

GOODSPEED MUSICALS

Teacher's Instructional Guide

for the Goodspeed Musicals production of

CARNIVAL!



July 9 - September 18, 2010
Goodspeed Opera House
East Haddam, Conn.



The Max Showalter Center for
Education in the Musical Theater

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CARNIVAL!

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The Teachers' Instructional Guide (TIG) is intended for use by teachers who will bring their school groups to attend performances at Goodspeed Musicals. The TIG provides background historical information, teaching ideas and prompts to facilitate students' knowledge and appreciation of the show's themes and characters. The TIG activities are influenced by state and national standards associated with the arts, language arts and social studies.



presents

CARNIVAL!

Music and Lyrics by **BOB MERRILL**

Book by **MICHAEL STEWART**

Based on Material by **HELEN DEUTSCH**

With Revisions by **FRANCINE PASCAL**

with

**MICHELLE BLAKLEY JOSHUA DEAN MIGUEL EDSON BEN FRANKLIN
LAURENT GIROUX TIMOTHY HUGHES KARA KIMMER NATHAN KLAU
ROBIN MASELLA MIKE MCGOWAN ADAM MONLEY CLIFTON SAMUELS
AMY SHURE MELISSA STEADMAN JUSTIN URSO PRICE WALDMAN
DANA WINKLE LAUREN WORSHAM**

Scenic Design by
DAVID P. GORDON

Costume Design by
FABIO TOBLINI

Lighting Design by
JOHN LASITER

Hair & Wig Design
TBA

Sound by
JAY HILTON

Puppet Design by
ROBERT SMYTHE

Magic Consultant
MARK KALIN

Orchestrations by
DAN DeLANGE

Assistant Music Director
WADE RUSSO

Production Manager
R. GLEN GRUSMARK

Production Stage Manager
BRADLEY G. SPACHMAN

Casting by
**STUART HOWARD,
AMY SCHECTER,
& PAUL HARDT**

Associate Producer
BOB ALWINE

Line Producer
DONNA LYNN COOPER HILTON

Music Direction by
MICHAEL O'FLAHERTY

Choreographed by
PEGGY HICKEY

Directed by
DARKO TRESNJAK

Produced for Goodspeed Musicals by
MICHAEL P. PRICE

Cast Of Characters

(In order of appearance)

Jacquot **NATHAN KLAU**
Schlegel **LAURENT GIROUX**
Marco **MIKE MCGOWAN**
Rosalie **MICHELLE BLAKELY**
Grobert **PRICE WALDMAN**
Lili **LAUREN WORSHAM**
Paul **ADAM MONLEY**

ENSEMBLE

**JOSHUA DEAN, BEN FRANKLIN, TIMOTHY HUGHES, KARA KIMMER,
ROBIN MASELLA, CLIFTON SAMUELS, AMY SHURE,
JUSTIN URSO, PRICE WALDMAN, DANA WINKLE**

SWINGS

MIGUEL EDSON, MELISSA STEADMAN

DANCE CAPTAIN

TBA

AERIAL CHOREOGRAPHER

JOSHUA DEAN

ASSISTANT STAGE MANAGER

DEREK MICHAEL DIGREGORIO

ORCHESTRA

Conductor/Keyboard I **MICHAEL O'FLAHERTY;**
Associate Conductor/Keyboard II **F. WADE RUSSO;**
Reeds **LIZ BAKER SMITH;** Trumpet **MARK SLATER;**
Trombone **DAVID KAYSER;** Violin **KARIN FAGERBURG;**
Percussion **SAL RANNIELLO;** Harp **TBA**

MUSICAL NUMBERS LISTING

ACT I

<i>Direct from Vienna</i>	Schlegel & the Company
<i>Very Nice Man</i>	Lili
<i>Fairyland</i>	Carrot Top
<i>Mira</i>	Lili
<i>I've Got to Find a Reason</i>	Paul
<i>A Sword & A Rose & A Cape</i>	Marco & the Roustabouts
<i>Humming</i>	Rosalie
<i>Yes, My Heart</i>	Lili & the Carnies
<i>Magic, Magic</i>	Marco & Rosalie
<i>Carnival Ballet</i>	Schlegel, Lili & the Carnies
<i>Love Makes the World Go 'Round</i>	Lili
<i>Everybody Likes You</i>	Paul

ACT II

<i>Yum Ticky Ticky Tum Tum</i>	Lili & the Puppets
<i>We're Rich</i>	Lili & the Puppets
<i>Beautiful Candy</i>	Lili & the Puppets
<i>Her Face</i>	Paul
<i>Cirque de Paris Ballet</i>	Jacquot & the Carnies
<i>I Hate Him</i>	Lili & Paul
<i>Always, Always You</i>	Marco & Rosalie
<i>She's My Love</i>	Paul

Program Notes

by Joshua S. Ritter, Education Director

Carnival! - A Fairy Tale for Everyone!

The origins of *Carnival!* can be traced to the classic television puppet show "Kukla, Fran and Ollie". Burr Tillstrom manipulated a total of twelve puppets for a live and unscripted puppet show with Fran Allison as the only visible human cast member. Allison, a former teacher, had an uncanny rapport with the puppets and together they captivated audiences of all ages. The program was extremely popular and was enjoyed by more adults than children. "Kukla, Fran and Ollie" was widely regarded as the first children's show to strongly appeal to an older demographic. The show had a continuous run from 1947 to 1957 and Jim Henson declared, as he was inducted into the Radio and Television Hall of Fame, "We all owe everything to Burr Tillstrom and Kukla, Fran and Ollie."

On October 28, 1950, *The Saturday Evening Post* ran a short story by Paul Gallico entitled "The Man Who Hated People" that was inspired by "Kukla, Fran, and Ollie." It was about a successful television program called "The Peter and Panda Show." The story follows Milly Maynard, a young woman hired to appear on the program. Her role is to be herself and engage in extemporaneous repartee with a number of puppets. Behind the scenes, Crake Villeridge, a misanthropic puppeteer who manipulates all the puppets, scolds her for the slightest error and drives her to consider leaving the program. He is also in love with Milly and uses the puppets to show her different aspects of his personality. Crake is ashamed of his physical appearance, but he says to Milly about himself: "If you could be made to love all of the things he really was, you would never again recoil from the things he seemed to be."

Milly does come to love Crake and she resolves that "Her lot lay with the enchanted Never-



Kukla, Fran and Ollie

Never Land of the mind, its children who had come to be a part of herself, and the man who was the creator and father to them all."

The story received mixed reviews; however, Gallico used the basic premise of "The Man Who Hated People" to write the highly acclaimed novella *Love of Seven Dolls*. Gallico dedicated the book to Burr Tillstrom and Fran Allison of the "Kukla, Fran, and Ollie" show. He also invited Burr, Kukla, and Ollie to be in *Lili*, the movie version of the yet-to-be-published *Love of Seven Dolls* with Leslie Caron. However, they declined the offer and the movie went through production with different cast members.

There are some similarities between the book and the movie, although, major differences abound. The book is somber in tone, while Helen Deutsch's screen interpretation is uplifting and heartwarmingly romantic. It is a film that has been enjoyed by people of all ages and *Carnival!* is based on the screen adaptation.

In *Love of Seven Dolls*, Gallico introduced the idea of a young woman joining a carnival, not a television program. This plot device is implemented in *Lili* and later in *Carnival!*. *Lili* went on to become an award-winning and phenomenally successful film. This caught the eye of producer David Merrick, who subsequently proposed a stage adaptation of the movie.



Leslie Caron as the title role in *Lili*

1961. After out of town tryouts, *Carnival!* opened on Broadway at the Imperial Theatre on April 31, 1961 and ran for 719 performances. Even before the Broadway opening, rumors abounded that Merrick had a hit. Word had spread that the show benefited from first-rate direction, creative staging, an excellent score, and a fine cast. The critics lavished praise on the production, hailing it a "gentle blockbuster," "ebullient rough-and-tumble merriment," "restores wonder to theatre," and "captures the quality of magic." Many of the traditional elements found in fairy tales are reflected in *Carnival!*. Although, unlike most stories within that genre, adults are drawn to the characters in the musical as well! We are pleased to bring you a classic production that will ensure an enchanted and uplifting evening for the whole family.

In 1958 Merrick commissioned screenwriter Helen Deutsch to draft a plot outline based on the screenplay of *Lili*. Deutsch suggested Bob Merrill write music and lyrics for the musical and Merrick agreed. Next, director and choreographer Gower Champion became involved after falling in love with Merrill's music for the show. Champion's vision required the exclusion of conventional scene changes and curtains. This concept pervaded every aspect of the show and brought a greater sense of cohesion to the piece. Champion also changed the title of the show from *Carrot Top* to *Carnival!*. Later, Michael Stewart completed the first draft of the book with Deutsch, who promptly withdrew from the project. Meanwhile, Bob Merrill was being pressured to write a hit song for the show. Then, in a moment of frustration, he remarkably improvised "Love Makes the World Go 'Round."

