

FOREWORD

Four international tours of PUSS IN BOOTS have presented this favorite story to children around the world. The program has been translated in Cantonese and narrated in Mandarin. This is the company's perennial favorite like dance's "The Nutcracker," music's "Peter and the Wolf," or theater's "Christmas Carol." This musical's life has been long like that of a cat.

**My Story of THE FAIRY TALE
PUSS IN BOOTS**

In old France an elderly Miller divides his worldly goods among his three sons. The bigger brothers tease their little brother Nat who's only given a pair of boots, a hat, and the family cat. When the Brothers push Nat and his cat from their home, the mill — justice is swift! Without a cat at the mill, the rats eat all the wheat and the brothers are left penniless.

It turns out that Brother Nat's cat is magic, living the last of his nine lives. The cat puts on the boots, speaks aloud and names himself: Puss In Boots. The cat is a tricky one, he wants to do a good deed and be famous through all eternity. Little brother Nat tells the cat that honest work will get more done than lying will.

Meanwhile in the Royal Castle's Kitchen, the king of the land, King Gourmet is worried about his daughter. An evil, hungry ogre has kidnaped his delectable daughter, Princess Penny Candy, and threatens to gobble her up.

Puss In Boots marches in and promises the King that his friend, the Marquis of Cala-Nat, will rescue the Princess if the Marquis can marry her. "Hip Hurrah, Yes!" promises the King.

Puss In Boots goes to Little Brother Nat who refuses to be called the Marquis of Cala-Nat. Nat feels it's not the name but the man that's important. Puss In Boots argues clothes make the man and pushes Nat into the river. Puss In Boots tricks the King into appearing and giving the Marquis of Cala-Nat fancy dry royal clothes. Although Nat appears to be a prince, he tells the King the truth: he is only an honest miller's son. The king knows honesty is the best policy and feels good deeds should be rewarded. If the Princess is rescued she can marry whom she chooses.

Oscar the Ogre is hungry and ready to cook his victim. He's dishing up the dinner special: Princess Penny Candy Surprise! Puss In Boots interrupts dinner and gives the Ogre a swish of his tail. The Ogre smells trouble. He changes into evil, big and small. But Puss In Boots, the magical cat pounces on the Ogre and catches him like a rat in a trap. Then, he rescues the Princess. Puss in Boots has saved the day.

Princess Penny Candy falls in love with Nat when he walks in the door. Reverend Puss In Boots purr-eachs matrimony to the Purr-Fect couple. Hip hurrah for Princess Penny Candy and the new Marquis of Cala-Nat! Because of his good deed, he'll be remembered through all history. And that is the end of Puss in Boots' tale.

