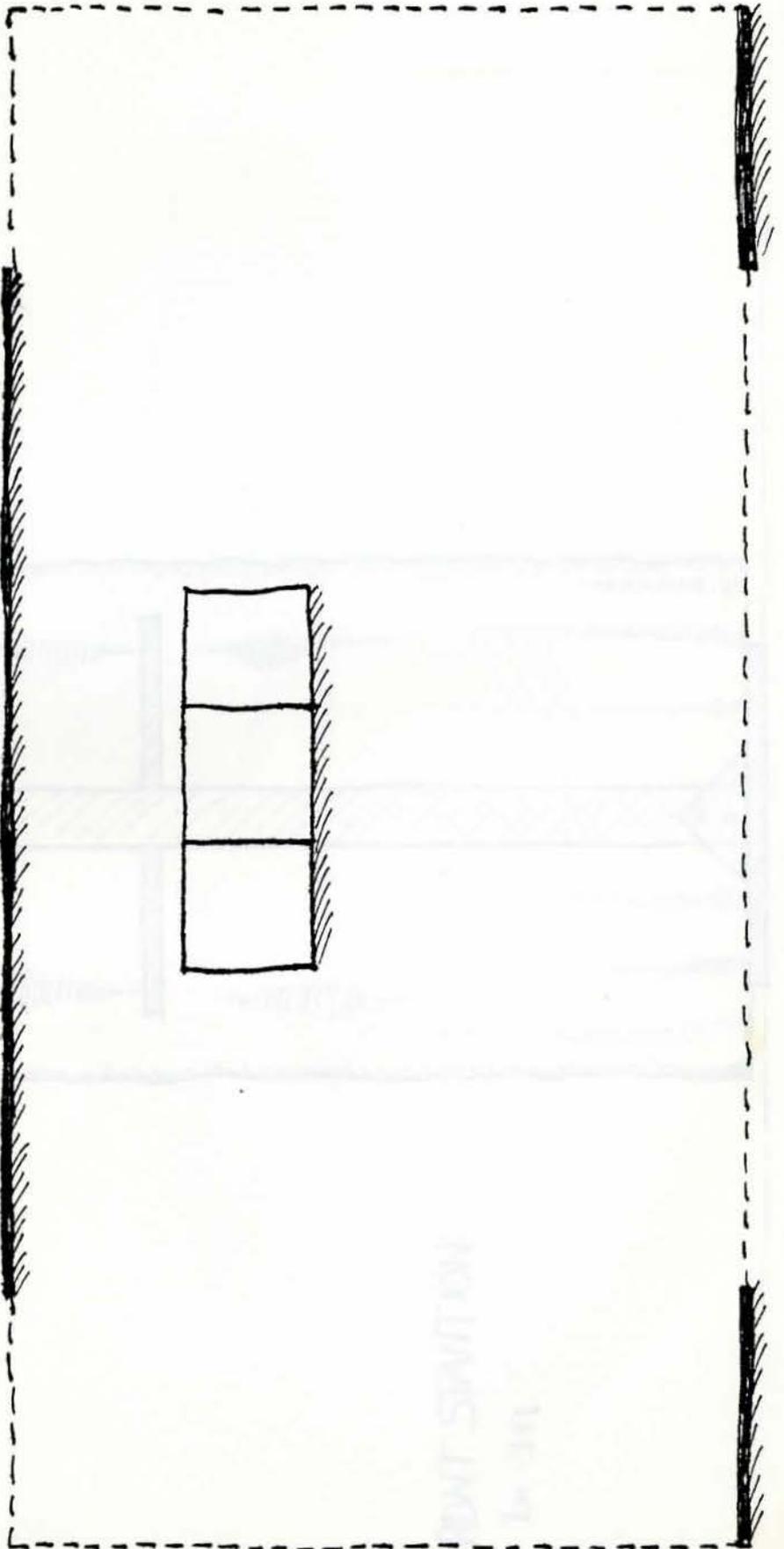
PLAN OF STAGE 4-14

Set Layout and Designs

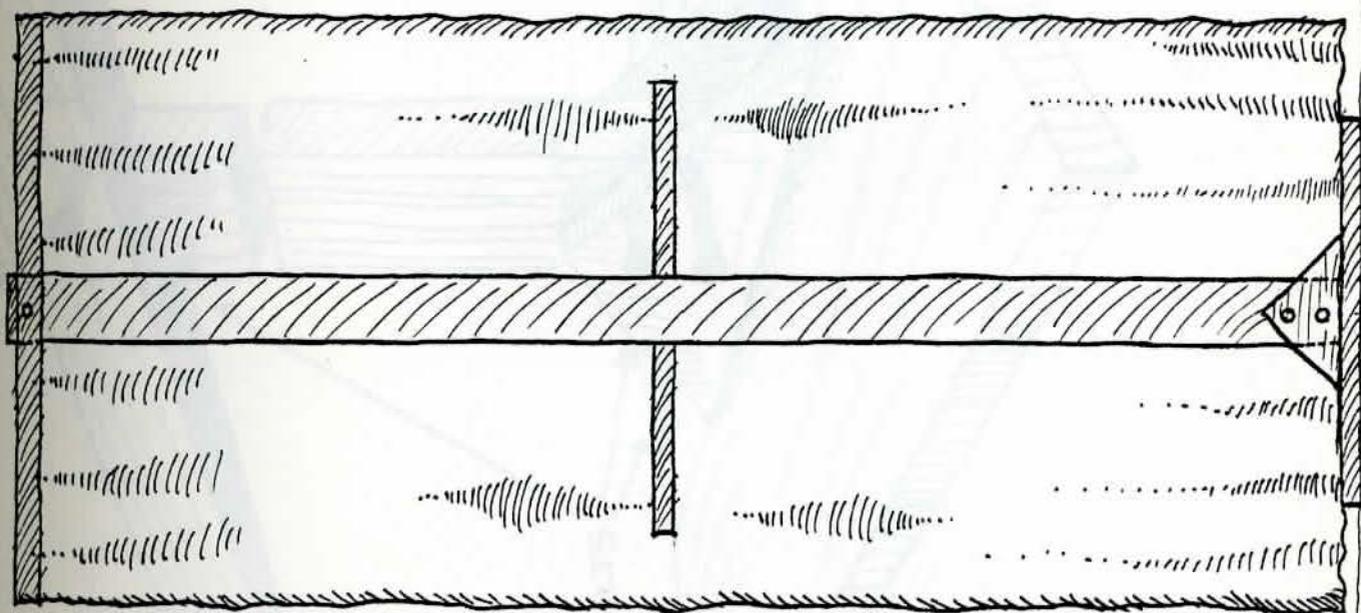


JWA

PLAN OF STAGE $\frac{1}{2}$ in. = 1 ft.

