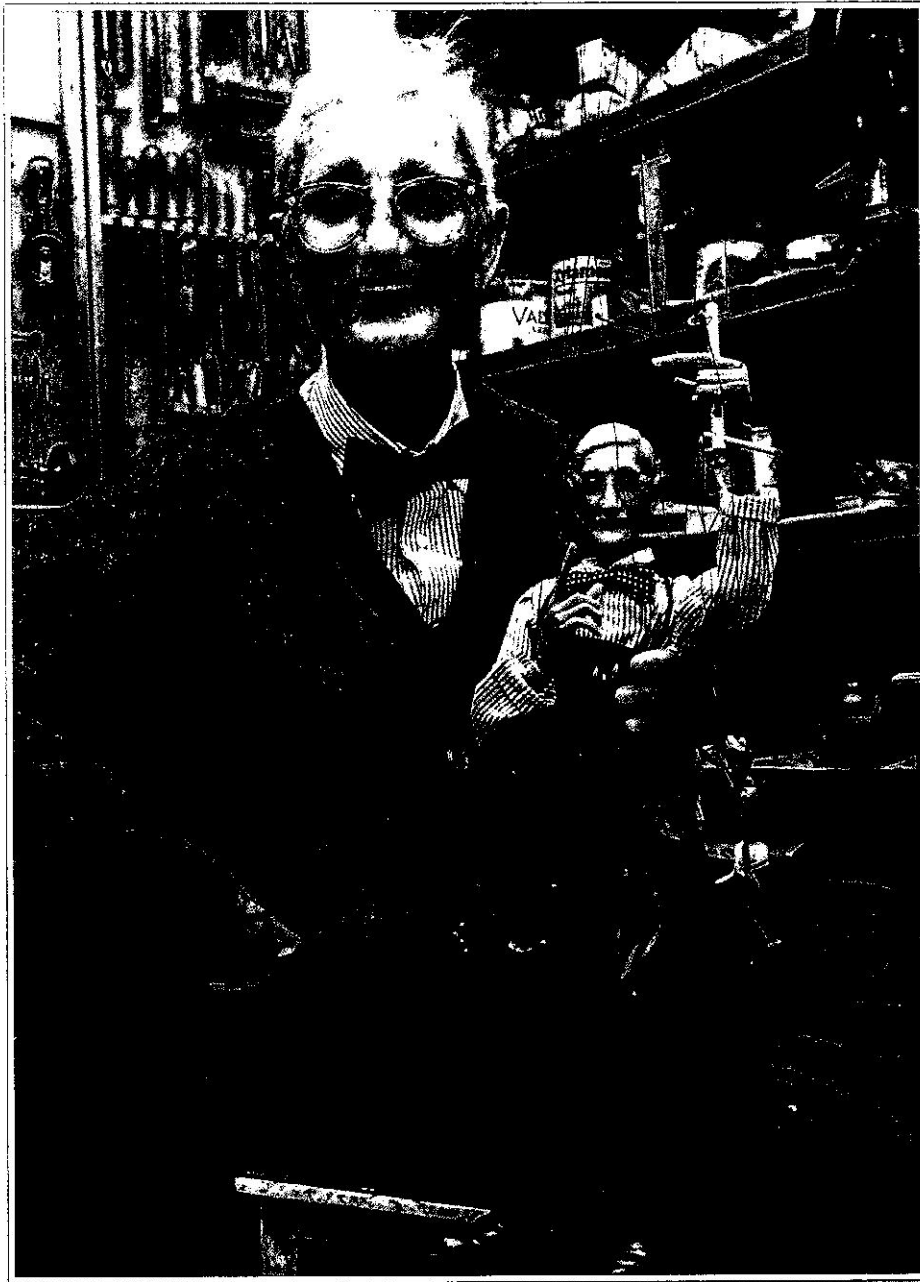


# THE MARIONETTES OF BARCELONA



HARRY TOZER AND HIS TRICKS OF THE TRADE

**DASILVA**

LONG ENOUGH TO ALLOW PASSING OVER HOOK

CRANK LOW

SPRING TO  
KEEP FURN  
CLOSED

CHAM FOR  
ADJUSTING

LEG (ROSTER)

CONTAINER

ROSTER

LEG

LEG

LEG

LEG

LEG

LEG

LEG

LEG

LEG

LEG

LEG

LEG

LEG

LEG

LEG

LEG

LEG

LEG

LEG

HELICAL SPRING TO  
ABSORB ROCKING  
OF CONTROL

BACK BOWMAN TO ALLOW TILTING OF CONTROL

TAUT

TAUT

TAUT

TAUT

TAUT

TAUT

TAUT

TAUT

TAUT

TAUT

TAUT

TAUT

TAUT

TAUT

TAUT

TAUT

TAUT

TAUT

TAUT

TAUT

TAUT

TAUT

TAUT

TAUT

TAUT

TAUT

TAUT

SCREW  
EYE  
GUIDE

HINGED  
DENTURE

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

REAR

**The Marionettes of Barcelona**

**Harry Tozer and his Tricks of the Trade**



# **The Marionettes of Barcelona**

**Harry Tozer and his Tricks of the Trade**

Ray DaSilva



DaSilva, Ray  
The Marionettes of Barcelona  
Harry Tozer and his Tricks of the Trade

Copyright 1995

All rights reserved. No part of this book may be reproduced by any process or technique, stored in a retrieval system, or transmitted in any form or by any means, without the express written consent of the publisher.

ISBN 0 9513600 2 7

DaSilva Puppet Books  
The Limes, Norwich Road, Marsham, Norfolk. NR10 5PS. UK.

First published 1995

Cover Design: John Farley  
Mellis, Suffolk

Cover Photo: Jordi Vidal, Barcelona

Printed in Great Britain by Antony Rowe Ltd.  
Chippenham, Wiltshire

**TO WANDA**

**A GIFTED AND COURAGEOUS WOMAN**

who put up with Harry's besotted dedication to marionettes  
and unsocial life for fifty-six years,  
and who came to his rescue  
with her support and advice  
on more than one occasion.

## ACKNOWLEDGEMENTS

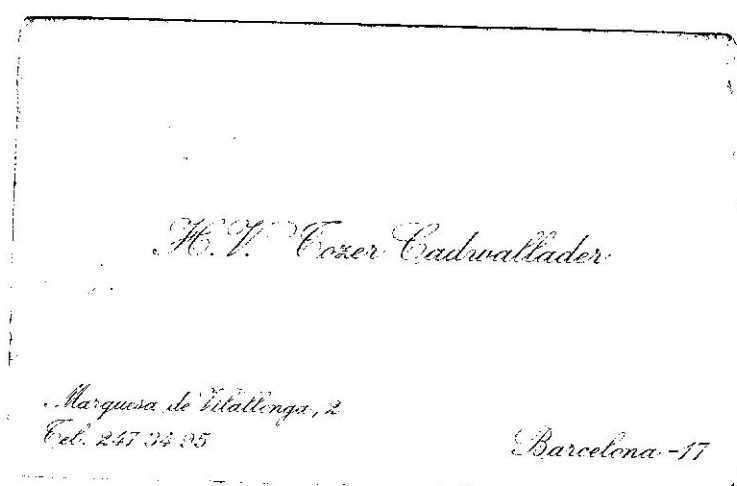
The production of this book is the result of the assistance, kindnesses and cooperation of several people, but mostly Harry Tozer himself. He generously allowed me to search through his files and records, and, with considerable patience, read and corrected historical and technical details and my spelling of Spanish names. Thanks are due to The British Puppet & Model Theatre Guild for permission to reproduce articles from *The Puppet Master*, especially to Gordon Shapley, the Honorary Secretary, as well as Len Walker, who produced the original *Puppet Master* drawings. I am grateful to Douglas Hayward for allowing access to his collection; to Stan Parker, Professor John Varey, Dr Ryan Howard and Eugenio Navarro for other information; to Teresa Travieso for the loan of photographic material and to Richard Bradshaw for the permission to reproduce his cartoon on page 14 and for writing the foreword which fills in more pieces of the Tozer jigsaw. Warm appreciation also to Stanisława Chmura Vda. de Blesa and Dorotea Muñoz González de Sastreger (Harry's 'minders') for keeping me continually supplied with Spanish meals on my respective visits to Barcelona and Porto Petro. Lastly, a big 'thank you' to Peter Peasgood, whose drawings have made the biographical section more visually interesting, and to Robert Fowler for his careful and diligent proofreading.