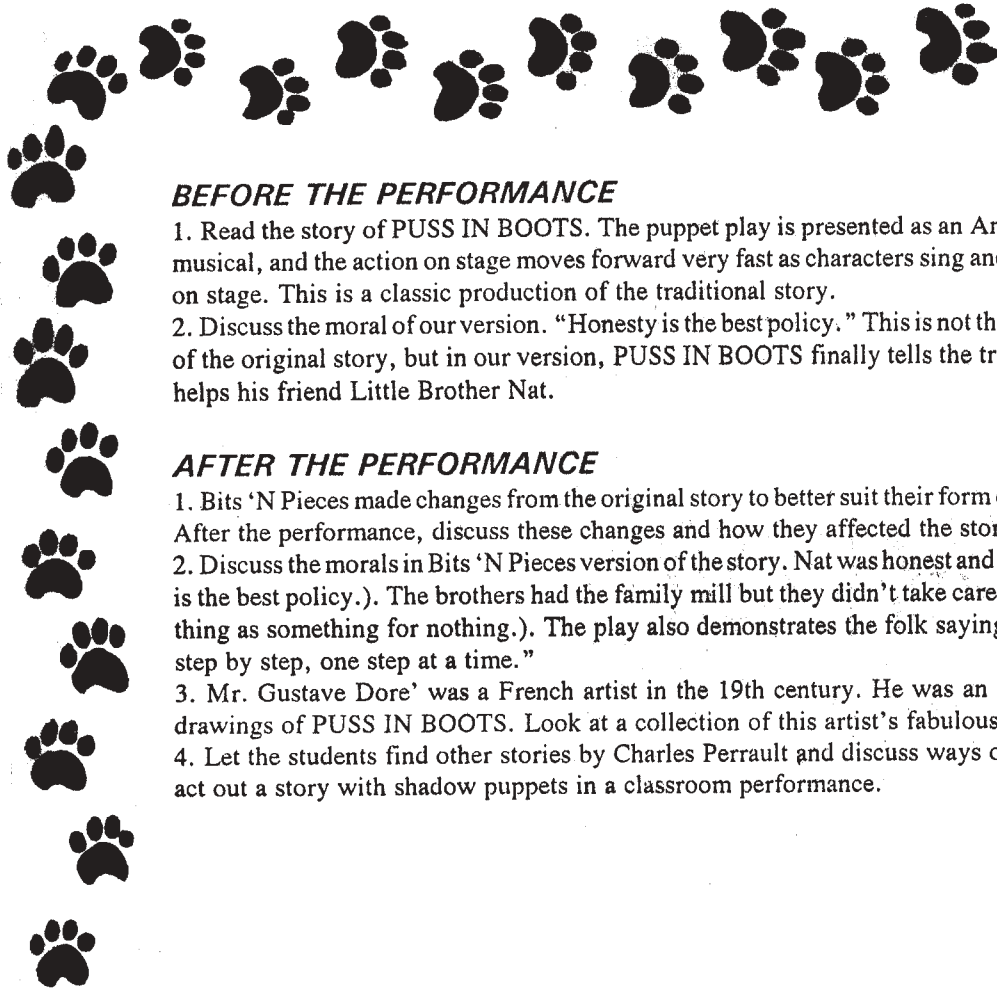
ABOUT THE AUTHOR CHARLES PERRAULT

Charles Perrault published a book in 1697 known as THE MOTHER GOOSE TALES. One of the eight stories in this collection was the story of Puss in Boots, entitled THE MASTER CAT. Charles Perrault is known as the first writer for children. Even though he retold stories, rather than creating new ones, his versions have become the ones known by people today. Among his other stories are CINDERELLA (he invented the Pumpkin Coach) and LITTLE RED RIDING HOOD.

ABOUT FAIRY TALES

PUSS IN BOOTS is a fairy tale. Fairy tales were told to children and adults before there was television, radio, movies, or electricity. Well-liked stories were told again and again. In a world where life was hard, people enjoyed hearing magical stories about those whose dreams came true, stories of love, magic, and riches beyond your wildest dreams. In most fairy tales the story's action builds to a climax where only an act of magic can save the day--and it does. Fairy tales begin with "Once upon a time" and ended "happily ever after."