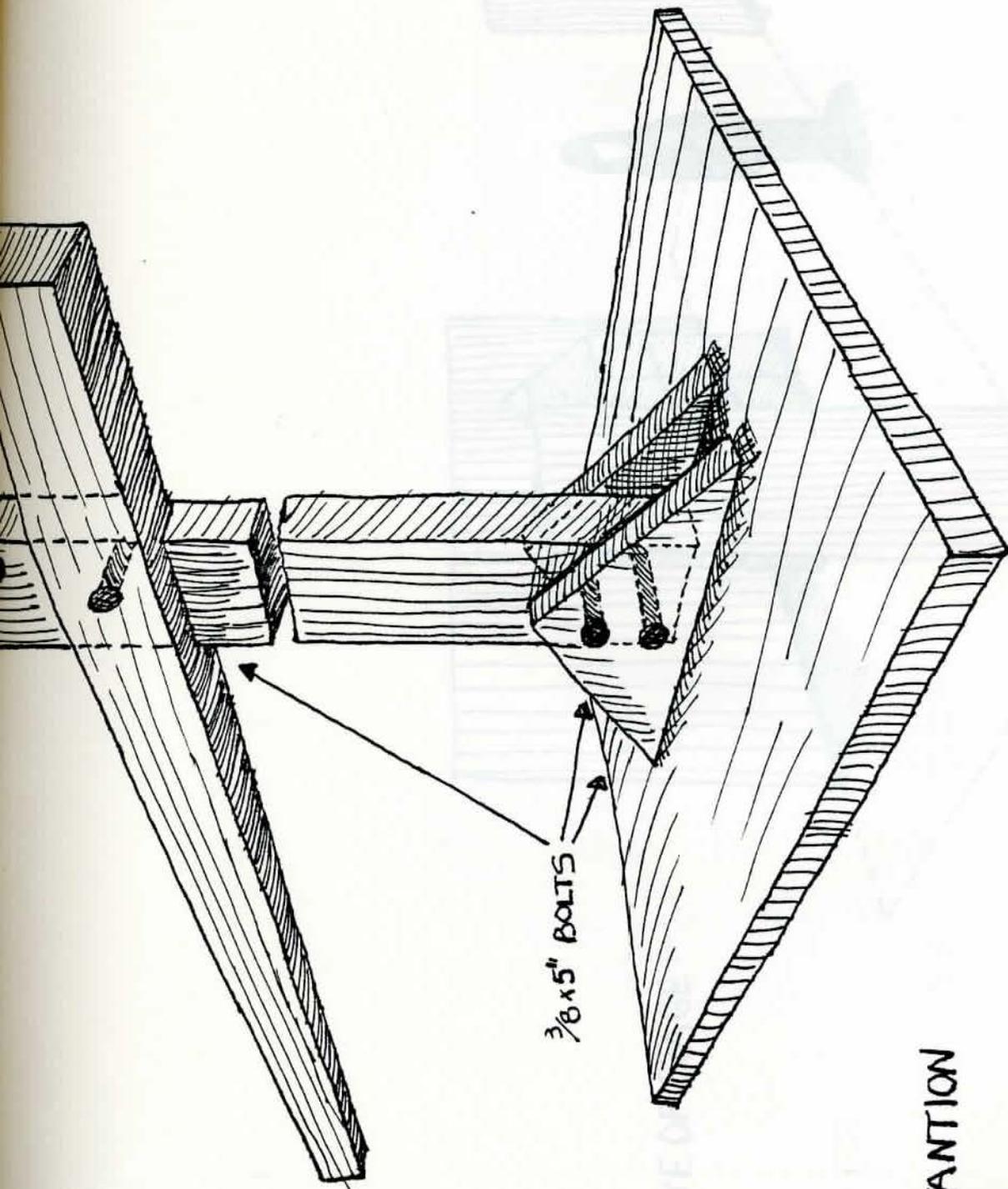


JA



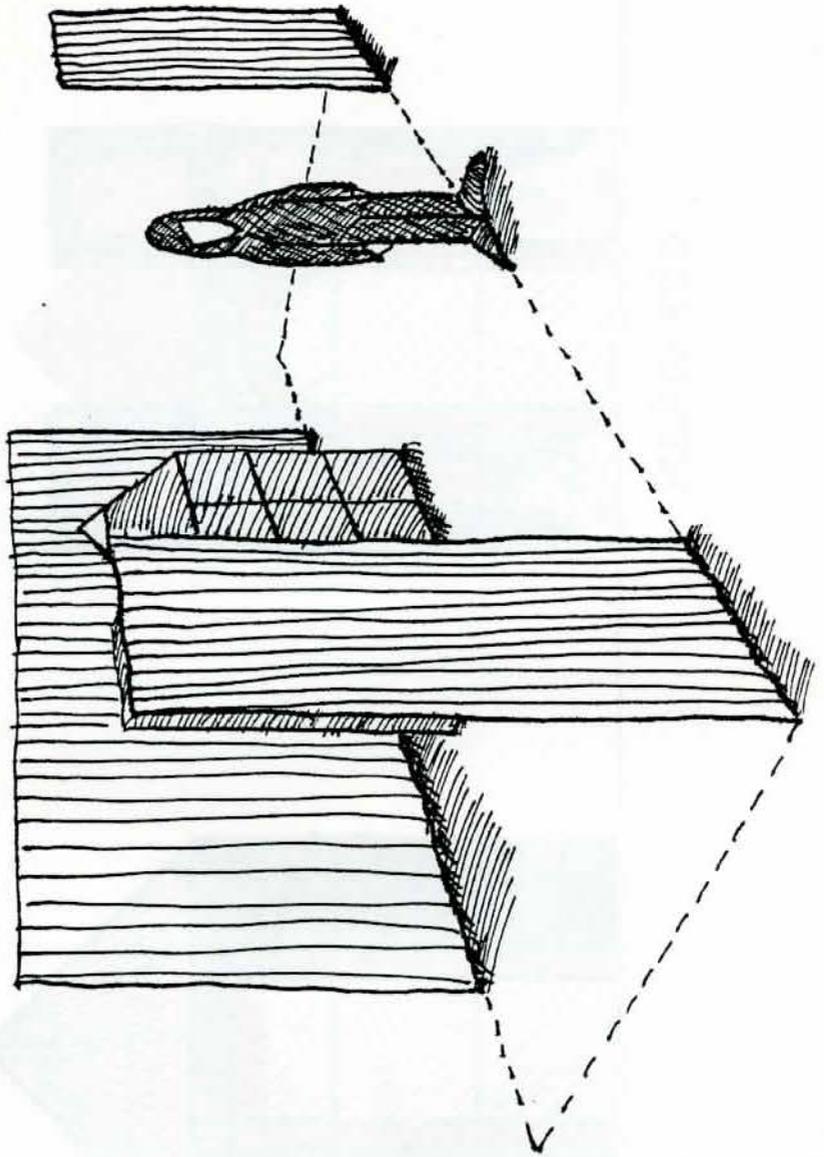
FRONT STATION

1 in = 1 ft.



BACK STANTION
4 in. = 1 ft.

JA

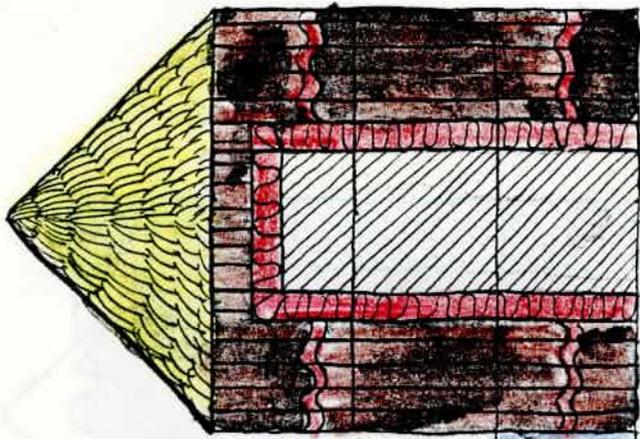


PERSPECTIVE OF STAGE

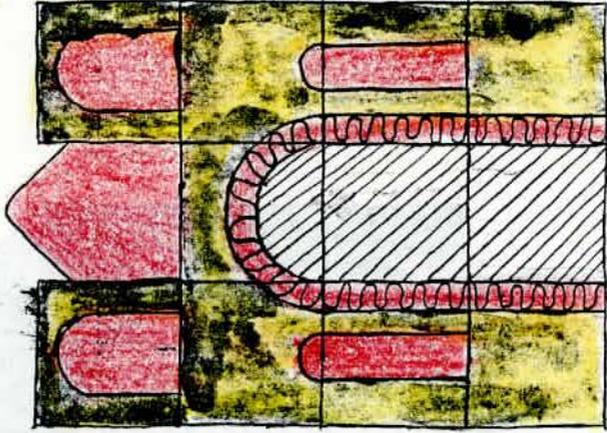
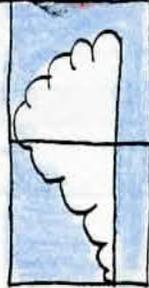
$\frac{1}{2}$ in. = 1 ft.

JA '78

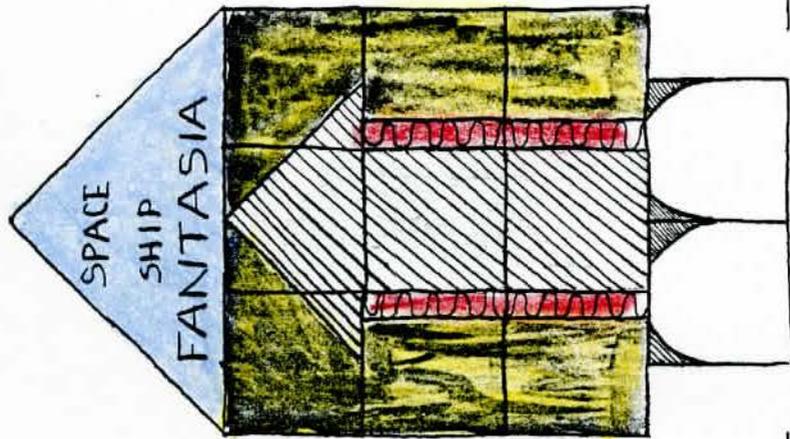
FANTASIA
SETS



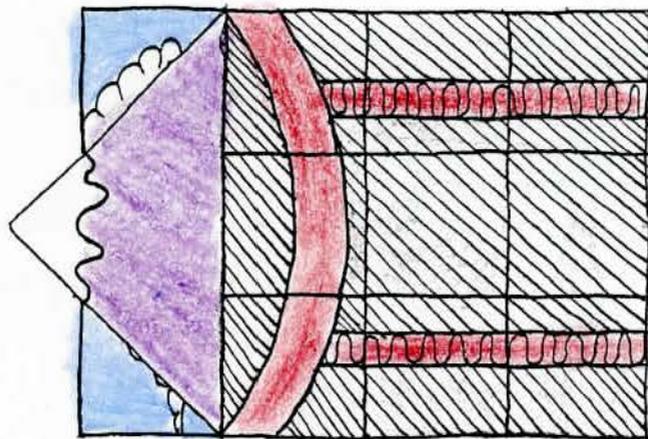
AFRICA



PUERTO RICO



FINIS



CHINA

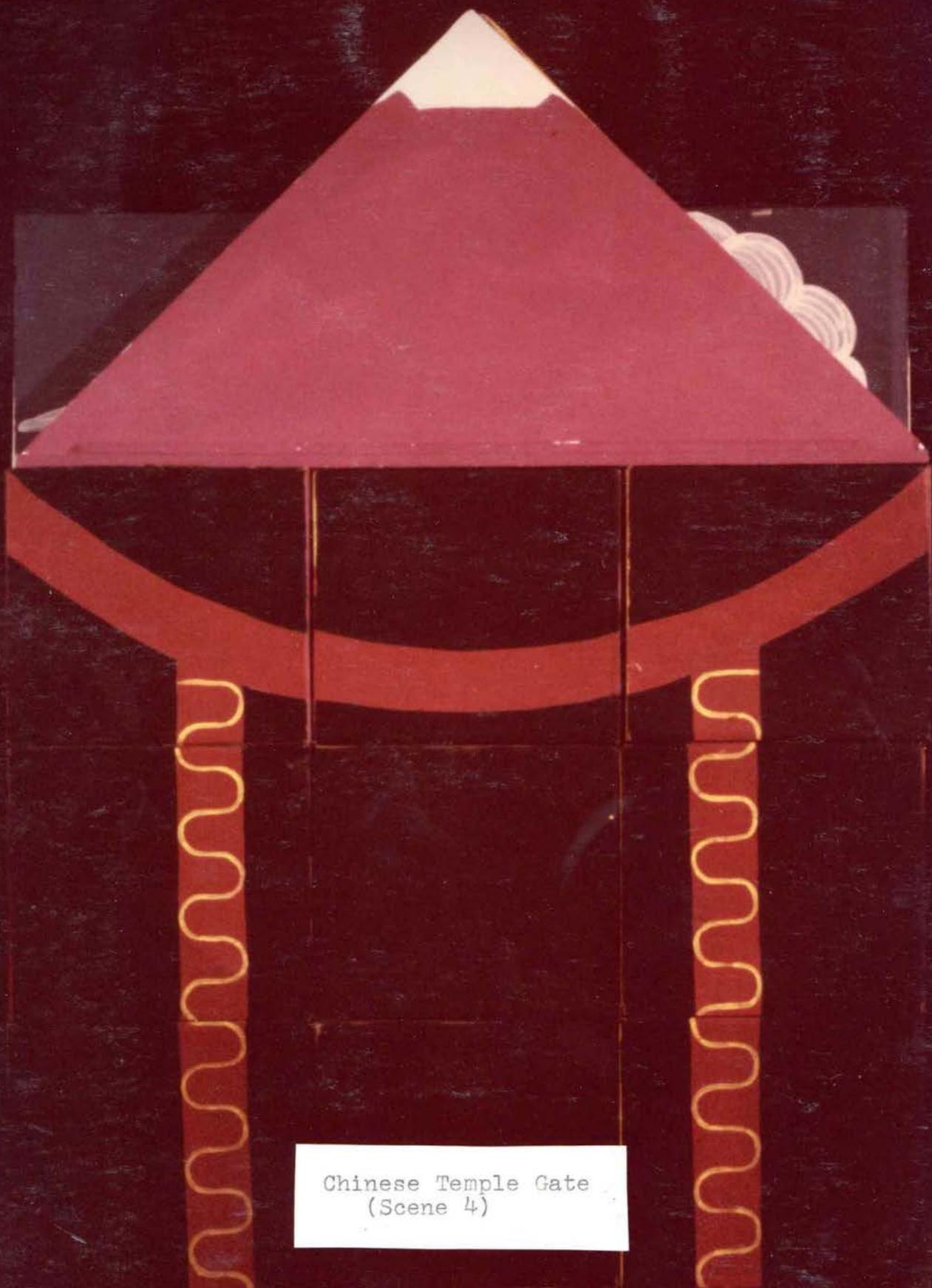
JA '18

Set Photographs

English name: ...
French name: ...
Number: ...