RD.

## ***CONTENTS***

<b>Foreword by Richard Bradshaw</b>	<b>9</b>
<b>Introduction</b>	<b>11</b>
<b>Harry Tozer - 'The stars are not as bright as they used to be'</b>	<b>15</b>
<b>Marionette construction</b>	
Heads	43
Design of joints	44
Neck, Shoulders, Waist, Hips	
Knees, Elbows, Wrists, Ankles	
Body-supporting legs	50
Hands for holding	51
The control	52
Control modifications	54
Lever for special movements,	
Doubling the pull of lever,	
Pirouette handle,	
Stringing	56
Adjustable stringing gallows	
Shortening Strings	
Releasing strings	
Position of head strings	
To prevent string from twisting	
<b>Notes on Operation</b>	<b>58</b>
<b>Examples of Special Actions</b>	<b>59</b>
Negro	60
Negress	61
Jack	62
Fairy Godmother	63
Tato on the tightrope	64
The Pianist	65
Violinist	66
Giant, or how to empty a dish in one gulp	67
Dragon	68
Cow	70
Donkey	71
Fish	72

<b>Scenarios and Routines</b>	
The Mermaid and the Water Imp	73
The Boxing Booth	73
Valse Triste	76
Skeletons	80
Disjointing	
Montmartre Cemetery	
Performing Seals	87
Jerry Jenkins on the Ring Trapeze	95
Robot Revolt	103
<b>Staging</b>	
Punch and Judy stage	109
Folding hand-puppet stage	110
Proscenium of marionette stage	111
Double-bridged stages	112
<b>Appendices</b>	
I The Catalan Puppet	115
II Operators and staff of AMA-FAD	117
Students of the Marionette Workshop	118
Note on Spanish names	120
<b>Bibliography</b>	121
<b>Index</b>	123



## FOREWORD

by Richard Bradshaw

H.V.Tozer. I knew the name even before I got involved in puppets. In 1951 there was one book on puppetry<sup>1</sup> in the library of my High School in Sydney, Australia, and that's where I first saw the name. It appears with a description of a Catalan-type hand-puppet, a design for a folding glove-puppet booth and a drawing of a vertical control for a marionette. I'm not sure why the name stuck in my mind except perhaps that among English-sounding names, the V and Z give it a somewhat exotic quality.

As I became more involved with puppets the name cropped up again. In an old American *Puppetry Yearbook* there was a photo of H.V.Tozer's marionettes for *St. George and the Dragon*, and the sad-faced king caught my attention. If only my marionettes could look so full of character as that! Some years later there were technical articles on marionettes in *The Puppet Master*<sup>2</sup>, an English puppeteers' journal. But it was in London in the mid-sixties that I learnt that this H.V.Tozer was an Englishman who lived in Spain. Among puppeteers he was famous.

At last I met him when I went to Barcelona for a puppetry festival in 1974. Among the people meeting me there was only one person who could have been H.V.Tozer. He looked the part. He was much taller than the average Catalanian and even the beret couldn't disguise him. I remember his warm, winning smile. He gave me a card with his name, H.V.Tozer Cadwallader, explaining that it was Spanish custom to add one's mother's maiden surname, but I soon came to know him as Harry.

He showed me Barcelona: museums, churches, replicas of Columbus's ships, the *Sagrada Familia* and apartments designed by Gaudi, and more. We paused in front of a shop window behind which a man worked a large, treadle-driven fretsaw to cut shapes from sheet metal and he observed my reaction to be sure I was suitably impressed by the elegant machine. He explained how Gaudi had used an inverted catenary, the curve produced by a hanging chain, for the shape of his arches. There were two such arched entrance gates to the Güell Palace, which then housed The Theatre Institute, and I know that Harry would share my dismay on seeing these same arches described as 'parabolic' in a recent book.

And, of course, there were his puppets. I recognised some from pictures I had seen. Excellent figures, full of character. I was able to see at first hand his marionette stage

---

1. *The Puppet Theatre Handbook*, Marjorie Batchelder (New York and London: Harper & Brothers, 1947).

2. *The Puppet Master* has been published at occasional intervals by The British Puppet and Model Theatre Guild since 1946.

which allowed for a puppeteer to sit on a wheeled stool running behind the top of the proscenium arch, facing the main operators' bridge. It was a nice solution for getting an overhead bridge, to allow for greater depth of action, without considerably raising the ceiling height and lengthening the strings. (see page 112).

Since then we have exchanged letters from time to time, and not always about puppets or puppeteers. Although he has never been to Australia, Harry has an unlikely connection with this country. His father, Arthur Tozer, had a prominent role in an attempt by some Australians to establish a Utopian socialist colony in Paraguay in the 1890's. This New Australia colony has become part of Australian folklore, and one of its members was the Australian poet Dame Mary Gilmore, who is featured on our ten-dollar note.

In Harry's work you will see the happy blending of the practical know-how of an engineer with an artist's sensibility, an ideal recipe for a good marionettist. It reflects a breadth of interest which you will find in the man himself. He obviously enjoyed the technical challenge of devising special actions for many of the figures but equally accepted an artistic challenge, especially with his *Valse Triste* and *Robot Revolt*. In all his work you are constantly aware of his efforts to do things properly. It is the thorough approach of someone we would label 'professional', so Harry is probably one of the most professional amateurs you'll ever meet!

H.V.Tozer is not merely an outstanding figure for English-speaking marionettists. Like the St. George of his puppet play, Harry belongs to both England and Catalonia. In Barcelona, where over the last two decades interest in puppetry has been rekindled with the help of The Theatre Institute, Señor Tozer is "the grand old man" of puppetry. You can see his influence in the work of many modern Catalan puppeteers even as they move in new directions, and it counts for something to have been one of his students. A measure of the high regard in which he is held is the splendid exhibition of his puppets which was recently mounted.

You will meet H.V.Tozer and his marionettes in this book. Ray DaSilva has done a great service to puppeteers in bringing together Harry's ideas on puppet technique, but what makes this book so valuable is his lively account of the life of a great puppeteer.