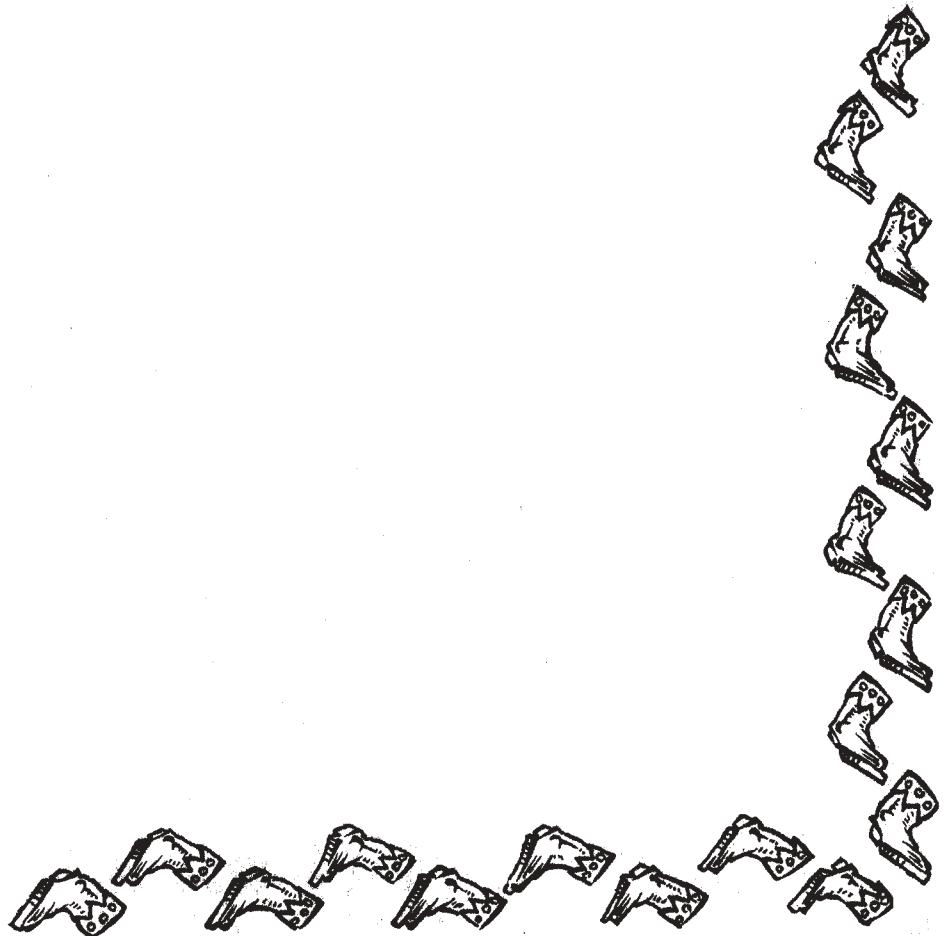


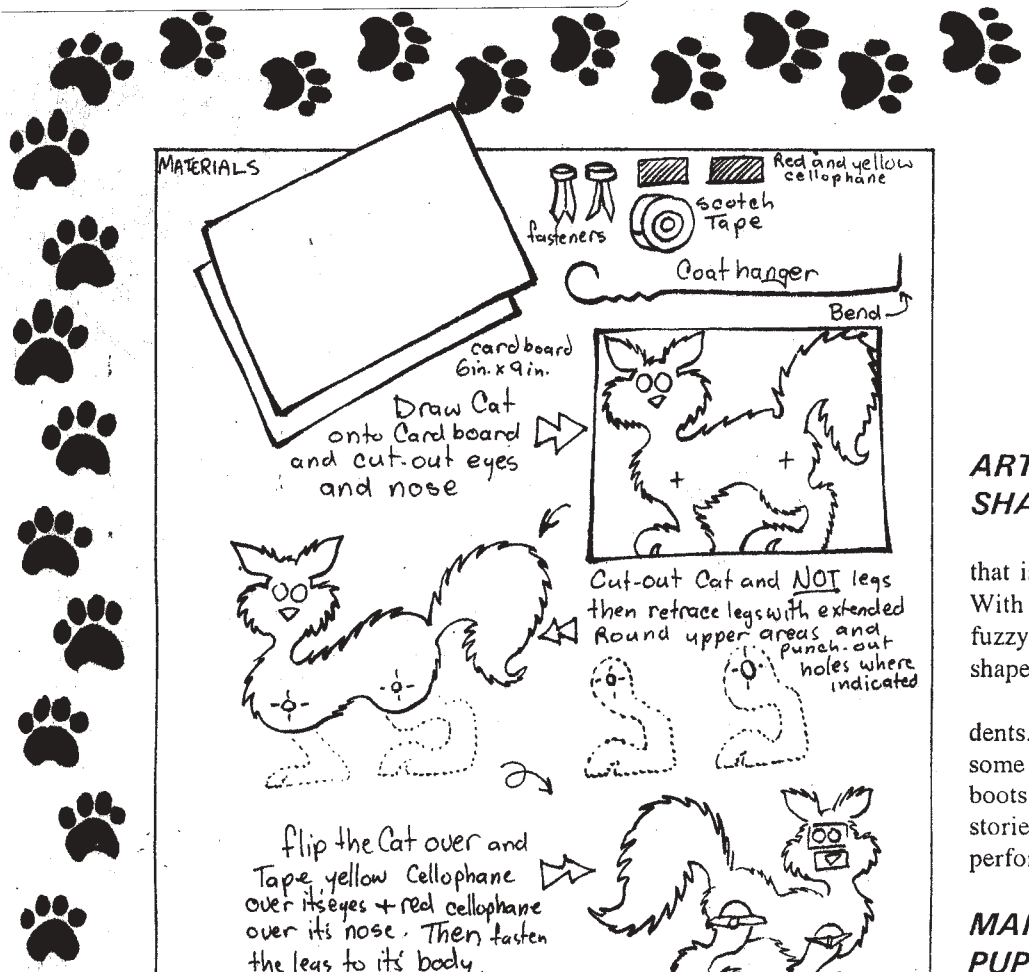
BEFORE THE PERFORMANCE

1. Read the story of PUSS IN BOOTS. The puppet play is presented as an American musical, and the action on stage moves forward very fast as characters sing and dance on stage. This is a classic production of the traditional story.
2. Discuss the moral of our version. "Honesty is the best policy." This is not the moral of the original story, but in our version, PUSS IN BOOTS finally tells the truth and helps his friend Little Brother Nat.