Rooster hand puppet surveying the world from the top of an African Hut.
(Scene 2)



Chinese Temple Gate
(Scene 4)

Costumes Notes and Designs

COSTUME NOTES

The following costumes were used in this production:

A basic black jumpsuit

Africa

A lion's mask

Chief's mask and long brown and grey figured robe

Puerto Rico

Ventr's straw hat and green poncho

Conquistidor's helmet and orange and white poncho

Devil's mask and red ribbon neck rings

China

Narrator's fan-shaped hat and silk embroidered robe

Pan Ku's mask and green brocade poncho (reverse of Puerto Rican)

Sun mask

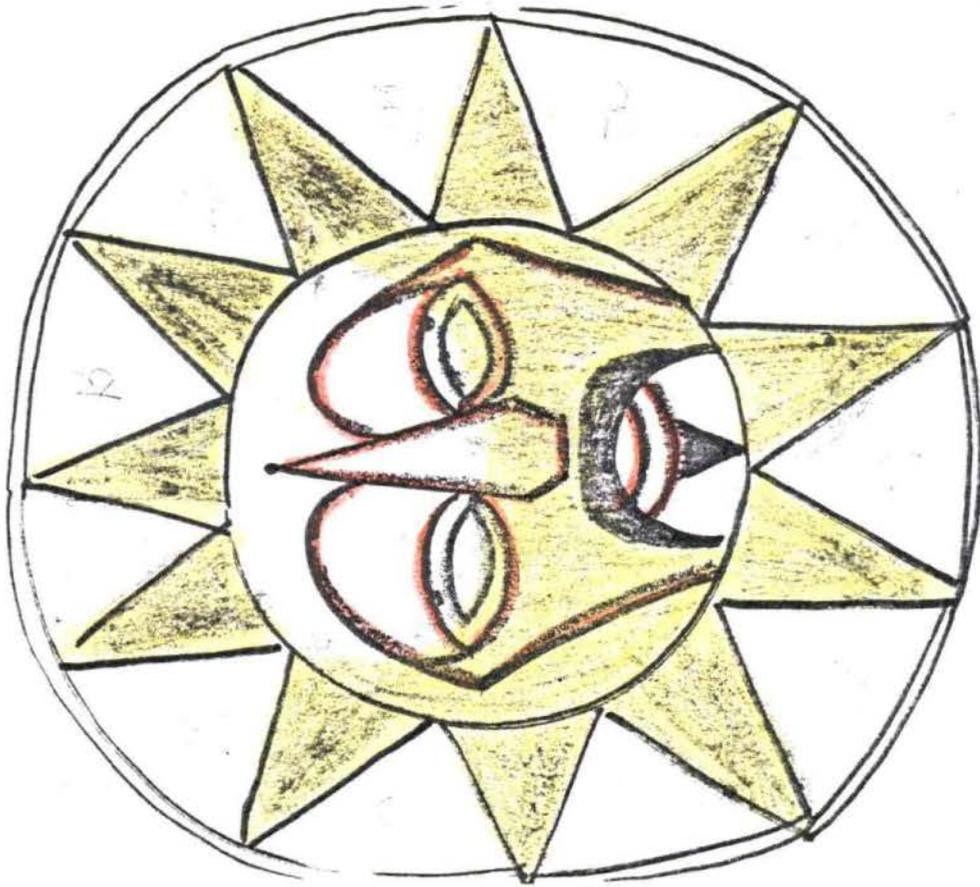
Moon mask and red net used as drapery for chest

Blue scarf used as drapery for ribbon dance

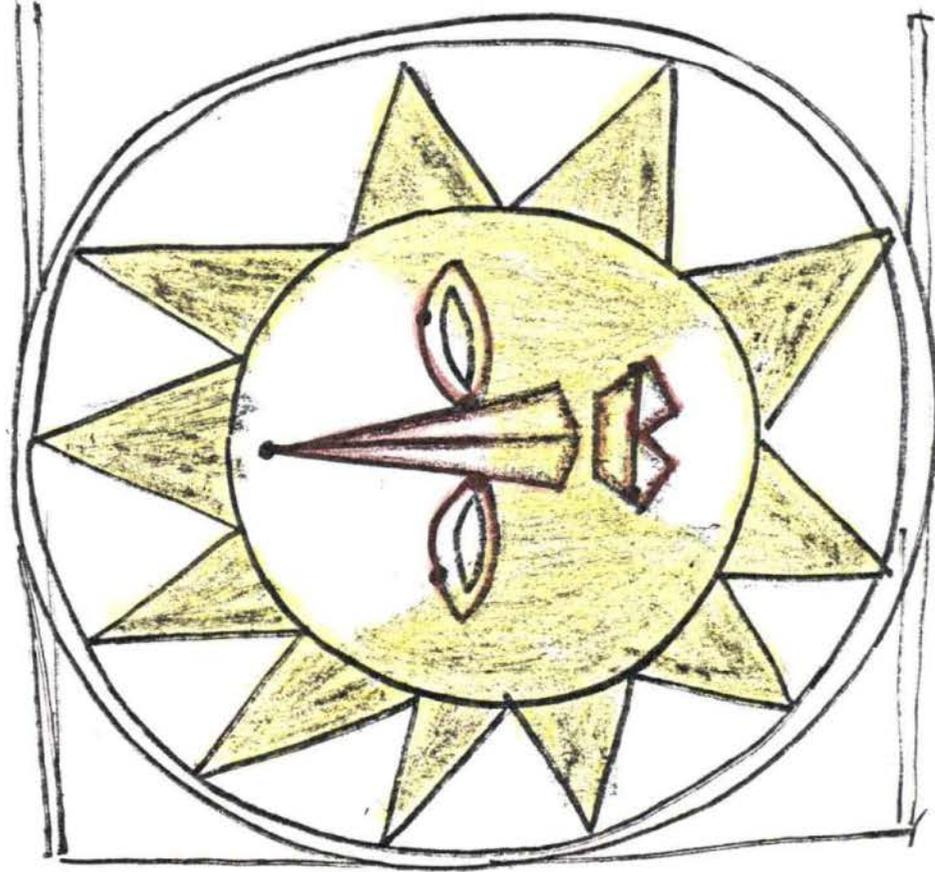
Emperor's mask and silk embroidered robe

Many of the elements in this show serve more than one function. Thus, the devil mask reverses into the moon mask, the African chief's mask changes into the Emperor's mask by flipping the features and adding a different top, the poncho reverses, red net and blue scarf have been props and are costumes as well. Metamorphosis is the key factor.

Puppet and Mask Designs

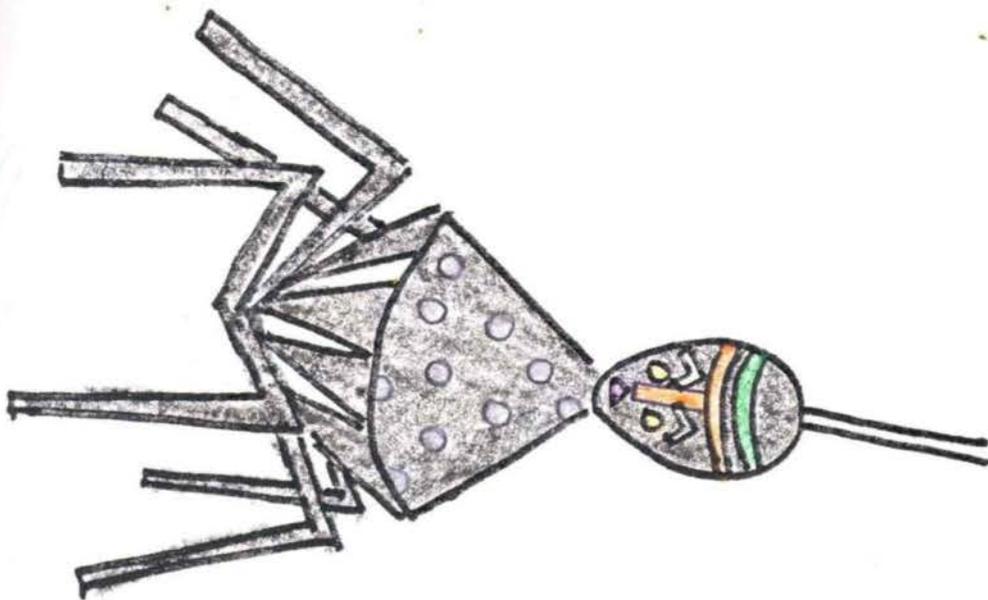
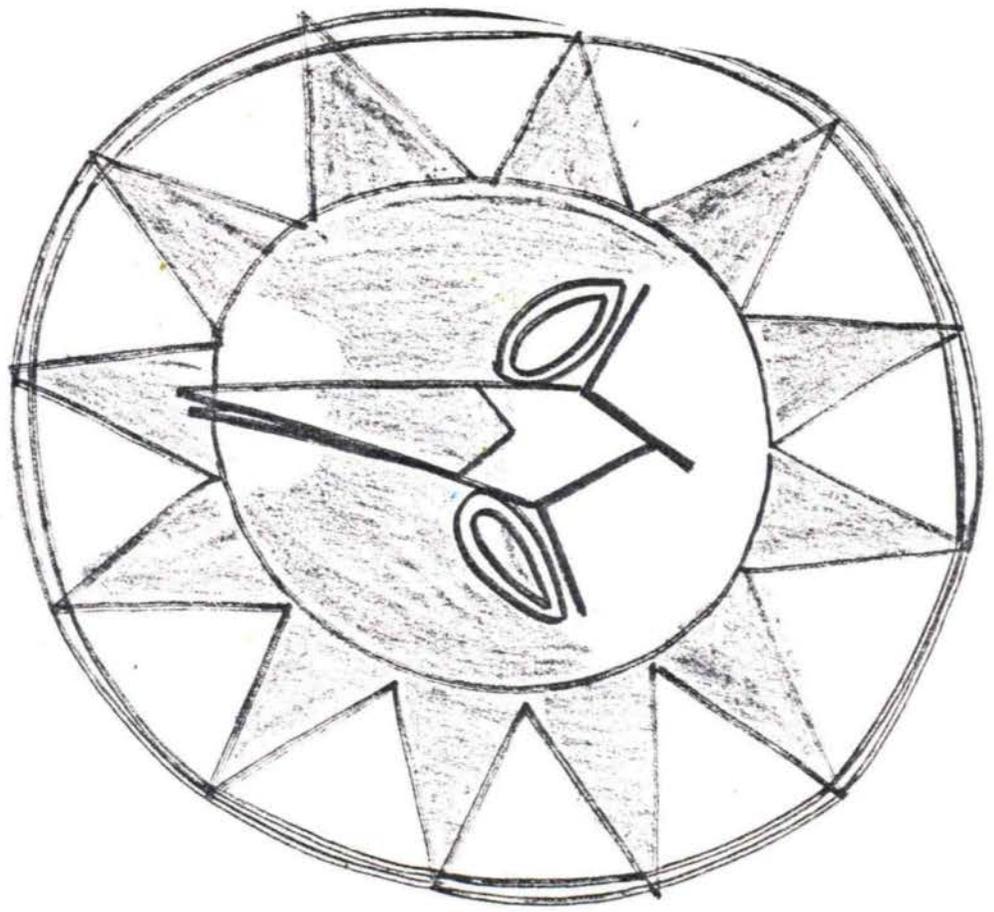