After an exhaustive casting process, *Carnival!* went into production from January 9 to March 5,

Show Synopsis

ACT I

Jacquot, a puppeteer with B. E. Schlegel's *Grand Imperial Cirque de Paris*, enters a quiet meadow in Southern Europe and begins playing "Love Makes The World Go 'Round" on a concertina. The meadow is gradually busied with roustabouts setting up booths, posters and a tent under the direction of Schlegel. The Incomparable Rosalie leads the artists' parade through the village, announcing the circus' arrival "Direct From Vienna."

Lili enters seeking Monsieur Rodet, the souvenir merchant, but learns of his death from Grobert who now runs the concession. Through tears, she explains how, on his deathbed, her father said she should appeal to Rodet if she ever needed help. Orphaned and without money, Lili asks Grobert for work ("A Very Nice Man"). He promises her a job and shows the girl into his wagon where he intends to seduce her, but upon hearing Lili's screams, Marco the magician intervenes and saves the girl's honor. Grobert sends Lili off without a job, but Marco performs a simple trick to calm her and Lili is so impressed that she instantly falls in love with him.

Paul Berthalet, who became a puppeteer when a war injury caused him to abandon his career as a dancer, argues with Schlegel over his failing act. When the owner pronounces the act so terrible that even children couldn't bear to watch it, Paul takes great offense to the comment and determines that he will quit the carnival and change his life ("I've Got To Find A Reason").

Lili comes across Paul as she is looking for Marco and Paul shows his jealousy towards the girl's infatuation with the magician. Feeling sorry for Lili, Jacquot tells her to return to her family, but she explains that she is from the far-off town of "Mira" and needs a new place to call home.

As the parade returns from the village, Marco discovers that Rosalie has gone to the post office and not returned with the rest. Needing a replacement to dine with, Marco lures Lili to his trailer for lunch. Lili succumbs, but Marco's plan is foiled when the Roustabouts insist on sharing the meal.

Suspicious of Marco's antics, in storms Rosalie, with her latest letter from Dr. Glass, who saw her perform three years ago in Zurich and has been proposing marriage by mail ever since. Hoping to distract her, Schlegel invites Rosalie for a drink as they discuss the magician's unfaithfulness and his habit of "Humming" after each new conquest. When Marco comes to ask Schlegel to employ Lili, Rosalie becomes jealous of the girl, and threatens to accept Dr. Glass' proposal. Schlegel hires Lili, who is overcome by joy ("Yes, My Heart").

In the Big Top during Marco's act, Lili is planted in the audience as a volunteer. Marco asks Lili to lock Rosalie's wrists in place for the Spikes of Doom trick, not expecting that Lili would actually secure the padlocks. Rosalie is trapped, but Marco is able to break her loose just as the spikes come crashing into the plank. Schlegel fires Lili at once. Scared and ashamed, Lili runs from the tent and is chased through the dark by terrors of the night. She climbs the ladder to the trapeze, singing softly of "Mira," but Carrot Top bursts out of the dark puppet theatre and diverts her attention.

Horrible Henry the walrus, Renardo the fox, and Marguerite the grand dame join Carrot Top in cheering up Lili and coaxing her down from the ladder. Lili is so enchanted by the puppets that she forgets her troubles and joins the fun. She even sings to them ("Love Makes the World Go 'Round") and upon hearing the music, Marco sneaks in. Before he can once again captivate the girl, Carrot Top, in Paul's harsh voice, announces that Lili now works with the puppeteers and orders Jacquot to find her a place to sleep. Paul emerges from behind the puppet stage, watching them go off as he sings "Everybody Likes You."

ACT II

With Lili added, Paul's puppet act is such a great success that Schlegel orders the booth to be spruced up and placed at the center of the midway. Becoming increasingly elaborate and ornate, the expanded show attracts such acclaim that it will soon enter the big tent. Paul softens until he learns that Lili is as infatuated as ever with Marco. Jaquot mocks his partner's jealousy and the puppeteer curses his obsession with "Her Face," but soon recognizes that the emotion he's feeling is love. When Paul abruptly changes his attitude and optimistically proposes improvements in the show, including a solo for Lili, Jacquot is stunned by his friend's new enthusiasm.

The next day, Marco runs into Rosalie and discovers that she is leaving the circus. Marco mentions that he was planning a new act with Lili as his partner and Rosalie storms off. Just as Marco is trying to convince Lili to leave the puppet act, Paul overhears the plan, sends him away and harshly rehearses Lili in her new song. Correcting the girl's every note and move, Paul becomes furious with himself as well as with Lili commanding her to run to her beloved Marco. When Lili begins sobbing, Paul pulls her hands away from her tearstained face and kisses her. Suddenly realizing what is happening, Lili runs from him.

During the preparations for his new act with Lili, Marco is startled at the reappearance of Rosalie, dressed in the same costume as Lili. She rejected Dr. Glass but finagled a contract out of his brother, who owns three fine hotels, and now plots with Marco to escape to Rome after the show. As they rehearse, they swear their undying and occasionally rocky love for each other ("Always, Always You").

As Rosalie exits the Big Top stage after she and Marco's last show, she runs into Lili who is about to go on for the puppet show, and informs her that she and Marco are leaving for good. Backstage, Paul and Marco engage in an argument over Lili and Marco throws him to the floor. Lili rushes to help Paul but he pushes her away and insults her.

Before he sneaks off with Rosalie to catch the bus to Rome, Marco tries to reinstate his partnership with Lili. She is unyielding to Marco who, seeing that Lili is no longer his little mouse but a woman, kisses her hand for the last time.

Upon her departure, Lili passes the ruins of the puppet theater. Carrot Top pops onto the stage and declares his love for her, begging Lili to stay. Horrible Henry enters the stage next, offering a sealskin coat as a farewell present. Lili hugs Carrot Top and Henry, draws back the curtain and reveals Paul. Lili demands to know why he hides behind the puppets and Paul explains that he is the puppets – the understanding good friend, Carrot Top; sad, clumsy Henry who wants only to be loved; Marguerite, vain and jealous; and compromising, lying Renardo. Lili and Paul fall into each other's arms and, with puppets in hand, start off together after the carnival.

Character Summary

JACQUOT – Paul's friend and assistant. Jacquot constantly encourages Paul to stick with the carnival and not give up on his puppetry. He is extremely sympathetic towards Lili and helps her adjust to her new life.

B. E. SCHLEGEL – The owner of the *Grand Imperial Cirque de Paris*. Schlegel can be harsh at times, but he ultimately cares for the well-being of the circus and its performers, including Lili whom he hires, fires and then rehires.

MARCO THE MAGNIFICENT – A womanizing magician with a long-standing, but rocky relationship with Rosalie. Marco easily seduces Lili with his magic and is able to manipulate and entice her to join his act and fall in love with him.

THE INCOMPARABLE ROSALIE – Marco's assistant and love interest. Rosalie is constantly jealous of Marco's relationships with other women – especially the innocent Lili. She is almost engaged to her long-distance suitor, Dr. Glass, but comes to her senses and runs away with Marco to perform their act in fine hotels across Europe.

LILI – A young optimistic orphan who comes to the circus in hopes of finding a job. Lili is not the brightest girl and is easily influenced by the people who surround her, especially Marco the Magnificent. After a few failed attempts at other jobs, she ends up becoming the star of Paul's puppet show and must suffer through his biting insults and jealousy.

PAUL BERTHALET – A lonely and bitter puppeteer whose dance career was shattered after suffering a crippling war injury. Paul's misanthropic nature alienates him from everyone, including his love, Lili. Paul uses his four puppets: Carrot Top, Horrible Henry, Marguerite and Renardo the Fox to communicate with others, but without the puppets, he struggles to personally communicate with real people.

Puppetry's Creative Manifestations

"A puppet must always be more than his live counterpart—simpler, sadder, more wicked, more supple ...an essence and an emphasis." - Bil Baird, master puppeteer.

Puppetry is a form of theatre or performance that involves animating inanimate performing objects called puppets. It is an ancient art form with roots originating as far back as 30,000 years. It can be found in almost every culture and country across the globe and is featured in Goodspeed's production of *Carnival!*. Here is a brief look at many of puppetry's creative manifestations.

Puppet Types

BLACK LIGHT PUPPETS can be any size or type of puppet that is decorated with fluorescent material. They are operated on a stage lit only with ultraviolet lighting, which both hides the puppeteer and accentuates the colors of the puppet, making it appear to glow. The puppeteers perform dressed in black against a black background. The puppeteers manipulate the puppets into the light, while they position themselves unseen against the black unlit background.



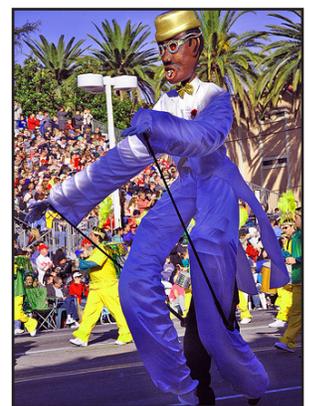
Black Light Puppets



Bunraku Puppet

BUNRAKU PUPPETS are used in the traditional Japanese puppet theatre, Bunraku, developed in Osaka in the 17th century. Bunraku is accompanied by a three-stringed instrument called the shamisen and a chanter, or *tayu*, who recites all the characters' parts and will alter his pitch to distinguish between the different characters. The puppets are carved out of wood and originally made to stand out through torch illumination. Bunraku traditionally uses three puppeteers to operate a puppet that is usually about one-half life size. The puppeteers dress in black robes to remain neutral against a black background. Many plays in this style are historical and deal with the common Japanese theme of *giri* and *ninjo*, which is the conflict between social obligations and human emotions. The performance will generally last a full day.