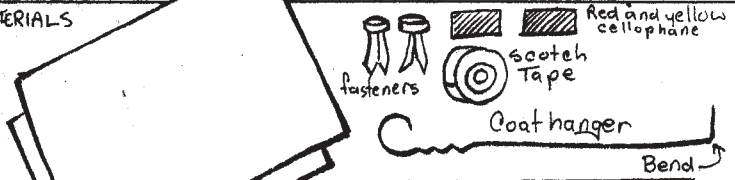
AFTER THE PERFORMANCE

1. Bits 'N Pieces made changes from the original story to better suit their form of giant puppetry and musical theatre. After the performance, discuss these changes and how they affected the story.
2. Discuss the morals in Bits 'N Pieces version of the story. Nat was honest and wins the love of the princess (Honesty is the best policy.). The brothers had the family mill but they didn't take care of it and they lost it (There's no such thing as something for nothing.). The play also demonstrates the folk saying: "Success and fortune you can find, step by step, one step at a time."
3. Mr. Gustave Dore' was a French artist in the 19th century. He was an illustrator and created world famous drawings of PUSS IN BOOTS. Look at a collection of this artist's fabulous work.
4. Let the students find other stories by Charles Perrault and discuss ways of dramatizing them. Let the students act out a story with shadow puppets in a classroom performance.

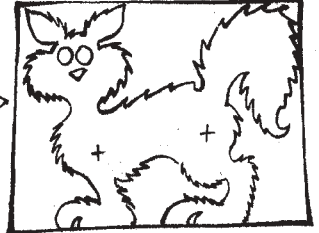




MATERIALS



Draw Cat onto Cardboard and cut-out eyes and nose



Cut-out Cat and **NOT** legs then retrace legs with extended Round upper areas and punch out holes where indicated



flip the Cat over and Tape yellow Cellophane over its eyes + red cellophane over its nose. Then fasten the legs to its body with the fasteners!



Now tape-on the L bend of the Coat hanger to the Cat and wrap the handle with tape, to make it easier to hold



flip the Cat over and... Now you Have a Shadow Puppet!!!



ART ACTIVITY / SHADOW PUPPETRY

It's not the color, but the **SHAPE** that is important with shadow puppets. With cats for instance, they can have fuzzy hair, curly locks or spiky fur. Their shape tells you about their character.

Create shadow puppets with students. Some cats can walk on four legs, some dance on two, another cat can wear boots and another a bell. What other stories have millions of cats that you can perform

MAKING SHADOW PUPPETS

- Materials:
 Poster Board 6" X 9"
 Coat Hanger, Straw or Stick
 Colored Cellophane or used Stage Gels
 Tape
 Paper
 Fasteners
 Scissors
 Paper
 Punch

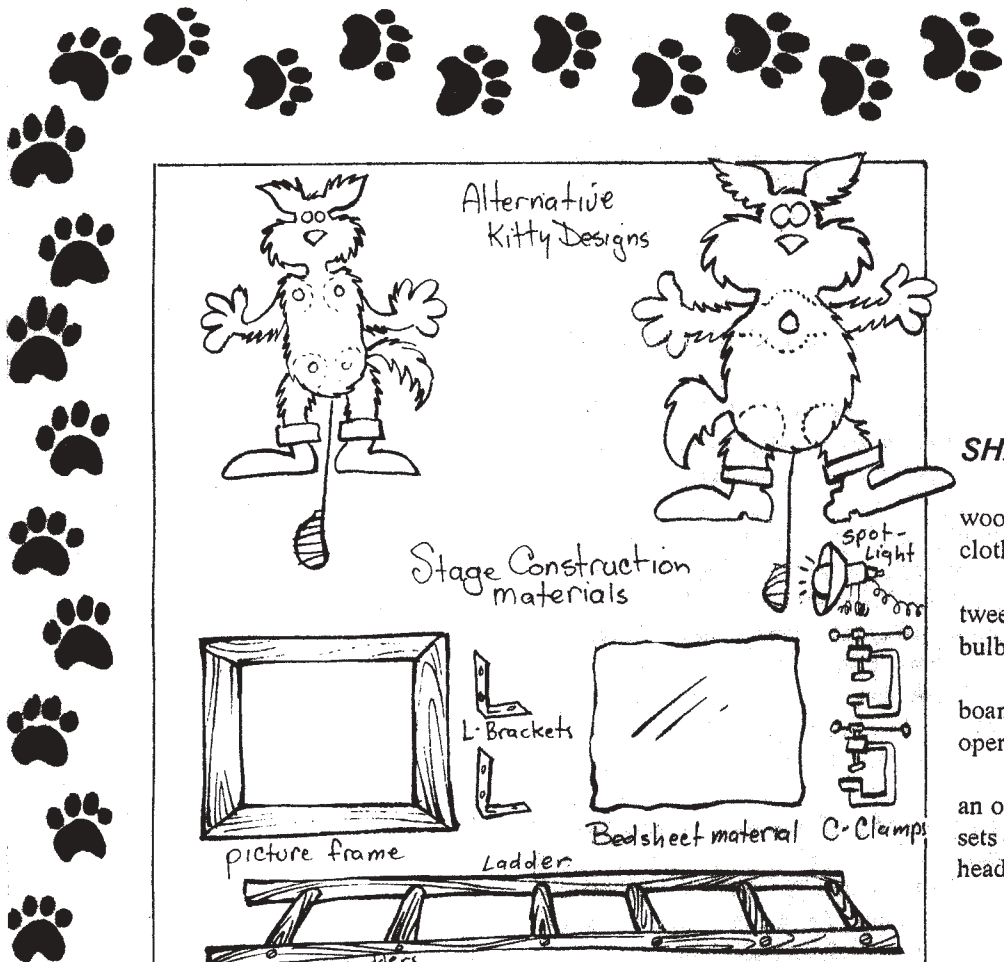
Filling the cardboard, draw a picture of a cat.