of me to the world

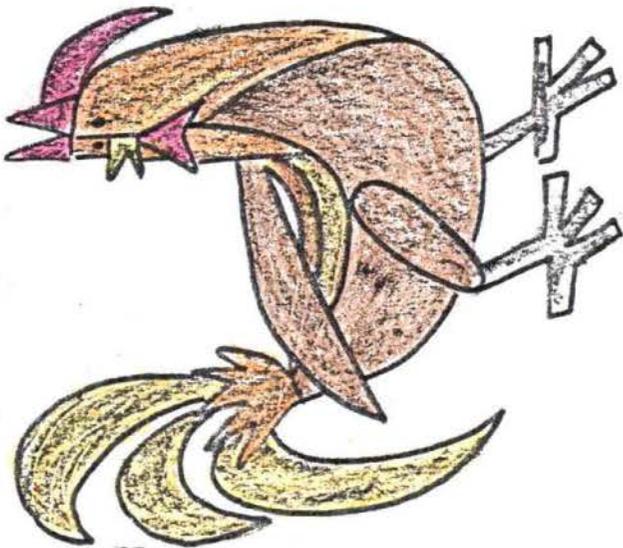


change to 12 point

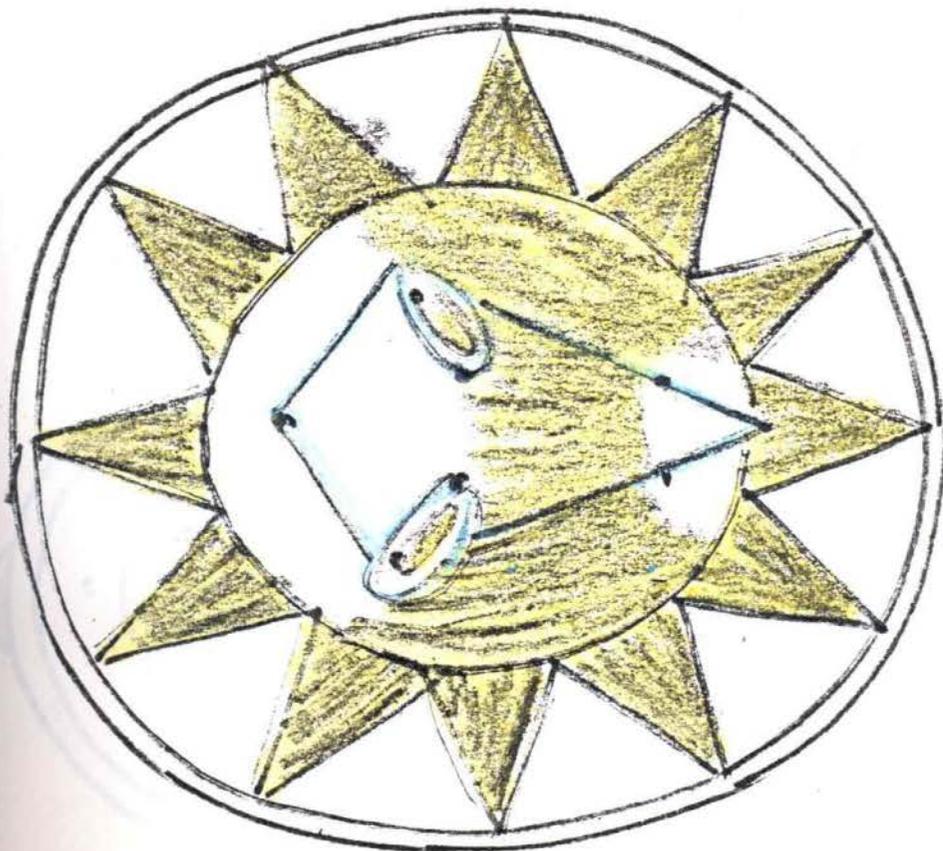
Almond

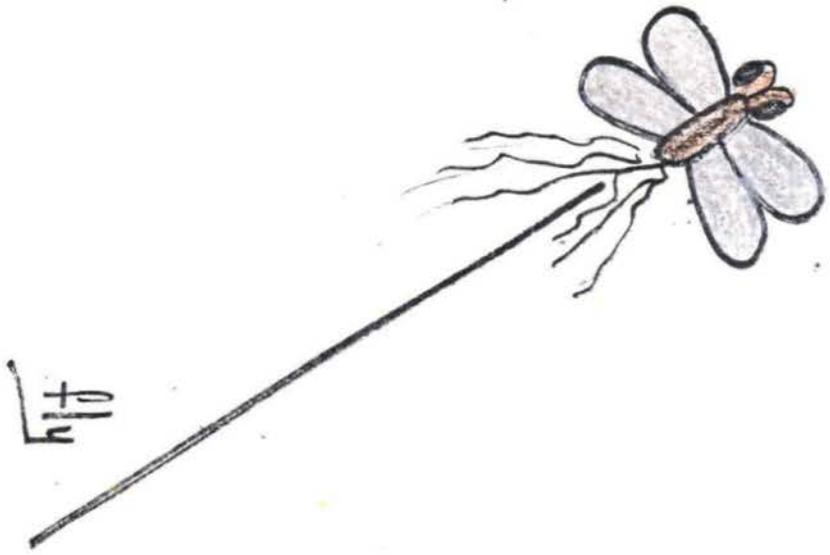


ROOSTER



mouse

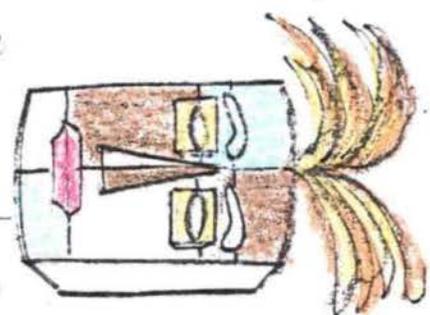




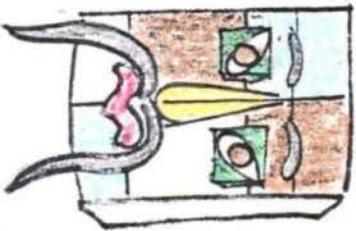
POSSIBLE
COMPARISON

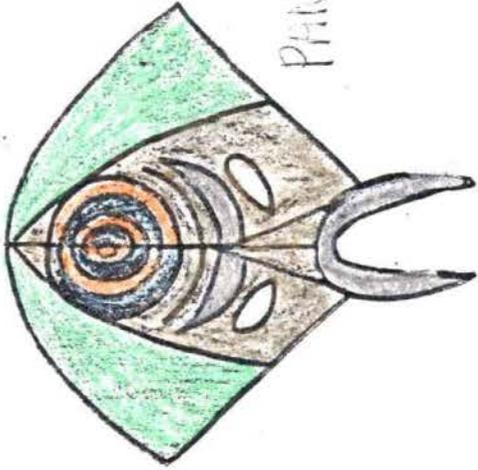


MINIMAL CHIEF

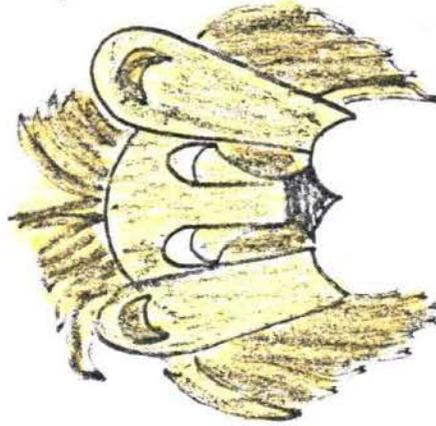


EMPEROR

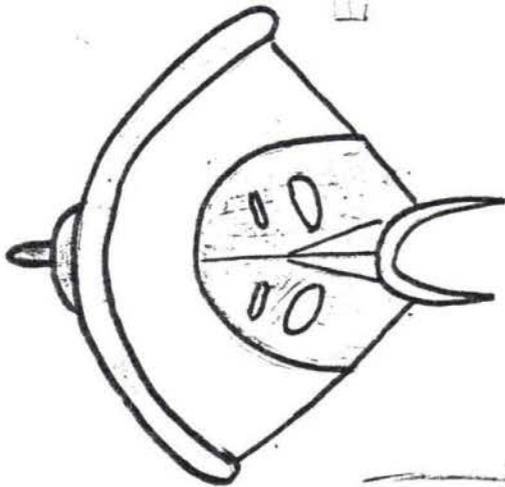




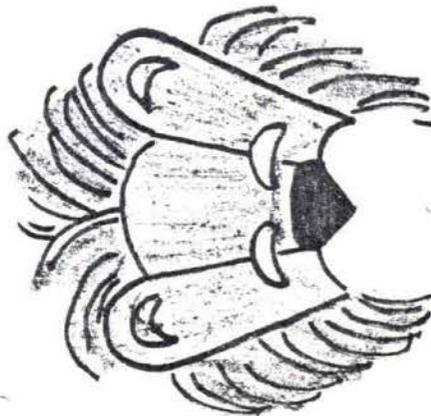
PAN KU



PAU



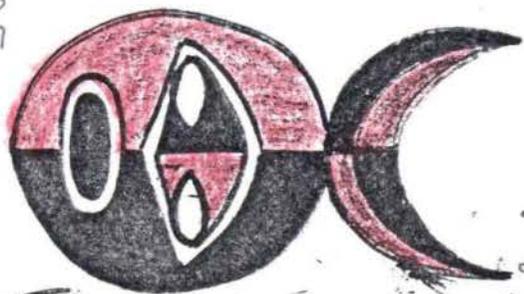
EMPEROR
HALF MASK



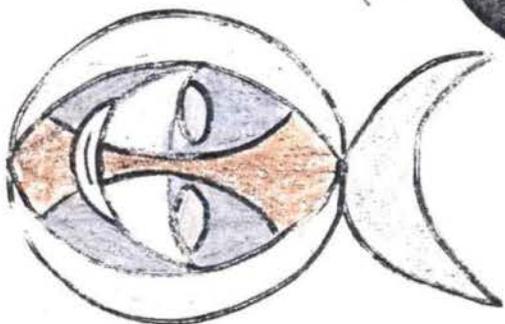
LION HALF MASK

Handwritten scribbles or marks at the bottom of the page.