CARNIVAL OR BODY PUPPETS can be the size of a human or much larger. They are usually designed to be part of a large spectacle and are often used in parades and demonstrations such as those seen at Disney World. One or more performers are required to move the body and limbs, but the appearance and personality of the person inside is not relevant to the spectator. Big Bird from "Sesame Street" is an example of a body puppet.



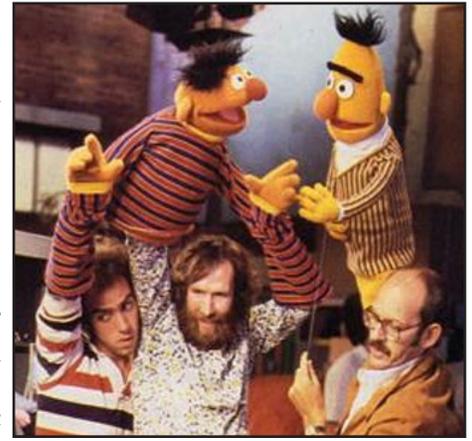
Carnival Puppet



Punch and Judy hand puppets

HAND OR GLOVE PUPPETS are controlled by one hand which occupies the interior of the puppets. They are controlled by one hand which occupies the interior of the puppets. Hand puppets can be as simple as a sock puppet, such as Lamb Chop, or considerably complex, allowing for eyelids, mouth, and head to be manipulated. *Punch and Judy* is a traditional, popular English puppet show featuring hand puppets.

HUMAN-ARM PUPPETS, also called two-man puppets or live-hand puppets, are similar to hand puppets but are larger and require two puppeteers. One puppeteer places a hand inside the puppet's head and operates its head and mouth, while the other puppeteer becomes the puppet's arms. This allows for the puppet to make natural hand gestures. "Sesame Street's" Ernie is a human-arm puppet, operated by two puppeteers.



Bert and Ernie with Jim Henson



Marionettes

MARIONETTES or string puppets are suspended and controlled by a number of strings and sometimes a central rod is attached to a control bar held from above by the puppeteer. This form of puppetry is complex and sophisticated to operate. Italy is considered to be the early home of the marionette thanks to the influence of Roman puppetry.

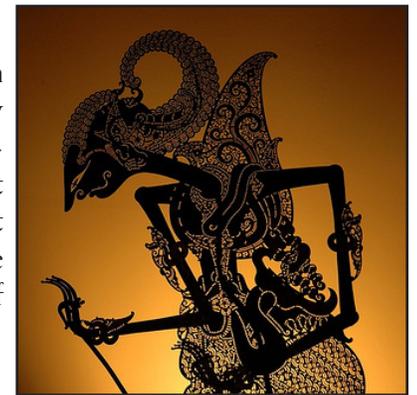
The Christian church used marionettes to perform morality plays to a largely illiterate audience. It is believed that the term marionette emerged around 1600, stemming from the diminutive form of the name Mary, as in the Virgin Mary. As time passed, comedy made its way into the plays and ultimately led to an edict banning puppetry from the church. In response, puppeteers set up stages outside cathedrals that introduced more and more comedy and slapstick into the plays. Pinocchio is a well-known example of a marionette.



Kermit the Frog rod puppet

ROD PUPPETS are constructed around a central rod secured to the puppet's head. A large glove covers the rod and is attached to the neck of the puppet. A puppeteer moves the metal rods attached to the hands of the puppet by turning the central rod secured to the head. Some famous rod puppets include Kermit the Frog, Miss Piggy, and most of the puppets used in the Broadway musical *Avenue Q*.

SHADOW PUPPETS are cut-out figures held between a source of light and a translucent screen. Shadow puppets can form solid silhouettes, or be decorated with various amounts of cut-out details. Color can be introduced into the cut-out shapes to provide a different dimension and varying effects can be achieved by moving the puppet or light source out of focus. Javanese shadow puppets, called *wayang kulit*, as well as the 2,000 year old Chinese Shadow Puppet Theater tradition are classic examples of shadow puppets.



Wayang kulit shadow puppet

WATER PUPPETS, or *Mua Roi Nuoc*, are an ancient Vietnamese tradition developed in the Red River Delta in the tenth century. In ancient Vietnam, the rural Vietnamese believed that spirits controlled all aspects of their life and so when rice fields flooded, the farmers entertained, worshipped and satisfied the spirits using water puppets.



Vietnamese Water Puppets

Eventually, this expanded and became more popular as villages competed against each other with their puppet shows. Tourists can enjoy this art form today at various puppet theaters across North Vietnam. Water puppets are built out of wood and the shows are performed in a waist-deep pool. A large rod supports the puppet under the water and is used by the puppeteers to control them so that the puppets appear to be moving over water.

Puppetry in Pop Culture

BURR TILLSTROM & THE KUKLAPOLITANS: "Kukla, Fran and Ollie" was a television show using puppets that premiered in 1947. Burr Tillstrom was the creator and sole puppeteer on this show created for children, but watched primarily by adults. Fran Allison, the only human to appear on screen, filled the role of big sister and cheery voice of reason as the puppets engaged each other concerning their foibles. The puppet cast, or Kuklapolitans, included Kukla, the earnest clown-like leader of the troop, Ollie, a roguish one-toothed dragon, and Madame Ooglepuss, a retired opera diva, along with several others. The series ended in 1957, but the Kuklapolitans endured, doing a daily five-minute show for NBC and even appearing on Broadway in 1960.



Burr Tillstrom, Fran Allison and Puppets

JIM HENSON & THE MUPPETS: Jim Henson is perhaps the most notable puppeteer in America. Henson made his Muppet debut with a nightly five minute television show called "Sam and Friends" which ran from 1955 to 1961. One of the puppets in the show was a lizard-like creature who later evolved into Kermit the Frog. During the '60s, Henson and the Muppets made many appearances on variety shows and were regulars on "The Today Show," "The Ed Sullivan Show" and "The Jimmy Dean Show." After a successful Academy Award nominated venture as a film maker in 1965, Henson began his remarkable association with "Sesame Street" in 1969. In 1976, Henson introduced another phenomenally successful television program, "The Muppet Show." In addition to introducing 235 million viewers in more than 100 countries to Henson's lovable Muppets, the show won three Emmys in its five-year run. "The Muppet Show's" popularity led to the feature films *The Muppet Movie*, *The Great Muppet Caper* and *The Muppets Take Manhattan* which launched the movie careers of Kermit the Frog, Miss Piggy, Fozzie Bear and Gonzo, who even today, are some of Hollywood's most recognizable stars. More recently, The Jim Henson Company played an integral part in the development and production of Goodspeed's own, *Emmet Otter*. The musical was not only adapted as a stage version of Henson's *Emmet Otter's Jug-Band Christmas*, but all of the puppets seen on stage were especially created by The Jim Henson Company for Goodspeed's production.



Jim Henson and his Muppets



Justin Bohon as Emmet Otter in Goodspeed's 2009 production of Emmet Otter. Photo by Diane Sobolewski.



Shari Lewis, Charlie Horse, Hush Puppy and Lamb Chop

SHARI LEWIS & LAMB CHOP: In 1952, Shari Lewis and her puppetry won first prize on "Arthur Godfrey's Talent Scouts" television show. Lewis and Lamb Chop appeared on "Captain Kangaroo" in March 1956 and by 1960 she had her own television program, "The Shari Lewis Show." The program featured such characters as Hush Puppy, Charlie Horse, and Wing Ding. Lamb Chop, who was little more than a sock with eyes, served as a sassy alter-ego for Shari. Bringing along the puppets from her previous shows, Lewis launched her new Emmy-winning show, "Lamb Chop's Play-Along," in 1992, which began a five year run on PBS. Much like the long-lasting effect of "The Song that Never Ends," used to conclude "Play-Along," Shari Lewis' career, legacy and puppetry will remain in our memories for many years to come.

FRED ROGERS & THE NEIGHBORHOOD OF MAKE-BELIEVE: Everyone's favorite neighbor, Fred Rogers, began his career as Mr. Rogers in 1962 with the 15-minute Canadian television series "Mr. Rogers." The show as we know it today, "Mister Rogers' Neighborhood," was first broadcast in the U.S. in 1968. It was the first children's educational program on PBS and helped to pave the way and set the standard for children's television. Characterized by its quiet simplicity and gentleness, the program itself did not have a plot, but the episodes were punctuated by a plot-driven puppet segment chronicling occurrences in the Neighborhood of Make-Believe. The segment featured hand puppets operated by Rogers himself, including King Friday XIII, Queen Sara Saturday, Prince Tuesday, X the Owl and Henrietta Pussycat. "Mr. Rogers' Neighborhood" remained on-air until 2001, but the impact of Fred and his cardigans still runs strong as ever.