**Richard Bradshaw 1995**



## INTRODUCTION

Way back in the 1950s, I was inspired, like many other puppeteers, by the technical articles written by **Harry Tozer** and illustrated by **Len Walker** which appeared in *The Puppet Master* at that time. But it was not until 1990, after a preliminary correspondence, that I had the pleasure of meeting both these personalities for the first time. Biographical notes of Harry Tozer have already been published in several places, and at the time of our meeting Harry had just read yet another account of his puppet career. A stickler for accuracy, he was mildly put out by errors it contained. 'They usually get it wrong' he said, 'they misunderstand, and either emphasise wrong things or they make such terrible blunders'. Bearing in mind the debt that I felt was owing to him, I volunteered to write the approved, definitive version, and to add a compilation of the technical articles. Little did I realise what I had let myself in for!

This book is the result of the discussions we had in 1990, and of a voluminous correspondence afterwards. Occasionally, I have quoted verbatim from his technical articles and unpublished notes, but in most cases they have been abridged, on the assumption that they will be mainly read by experienced puppeteers. The bibliography on page 121 however, contains a list of all the original articles if required. Within the technical section I have reproduced, with Harry's permission, some of his stringing diagrams in addition to the previously published material. It should be noted that these diagrams were never intended for publication, but were to be a reminder to himself, in case he ever forgot which string went where (as actually happened after he tried to replace rotten strings following a disastrous sixteen year period of damp storage). They will now prove invaluable to anyone who may require to repair or restring any of Tozer's figures. These sketches cannot therefore be used as blueprint 'how-to-do-it' diagrams because some details may be missing for that purpose. Nevertheless, they provide an excellent starting point for anyone wishing to make similar figures; and if they should leave the puppeteer with some things to be worked out by trial and error, then it could be argued that this is a valuable learning process, and much better than having everything handed out 'on a plate'.

Harry read *The Sunday Telegraph*, sent to him each week from England, in order to keep up with news 'back home'. 'I must keep in touch', he said, 'but it makes me depressed'. Despite this on-going literary influence he often wrote in an expansive style reminiscent of the first quarter of the 20th century, which I discovered was contagious. He told me that his habit of explaining everything in minute detail came as a result of experience from his previous employment. He was often required to issue instructions to Spanish staff, and found it essential to stretch his brain in all directions in order to dream up all the conceivable mistakes that could possibly be made and allow for them, otherwise someone would come along and say 'I thought you meant . . . .'

'I criticise Spanish foibles a good deal, but there is one virtue no-one denies them, not even their own self-detractors, and that is their generosity. And the poorer they are, the more generous.'

Harry Tozer would be first to agree that he was the eternal pessimist. He would say 'Things happen to me that happen to no one else' and 'All changes are for the worse'. For a while, I played the game of trying to top his disasters by relating my own, but I couldn't win. He said that it was this constant pessimism which kept him going, and he took some delight in his translation of a Catalan proverb *Mes viu l'ocell que piula que l'ocell que xiula* — Longer lives the chick that cheeps than the chick that chirps.

I visited Harry again in 1994, at his Barcelona home. It was during the period when his marionettes had been taken out of storage at the museum of the Barcelona Theatre Institute for an exhibition at Sala Mancunill, Plaza Didó, Terrassa.<sup>1</sup> He was working in his roof-top workshop when I arrived, repairing a marionette control which someone had broken the day before. At the sound of the bell he came streaking down the several flights of stone stairs, almost reaching the front door before Stasia, who had been working in the adjacent kitchen. Stasia — **Stanislawa Chmura Vda. de Blesa** — had served Harry as a house-lady from just after the sad death of his wife Wanda in 1990. He was extraordinarily fortunate when this recently-widowed Polish friend of his wife consented to keep house for him. Stasia, a good cook, always gave Harry's many visitors from home and abroad, a warm friendly welcome. She usually accompanied Harry on his various excursions, explaining to me that this was necessary because he had become so accident-prone.

After exchanging greetings, I suggested that we talk in the workshop, in order not to interrupt his work. The sun was streaming through the open door, from the roof, and Harry clipped a special piece of paper to one side of his glasses to reduce reflections and continued shaping the thin piece of wood he was working on. We carried on chatting almost from where we had left off at our previous meeting, and I soon found that, despite being in his tenth decade, he was remarkably active both mentally as well as physically, although he complained of his memory playing tricks, especially when it came to finding the right English words for an accustomed Spanish phrase. A few days later we went to the exhibition, and I saw Harry give and derive much pleasure by presenting brief demonstrations of his marionettes to groups of visitors. These included local puppeteers and ex-students, who obviously regarded him with much respect and affection.

Over the years he personally taught more than a hundred students. They came from all parts of Spain, but also occasionally from Japan, Sweden, Israel, Peru, and the USA. During my visit to Barcelona, Harry took me to see a table-top puppet performance at Theatre Malic by a couple of his ex-students. In the queue outside the theatre were other puppeteers. Spying his unmistakable figure, people quickly passed the word down the line: 'It's Señor Tozer!'. They flocked excitedly around him, grasping his hands, kissing him — all so delighted to meet him again. The Malic Theatre's director, **Eugenio Navarro**, whispered to me 'All puppeteers in Barcelona who are any good were students of Tozer'.

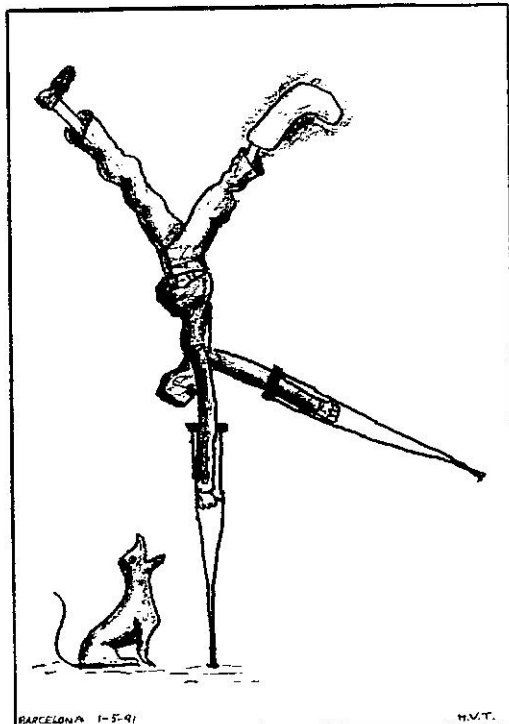
---

1. This was an appropriate place for this rare showing of Harry's puppets. The Plaza had been recently renamed after the famous Spanish puppeteer Ezequiel Vigués, known popularly as Didó. He was born in Terrassa in 1880. Obituary: see *Puppet Master* April 1961.