OUTSIDE
DEVIL



INSIDE
MOON



SMITHIAGO

Photographs of The Production

Puppeteer tries to look
inside one of the 'chaotic'
boxes. (Scene 1)



Puppeteers playing freeze
tag in "chaos". (Scene 1)





The Sky People greet the
mouse. (Scene 2)

The Sky King.
(Scene 2)



"The Rooster has called up
the Sun." (Scene 2)



Conquistador & Devil Fight.
(Scene 3)



A Bull Fight Follows.
(Scene 3)



The Devil replaces the Sun
at Santiago's command.
(Scene 3)



The Ribbon Dance of the
Waters. (Scene 4)



The Emperor requests that
the Sun & Moon be placed
in the Sky. (Scene 4)



Our "Supersonic Rocketship"
finale. (Scene 5.)



Stage Manager's Tour List

STAGE MANAGER'S TOUR LIST

Following are to be packed for touring:

Africa

Lion's mask
Fly
Spider
Mouse
Ants
Chief's Mask
Chief's costume
Rooster
Red Box
Black Box
Sun
3 Sun Faces
Sky People
Blue Scarf
Red Net

Puerto Rico

Vendor's Hat
Vendor's green Poncho
Vendor's Blue Blanket
Vendor's Whistle
Vendor's Mask
Vendor's Pipe
Vendor's Basket
Vendor's Belt
Conquistador's Helmet
Conquistador's sword
Conquistador's Black Belt
Conquistador's Orange Poncho
Devil's Mask
Devil's Helmit
2 Red Rings for Devil
Santiago

China

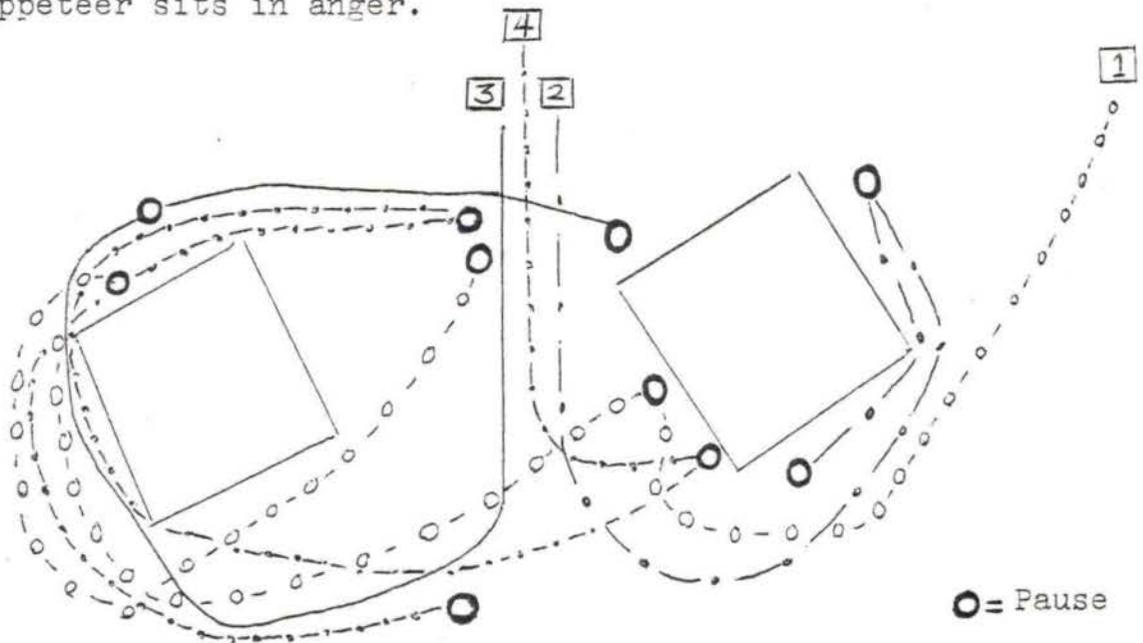
Narrator's Hat
Narrator's Costume
Panku's Mask
Emperor's Hat
Emperor's Costume
Emperor's Belt
Emperor's Moustache

Staging

11 Boxes
4 Curtains
4 Poles
4 Corss Bars
1 Connector Bar
4 Sets of Lights
2 Tripods
1 Tape Recorder
1 Tape

Script

1. Enter DSL X C. Examine boxes. Hears someone coming and hides behind boxes SR.
2. Others enter UC in slow motion splitting and going in different directions. 4th puppeteer catches 2nd puppeteer, then turns and chases 3rd puppeteer. As he catches 3rd one, 1st puppeteer rises up laughing. He whirls and chases her, she reaches 3rd puppeteer and unfreezes him, he unfreezes 2nd puppeteer and 4th puppeteer sits in anger.



3. 4th puppeteer is CS. 1st puppeteer is DR. 2nd is DL. 3rd is standing UL.
4. 2nd puppeteer X 4th puppeteer mimes game to "Jacks". He refuses and she returns DL. 1st puppeteer X 4th puppeteer, hopscotches away and back, is rejected by 4th puppeteer and returns to place. 3rd puppeteer shouts, "Red Light" is refused by all.
5. 4th puppeteer counts to 3, all respond by looking and pointing to SR for 3 count, then panning to SL.
6. Sound of drums.
7. 1st and 4th puppeteers are assembling boxes from SR and 2nd and 3rd are assembling boxes from SL. Clapping rhythm is established for throwing and setting boxes. When hut is completed, all look at hut, 1st and 4th puppeteer SR, 2nd and 3rd SL, in Vformation.

PUPPET FANTASIA

c Gail-Beverly Cummins
1978

BOXES ARE SCATTERED ON STAGE IN TWO SEPARATED PILES. MUSIC BEGINS (1), A PUPPETEER STROLLS ON TO STAGE, EXAMINES BOXES. (2) THAT PUPPETEER IS INTERRUPTED BY ENTRANCE OF REMAINING PUPPETEERS PLAYING A GAME OF FREEZE TAG IN SLOW MOTION. (3) THE GAME STOPS AND THEY SIT ON STAGE. (4) A PUPPETEER MIMES SUGGESTING GAMES OF BALL, ANOTHER SUGGESTS HOPSCOTCH , ANOTHER SUGGEST REDLIGHT, GREENLIGHT AND IS REFUSED. SOUND OF AIRPLANE OVERHEARD..(5) RESPONSE.

3rd Person: I Know, let's take a trip!

2nd Person: Fantastic!

4th Person: Fantabulous!

1st Person: Fantasia!!!

All: Fantasia?

1st Person: A fantasy trip!

All: Fantasia!!!!

4th Person: How about Africa?

All: Yeah, Africa.

(6) MUSIC CHANGES. (7) PUPPETEERS AS-

1. All yell "Africa" in stretch position. Lion roars and they register surprise. Lion roars again and 3rd puppeteer yells and leaves. Other puppeteers move in confusion and 1st freezes and yells for help. 4th puppeteer picks her up and carries her off UL allowed by 3rd puppeteer.
2. Lion enters CR from behind hut on all fours in mask and gropes around floor to emphasize hard conditions.
3. Faces; sniffing from side to side, bumps into hut, smells and reacts.
4. X diagonally CL of hut.
5. Spider enters from UL, moves down SL and bumps into Lion. Bounces away, pumping and making angry sounds.
6. Lion rears up, feels spider's legs and nods approval.
7. Mouse enters CR from behind hut roof.
8. She looks down, hesitates, puppeteer's arm comes up, she perches on the arm, puppeteer does travelling dance step forward and kneels CR so that mouse is perched on knee.
9. Fly enters UL buzzes forward into Lion, he rears and she bounces off and hits into hut, and zig zags close to Mouse, settling on puppeteer's shoulder.
10. Ants enter UP and travel downstage and puppeteer, X to Lion walk across his back and Spider jumps out of way and they exit UL.

SEMBLE BOXES INTO AFRICAN HUT AND SET
SCENE WITH BLUE SCARF AND RED NET..!

All: Africa! (1)

ROAR OF LION IN BACKGROUND

3rd Person: A lion!

All: A Lion. Help, etc.

PUPPETEERS EXIT. LION ENTERS (2)

Lion: I hate this darkness. I can't see any-
thing. (3) Where are all my friends?
That smells of Man, Yetch!! (4)

SPIDER ENTERS (5)

Lion: Spider, there you are. (6)

MOUSE ENTERS AT TOP OF HUT (7)

Mouse: Can somebody help me down? (8) Thank You.

FLY ENTERS, BUZZING. (9)

ANTS ENTER (10)

Mouse: Who's that? Oh, hello ants.

Lion: Who dares walk over me? It's the ants!
I need to see around me. I want some
light in my Kingdom.

All: ~~Mouse~~ That's right, we need light.