Fred Rogers and King Friday XIII

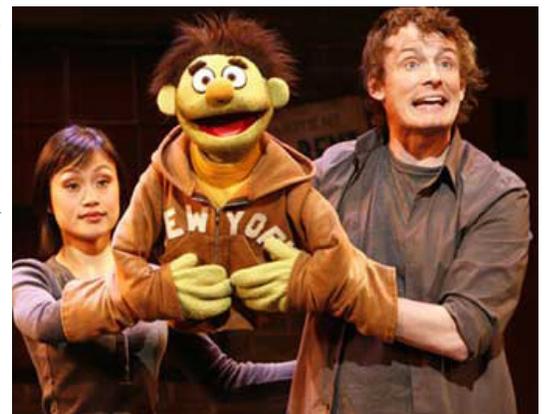
BROADWAY'S THE LION KING: Puppetry plays an extensive role in bringing Disney's *The Lion King* to life on stage. The production mainly uses two types of puppetry; Japanese Bunraku and Indonesian Shadow Puppetry, or *wayang kulit*. These traditional forms are mixed with innovative new technologies to create a great range of movement possibilities.



Actor in partial Scar costume

Take for example the mechanics of Scar. Scar has battery packs on the side of his legs that are connected with cables in his back and hook up into his headpiece which then hooks onto his mask. He has a cable down his arm, and a little switch in his palm, that he works to operate the mask and its various attachments. No actor is fully hidden by his mask or costume, but all are completely transformed by the animal character. *The Lion King's* life-like puppetry truly brings its audience into "The Circle of Life."

AVENUE Q: In *Avenue Q*, a raunchy spoof of the kid-friendly "Sesame Street," two-thirds of the characters are Muppet-like puppets, operated in full view by the actors. The musical utilizes single-rod, double rod, and hand puppets to parody some favorite characters such as Cookie Monster, Bert and Ernie.



Minglie Chen, Nicky and Christian Anderson in Avenue Q. Photo by Carol Rosegg.

Circus History

Origins

In ancient Rome, the circus was a building used for the exhibition of horse and chariot races, equestrian shows, staged battles, displays featuring trained animals, jugglers and acrobats. The circus of Rome is thought to have been influenced by the Greeks, with chariot races and the exhibition of animals as traditional attractions. The Roman circus consisted of tiers of seats running parallel with the sides of the course, and forming a crescent around one of the ends. In Ancient Rome the circus was the only public spectacle at which men and women were not separated.



Rome's Circus Maximus

The first circus in Rome was the Circus Maximus. It was constructed during the monarchy and, after being rebuilt several times, the final version could seat 250,000 people. For some time after the fall of Rome, Europe lacked a large and animal-rich circus. Wandering showmen traveled about the continent, but the allure of the original Roman circus was lost as animal trainers and performers peddled their talents between towns and at local festivals.

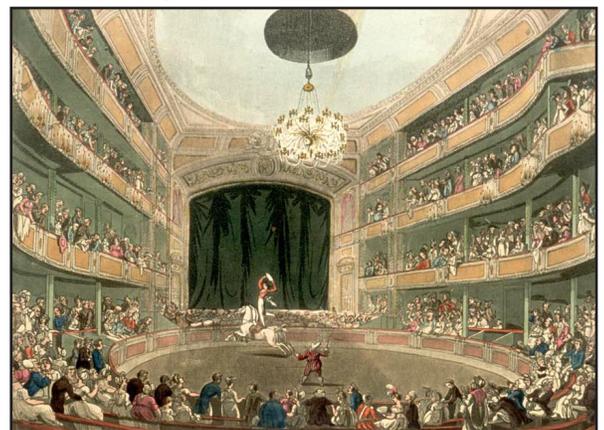
The Modern Circus

It is thought that the spread of circus history and tradition may have been kept alive for the modern world to enjoy by Gypsies, who traveled about Europe during the 14th and 15th centuries, bringing circus skills and trained animals along.

The modern concept of a circus as a circular arena surrounded by tiers of seats, for the exhibition of equestrian, acrobatic and other performances seems to have existed since the late 18th century. Philip Astley of England is credited to be the father of the modern circus. He established the first permanent and traveling circus which was presented in Britain and Europe throughout the late 18th century. Due to the popularity of circuses, large cities in England constructed buildings for the purpose of accommodating shows. One such example is the London Hippodrome, which was built as a combination of the circus, the menagerie and the variety theatre, where wild animals such as lions and elephants appeared in the ring, and where convulsions of nature such as floods, earthquakes and volcanic eruptions were produced with amazingly realistic display.

In the coming years, a wide range of circuses established many firsts in the business, including the use of the canvas circus tent, the introduction of clowns, the first multi-ringed circus, the use of Chinese acrobatics and P.T. Barnum's freak show approach.

The 1960's and 1970's brought harsh times for the circus, as animal rights became a hot topic of concern. Circuses started to merge with other productions in order to maintain their business. They also started to create a mix of acts that showcased both animals and human performers as seen in the *Ringling Brothers and Barnum & Bailey Circus*.



Philip Astley's Circus

While the use of animals in circuses is still common today, the popular *Cirque Du Soleil* exemplifies an animal-free circus show that travels worldwide to present extraordinary displays of creativity and beauty.

Circus Slang

Every trade has a history, a culture and secrets, all most vividly expressed in the special terms used by its workers. The lingo of any industry serves many purposes: it is shorthand for the complex tasks unique to the business, it defines who belongs and who doesn't, and it keeps the secrets of the business hidden away from the public.

Many of the terms used in the circus industry and heard in *Carnival!* are derived from a traveling showmen's slang called *parlari*. *Parlari* flows from many lands and seems to come largely from Lingua Franca, a simplified and informal trade language that is spoken between speakers of different tongues. It is a mix of several parent languages including Italian, French, Spanish, Occitan, Arabic, Greek and Turkish. *Parlari* survived among several populations that share certain characteristics: they are traditionally itinerant, lower-class, and share a need for a private vocabulary unintelligible to outsiders.



Barnum & Bailey Circus bill with aerialists pictured.

Here are some common *Parlari* terms, many of which have been adopted into common English.

- AERIALIST: Someone who performs suspended above the ground on a trapeze or similar equipment.
- BARKER: The person who draws in customers by talking in a continual flow of repetitive lines and phrases.
- BIG TOP: The main tent used for the performance.
- BILL: Poster used for advertising
- CARAVAN: A trailer used for circus transport.
- FLATTIES: Non-circus people
- MIDWAY: The area where all the concessions, rides and shows are located in a circus. The midway is situated midway between the front door to the circus lot and the Big Top where the circus performers do their acts.
- PAL: Friend
- RING: The circle in which circus acts such as clowns, jugglers, and acrobats are presented.
- ROUSTABOUT: A circus workman or laborer.
- SIDESHOW: Any show on the circus midway. These shows are ancillary to the "big show" or the main circus.



A circus Big Top tent.

Theater Etiquette

Seeing a musical at the Goodspeed Opera House is a unique and exciting experience. All the members of the production, both cast and crew, work hard to give you a great show. As an audience member, you also have an important job. You must help the performers give their best performance possible. You can do this by practicing these rules of theater etiquette:

1. Don't forget to turn off your cell phone. A ringing phone can be very distracting. It can also be embarrassing for you if it is your phone that is disrupting the show!
2. Make sure to visit the restroom before the production begins.
3. Don't speak or whisper during the performance...whispering is still speaking, so only in an emergency should whispering occur.
4. Remember that the Overture (introductory music) in Musical Theater is part of the performance, so remain silent when the show begins.
5. Do not take pictures during the performance. It can be very distracting to the actors and it can result in an accident.
6. Do not put your feet up on the seats, or kick the seat in front of you.
7. Do remain in your seat for the entire performance. If you must leave, exit during intermission. In an emergency, calmly walk toward the nearest exit.
8. Do laugh when the performance is funny.
9. Do applaud when the performance is over. Applause is how you say "Thank you" to the performer. The actors will bow as you applaud. That is how they say "Thank you for coming."
10. Do stand and applaud if you thought the show was outstanding.



Language Arts for Middle School

Before the Show

Carnival! is about a traveling European circus, called the *Grand Imperial Cirque de Paris*. The circus is comprised of a number of acts and attractions including a magician, trapeze artists, a snake charmer, jugglers, acrobats, and a puppet show. Discuss some well-known circus acts such as clowns, tight-rope walkers, and lion tamers in class and have your students form groups of 2-4. The groups should create an act for themselves, come up with a name, and figure out a way to sell their act to the circus audience. Students can create a poster, a short skit that advertises the act, or even perform a small part of the act to the rest of the class.

Understanding Through Exploration

Throughout *Carnival!*, Paul struggles to express his true feelings towards Lili. Although he loves her, he fails to show her any kindness when they speak face to face. Paul uses his puppets to explore the different sides of his personality, as he explains, "I am the puppets! I'm Carrot Top, the good friend, understanding, perceptive...and I'm Henry, sad clumsy, longing to be loved...I'm Marguerite too, vain, jealous, obsessed with self, studying my face in the mirror...And I'm Renardo, the thief, the opportunist, full of compromise and lies." It is only through the puppets that Paul can speak kindly and openly to Lili.