Cut out the shape. Pay attention to the cat's body shape and fur texture. Cut out the cat's facial features.

Cut off the legs and use as patterns to cut out new legs with extra cardboard at the top. Punching holes in legs and cat's body, fasten together but allow to swing freely.

Tape colored gel or cellophane over the eyes, mouth and other areas. Attach the stick to the back of the puppet.





Alternative Kitty Designs

Stage Construction materials

picture frame L-Brackets Bedsheet material C-Clamps

2-step Ladders colored cellophane (Blue, yellow) screws Black Cardboard

stapler Scotch Tape

Draw and cut-out the scenery from black cardboard then cut sheet to size and staple onto the back of the frame.

Next, screw L-Brackets onto back of the frame.

Tape the scenery to the back of the sheet-frame and tape cellophane to the back of the pond and the windows.

Place the ladder onto the 2 step ladders for the stage and drape it with a sheet, then place the spotlight behind the screen.

C-Clamp the L-brackets to the ladder for the stage.

And now you can puppeteer... millions of cats

SHADOW PUPPET STAGE

Cover a picture frame, or a wooden frame with a piece of white cloth. Staple it tight with no wrinkles.

Suspend the shadow screen between two ladders. Place one bright light bulb behind it to cast the shadows.

Scenery can be cut out of poster board and placed against the screen. Leave open space for the puppets to perform.

For special effects you can use an overhead projector. Use puppets and sets on both the shadow screen and overhead.



BIG QUESTIONS

1. HOW DO YOU BUILD THE GIANT PUPPETS?

Every eighteen months, Bit 'N Pieces opens a new production. Within that brief time a new show is created including puppets, script, lyrics, music, dancing and sets. Bits 'N Pieces never reuses old puppets for new, but builds each entire puppet production as an original work of art.

The words come first. The story is the beginning of each new show. It can be a classic or contemporary piece of literature, a "saying" or interesting event. From this first glimmer of an idea, Mr. Jerry Bickel, Director, writes the script and lyrics. Ms. Pegg Callahan and Mr. Irwin Webb individually create and compose the different musical scores.

Once the story is firm, Ms. Holli Rubin, puppet designer begins to build the puppets. From a giant block of clay, she sculpts the heads and casts them in plastic paper-mache. Each puppet represents weeks of creation, thousands of stitches and many hot glue burns. Mr. Brint Crutchfield and Mr. Robert Anthony install the moving facial parts before Holli costumes each character.

The company of performers (Holli Rubin, Darrell Winstead, Brint Crutchfield and Jerry Bickel) first learn the show as live stage actors and later wear the puppets and adapt their movements for the stage. The musicals' choreography has been staged by Mr. Reginald Yates and Mr. Rick Castillo. Special rehearsals with video tape equipment help the puppeteers see how well the puppets perform their dance steps.