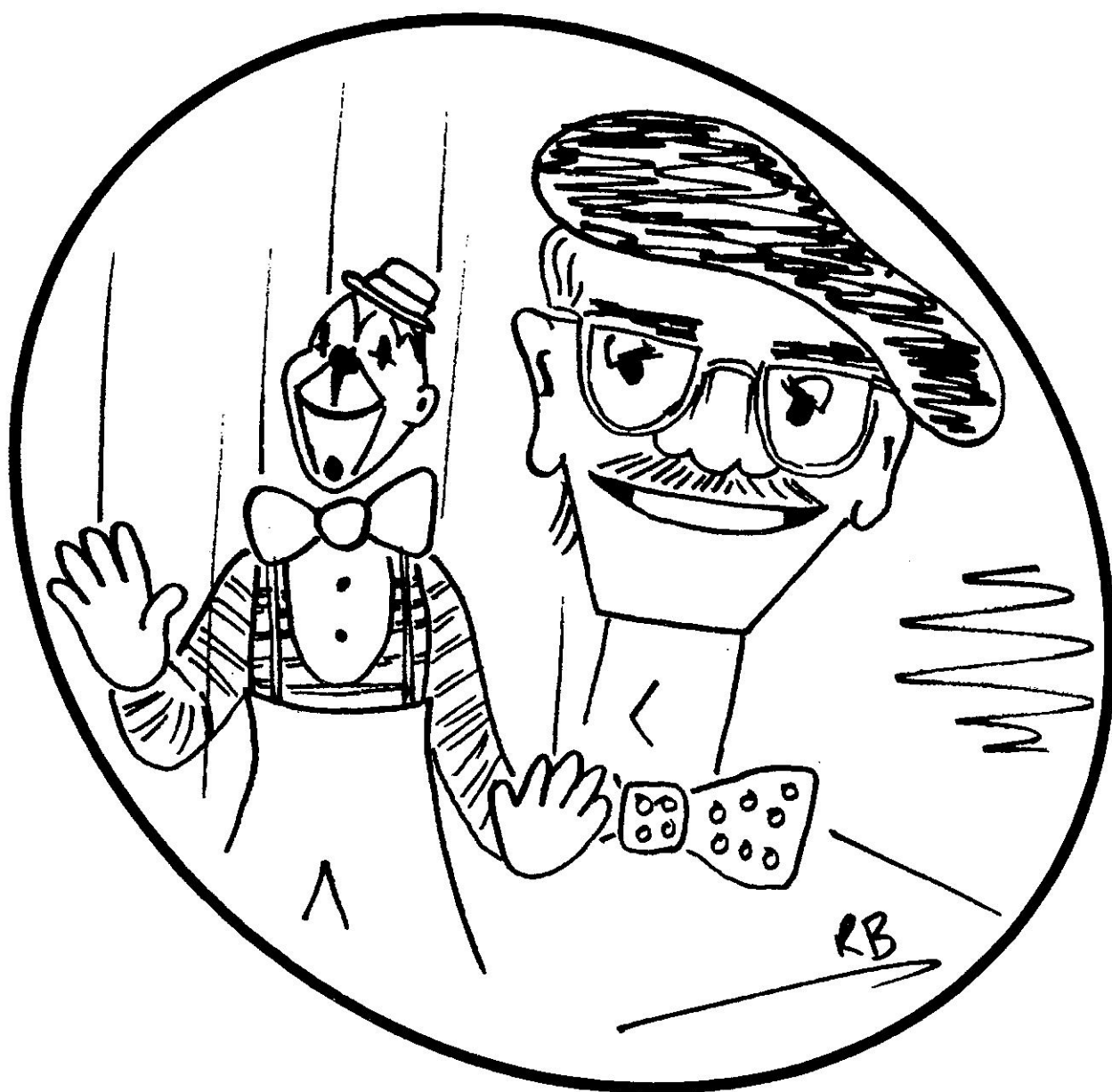
Tozer once said 'I would rather make puppet history than study it'; and he did indeed become the proverbial legend in his lifetime. His home became a Mecca for Spanish puppeteers, and for many of the famous names of puppet theatre from all over the world. Regardless of all this acclamation, he never forgot the many people who had been influential to him, and told me, between stories of disasters, about many individuals, singling out for special mention **Teresa Travieso González**. She had helped him in many capacities — from needle woman to stage manager — but gave him the greatest help in the work of restoration of the marionettes after their protracted storage mentioned above. 'Without her help, I doubt whether I could have kept going as long as I have.'

Harry was concerned that I might forget to mention other notable people who had assisted and encouraged him throughout his puppet career. If I have done so, then I apologise and emphasise that he was certainly exceedingly grateful to all who played a part.

RD.



*In April 1991, at the age of 90, Harry Tozer was walking past the Planetarium, close to his home, when his shoe stuck on a piece of chewing gum, he stumbled and fell, breaking an ankle bone. He drew this cartoon of his unplanned space-flight and walk, and sent it to his friends. A month later, he dropped a typewriter on the same foot, and was frustrated because the injury prevented him from riding his motorbike!*



*Harry Tozer and Pompilio*  
*Cartoon by Richard Bradshaw: Australian Puppetry Guild 6th Annual Report — 1974*

## HARRY TOZER

*'The stars are not as bright as they used to be'*

Tozer still remembered his first summer in England, some seventy-eight years later.

'There was the Imperial Hotel on the front, and there was a man who built sand models on the beach. He used to colour them with powdered dyes, and passers-by threw coins down; but my most vivid memory is the Punch and Judy Show.'

Relaxing on the terrace of his Mallorcan summer retreat, overlooking the bay at Porto Petro, Harry Tozer told me, in July 1990, about the early influences which had led to his lifetime of devotion to puppet theatre. We talked of puppeteers and puppets of all kinds, of Wanda, his wife, who had died just three months before, and of everything under the sun; except that it was evening, and the stars were peeping through what was left of an aging vine. 'You know,' he said with a hint of sadness,

'The stars are not as bright as they used to be....'

There was a long pause as he caught his breath, and I tried to work out what he meant. He pointed across the bay.

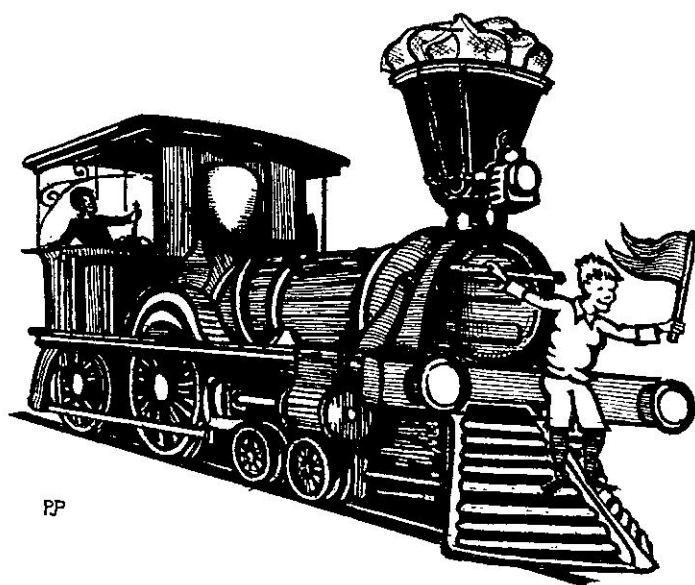
'Ever since they built Cala D'Or on the other side of that hill, the sky never gets dark enough for the stars to shine like they did years ago. Wanda and I often sat here, and we could even follow the early satellites crossing the night sky like little moving stars.'

He sank back into the deck-chair, closed his eyes for another pause, then, with a sudden enthusiasm which startled me, continued his story.

'Ah yes! It was in Torquay. I was ten or eleven years old at the time, and my brother Norman was there too. There was a park with a pond where I used to sail my model boat.... and then one day, out of the blue, a Punch and Judy show appeared in the street, right outside our lodgings! Why this should have been set up in such a quiet residential street I just can't imagine; and in view of its far-reaching effect on me, it now seems quite uncanny.'