Have your students create a simple hand puppet out of a paper bag or cloth material that reflects something about a side of them most people don't see or know. They should create a name for the puppet and a short monologue that represents who the puppet is and what part of the student's personality it represents. Have students present the monologues and puppets in class. Consider having students discuss the various aspects of personality that are obvious or hidden in individuals and how they affect relationships.

After the Show

Much of the conflict and turmoil in *Carnival!* are the result of misunderstandings and communication difficulties. For example, instead of communicating his love to Lili, Paul treats her unkindly and pushes her away. Rosalie and Marco have trouble expressing their anger and love for each other so Rosalie almost ends up marrying Dr. Glass. Lili also has trouble communicating like an adult and so she gets pushed around and taken advantage of by Schlegel, Paul, Rosalie and Marco.

In class, discuss effective communication techniques such as using "I messages" and how these techniques can help the students with relationships between friends, family, teachers, employers, etc. Next, have your students choose a specific conflict or misunderstanding from *Carnival!* and encourage them to write about how the conflict arose, what the result was, and who it affected. Students should then explain how the situation could have been improved by using one of the communication techniques discussed in class. Have them role play or videotape scenarios and use these to display and critique in class. See the following links for ideas about communication strategies:

<http://www.goodcommunicationskills.net>
<http://www.communicationskillsinfo.com>

Extension Activity

Working with the Art Department faculty, have your students form groups and create a puppet show using the puppets seen in *Carnival!*. They should perform an entertaining skit, song, or improvisation that might be seen under the Big Top at the *Grand Imperial Cirque de Paris*. The performance should include Carrot Top, Renardo, Marguerite and Horrible Henry as well as a human character that acts in place of Lili.

Social Studies for Middle School

Before the Show

The story of *Carnival!* revolves around a traveling circus called the *Grand Imperial Cirque de Paris*. Circus life has its own culture, history, and even language. In order to better understand the sights, sounds, characters and actions of *Carnival!*, it is important to grasp the world of the circus-folk. In class, discuss the historical, cultural and societal impact of the circus. Trace the roots of modern circuses such as *Cirque du Soleil* and *Ringling Brothers and Barnum & Bailey Circus* to Ancient Rome and through to its developmental years. Perhaps explore some circus innovators such as P.T. Barnum and Philip Astley or show video and photos of some early circuses and compare aspects of these productions with what your students expect to see in *Carnival!*. You might ask: What types of circus acts do you expect to see? Who will be some key characters? What are some of their physical and personality traits?

Understanding Through Exploration

The roots of our modern circuses can be traced back to Ancient Rome's Circus Maximus and maybe even further – to the chariot races and animal exhibitions of Ancient Greece. As we look at the development of circuses through history, it is clear that they have been influenced by many cultures and countries throughout the world. Additionally, the impact of the circus on many newer forms of entertainment is apparent.

Have your students choose one of the topics below and explore its relationship to the circus. Students should compare and contrast the two forms of entertainment and highlight any direct connections between the two. Using a Venn Diagram or other visual aid, your students should present their findings to the class.

Topics for Study

- | | |
|--|---|
| <ul style="list-style-type: none">• Chariot Races and Animal Exhibitions of Ancient Greece• Ancient Roman Circuses• Menageries | <ul style="list-style-type: none">• Vaudeville• Variety Shows• <i>Cirque Du Soleil</i>• Rodeos |
|--|---|

After the Show

Puppetry plays a huge part in *Carnival!*. Not only are the puppets integral characters in the story but much of the action is driven by Paul, the puppeteer, and his puppet show. The *Carnival!* production uses hand puppets, which are commonly used for children's theater and toys, but the vast and varied world of puppetry goes far beyond entertainment for children.

Puppetry is an ancient art form, thought to have originated about 30,000 years ago. Puppets have been used since the earliest times to animate and communicate the ideas and needs of human societies. Some historians even claim that they pre-date actors in theatre. Puppetry is used in almost all human societies both as an entertainment in performance, ceremonially in rituals and in celebrations such as carnivals and parades.

Have your students form small groups and choose one of the puppetry forms listed below. Groups should research and describe its performance conventions by answering some of these questions: Who makes and operates the puppets? How are they operated? What do the puppets look like? If music is involved, on what basis is it chosen and how does it contribute to the performance? What types of stories are told? Where, why and for whom do performances occur? Students can then present their findings and find examples of their choice online to present in class. They can also present using a poster or power point to illustrate their main points. (*Continued*)

Topics for Study

- Japanese *Bunraku*
- Javanese *Wayang Kulit*
- Vietnamese Water Puppets (*Mua Roi Nuoc*)
- Chinese Shadow Puppets
- Turkish Shadow Puppets (*Karagöz*)
- Thai *Hun Krabok*
- Indian *Rajasthani* Puppets
- Italian Marionettes

Extension Activity

Along with puppetry, magic plays an important part in *Carnival!*. Discuss the history of magic, highlighting famous or groundbreaking magicians from the past and present. Find examples of how magic as a form of entertainment was viewed by society over time. Students can research a particular magician and describe his historical significance or investigate a common illusion and its development. The students may want to present a simple illusion to the class as their magician might have performed it for his or her audience.

English for High School

Before the Show

On October 28, 1950, *The Saturday Evening Post* published a short story by Paul Gallico called "The Man Who Hated People." This story, about a television program called "The Peter and Panda Show," featured a number of lovable puppets and a human co-star named Milly. Gallico's story begins with Milly's ad-libbed audition for "The Peter and Panda Show." Milly is excited to hear that she got the job, but her joy turns to horror when she meets the misanthropic puppeteer Crake Villeridge, a former sports star whose face was disfigured in a hockey accident. Milly becomes America's sweetheart as the show's host, but Crake's off-camera insults, humiliation and spite drive her to accept a marriage proposal and leave the show. The entire nation tunes in to witness her final appearance. In a touching moment, Arthur the crocodile gives Milly a goodbye present of an Alligator handbag that he bought on an installment plan and for which he must give his life in exchange for failing to make the payments. When Milly leaves the studio for the last time, she is confronted by the puppets. They extract a declaration of love from Milly, who adds that she's leaving only because she hates Crake. Finally, a puppet asks, "But who are we all, my dear?" and Milly realizes that it is the puppeteer, not the puppets whom she truly loves.

Have your students read "The Man Who Hated People" (<http://kukla.tv/manwho.html>) and answer these questions independently, then discuss as a class.

1. Who is the protagonist of this story? Establish his/her age, background, social class and status, and occupation.
2. Briefly summarize a change or transformation which the protagonist experiences during the course of this story. What brings about this change and how does it develop?
3. What is the main conflict in the story? Why does the problem occur and who is involved?
4. What is the theme of the story?

Follow Up

Much of the action involving Lili, Paul and his puppets is drawn directly from Gallico's story. Even the characters and puppets are extremely similar. Have your students discuss and illustrate the similarities in plot, characters and theme between *Carnival!* and "The Man Who Hated People."

Understanding Through Exploration

One of the major themes in *Carnival!* is communication. Paul struggles to communicate and express his true feelings towards Lili. Although he loves her, he fails to show her any kindness when they speak face to face. Paul copes with his problems by using the puppets to speak warmly and openly to Lili.

Just as Paul uses his puppets to deal with his communication difficulties, there are many groups of people who have created their own methods of communicating to solve problems. A cant or jargon is a hybrid language or dialect simplified in vocabulary and grammar and used for communication between peoples of different speech. Circus people, such as the characters in *Carnival!*, have their own cant called *parliari*, which is used because the performers and laborers came from numerous countries throughout Europe, including France, Spain, Germany, Italy, Poland and England. Because the people from all of these countries speak different languages, *parliari* is used as the means to discuss industry-related topics, define who belongs and who doesn't, and keep the secrets of the business hidden away from the public.

Have your students form groups to investigate a particular cant or jargon listed below. Students should discuss the origins of the cant, explore why it is needed, who speaks it, and highlight some specific words and their meanings, pointing out examples of words that have been adopted into common English. Students can then complete a short presentation for the class to describe the importance and modern relevance of their particular cant. (*Continued*)

Topics for Study

- Romani
- Shelta or Gammon
- Lingua Franca
- Ciazarn
- Thieves' Cant
- Cockney Rhyming Slang
- Hawaiian Creole English (Hawaiian Pidgin)
- Jamaican Creole
- Ebonics

After the Show

A press release is a simply written statement directed at members of the news media for the purpose of announcing something claimed as having news value. Typically, these are sent to assignment editors at newspapers, magazines, radio and television stations and internet sites in hopes that numerous media outlets will pick up the story. The use of a press release is common in the field of public relations, the aim of which is to attract favorable media attention to a client or provide publicity for products or events.

Press releases act as a major component when advertising for the entertainment industry. Everyone from recording artists to television shows, to Broadway musicals and even circuses use press releases to create publicity.

In class, discuss how to form a press release (instructions on how to write a press release can be found at <http://www.prwebdirect.com/pressreleasetips.php>) and provide students with a real-life sample (many press releases can be found on playbill.com). Then have your students, in small groups, create a press release to announce that the *Grand Imperial Cirque de Paris* will be coming to your town. Your students should highlight and describe specific acts and performers they saw in *Carnival!* and include all the components of a press release, specifically a headline, dateline, introduction, body, boilerplate, close, and media contact information. Have groups present to the class and discuss the implications for differences and similarities that manifest in the press releases.