1. Spider goes to corner and dances. 5th puppeteer comes out and picks up corner of net. Spider begins crawling up and puppeteer moves CR, stretching net as he goes. 1st puppeteer hands fly to 2nd puppeteer and picks up blue sky, carrying it in front to CL, moving under as hands scarf to 5th puppeteer, and getting fly back from 2nd puppeteer. 4th puppeteer is to R of 6th puppeteer. Spider then erupts into sound.
2. Everyone turns and watches spider.
3. Lion turns clockwise and exits CR behind hut. Fly holds up sky for his exit.
4. Mouse rises and does travel step X to CL, fly follows. Mouse ducks behind web and kneels below spider. Fly travels to DLand perches on web.
5. Mouse climbs web diagonally to top corner of web, makes chewing motion.
6. 6th puppeteer flings web to DL station and scarf to DR station and retires from scene. Mouse, spider, and fly move to CR.
7. Sky people enter from UR and move up on to platform where they begin chopping motion.
8. Earth group continue over, with spider moving near DR station, mouse to CR of hut and fly hovering behind mouse. Mouse is facing right towards sky people.

Lion: Search again!

SPIDER MOVES AND SKY AND WEB ARE RAISED. (1)
OTHERS SEARCH QUIETLY, NOT DISTRACTING
FROM THE SPIDER'S FOCUS. SPIDER MAKES
NOISES TO INDICATE THAT HE SEES THE
LIGHT FROM THE TOP OF THE WEB. (2) ALL TURN.

Mouse: Spider sees light. Let's follow him.

Lion: I'm not following anyone. You get the
light and bring it back to me.

LION EXITS (3). MOUSE AND FLY FOLLOW SPI-
DER UP THE WEB. (4)

Mouse: I'll climb up the spider web and chew a
hole in the sky.

BUSINESS (5)

Mouse: On to the sky Kingdom.

MOUSE MOVES OFF OF WEB WITH SPIDER AND
FLY FOLLOWING. (6). SKY PEOPLE COME ON
STAGE (7), EARTH GROUP TRAVEL OVER TO
THEIR AREA OF STAGE (8).

Mouse: What are those creatures?

Fly: Buzz, buzz.

Mouse: Oh! (TO SKY PEOPLE) Hail, Sky People.

Sky People: (Babble)

Mouse: We've come to ask for some light.

1. Sky people step down off box facing SL and walk behind mouse to C where they turn to face earth group. Spider, mouse and fly have moved to center in a huddle.
2. Earth group remains C while sky people turn and move DSL beside station. They then face DSR and wait.
3. King enters from UL, strides in jazz step to C, turns body slightly toward DSR while keeping face forward. He extends R. arm in pointing gesture.
4. King whirls around bringing extended arm around and across body at chest level. Spider puffs up and down, mouse turns toward fly, who buzzes down.
5. King moves to DSL and bends slightly toward sky people, fly moves over and hovers to L of his mask.

Sky People:

Babble

Mouse:

May we see your King?

GROUP MOVES TO HUT AREA (1).

Sky People:

Babble

Mouse:

We'll wait here while they call him.

SKY PEOPLE CONTINUE ON WHILE EARTH GROUP
STOPS. (2).

Sky People:

Babble (Incantation)

KING ENTERS (3)

King:

Why do you visit our kingdom in the Sky?

Mouse:

Oh, King, we on Earth live in darkness.
May we have some of your light?

King:

First, I must ask my people. Wait here. (4)

THE KING MOVES OVER TO SKY PEOPLE. FLY
SNEAKS OVER TO LISTEN (5).

King:

The Earthlings desire our light.

Sky People:

Negative sounds.

King:

I too do not want to give them our light.
Therefore, I will make up a test that they
cannot pass, and then we will kill them!

Sky People:

Affirmative sounds.

1. Fly turns and moves rapidly back to group, perching between spider and mouse. Spider jumps up and down in anger, mouse shakes head and trembles.
2. King whirls and returns to C with arm extended.
3. King turns and Jazz strides offstage UL, sky people walk off behind him.
4. Spider shows excitement, juggles up and down, moves high and low, then pumps.
5. Mouse rises up and using traveling step goes DSL, then turns and goes UL. Ants come from behind station. They follow mouse back to DSL and X to DSL. Mouse locates between box and hut. Ants turn and approach box from R side and go onto top.
6. As green poncho is slid to floor, ants come down off box and travel diagonally to C, then X to DSL, turn and go offstage UL.
7. The King enters UL in Jazz stride followed by sky people. King moves to C, sky people stop DSL. Earth group moves out C to meet King.

FLY MOVES BACK TO EARTH GROUP AND COMMUNICATES PLAN (1).

Mouse: What Fly? Oh, Spider, they're planning a trap for us.

KING RETURNS (2)

King: We have agreed that you must pass a test... We need grass for the huts we are building. If you mow all the grass in the Plain by the morning, then we will give you what you ask.

KING EXITS, FOLLOWED BY THE SKY PEOPLE (3)

Mouse: He'll kill us if we cannot cut all the grass. What can we do?

SPIDER DANCES, INDICATING EARTH (4)

Mouse: The ants? Spider, that's a great idea! The ants will help us. I'll go back to Earth and get them.

MOUSE GOES TO ANTS AND RETURNS WITH THEM (5)

Mouse: Here is the grass.
Thank you,

THE ANTS LEAVE. (6) THE KING AND SKY PEOPLE RETURN AND EARTH GROUP MOVES OUT TO MEET THEM. (7)

Mouse: Oh, King, we have done what you asked. Now may we have our light?

1. Chief turns and goes DSL with hands clenched into fists, again bends over with back to earth group. Mouse signals fly to come closer.
2. Fly once again goes DSL and hovers behind chief.
3. Fly goes back beside mouse, buzzes. Mouse turns to spider and whispers to him.
4. All three huddle together, then mouse rises up and forward, hesitates, looks back at spider. He dances, fly buzzes and mouse moves toward L hand of chief. He pulls box away, across his chest to R side, mouse turns, grabs box and runs behind hut (

King: You indeed have done a magical job. But before I give you what you ask, I must call another meeting to get my people's approval.

CHIEF AGAIN GOES INTO HUDDLE WITH SKY PEOPLE. (1)

Mouse: Fly, I don't trust him. Go listen.

FLY GOES OVER BEHIND SKY GROUP. (2)

King: These creatures are indeed great and powerful, our test was not enough for them. ..I am angry that we must give them light. If we must, I will make it hard for them. Get two boxes, one red and one black. In the red put light, in the black, darkness and then they must choose.

Sky People: Affimative sounds.

FLY GOES BACK TO EARTH GROUP AND COMMUNICATES WITH MOUSE. (3)

Mouse: I thought so! Another trick.

SPIDER DANCES WITH ANGER

King: Here are two boxes, one with light, one with darkness, Choose!

EARTH GROUP GOES INTO HUDDLE, PRETEND IT IS A HARD CHOICE. SUSPENSE (4).

1. Sky people follow after mouse, spider comes behind them. Chief whirls to L and strides off UL. Fly buzzes around chief's head then cuts behind hut. Mouse has emerged from CR of hut with sky people in pursuit. Spider makes lunge and cuts sky people off as they reach DSL, enabling mouse to escape. Spider backs sky people to DSR, then fly takes over the attack and spider exits UL. Fly slowly backs diagonally off UL, lunging occasionally to keep sky people frightened.
2. Lion makes entrance from CR of hut, feels his way to CL corner of hut, bumping into things as he goes.
3. Mouse enters CR, trips and falls sprawling to DC. Spider following walks over second puppeteer's body and stands by DSR station. Fly buzzes around, then perches on second puppeteer's shoulder as she rises into kneeling position.

Mouse: We choose the red one.

King: No!!!

MOUSE GRABS BOX AND RUNS WHILE FLY BUZZES AT CHIEF AND SPIDER WARDS OFF SKY PEOPLE.

King: Give that back! Stop them!!!

CHASE SCENE ENSUES AND EARTH GROUP ESCAPES (1). LION COMES ONSTAGE AND BUMPS INTO SET. (2)

Lion: Darkness! Nothing but darkness. Why do my people not return with light?

MOUSE ENTERS, TRIPPING AND FALLING INTO PLACE... SPIDER WALKS OVER HIM AND FLY SETTLES AT LAST. (3)

Lion: Who's that?

Mouse: It's Mouse. We have returned.

Lion: Do you have light?

Mouse: Yes. Twice the Sky King tried to trick us, but we succeeded. This box holds light!

Lion: Let me have the box.

Mouse: Here, feel for it. I'm pushing it to you.

Lion: What's this? A beak, feathers, a comb...
A rooster?



The International Children's Festival

May, 1978

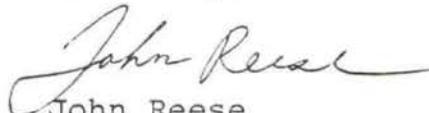
Dear Performer:

I am pleased to inform you that you have been accepted for the International Children's Festival to be held Labor Day weekend, September 2, 3, and 4, 1978 at Wolf Trap Farm Park in Vienna, Virginia.

We are pleased that you will be donating your time and talent to this worthwhile event which serves as the main fundraiser for the Fairfax County Council of the Arts. At the same time we know you will enjoy the experience of working with a talented corps of individuals and groups in the nation's only park for the performing arts.

I will be in touch with you in the near future regarding specific dates and times for your performance. I look forward to working with you.

Sincerely,



John Reese
Director

*He auditioned with an excerpt
Puppet Fantasia"*



FAIRFAX COUNTY COUNCIL OF THE ARTS

4601 Green Spring Road, Alexandria VA 22312
(703) 941-6066

Fort Meyer Elementary

Kindergarden Class

Student Reaction: So fun! I forgot where I was! Was that really the same man?

Teacher Reaction: Enjoyed it completely.

First Grade

Student Reaction: "WoW"

Teacher Reaction: Matter while entertaining and beautifully executed was a little difficult for my first graders to understand.

Fourth Grade

Student Reaction: Good, interesting, way out.

Fifth/sixth Grade

Student Reaction: Terrific, weird, funny, unusual, good, liked it.

Teacher Reaction: The attention given to the show was best of all programs to date.

Ashlawn Elementary

First Grade

Student Reaction: This was "over the head" of the majority of my class. Too much for most kindergarden to second grade

Teacher Reaction: The program was beautifully presented but more suitable for a fourth to sixth grade audience.

Second/third Grade Class

Student Reaction: I liked the lion Mask. I thought it was a very good show. "Nice Show." "Very Nice" "Liked Santiago." I liked the U.S. part. I liked all the time and efforts made in making the puppets.

Fifth/sixth Grade

Student Reaction: Boring, unprofessional compared to Bob Brown, stupid, not very good.

Teacher Reaction: I felt it was inappropriate for fifth and sixth

Abingdon Elementary

Second/third Grade

Student Reaction: Neat, pretty nice, fun.

Teacher Reaction: Those who enjoyed ballet or have artistic talent loved:
Those no ballet background voted poor, felt it too abstract.

Third/fifth Grade

Student Reaction: Enjoy, entertain, different.