While one production is on tour across the country, a new show is created in the months between engagements in the Tampa, Florida studio. Three months to write the show. Twelve months to design and build the puppets. Three months to rehearse, record, add special effects and edit. A year and a half total, and a new show opens for its first public performance. Refinement continues throughout the tour, until the production reaches its final form: a production in the BITS 'N PIECES PUPPET THEATRE repertoire.

2. HOW DO THE PUPPETS GLOW IN THE DARK? NATURE DOES IT, SCIENCE EXPLAINS IT, PEOPLE USE IT THE SCIENCE OF MAKING PUPPETS GLOW-IN-THE-DARK.

Scientifically, things glow in the dark in two different ways. One way is by being "phosphorescent". These things store up the sun's energy during daylight and glow bright with that energy in the dark. We do not use it with our puppets. The puppets glow in another way, they are "luminescent."

Luminescent things seem to glow in the dark, but really they are being lit by light that is invisible to the human eye. The type of light we cannot see is called "ultraviolet light" or sometimes it's called "black light." This type of light is not visible but is next to the violet color band of a rainbow.

To make puppets glow in the dark, we paint them with luminescent paint and light them invisibly with ultraviolet light or black light. Luminescent paint can be used on clothing, shoes, plastics, almost anything, so the object will glow in the dark when exposed to black light.

In nature, out-of-doors, lightning bugs and fire flies glow at night with luminescence, so does the aurora borealis, or "Northern Lights." Besides making luminescent things glow in the dark, ultraviolet light causes tanning and sunburn, kills food bacteria and sterilizes medical equipment.

3. CAN YOU TELL ME ABOUT PUPPETRY AROUND THE WORLD AND IN AMERICA?

Our world, the planet Earth, is full of puppets. Long before man could talk, while perhaps he still lived in caves, man used puppets beside a roaring fire. People used puppets to tell what they had done that day. Women and men alike communicated by mime and sound. Sound became words and the objects became puppets. Puppets are inanimate objects manipulated by a puppeteer and made to seem alive.

Today every culture of the world has identifiable puppet types. Most puppet types are operated in similar ways and these groups are generally named according to how they are moved. Glove or hand puppets are moved by the hand. Rod puppets move by sticks. String puppets are strung from a control. Shadow puppets show just their shape. Vent dummy's are moved by the ventriloquist. And giant body puppets are moved by the puppeteer's whole body.

Around the world, many countries have had golden ages of different puppetry types. In the Far East, all night shadow puppet shows kept the traditional stories of Indonesia alive. In England, the glove puppet Mr. Punch kept children laughing. The hand puppet in Taiwan performs tricks of martial arts. In Japan, "Bun Raku" uses beautiful doll-puppets, each operated by three puppeteers dressed completely in black. String puppets, "Marionettes," or "Little Mary's" performed morality plays to a French audience. Africans combined puppetry, masks and dance into symbolic pageants of local history and accomplishment.

In America, the Hopi Indians had mystical Corn Snake puppets that ceremoniously appeared from a Shaman's teepee and ate corn to ensure a good harvest. As Europeans settled in the United States, their puppets criss-crossed the growing United States and now we are familiar with a variety of puppets.

Tony Sarg broke with the traditions of secrecy, shared his puppetry knowledge and went on to create the first Macy's Parade Balloons. Edgar Bergen brought his dummy Charlie McCarthy alive on the radio. Kukla, Fran and Ollie opened live TV with a hand from puppeteer Burr Tillstrom. Bil Baird's marionettes brought puppetry alive in New York City and his "Peter and the Wolf" met Art Carney on TV. In our generation Jim Henson created the Muppets and their imaginative puppet worlds for television and in the movies.

Today the "new" concepts of special effects movie characters, performance art, giant body puppets and educational programs are developing around the world and meeting a growing audience eager to watch good puppetry.

4. WHAT IS A PUPPET MUSICAL?

Our giant body puppets perform in original Puppet Musicals. The Broadway Musical is derived from other forms of theatre from plays to opera. It is an American form of theatre and generally reflects stories and beliefs of life in the United States. An American musical tells its story directly to the audience. It asks the audience to feel the music and learn what's happening by listening to the words in the songs.

The songs in the musical tell the story. If you cannot tell what is happening on stage without the lyrics of a song, the play is a musical. The songs tell who a character is, what they want and what they'll do to get it. Musical songs use emotion to take action. There are also special songs, novelty songs, songs that speed up time on stage and bring the excitement to a fast rushing conclusion only to freeze time so you can feel the happy ending.