Extension Activity

Many of the characters in *Carnival!* have questionable moral values. Marco, Paul, Rosalie and Schlegel each demonstrate particularly amoral behavior. Have your students choose a specific character and discuss examples that demonstrate his or her moral values throughout the show. How did his or her behavior affect others? If the character developed or grew morally, discuss examples of statements or behaviors that demonstrate how this occurred. If there was a change in attitude or behavior, discuss examples and explanations for how and why this change came about. Have students compare and contrast motivations of characters based on their behaviors.

Social Studies for High School

Before the Show

The story of *Carnival!* is based on a traveling circus called the *Grand Imperial Cirque de Paris*. Circus life has its own culture, history, and even language. In order to better understand the sights, sounds, characters and actions in *Carnival!*, it is important to grasp the world of the circus-folk. In class, discuss the historical, cultural and societal impact of the circus, from its roots in Ancient Rome and Greece through its developmental years and into modern day.

As we look at the development of circuses through history, it is clear that they have been influenced by many cultures and countries throughout the world. Additionally, the impact of the circus on many newer forms of entertainment is apparent. Have your students choose one of the topics below and explore its relationship to the circus. Students should describe the historical and/or current significance of their topic. They should also compare and contrast the two forms of entertainment and highlight any direct connections between the two. Using a visual aid such as a Venn Diagram, your students should present their findings to the class.

Topics for Study

- Chariot Races and Animal Exhibitions of Ancient Greece
- Ancient Roman Circuses
- Menageries
- Vaudeville
- Variety Shows
- *Cirque Du Soleil*
- Rodeos

Understanding Through Exploration

Puppetry plays a significant role in *Carnival!*. Not only do the puppets serve as integral characters in the story, but much of the action is driven by Paul, the puppeteer, and his puppet show. *Carnival!* utilizes hand puppets, which are commonly used for children's theater and toys, but the vast and varied world of puppetry goes far beyond entertainment for children.

Puppetry is an ancient art form, thought to have originated about 30,000 years ago. Puppets have been used since the earliest times to animate and communicate the ideas and needs of human societies. Some historians even claim that they pre-date actors in theatre. Puppetry is used in almost all human societies both as an entertainment in performance, ceremonially in rituals, and in celebrations such as carnivals and parades.

Have your students form small groups and choose one of the types of puppetry listed below. Groups should research and describe its historical, cultural, political and social significance and discuss the performance conventions by answering some of these questions: Who makes and operates the puppets? How are they operated? What do the puppets look like? What role does music play related to puppet performance? What types of stories are told? Where, why and for whom do performances occur? Students can then present their findings in class using power point slides to highlight main ideas and show some examples of a performance.

Topics for Study

- Japanese *Bunraku*
- Javanese *Wayang Kulit*
- Vietnamese Water Puppets (*Mua Roi Nuoc*)
- Chinese Shadow Puppets
- Turkish Shadow Puppets (*Karagöz*)
- Thai *Hun Krabok*
- Indian *Rajasthani* Puppets
- Italian Marionettes

After the Show

Although it is quite clear that *Carnival!* is set in a European traveling circus, the writer gives little indication as to exactly where or when the story takes place. Oftentimes, playwrights will not specify a particular setting in order to keep the world seen on stage separate from the real world. While this technique allows for the production team and actors to take considerable creative liberties with the script, the audience is often left feeling a little unsettled.

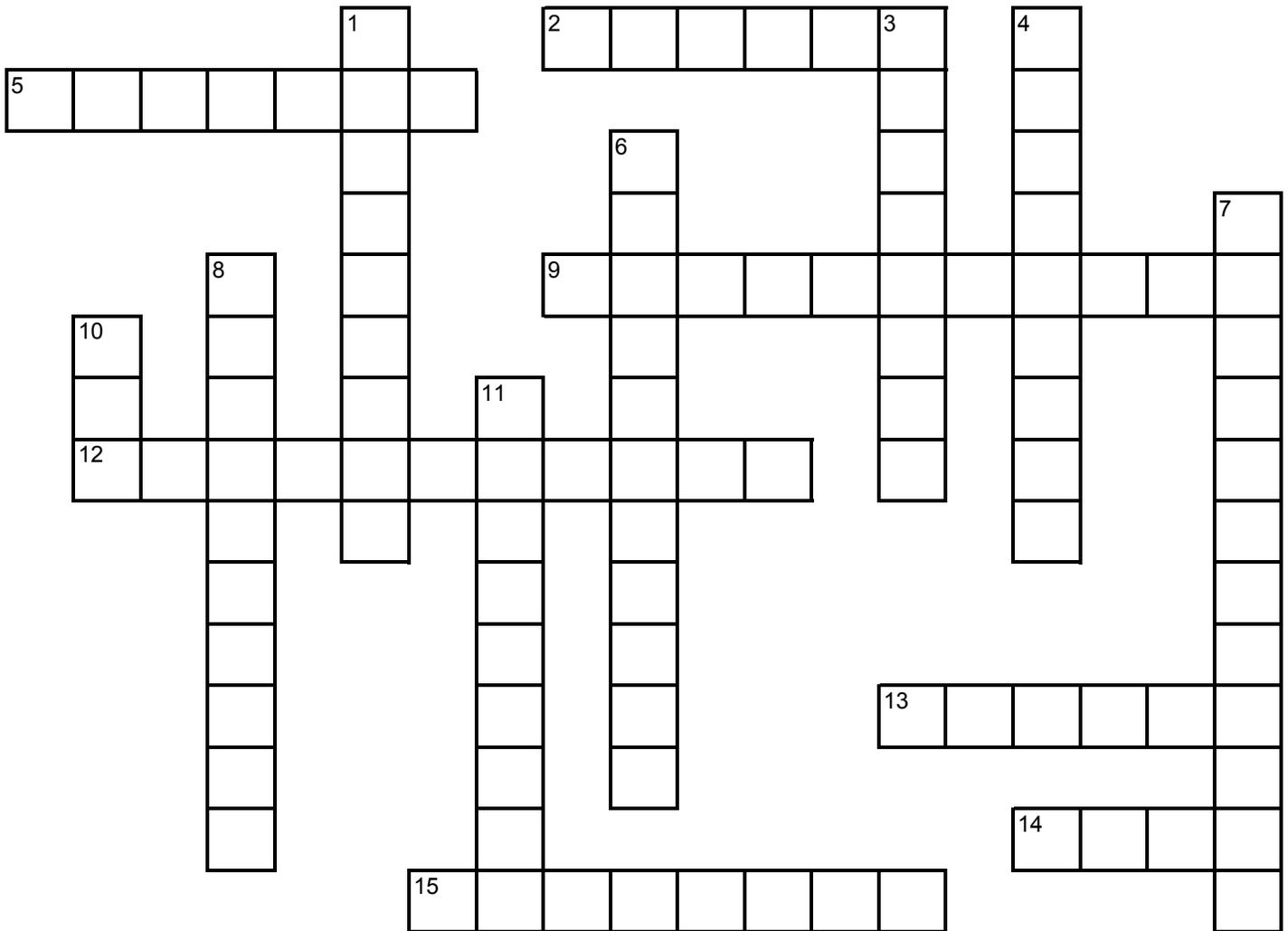
In class, discuss the setting of *Carnival!*. Where and when did Goodspeed's production seem to take place? On what basis is this determination made? How did the unspecified setting affect what they saw on stage? How did it affect the characters and story?

Next, have your students place *Carnival!* in a historically significant place and time – perhaps an era you have studied in class. Students might choose France during WWII, USSR during the Stalin Era, the United States during the Great Depression, or even in modern day. They should address how the story, characters, scenery, and so on, might change in a different era, and also consider whether or not elements of the current plot would be socially, culturally or morally acceptable (i.e. teenaged Lili's relationships with Paul and Marco) in the context of their chosen setting.

Extension Activity

Puppetry in the United States, while not as old a practice as in other countries, has developed through the years. Some of your students may have grown up knowing the puppetry of Jim Henson, but there are many other pioneering American puppeteers that have provided us with entertainment throughout the years. Have your students reflect on their thoughts about puppetry in our culture. How were they affected by puppets as a child? Who are some of their favorite characters? Is puppetry still a relevant form of entertainment and art in modern day, or has it been overtaken by something newer? What will be the fate of puppetry in the future? Compare and contrast the use of "Avatars" as a technological form of puppetry.