Teacher Reaction: Students and I enjoyed program. Highly creative and very worldly.

Sixth Grade

Student Reaction: Good, OK, too long, great.

Teacher Reaction: Enjoyable, different, original, interesting.

Fifth/ sixth Grade

Student Reaction: Neat, funny, crazy, enjoyable

Teacher Reaction: Program well organized and presented with great imagination. Glad we were given opportunity to see it.

Special Education Class

Student Reaction: It was bad, it was great, I liked it, I liked that big man.

Teacher Reaction: Outstanding!

First Grade

Student Reaction: Really good, liked it, fun.

Teacher Reaction: Excellent, one of best I have seen. Workshop after was First class.

Custis Elementary

Sixth Grade (substitute teacher was with class)

Student Reaction: Dull, unsophisticated, immature, poor, stupid.

Teacher Reaction: The class, overall seemed to have a very negative response to the program.

Other grades

Student reaction: surprised, enjoyed it, liked masks, really good, liked the costumes, liked the music, liked the lion because he was strong, liked the tall man in Africa, the spider was neat-it was made from an umbrella.

Teacher reaction: Well done! (2nd, 3rd, 4th grade)

The performance was above average in content, creativity and adaptability. (1st grade)

(3)

rather than the Chinese one. Some really
wild space puppets would have been fun.

Gail has done a great job of combining
masks, puppets, music, movement & mime in one
show.

Kathy Herr

320-4115

Puppet Division Chairman
Adventure Theatre

Puppets - Great use of fabrics and other mediums. Having a variety of kinds made the show more interesting. Each was handled quite well and provided exciting movement. Loved the spider! The puppeteers handled the voices well. I liked the freedom of movement rather than a use of a "puppet stage" for this particular show.

Tales - The Mexican and African tales were good choices - lots of action and a variety of pacing. One of the only negative things I have to say is about the Chinese tale. I think a quiet piece was appropriate at that point, but I feel the pacing was too stagnant. The problem lies in the music - too long - and more actual dance would have helped the dead spots rather than just movement.

The transitions between each piece were terrific. They really set the mood.

The last song was great. I would have enjoyed a tale about outer space.

Vaga Bond Puppets

Fantasia

A gigantic gold star to Hail Cumins for creating a traveling show that is truly a traveling show in every sense of the word. I was very impressed with the motility of the set and props and the versatility of the costumes. There was nothing extra; everything had a use. Excellent! She also managed to acquire actors and actresses with the same motility and versatility. The overall feeling was one of smoothness, enthusiasm and ease.

Let me be more specific on a few points:

Set - The boxes were great - light and colorful. Additions of props or masks added to the color.

Turns - The various suggestions were just enough to add a flare yet allow for ease of travel.

Masks - I liked the use of masks for the larger animals and "beings".

Sound - good choice of music - ^{generally} flowed well.

Audience Reaction

(Cont'd) 549

Third and fourth puppeteer then pick up platform, first puppeteer follows, second and fifth puppeteer pick up pod boxes and all exit UL as explosion sounds and lights flash.

1st Person:

Next stop?

2nd Person:

U.S.A.!!

MUSIC SLOWLY CHANGES TO JAZZ BEAT..3RD PUP-
PETEER GETS BEAT AND STARTS TO DANCE TO IT,
THE OTHERS FOLLOW IN TURN. WHOLE TROUPE ENDS
UP DANCING ON STAGE. THERE IS THE SOUND OF
AN EXPLOSION AND MIME FOLLOWS. THEN THE ROC-
KET IS BUILT. ALL THE PUPPETEERS ARE NOW
SINGING AND DANCING. THEY FINALLY CHOO-CHOO
AROUND SPACE SHIP, AND FINISH IN TABLEAU.
THE ROCKET TAKES OFF AND THE OTHERS FOLLOW
IT OFF STAGE.

FINIS

1. First puppeteer begins with shoulder jerk moving into arms. It is done as if parts of the body is spontaneously making off on its own. Fifth puppeteer hands start. Second puppeteer left leg starts to mave. Fourth puppeteer's right/^{leg} starts his movement. Third puppeteer begins with head. Sixth puppeteer's arms snap up toward sky in alternating rhythm. Fifth puppeteer hands start clapping rhythm. and second puppeteer joins in. As explosion occurs everyone goes into slow motion and makes eye contact with others. Fifth and second puppeteers turn from places at stantion and move in slow motion to set where they grab top two boxes. First puppeteer has danced over to DSR stantion. As rhythm changes and song begins they dance forward with boxes and set them down on music cue. They then dance back to DS stantions as third and fourth puppeteers dance to set, remove mountain, lay it aside and go to DSR stantion and bring platform out and set it on boxes. Second and fifth puppeteers then dance back to set and grab hold of top end boxes and tilt them in alternating rhythm forward and sideways. At a music cue they dance DS as sixth puppeteer enters C and grabs center stack of boxes, third puppeteer grabs R stack and fourth puppeteer grabs L stack. They move them up and down in rhythm, with C being up when L and R are down and then the reverse. At a music cue the pattern shifts and the L stack slides under C stack when up, slides back as it comes down, then R stack does same. In words "Shake it around," second and fifth puppeteer step forward and shake boxes, then spin them on "upside down." At same time stacked boxes are set on platform. Second and fifth puppeteer then dance to set and place boxes in position. Sixth puppeteer exits UC. Third and fourth puppeteer dance CR to get top, raise it up and set it centered on top of boxes. Meanwhile, second, first and fifth puppeteers start chain dance which moves DSL and curves behind rocket as third and fourth puppeteer join in. Everyone goes around one more time, with first puppeteer dropping out as gets behind set and fourth puppeteer stopping to CL corner of rocket. Second puppeteer continues on to DSL, fifth to DSR, third to CR corner of set, and first puppeteer slides under platform from behind set. Everyone does "up & down round and round" and then strikes tableau pose for song's end.

Pan Ku stops at C, stands erect with arms spread high above him and to his sides to indicate power. As the two puppeteers circle him with a dance involving the blue cloth and the red hammock, Pan Ku lowers his arms and then raises them up above his head quickly, to again emphasize his power. On music cue, 2nd puppeteer dances in front of Pan Ku to DSR, while 5th puppeteer is dancing behind to DSL. Net is swirled over head and puppeteers then X again in dance step. 5th puppeteer is holding net in front like cape and swirling it. When reach DSR, another overhead movement is made. 2nd puppeteer is at DSL once more. Then both puppeteers raise hands high and then turn toward Pan Ku and go down into kneeling position. Pan Ku lowers his arms and folds them at shoulder level held away from his chest and bows to the puppeteers at stage left and then to the puppeteer at stage right. Then he turns to his right and clenches his fists at his sides as he did when he first entered. With the slow commanding steps in which one leg is weighted as the other draws a circle he moves past the temple to upstage right and out of sight.

9. Emperor turns to SL and steps to C, then turns and using same step moves diagonally offstage UR.
10. Two puppeteers then rise, narrator X to DSC and moves back to C, two puppeteers bow and remove robe and hat. 2nd puppeteer places robe behind DSL station. 5th puppeteer places hat at DSR station. They drop scarf and net on music cue and then step forward and turn toward each other.

lighten our dark world.

PAN KU TURNS AROUND TO FACE AUDIENCE (1)

Narrator (Pan Ku): It shall be done!

EMPEROR BOWS LOW AND EXITS. (2)

Narrator: The Emperor retired to the Palace and waited for the miracle to happen.

PAN KU MOVES WITH DRAMATIC STRIDES (IN CHINESE THEATRE MANNER) TO RIVER BANK. HE DRAWS SIGN OF SUN ON HIS LEFT HAND AND ON PALM OF RIGHT HAND HE DRAWS MOON. HE THEN STRETCHES HIS HANDS TOWARD THE SEA. (3)

Narrator (Pan Ku): Sun and Moon, I bid you come forth!

MOVEMENT FROM SEA, BUT NO APPEARANCE OF SUN OR MOON. (4)

Narrator (Pan Ku): Sun and Moon, I bid you come forth!! (5)

STILL NO APPEARANCE OF SUN AND MOON. (6)

Narrator (Pan Ku): Sun and Moon, Obey your summons!!!! (7)

AS THE PUPPETEERS DANCE WITH THE DRAGON THEY DETACH THE SUN AND MOON SO THAT THEY MAY BE PLACED IN POSITION AND THE DRAGON BODY IS LEFT TO BE A PART OF THE CELEBRATION DANCE. PAN KU LEADS DANCE. PAN KU EXITS (8) FOLLOWED BY THE EMPEROR. (9) NARRATOR JOINS OTHER PUPPETEERS TO BE DISROBED. (10)

1. After emperor comes out and beckons him, Pan Ku turns to his left and faces the audience sweeping his hands high up into the air to indicate power.
2. Emperor clasps hands together, fingers pointing upward, bows low and moves backward to CR of temple gate.
3. Pan Ku moves with dramatic crisscrossing steps and sweeping hand gestures toward down stage left. He stops at downstage center quickly bends down, shakes scarf and rises again with spread arms as he beckons the sun and moon upward.
4. They refuse, masks shaking and scarf rippling.
5. Pan Ku continues to move with his crisscrossing step toward down stage left until he nears the narrator, at this point he stops and repeats the bending, scarf shaking and rising motion with outspread arms, to another beckoning of the sun and moon.
6. On music and voice cue sun and moon refuse again as before.
7. Pan Ku moves with his crisscrossing step toward downstage right, stops at downstage center, bends and rises his arms out dramatically high into the air as he beckons one last time. Then he moves over to downstage right with crisscrossing step as his left hand signals them to come forth.
8. Sun and moon rise up with circular motions and travel to DSR. Pan Ku holds his hands out in front of his body as the moon is handed to him. He grabs the moon and places it on a hook on the top of the downstage right station. Then he begins moving toward upstage left with his sweeping crisscrossing step and hand gestures until he reaches stage center.

Meanwhile, the 5th puppeteer has unhooked blue scarf from DSR station, and both puppeteers are now moving in time with the music toward the DSL station, where 2nd puppeteer unhooks scarf. She takes scarf and 5th puppeteer takes net, moving behind Pan Ku to CR. 2nd puppeteer is now DSL and emperor has stepped forward to DSR station.