That performance was 'magic' for young Tozer, and he gazed entranced. The fine dexterity of the performer during a juggling and gymnastic episode with the puppets created a strong, lasting impression, but he could not recall any other details of the performance, or the existence of any audience other than himself. His imagination fired, he set to and made his first puppets. Those simple flat cut-out figures, operated in a miniature cardboard booth, sparked off the beginning of an enduring yet somewhat intermittent and precarious love affair with the world of the puppet.

Harry Vernon Tozer <sup>1</sup> was born of British parents at Villa Rica, Paraguay, on November 9th 1902. His father, **Arthur Tozer**, was an administrator in charge of the stores and workshops at Sapucay of the British-owned railway. He had met and married **Amy Booker Cadwallader** (the eldest of a family of thirteen children) at Wolverhampton, while on a brief visit to the home country, probably in 1897. As a small boy, Harry was allowed free run of the extensive railway workshops. He recalled an awe-inspiring steam engine with a mighty piston and flywheel which powered all the workshop machine tools through a system of shafts and belts, and an enormous mobile steam crane which moved engines under repair. There were even a number of discarded locomotives on a siding where he played with other children.



'... pulling levers, turning brake handles, and leaning out of cab windows just like real engine drivers.'

The sights, sounds, and smells of those times created an indelible stamp on young Harry and he subsequently became infatuated with working models and all things mechanical.

The family returned to England in 1912 in order to seek treatment for Amy Tozer's arthritis and also to enable sons Harry and Norman to receive an English education. Arthur Tozer went back to his post in Paraguay while young Harry, already fluent in English, Spanish, and German, was sent, along with brother Norman, to a preparatory school at Prestatyn in North Wales. He took with him the miniature Punch and Judy show, for which another boy made a better stage with draw curtains. This provided hours of amusement, but Harry could not remember giving a proper performance for an assembled audience.

In 1914, Harry and Norman were moved to St Cuthbert's School at Worksop, and for a while, puppets took second place to trains and model railways. The school was built and run on monastic lines. It was inadequately heated, with no hot water in the dormitories or in the changing room after sports; everyone was required to attend chapel fifteen times a week. Discipline was strict, and the growing lads were poorly fed. Harry described it as unmitigated misery, especially in the winter when he was always cold

---

1. Tozer is thought to be a West Country name derived from the teasing of wool; another suggestion points to a Huguenot origin.



and hungry. He remembers with disgust the injustice of the meagre so-called breakfasts. The masters, most of them clergymen, seated themselves at the high table, after giving thanks to Heaven in Latin. The smells of their bacon, eggs, toast, and coffee wafted down and teased the nostrils of the boys below, whose daily menu was always porridge and bread. Canings were frequent and sometimes sadistic, occasionally being administered before the whole school, an experience which Harry found traumatic. He lived in fear of a fanatical Latin and games master renowned for his savage canings.

'He hated my guts for taking one afternoon a week off from games in order to do carpentry, the only boy to do so.'

Carpentry and perspective drawing proved to be the most useful subjects in later life. Several of his early carpentry tools - planes, chisels etc - continued to form the basis of his workshop, having survived the hazards of three quarters of a century. Enjoyable diversions from the repressive regime were scouting in the junior school, and then later in the senior school playing the drum in the band at the weekly parades and going on occasional route marches of the Officers' Training Corps.

Mrs Tozer had by this time moved house to Harrogate. Despite being a serious invalid, she was, said Harry, 'a woman of great character, who was always helping others who came to her with their troubles, and who were much less worse off than herself.' During the school holidays the boys used to take her out in a wheelchair, and Harry remembered occasionally stopping to watch the Punch and Judy show which was performed every morning on 'The Stray' (The West Park).

'It was a traditional show with a live Dog Toby, but was not so slick as the shows you see today. I don't really approve of Dog Tobys.... the ones I have seen have always looked reluctant and even embarrassed, they did nothing to advance the plot, quite the reverse.'

Harry also remembered going to a variety show at The Royal Hall, Harrogate, to see a very good act with what he described as 'bib puppets'.<sup>1</sup>

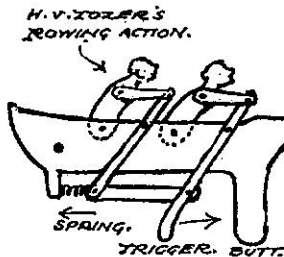
'There were two puppets on stage at the same time, each operated by two people. They used dialogue, and one character even smoked a pipe and performed a Highland Fling.'

When their father discovered from school reports how alarmingly the boys' body

---

1. 'Bib Puppets', 'Humanettes', sometimes called 'Living Marionettes', consist of a puppet body hung like a bib in front of the puppeteer's body. The puppeteer's own face forms the face of the figure. Arms and legs are controlled by rods and loops held in the puppeteer's hands. For construction details see Batchelder's *The Puppet Theatre Handbook*, p.32. A variation is the two person figure, with one operator providing the head and controlling the legs and feet with his arms and hands; the arms and hands of the other person standing behind provide the puppet's arms and hands. Harry pointed out how difficult it must have been for the rear operator to put the pipe into the other's mouth.

weights had dropped, he arranged for them to be transferred to The Modern School <sup>1</sup> at Bedford. Here the boys had the freedom of the town, a striking contrast to living within bounds at Worksop, in the middle of the Dukeries, where they did not see a strange face for three months on end. Harry had previously hated all competitive sports, but here found rugger less boring than soccer. The River Ouse running through the town made rowing a welcome alternative to cricket, another occupation which proved useful and enjoyable in later life. (Tozer later rowed on the Thames in a winning crew for Kettering Rowing Club, and also kept a boat moored at his home in Porto Petro for occasional turns around the bay).



One day, in the Bedford school library, he discovered a bound volume of *The Boy's Own Paper* containing information on how to make glove-puppets and, armed with this information, made a set of Punch and Judy heads during the next school holidays. They were whittled with a pen-knife, and the wood came from a broken fence found by the roadside.

'It never occurred to me to go to the extravagance of buying a suitable piece of wood from a carpenter. They turned out like primitive African masks, and must have been the crudest Punch and Judy heads ever made. To make matters worse, I had to paint them over several times because the creosote in the wood kept seeping through.'

Nevertheless, he took these puppets back to school, but it was brother Norman who performed with them at an end-of-term concert. On Armistice night (November 11th. 1918), Harry was letting off fireworks with a group of boys in the school playing fields when a badly aimed rocket hit him in the face. For an anxious week he was blind in both eyes. The left eye recovered, but he remained only partially sighted in the other eye for the rest of his life.

Tozer's father retired from the railway at the end of the war and returned to England for good. He set up a shoe-manufacturing business at Kettering, and the whole family came together again under one roof, including Harry's younger brother, Bernard, who had been brought up by a kindly aunt. Harry spent many happy hours there, installing and operating an elaborate model railway system in the attic. After leaving school he would have preferred a career in railway engineering, but owing to the post-war depression the nearest alternative he could find was a job with a railway-wagon construction firm. This work, however, came to a sudden halt when the company closed down. He then worked for a while in the office of his uncle, an importer and wholesaler of shoe leather; but Harry soon found that he was 'incapable of selling an ice cream in Hell.' So, in 1925 he packed everything up, sold the model railway (he did not remember what became of the puppets), and through connections going back to Paraguayan days, took up a post with the Canadian hydroelectric company in Barcelona and lived there from then onwards.