Carnival! Crossword Puzzle



ACROSS

- 2 The animal Horrible Henry pretends to be
- 5 Paul's assistant
- 9 Marco's pet name for Lili
- 12 Marco the _____
- 13 Paul's former profession
- 14 Lili's hometown
- 15 Horrible Henry's gift to Lili

DOWN

- 1 Composer and lyricist of *Carnival!*
- 3 The owner of the *Grand Imperial Cirque de Paris*
- 4 The red-headed puppet
- 6 Dr. Glass' home country
- 7 Dr. Glass' profession
- 8 Carrot Top's opera singing friend
- 10 _____ tiki tiki tum tum
- 11 What Marco pulls from behind Lili's ear

About the Authors

BOB MERRILL (*Composer & Lyricist*) collaborated with Joseph Stein and Robert Russell in 1959 on the musical *Take Me Along*, based on Eugene O'Neill's play *Ah, Wilderness!*, which was revived by Goodspeed in their 1984 season and transferred to the Shubert in New Haven, the Kennedy Center in Washington and on to Broadway. He was also the composer/ lyricist for Broadway's *Carnival*, with Anna Maria Alberghetti, and *New Girl in Town*, with Gwen Verdon and Thelma Ritter. He was the lyricist and Jule Styne was the composer for *Sugar*, with Robert Morse and Cyril Ritchard, and *Funny Girl*, with Barbara Streisand. Mr. Merrill has composed the music for the films *Mohogany*, with Diana Ross; *W.C. Fields and Me*, with Rod Steiger, and *Chu Chu and the Philly Flash*, with Carol Burnett and Alan Arkin. His "Portrait of Showgirl," with Rita Moreno, Tony Curtis and Lesley Ann Warren was a TV movie of the Week. He also collaborated with Jule Styne for the TV specials "The Wonderful Christmas of Red Riding Hood," with Liza Minnelli and "Mister Magoo's Christmas Carol." His songs include "How Much Is That Doggy in the Window?," "If I Knew You Were Comin', I'd Have Baked a Cake", "Love Makes the World Go' Round," "Don't rain on My Parade" and "Belle Belle, My Liberty Belle." He spent seven years as dialogue director and director of Columbia Pictures Corp., and was supervisor of writers for NBC National Radio.

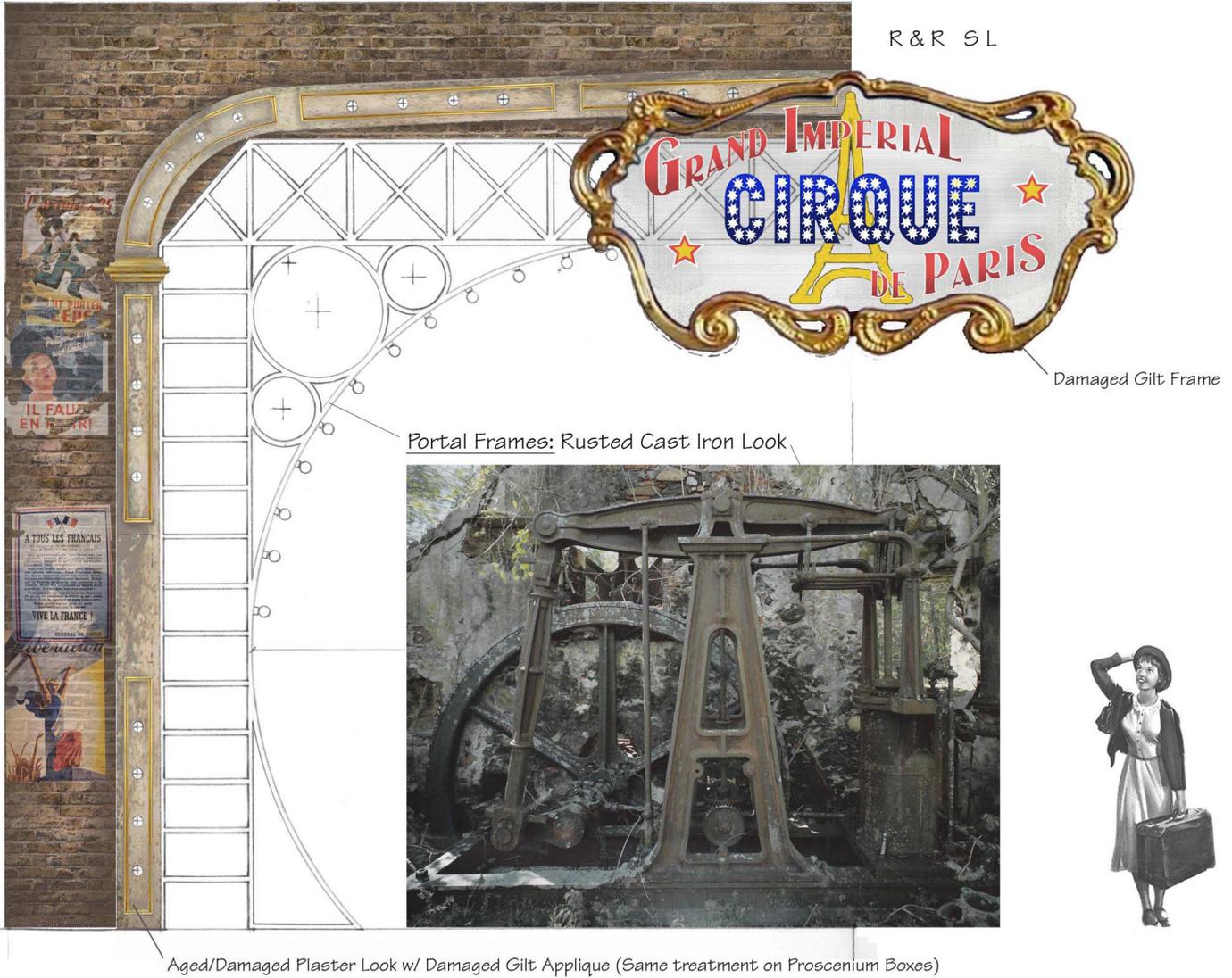
MICHAEL STEWART (*Author*) scored on Broadway the first time out when he won a Tony Award for his *Bye Bye Birdie* libretto. Subsequently he was the librettist for *Carnival*, for which he won the Drama Critics circle Award, and *Hello, Dolly!* which won him both the Tony and the Drama Critics prize. He also wrote the book for *George M!*, *Mack and Mabel*, *The Grande Tour*, and book and lyrics for *I Love My Wife*. Most recently he wrote the lyrics for *Barnum* and collaborated with Mark Bramble on the book for *42nd Street*. Mr. Stewart counts among his credits a novel *Belle* published by MacMillan, and the libretto, again with Mr. Bramble, of the Jule Styne musical *Treasure Island*. In 1984 he collaborated as author with Max Showalter, composer, and Peter Walker, lyricist, on the new musical *Harrigan 'n Hart* which premiered at The Norma Terris Theatre and subsequently moved on to Broadway.

Production View

Set Design by David P. Gordon

Aged Brick w/ Applied Posters

R & R S L



Damaged Gilt Frame

Portal Frames: Rusted Cast Iron Look

Aged/Damaged Plaster Look w/ Damaged Gilt Applique (Same treatment on Proscenium Boxes)

Color Elevation . No. 1 Portal / Sign

Color Elevations: No. 1 Portal / Sign



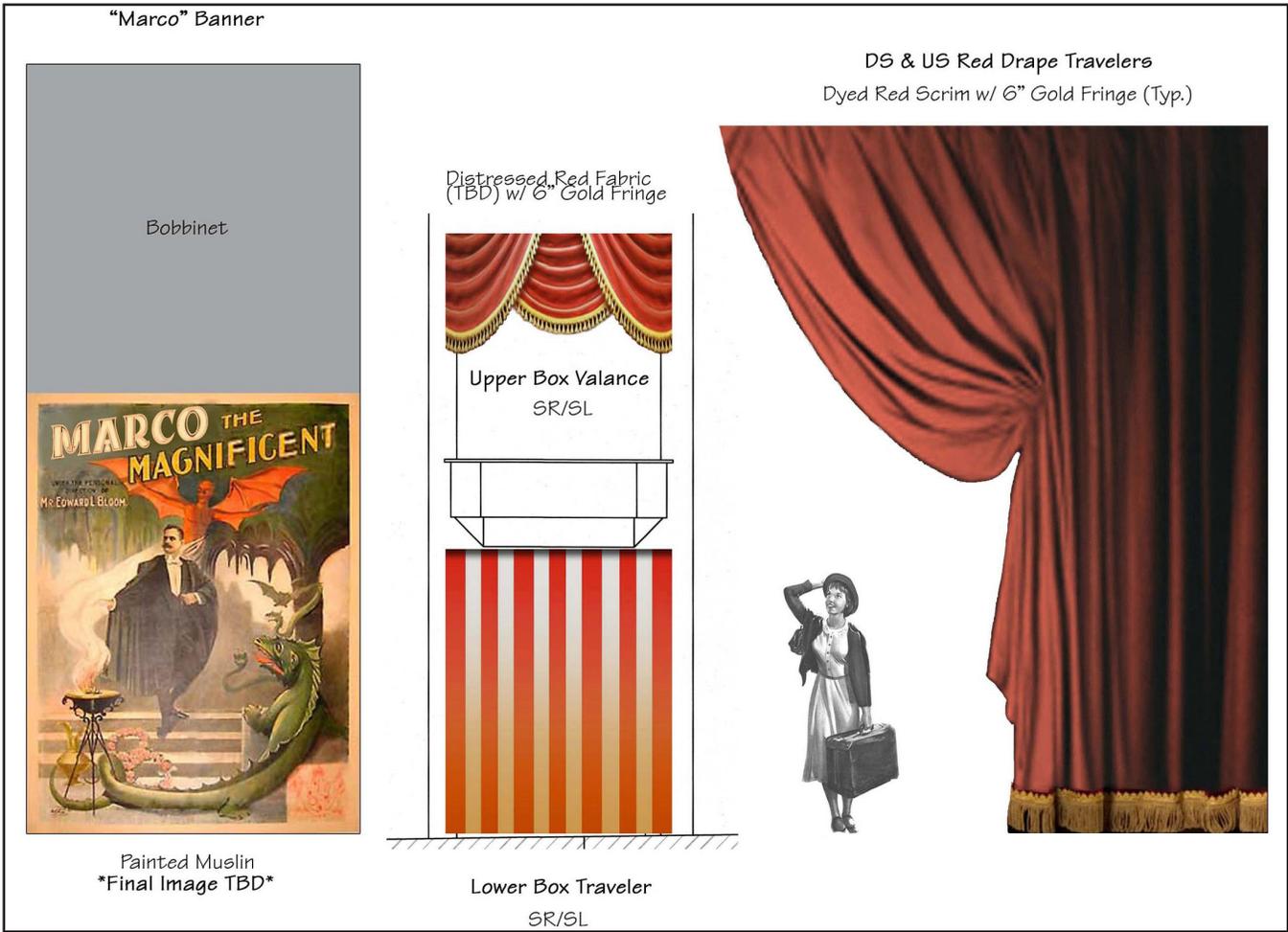
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CARNIVAL!