3. 5th puppeteer moves sun and moon back and forth in angry manner and then x to C with step. At C 2nd puppeteer takes sun and net from left arm and moves DSL while 5 puppeteer unwinds and moves DSR. shaking masks in rotating manner, they kneel behind sea, with heads bowed behind masks and one hand holding net.
4. Emperor enters UL. He moves with hands holding cumberbund and one foot forward and bent at knee describing an arc before being set on floor. Weight then shifts and other foot describes arc. This step continues until he is DSL.
5. He then leans forward and hands extend to make pulling gesture as body leans back and he steps back.
6. Sun and moon shake heads "NO" on a music cue, rustling the scarf as if waves are being made.
7. Emperor repeats his advance forward and pulling gesture.
8. Sun and moon repeat refusal. Emperor then turns and on music cue, moves with dramatic step to DSR, where takes stance of respect with head bowed.

ENTER THE SUN AND THE MOON DANCING. (1)

Narrator:

He called forth the Waters.

ENTER WATERS. DANCE (2)

Narrator:

But Pan Ku neglected to set the Sun and the Moon in the sky. Angrily they took themselves in their dragon chariot and hid beneath the Sea.

SUN AND MOON DISAPPEAR BENEATH DIAPHANOUS SEA. (3)

Narrator:

The Emperor of the First People came to the shore and tried to summon them from their hiding place.

ENTER EMPEROR WITH DRAMATIC STAGE MOVEMENTS. (4)

Narrator (Emperor):

We come to the shores of the Sea, Honorable Sun and Moon, to beg an end to our darkness. (5)

THE SCARF MOVES AND SOMETHING IS SEEN BELOW, BUT DOES NOT APPEAR. (6)

Narrator (Emperor):

Be good enough, I pray you, Honorable Sun, to ask of the Sky Dragon that he draw your Chariot up into Space so we may have light. (7)

SEA AGAIN RUSTLES BUT WITH NO RESULT. EMPEROR TURNS SADLY AND THEN MOVES TO SUMMON PAN KU. (8)

Narrator (Emperor):

Oh, Shining Creator, Honorable Pan Ku, I raise my unworthy voice to ask that you

pointing, head is facing toward audience. Pan Ku continues toward downstage left with crisscrossing steps and sweeping hand gestures until he gets just to the stage right side of the narrator. At that point he changes direction with hands sweeping from high in the air to the body, as if he is pulling something intangible out of space. Weight shifts to the right leg as Pan Ku sweeps back. He continues the crisscrossing step with sweeping hand gestures as he moves toward downstage right to the narration. When he reaches downstage center he stops and does the same gesture he did when he was crossing from up stage right to down stage left near the edge of the temple. After a moment of this pointing gesture, he continues his crisscrossing step movement until he reaches downstage right. He stops and stands erect with folded arms held away from the chest at shoulder level.

5. Santiago enters UL, everyone freezes, then vendor backs up, devil backs up and drops sun down and conquistador rises and bows. Santiago at CL points to devil to place sun back in position on station. Devil shakes head "NO." Santiago steps toward him and stamps foot. Devil slowly X to station, hangs sun and then steps forward and stands sulking. Santiago signals conquistador to capture him and conquistador X behind him, catches him in net and stands triumphantly DSL. Santiago bows to him to leave, and he dances off dragging devil behind. Vendor then is signaled and leaves angrily, going to DSR station unhooking blue scarf and taking it with her as she exits C. Santiago exits UR as 1st puppeteer enters UL.
6. 5th puppeteer enters UR. They bow to each other then work as a team to change set, moving in very formal manner. Then 1st puppeteer goes to DSL station and 5th puppeteer attends to costuming her in Chinese robe and hat, they bow and 5th puppeteer exits backward UL.
7. Pan Du enters SR to the oriental music with a slow, sweeping walk. His hands are clenched in fists and held out a foot at each side of his hips. Each sweeping step is done with an open stance, weight on the left leg as the right leg draws a large imaginary circle in the air (pointed toe), then the weight shifting to the right leg as the left leg draws a circle. Pan Ku moves forward with these graceful yet commanding steps until he reaches the side of the Chinese temple. At this point he breaks out of the rhythm and goes into free form movement. Pan Ku continues to move toward down stage left past the temple, one leg crisscrossing in front of the other with long sweeping hand gestures as if he is sweeping through the entire cosmos: Then he stops for a second with legs spread apart (slightly crouched) body facing stage left, and hands spread apart, one facing stage left, one facing stage right. Each hand is clenched in a fist but the index and middle fingers on each are

CONQUISTADORE DRAWS SWORD AND FIGHT ENSUES.
VENDOR TRIES TO AID DEVIL BY HANDING HIM
HAMMOCK. (1)

Vendor: Psst, Diablo.

CONQUISTADORE INTERCEPTS AND TURNS SCENE
INTO A BULLFIGHT. (2) STARTS AS A GAME, THEN
BECOMES SERIOUS. VENDOR WARNS DEVIL OF SW
SWORD HIDDEN IN CAPE (HAMMOCK). (3)

Vendor: Diablo, cuidado!
Diablo, el Sol.

DEVIL GRABS SUN AS WEAPON AND CHASES CON-
QUISTADORE WHO COLLAPSES. (4)

Conquistadore: Santiago, Santiago!

SANTIAGO ENTERS AND ORDERS SUN BE REPLACED,
DEVIL CAPTURED BY CONQUISTADORE AND VENDOR
EXITS. SANTIAGO LEAVES AS NARRATOR FOR THE
CHINESE SCENE ENTERS. (5)

Narrator: And now across the seas to China.

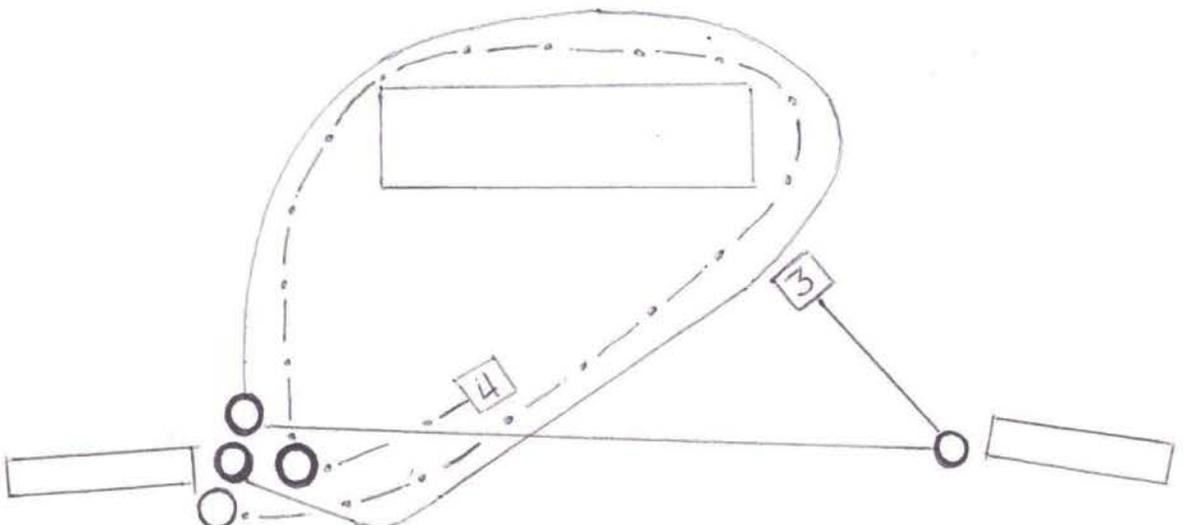
ENTER ANOTHER PUPPETEER IN CHINESE MANNER.
THEY CHANGE SET TO CHINESE LANDSCAPE. NAR-
RATOR IS PREPARED AND COSTUMED FOR THE
NEXT SCENE. (6)

Narrator: Here is a tale about the mighty Pan Ku.
Once long, long ago there was no World
until Pan Ku finished making it.

ENTER PAN KU. DOES CREATIVE DANCE. (7)

Narrator: ,He created the Sun and the Moon.

1. Conquistador rises from CL and draws sword. Swings traveling to CR, devil going to CL as he misses, repeat in other direction, third time the conquistadore swings under and devil leaps over, 4th pass is over again and conquistador winds up DSL and devil CSR. Conquistador holds sword up to test its blade, vendor grabs net and leans to give it to devil.
2. Conquistador spots move, sheathes sword and tug of war ensues. Devil tires to grab hold but misses, on third tug vendor loses grip and falls over. Conquistador then plays with net in triumph and gets idea to turn it into a cape.
3. Conquistador stamps feet CL, holds out cape and devil charges from DSR. He ends up CL and another pass is made. Each time they side step L, then R, then L before moving. A third pass is made, then conquistador at DSR draws sword and hides it in cape. Vendor spots him and leans toward devil at CL to warn him. Conquistador stamps impatiently but devil refuses to charge.
4. Vendor points to sun, devil looks at him and to sun, moves DSL, removes it from station and advances on conquistador using it as a weapon. Conquistador reacts to heat, moves away shielding eyes and goes in retreat behind hut and X diagonally back to DSR station where he collapses. Devil is standing behind him moving sun forward and back in undulating movement.



Mouse: A rooster isn't light! The Sky King
tricked us after all...

MOUSE TURNS BACK AND CRIES. ROOSTER RISES
UP IN BOX AND STEPS OUT, THROWS BACK HEAD
AND CROWS. REPEATS SOUND AND SUN RISES.
FLY BUZZES TO GET MOUSE'S ATTENTION. MOUSE
LOOKS AND SEES SUN(1)

Rooster: Cock-a-doodle-doo! (etc)

Mouse: Oh, it's light! The rooster has called
up the sun.

Lion: And from now on, he'll call it up every
morning.

ROOSTER LEADS SUN IN A PROCESSION OFF
STAGE, FOLLOWED BY LION AND OTHERS. (2)

1st Person: Puerto Rico! PUPPETEERS GO AROUND SET AND REMAIN TO
2nd & 3rd Person: Fiesta! CHANGE SCENE. SUN GETS SET IN SKY. THEY
LEAVE AS VENDOR MAKES ENTRANCE. (3) VENDOR
SETS WARES DOWN AND PREPARES FOR DAY. (4) CON-
QUISTADORE ENTERS IN POMPOUS MANNER AND
STRUTS ACROSS STAGE. (5)

VENDOR CATCHES HIS EYE, THEY NEGOTIATE A
SALE: THE DEVIL ENTERS AND STEALS ITEM AS
CONQUISTADORE IS MAKING PAYMENT. (6) CONQUIST-
ADORE SEARCHES AND DEVIL RETURNS IT TO
VENDOR. CONQUISTADORE SPOTS IT AMONG WARES
AND IS ANGRY. HE GRABS VENDOR AND DEVIL
KICKS HIM. (7)

Vendor: El Diablo!

Conquistadore: The Devil!

