

## City Man Notes Revival of Interest in Puppet Form of Entertainment

Harry Fowler, Who Constructs and Operates Figures, Relates Some History of Centuries-Old Diversion.

BY BEATRICE BURGAN  
Times Woman's Page Editor

ONCE upon a time in London, Lady Jane was the model of Parisian style to fashion-conscious women, who waited excitedly from one season to another to see what she would wear. Lady Jane, we learned, was a puppet, who basked in feminine admiration in the golden age of puppetry during the seventeenth century. Harry Fowler told us this story after our curiosity was aroused in the puppet show he presented within the play of "Cinderella," sponsored by the Children's Theater last week.

After several years' decline of interest in puppetry, a demand is being revived. Mr. Fowler explained, as we discussed his puppet show, "Jack and the Bean Stalk," "Penocchio," "Hansel and Gretel," and the latest, "Little Black Sambo," all designed particularly to entertain children.

The revival of interest really began in 1919 when Tony Sarg started his troupe. Mr. Fowler told us. Mr. Fowler started the movement in Indiana, for he is the only puppeteer who tours the state with his show. He lectures before clubs, schools and churches, and one of his most entertaining talks is accompanied by demonstrations of puppet construction.

Mr. Fowler made his first puppets as a project when he was a cadet teacher, working for his degree at the John Herron Art Institute. His puppets were so well executed that he won a scholarship because of their merit.

He has his own ideas how puppets should be constructed. Instead of constructing their chests and hips of wood blocks, he wads pieces of newspaper, binding them together with strips of gummed tape. Thus the puppets are lighter and move more gracefully, as they are pulled on the strings. The legs are molded first in clay, cast in plaster of paris and put in molds of papier-mâché or plastic wood.

Mr. Fowler enjoys painting the puppets' faces and designing their costumes. "It is surprising how often they turn out to resemble some friend," Mr. Fowler said laughingly. "It's always unintentional, too. My puppets have distinct personalities. Some of them are obstinate from the first and persist in being awkward. There are others—like the announcer of 'Penocchio,'—every one has always loved him because he is so graceful and amiable."

When Mr. Fowler makes costumes for puppets, he places them on the table and covers them with the chosen materials. Then he snips off the material around them and sizes the costumes according to the movements the puppets will make. "I never keep a puppet that does not turn out to please me," Mr. Fowler explained. "The puppets average seven to nine strings each and when they are put away in their bags, the strings are put in place carefully so there'll be no entanglements."

**Explains Differences**

As Mr. Fowler told us some of the early stories of puppetry, we learned the difference between puppets and marionettes. Puppets are manipulated by rods below the stage; they have no legs and usually are used in puppet shows within a marionette show. Marionettes are above the stage regulate their movements.

"A monk who arranged the nativity scene had the idea one year that the characters in the scene might be put into action by the manipulation of strings. Mary was one of the principal characters and so it was that the name marionette was coined," Mr. Fowler explained. In complete with legs and strings from his study of puppetry history, he learned that puppet comes from the word puppa, meaning jointed toy.

To prove the revived interest in puppet shows, Mr. Fowler pointed out that the Marionette Guild in Detroit has a permanent theater and that thirty active companies are presenting shows in the country. While there are about 150 plays written in America particularly for puppets, more than 1500 are available for presentation in foreign countries. Puppets appear particularly to the peasant countries, Rumania, Yugoslavia and Czechoslovakia, where puppet construction fulfills the craft interest.

**National Trends Shown**

Every country has developed its national form. The oriental shows are related to religion and legend. In England the shows often satirize political conditions; the popularity of the shows in England during the 17th century was gained when the stage was so strictly censored. In Czechoslovakia the puppet shows were used to spread propaganda, suppressed by newspapers.

Puppets are used now in America for advertising purposes. Mr. Fowler himself presented shows at the state fair last year in the Indiana University building, based on child psychology as taught at the university. In the first year of a Century of Progress Exposition in

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**None**  
♦ K A J 3 2  
♦ A  
♦ A 9 8 7 6 5 2

**A Q K Q 10**  
7 4  
♦ 10 6  
♦ 10 7 6 4  
♦ K  
W E S Dealer 2  
♦ 9 8 6 3  
♦ Q 9 7 4  
♦ J 9 8 5 2  
♦ None

**Duplicate—All vul.**  
South West North East  
Pass 1 ♠ Double Pass  
2 ♠ 2 ♠ 3 ♠ Pass  
3 N. T. Pass 4 ♠ Double  
4 ♠ Pass 6 ♠ Pass  
Opening lead ♠ K.

**26**

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W. Market Street  
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16 No appl. needed. L. 8668

## Eleven Chosen as 1934 Feminine Leaders



These are five of the women nominated to Mary Margaret McBride's 1934 All-American team of achievement. Left to right are: Mrs. John D. Rockefeller III, Shirley Temple (top), Evangeline Booth (below), Helen Jacobs, and Josephine Roche.

### Guild Members to Be Addressed by Albert Stump

Albert Stump will talk on Robert

Rockefeller at a meeting of the White

Cross Music Guild tomorrow in the

members' residence of the Methodist

Hospital.

The meeting will open at 10 when

a chorus, under the direction of

Mrs. Jane Johnson Burroughs, will

rehearse. Hospital sewing and mak-

ing of dresses also is scheduled.

Following luncheon Mr. Stump

will talk. Mrs. John Embhardt, in

costume, will sing a group of Scotch

songs. Mrs. W. C. Hitz, will preside

at the meeting. Hostesses will

include Mrs. Harry Nagle, chair-

man, Mrs. Harry Beebe, Mrs. Floyd

Bell and Mrs. Hitz.

### Contract Bridge

#### Today's Contract Problem

Here's one that should create some interest in your afternoon card club. South is playing the hand at seven no trump. West has to be squeezed out of one of his clubs or the king and queen of spades. Can you work it?

**♠ A 9 9 6 3**  
♦ K 9 8  
♦ K 10 3  
♦ K 7

**♣ K Q 8 5**  
♦ 9 9 3  
♦ 9 8 5  
♦ J 10 9 8  
♦ Dealer

**♥ A ♠ 7 2**  
♦ 10 6 4 3  
♦ 7 6 4 2  
♦ 5 4 2

Solution in next issue. 26

#### Solution to Previous Contract Problem

BY W. E. MCKENNEY  
Secretary American Bridge League

FOR number of years tournaments in England were unpopulated by the British Bridge League, tournaments now are almost as popular as in America.

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The reason is that he is perfectly willing to have the opponents win one club trick. The clubs are solid from the five to the nine spot. Two clubs can be ruffed in dummy.

If East covered with the ten

spot, the declarer would ruff and

would still have the same play, los-

ing only one club trick, thereby

making his contract of six-odd.

Before attempting to ruff the

clubs, the declarer must take two

rounds of trump, and now he should

lead the five of clubs. When East

plays the four spot, declarer should

let the trick ride, discarding a

spade.

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