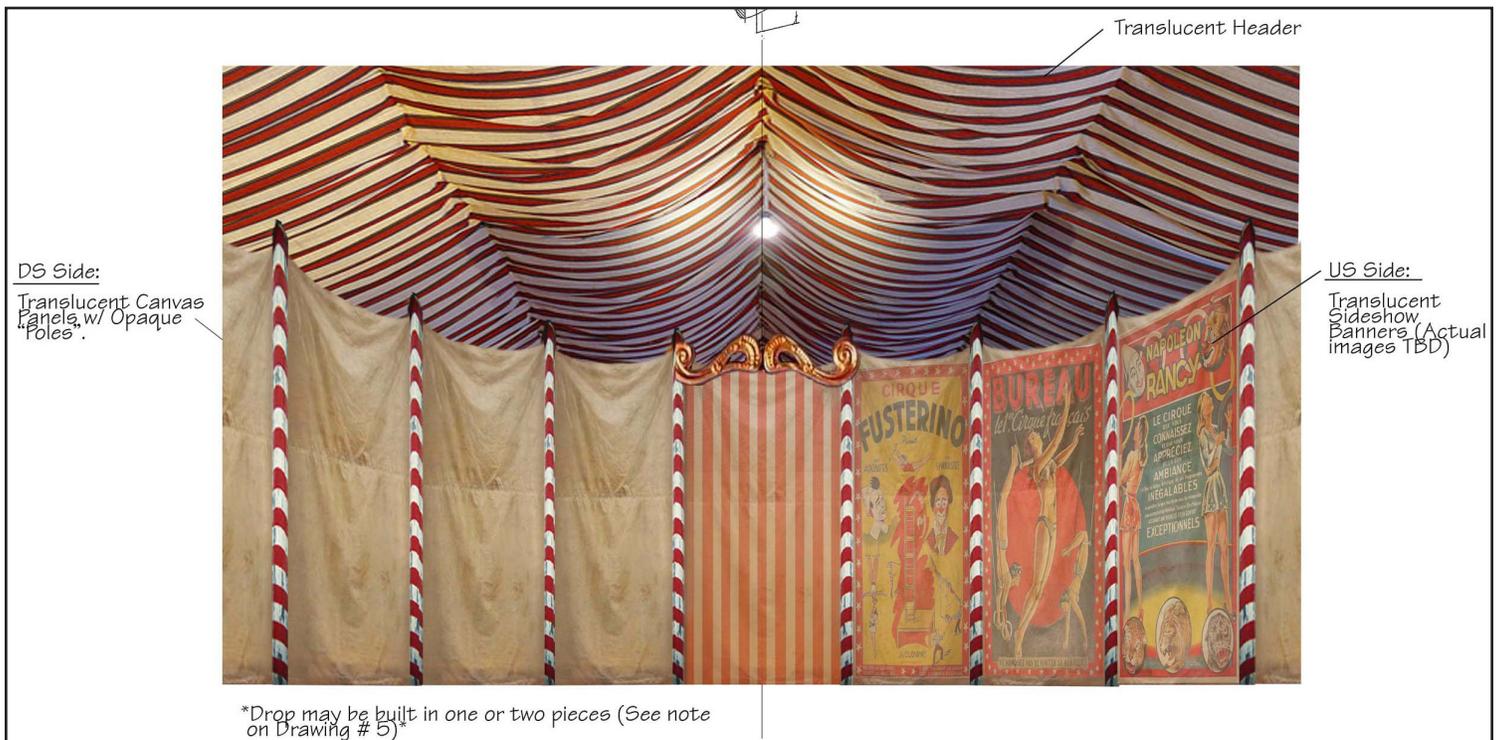


Production View

Set Design by David P. Gordon



Color Elevations: "Marco" Banner, Drapes



Color Elevations: Tent Walls/Header

Costume Renderings

Costume Design by Fabio Toblini



Lili Travel Dress



Lili Performance Costume



Lili Simple Dress



Lili Spectator Outfit



Paul Waistcoat



Paul Sweater Outfit



Schlegel Performance Costume



Jacquot Undercoat



Jacquot Paris Fantasy

Costume Renderings

Costume Design by Fabio Toblini



Marco Backstage



Marco Performance Costume



Rosalie Performance Costume



Rosalie Travel Outfit



Ensemble Costume



Ensemble Costume



Ensemble Costume

Interesting Facts

Trivia About The Show *Carnival!*

- *Carnival!* was drawn mainly from Helen Deutch's script for the 1953 MGM film *Lili*. *Lili* was based on Paul Gallico's novella called *Love of Seven Dolls* which was derived and expanded from his short story "The Man Who Hated People," which appeared in the October 28, 1950 edition of *The Saturday Evening Post*. Gallico's short story was inspired by the popular television program, "Kukla, Fran and Ollie."
- *Carnival* opened on Broadway at the Imperial Theater on April 13, 1961 and ran for 720 performances.
- Anna Maria Alberghetti won the Tony for Best Actress in a Musical for her portrayal of Lili. Will Steven Armstrong also won for Best Scenic Design.
- Kaye Ballard, who played Rosalie in the original Broadway cast of *Carnival* was hired for \$650 a week. She also made a weekly appearance on the "Perry Como Show," which taped on Friday afternoons. Because of this, her contract stated that if she should arrive to the Imperial Theater as little as one minute late on Friday evenings she would have to pay the producer \$750.
- Bob Merrill originally intended to score the show in the style of French folk melodies, but after receiving unenthusiastic reactions from the director and book writer, Merrill begrudgingly improvised "Love Makes the World Go Round" while walking with his collaborators to the elevator, and at once it became the show's "hit song."
- *Carnival!*'s innovations:
 - The curtain remained up as the audience entered the theatre.
 - Instead of a conventional overture a man entered the stage and played "Love Makes the World Go Round" on a concertina.
 - The set was assembled by the actors and crew right in front of the audience.
- In 2002, New York City Center Encores! mounted a concert production of *Carnival* featuring Anne Hathaway as Lili and puppets by the Jim Henson Company's NY Muppet Workshop.
- *Carnival* has been revived twice off-Broadway by the Equity Library Theatre in 1977 and the York Theatre Company in 1993, but it has yet to receive a Broadway revival.

Resources

BOOKS

- Bell, John. *Strings, Hands, Shadows: A Modern Puppet History*. Detroit Institute of Arts, 2000.
- Blumenthal, Eileen. *Puppetry: A World History*. Harry N. Abrams, 2005.
- Currell, David. *Puppets and Puppet Theatre*. Crowood Press, 1999.
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- Feiler, Bruce. *Under the Big Top: A Season with the Circus*. Harper Perennial, 2003.
- Gallico, Paul. *Love of Seven Dolls*. International Polygonics, 1989.
- Hammarstrom, David Lewis. *Fall of the Big Top: The Vanishing American Circus*. McFarland, 2007.
- Knaebel, Nathaniel. *Step Right Up: Stories of Carnivals, Sideshows, and the Circus*. Carroll & Graf Publishers, 2004.
- Mahlmann, Lewis, David Cadwalader Jones. *Plays for Young Puppeteers: 25 Puppets Plays for Easy Performance*. Plays, 1993.

FILMS

- *Europe's Big Top Circus Stars Live from the Hippodrome* / A Timeless Media Group film, 2007. Available in DVD format.
- *Lili* / An MGM (Warner) picture. Originally released as a motion picture in 1953. Available in DVD and VHS formats.
- *Stories of The American Puppet* / A Mazzarella Media film, 2007. Available in DVD format.

Carnival! Teacher's Instructional Guide prepared by
Joshua S. Ritter, M.F.A, Education Director/Music Librarian,
In collaboration with **Katherine Griswold**, Education Assistant