---

1. So called to distinguish it from the better-known 'Bedford School', to which Bernard Tozer went later.



During treatment in England for a stomach illness in 1927, Tozer read a copy of *The Peep Show*<sup>1</sup>, and, inspired by the photographs, he carved yet another set of Punch and Judy figures. This time with proper tools which had survived from school carpentry days. The discovery that he could actually carve and produce a variety of character heads and hands made this period, said Harry, 'the happiest of my life.' They were certainly an unusual set of figures, all being costumed in modern dress. Punch was based on the Sheppard caricatures from the *Punch* magazine, and, in addition to the traditional characters, the cast included a clergyman, a genie, a yokel and a Bolshevik, but no crocodile. However, seeing no future for himself as a Punch and Judy showman, he passed on the figures to his brother, Bernard, in England, who wrote and produced a show with them. On a subsequent visit to England, Harry retrieved the puppets and gave Punch and Judy shows in Barcelona for the children of his English friends, performing them in Spanish for the children of his landlady. The booth, which consisted of only a front and roof, was leaned against a wall, with masking curtains draped around it. (Illustration on page 109).



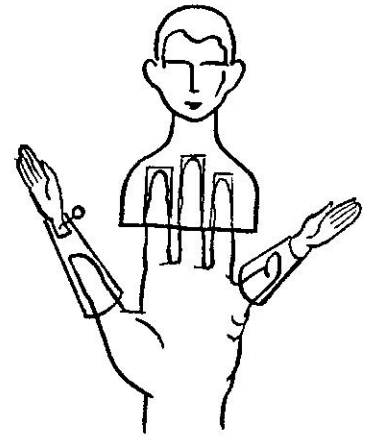
In Barcelona during the twenties there were a number of regular public puppet show performances. These were probably a continuation of a tradition going back to the precinema days of the 19th century when cafes put on puppet shows on Sundays. Harry recalled being told of groups of children who would go along and buy one cup of coffee between them in order to be allowed to stay and enjoy this local traditional entertainment. The cheeky central character, Titella, would rollick his way through stories and situations similar to those of the French Guignol. All the voices were provided by the showman himself, using a swazzle, while his assistants were required to mime to his words. The traditional performance always ended with brilliantly choreographed routines between the Devil and the other characters punctuated by bursts of flame from below.<sup>2</sup> One of the principal groups was run by **Jaime Anglés Vilaplana**, whom Tozer soon got to know. Harry was often invited backstage, and was able to examine the construction of the peculiar type of hand puppet used. Instead of using the index .rm3.62"

1. 'The Peep Show' by Walter Wilkinson was first published in 1927. The photographs and drawings were omitted in subsequent editions.

2. 'The Devil is the only figure amongst the Catalan puppets, to enter the stage from below, the rest entering from the wings. He is invariably preceded by a most effective burst of flame from the nether regions. This is produced by blowing down a long-stemmed pipe, held just below the level of the stage, the bowl of which is filled with powdered resin. It is covered with a perforated lid through which the powder rises, to be ignited by a burning wax taper fixed to the outside of the bowl. This gives a puff of bright yellow flame which can be repeated at will. Such a pipe is best made of metal by a tin smith, though I myself made one of bamboo of two different diameters. H V Tozer *Puppetry 1934 An International Yearbook of Puppets and Marionettes*.



finger in the puppet's head, the three middle fingers were inserted into a wooden shoulder section carved as one piece with the head. Harry sent the design details of the Catalan figure to brother Bernard, who by this time had become actively involved with **The London Puppet Group**.<sup>1</sup> Colin Gray, also a member of the group, constructed figures in this style for *St. George and the Dragon*, which was presented at the group's theatre in 1933 and 1934. Harry also passed news of his discovery to the rest of the puppet world by sending the information to **Paul McPharlin**, who published it in *Puppetry 1932 An International Yearbook of Puppets and Marionettes*.<sup>2</sup> As a consequence, this puppet became known as the 'Catalan type'.<sup>3</sup>



'The Catalan puppet world was so touchingly grateful to me that it has forgiven me much ever since. In truth, it was as unaware that the puppet was unique as the rest of the world was of its existence.'

The *International Yearbooks* led Tozer to make his first marionettes in 1934.



'This was the first time I had seen instructions and diagrams showing how to construct marionettes and their controls. I was enthralled by the professional articles and chat. They made me feel that I was rubbing shoulders with the giants of American puppetry: Tony Sarg, Ralph Chessé, Remo Bufano, Rufus Rose, Martin Stevens, and William Dwiggins - all marionettists.'

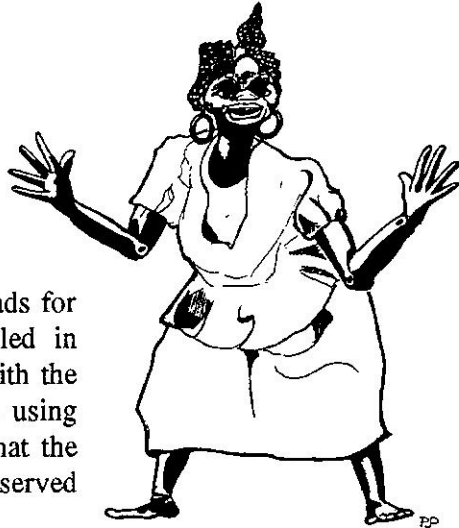
He was now living at a roomy boarding house in a Barcelona suburb and was allowed the use of a workbench in the basement. The first marionette he made was a West Indian guitarist with a broad smile who would enter carrying his guitar, raise it to his waist, and then sit down on a bench to play. At that

1. **The London Puppet Group** should not be confused with **The London Marionette Theatre**, which was in operation at the same time. The programme of the group's first performance in December 1933 consisted of *Punch as Schoolmaster*, translated from French and adapted by Bernard Tozer; *The Policeman and the Dragon*, a marionette play by Olive Blackham; and *St. George and the Dragon*, adapted by Colin Gray from the Cornish miracle play for Catalan type puppets. The theatre was situated on Putney Park Lane, just off London's Upper Richmond Road.

2. The series of *International Yearbooks of Puppets and Marionettes* were remarkable for their technical content, photographs, and 'International News', which continued from all sides even during World War II. Tozer was a regular contributor to the Spanish section of *International News* until the publication ceased after the 1947 issue with the death of Paul McPharlin in 1948.

3. Catalan Puppet: see appendix for details.

time, this was for Tozer a huge achievement. He then created a female partner for the Negro, who had flexible hips and expressive tense hands. They made a very successful and happy pair, playing and dancing to gramophone jazz guitar accompaniment. The puppet bodies were carved in wood, and the heads for these and all subsequent figures were first modelled in Plasticine (which gave more scope for experiment with the features) and then subsequently cast in plastic wood using plaster moulds. Even so, it is interesting to note that the heads of some of his carved Punch & Judy figures served as models for these early marionettes.



'I abandoned my first love of glove-puppets for that of the marionette, which, with its complete and unalterable physical presence, was so much more satisfying than the shapeless bundle the glove-puppet became once the puppeteer's hand was withdrawn from it. There was, however, another compelling consideration. The glove-puppet, is so very much more dependent on dialogue, to which a foreign accent, however correct the syntax, is a stumbling block. The marionette, which can practically dispense with it, was a convenient escape from the difficulty'.

In June 1934 Harry married **Wanda Morbitzer**, who was on the staff of the Polish Consulate in Barcelona. In 1935 they visited her people in Poland, and the marionettes were taken along.

'I still remember the acute stage fright I suffered during my first performance before my in-laws in Stobnica. My hands were trembling so much that I nearly dropped the controls.'

Wanda never became involved with Harry's subsequent Quixotic adventures,<sup>1</sup> but with her artistic eye was happy to advise about colour schemes for costumes and scenery. Tozer continued to make a number of marionettes in his spare time and began work on the cast for *Jack and the Beanstalk*, with the idea of one day being able to stage a show for the British community.

'I was just happy to be able to make marionettes to my own satisfaction, with the prospect of being able to put on shows as a hobby. It never occurred to me that my marionettes might one day attain 'professional' standards.'

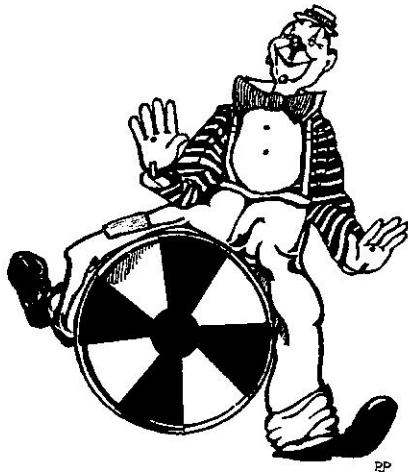
When the Civil War broke out in 1936, the Tozers had been in their own house for only three months. At this time Wanda, under doctor's orders, was having to spend much of her day on the flat roof in the sun. The management of the hydroelectric company ordered its foreign employees (forty Britons among them) to leave, but they agreed to allow Tozer to remain, out of consideration for Wanda accepting that the

---

1. Penny Francis, in *Animations* Feb/Mar 1989, compares Harry Tozer - not unkindly - with Don Quixote. Certainly his appearance, and some of his exploits have a distinctly Quixotic air.

English climate would have proved disastrous for her. Harry continued to work under the new Spanish bosses in a demoted position, but was otherwise well treated. He realised that the war would probably be long and that, as most of the British community had left, the troubled times would not allow him to establish a troupe of operators. So he had to rethink, and make figures suitable for a one-man show.

'As far as I knew, there were no other marionette companies in Spain. I had no need to be original, and so set out to prove to myself that I could make as good a trick-marionette as the next man.'



He constructed a tightrope walker, a disjuncting skeleton, and Pompilio, the acrobatic clown, who soon became a firm favourite and the troupe's mascot. With these he gave demonstrations through the dining-room window of his house to small groups of refugees and their friends who were squatting in the house opposite.

'At these performances I was helped by **John Siems**, a friend and colleague, who had also been unable to leave. One of his jobs was to hang on to a rope tied round my waist to prevent me from falling over, because there was no leaning rail. At one of these shows,

when the skeleton appeared, a small boy cried out "Pero si tiene mas hambre que nosotros!" - He's hungrier than us!'

Five months after the Civil war ended in April 1939, the Second World War began. Many of the original British community never returned, and as there still seemed to be little prospect of forming an English-speaking group of marionette enthusiasts, Tozer continued to make figures suitable for solo presentation. He also translated from Catalan, the first half of *Titelles i Ombres Xineses* by **Joan Amades** and from Castilian a chapter from *Los Buenos Barceloneses* by **Arturo Masriera**. Both of these were published by the Puppeteers of America in a mimeographed booklet under the title of *Catalan Puppetry*.

In December 1940, Harry and Wanda's daughter **Christine** was born. Wanda returned to her job at the Consulate and soon became very busy running an underground escape route for Polish airmen who had been shot down in France. Safe houses had to be organised for them in Barcelona once they had crossed the border. They then had to be smuggled either to Gibraltar or to Portugal, and on to England. Eventually the Gestapo put Franco's police on her heels, and Wanda was obliged to escape along the route herself. She always remembered the absolute agony when forced to hurry along all night without stopping, with a pebble in her shoe, after crossing the Portuguese border via a dry river bed. Wanda spent the rest of the war working for the Polish-American War Relief in Portugal and France. Eventually the British Consulate was able to persuade the Spanish counterintelligence to allow her reentry into Spain, and she was able

to rejoin Harry after a four-year separation.<sup>1</sup> They had been particularly lucky in having a very good nanny for Christine, who had succeeded in keeping Wanda's name alive during her absence so that when she returned she was overjoyed to be greeted by all as if she had only left the day before.

Towards the end of the war, the Polish Consulate established a hostel on the outskirts of Barcelona for their refugees in an abandoned mansion. This had a large garage previously used for stabling goats during the Civil War, and the persistent smell still lingered. Harry was permitted to set up his stage and put on performances with the help of John Siems and Lars Glas, a Swedish colleague. The programme included all the figures constructed during the war, rearranged as a three-man show. These performances presented to the refugees and others had begun to attract attention. The traditional Catalan puppeteer **Jaime Anglés Guzmán**<sup>2</sup> brought them to the notice of **Luís Reig Benet**,<sup>3</sup> a prominent member of the influential association **Fomento de las Artes Decorativas**<sup>4</sup>. The FAD was an organisation for the encouragement of good design which promoted various art and other activities. Tozer was invited to give an audition performance before the governing committee and its members, in the society's auditorium in the Cúpula del Coliseum. The enthusiastic reception led to an invitation to form an autonomous marionette group under the auspices of the society, whose auditorium thus became available to them for paying audiences. Several prospective collaborators were enlisted, but as the FAD had no available storage or rehearsal space a search was initiated for their own headquarters. Eventually the group of ten members found a warm welcome in the basement of the British Institute through the kindness of **Derek Traversi**, the director.

---

1. Wanda later rejoined the Polish-American War Relief in Austria, where she took part in the combing of a region in southern Austria to ferret out and rescue Polish refugee labourers, who were unaware that hostilities had ceased. They were being hidden away and employed at very low pay by unscrupulous farmers. Finally, a stinging report which she wrote to her superiors about the noncooperation of the Austrian authorities in helping eradicate this trade made it dangerous for her to stay. On her return to Barcelona, she acted as liaison officer between the Polish and Spanish authorities. They had given asylum to some 250 Polish refugee children, for whom sponsors were sought and gradually found in the USA. Some of them, when grown up and with children of their own, continued to correspond with her up to her death in 1990.

2. Jaime Anglés Guzmán was the son of the famous Jaime Anglés Vilaplana. He followed in the tradition of his father, but eventually abandoned the swazzle for all characters except the devil. Tozer designed a new booth for him, and also had some influence on the carving of new figures, which were more deeply cut than the traditional ones. See Varey: *The Puppet Master*, January 1951.

3. The father of Luís Reig Benet had previously produced puppet shows of high standard in a small theatre in the basement of his business premises, the Sala Reig, during the early 1920s. See *Puppetry 1942-43 An International Yearbook of Puppets and Marionettes*.

4. It is interesting to note that the FAD had had as early as 1930 a well-advanced and ambitious scheme for the production of marionette plays with the assistance of professional Italian puppeteers. At the last moment the project was shelved indefinitely; lack of funds being a contributory cause.





'The lone wolf was no longer lonely', said Tozer. The group became known by the rather unwieldy title **Agrupación de Marionetistas Amateurs del Fomento de las Artes Decorativas**, and **Luís Fontanet Bosch** was appointed as coordinator and liaison-officer with FAD. He was already responsible for the direction of Sunday afternoon entertainments for children in the auditorium, which seated two hundred and fifty. The programmes presented by the puppeteers, in addition to the circus and variety turns, were *Jack and the Beanstalk*, using their own script, and *St. George and the Dragon*, using the text by **Edgar Caper**,<sup>1</sup> which had been translated into Spanish verse by **César Jurado Morales**.

During the three years spent at the British Institute, several new marionettes were made, a front bridge was added to the stage over the proscenium opening, and a three-colour lighting system with home-made miniature spotlights, all controlled by portable water dimmers, was installed.

Many encouraging reviews appeared in the daily and weekly press, not least being a laudatory article by **Sebastián Gasch**, who was for many years an important theatre critic, having a particular interest in circus, music hall and other allied theatre arts. He literally became an institution in Barcelona, 'discovering' many artistes, and was to have further influence on Tozer's career. The following description of a performance was written by **Prof. John Varey** for *The Puppet Master*.<sup>2</sup>

'The first act was a straightforward version of an English sketch translated into Spanish, during which I first appreciated the theatrical effect of Mr Tozer's moulding of heads. This was followed by a ballet scene, a solo turn to the tune and story of Sibelius' *Valse Triste* <sup>3</sup>. The window which suddenly flew open as the distant music grew louder was effective, as was the entrance of Death as the dancer fell to the ground at the end of the scene. A special rotating movement of part of the control enabled pirouettes to be accomplished. The green lighting appeared to me a little too dark — it is surprising how little dimming of lights is necessary on a puppet stage to give an illusion of darkness or half-light. The manipulation and design of the puppet was good but in endeavouring to imitate the grace and precision of ballet, a marionette must fall short of its goal. As a contrast, the third act consisted of a Negro with large feet and gawky limbs who executed a soft-shoe dance to

---

1. Edgar Caper was a pseudonym of Paul McPharlin. *St. George and the Dragon* was published in 1937.

2. This review appeared in the issue for April 1950. Professor John E Varey spent the summer of 1949 in Spain whilst undertaking considerable research into the history of popular entertainments in Spain (see bibliography). He records Tozer's kindness during a visit to Barcelona to search for archive material. 'Before his energetic onslaught mountains became molehills, and it was largely owing to his kindness that I was able to gather a rich harvest.'

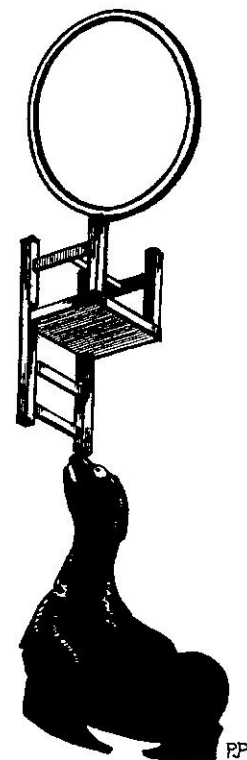
3. The idea of choreographing *Valse Triste* was suggested to Tozer by **Francis Patron**, the British Consul General 1939-41, who considered it to be ideal marionette material. A more detailed description of the act and the special 'coffee mill' control used is given on page 76.

the accompaniment of an accordion. Here the marionette came into its own again. I was struck by the life-like effect achieved through taking great care in checking exactly the correct points of suspension for the limbs of a marionette necessary to attain a desired effect. A simpler turn consisted of a dance by cigarette and match, the match eventually lighting the cigarette.

Then came the highlight of the show, the circus, introduced by a very effective ringmaster. The first act was the strong man, a regular cave man, characterised by large muscles and small brain capacity. He lifted dumb-bells and weights and bent iron bars, balancing the dumb-bells upon his forehead, where a quiff of hair provided a useful ledge. He retired and was followed by a cheeky page-boy, who carried off the dumb-bells with ease. A trapeze then descended from above, the noise of machinery being simulated by a wooden rattle. A clown walked on from side stage, jumped on to the trapeze and performed various tricks. He was not strung to the bar, being anchored by hooks in the palms of his hands and the upturned toes of his shoes. Another clown had also been pottering about the stage. Since clowns in Spain traditionally have an English accent, Mr. Tozer was able to make himself heard. A balancer walked a drum, which was controlled by a wire from side stage. He caught two balls on the end of a pole he had raised to his nose — four balls were dropped, two of which missed, thus adding to the realism. He then descended to the ground by way of a chair, walked over a see-saw, sat on a rocking chair and eventually rocked himself over backwards and off stage. This continued and connected movement was especially pleasing. The props for this act had been dragged on by the clowns, both equipped with hooks in their palms. A ring trapeze now descended, and the artist again entered from the side and performed his tricks without being strung to the hoop. This method has the advantage of simplicity for packing, and the end of the act was particularly graceful as the boy swung down and away from his hoop and struck an attitude on the stage.

Then came the seals, introduced by the ringmaster. Seal A hit a pivoted bar, and a ball flew up to land on the nose of Seal B. They passed the ball slowly between them, then quickly. A chair and a stool were then hoisted up from the stage and dropped on the nose of one of the seals, and finally the ring-master threw up a hoop, which the seal also caught. There were, of course, two chairs and two hoops, one of each being attached to the seal's nose string. Between the arrival of each object, the seals passed the collection from one to the other. The clowns then entered, and the chaos which followed, clowns alone have the right to cause.

The final item was a pianist and singer, with added touches. When the curtains rose, the piano stool was at some distance from the piano. The clown entered, endeavoured to play the piano unsuccessfully from the stool — though surprised when the record obliged with two or three bars — and went over and dragged the piano into position. Then the maestro entered, flicked back his coat-tails, turned over the music, and played.





In this as in other acts, I felt the quality of the sound unit employed left something to be desired, the mechanical quality of the music contrasting forcibly with the life-likeness of the puppet caricature. As an encore he played again, and a Victorian singer entered. She had a very small round movable mouth, and the song exactly suited her vinegary appearance, consisting mostly of very high shrill squeals. The page entered with a bouquet and basket of flowers, followed by a mouse, whereat the good lady sprang upon a chair and, lifting her skirts, displayed what were once known in my part of the country as "trolley-bobs".<sup>1</sup>

Performances were usually very well received, but Tozer recalls with some puzzlement the reaction to a show which the group presented at a convent school for girls.

'Every time the audience laughed, a bell tinkled to bring them to order; then after *Valse Triste*, a message came to us backstage, "do not put on any more acts like that." We hadn't a clue as to what was meant by "like that". The ballerina was correctly dressed, and death in all its aspects is so popular in Catholic Spain, that I could not see how that could have upset them. I suppose that after the show, I should have asked the Mother Superior what was wrong, but I was indignant at the aspersion cast on my good taste that I could not trust myself to ask any of them.'<sup>1</sup>

In 1949, after three busy years, the group lost its headquarters at the British Institute because the space was required for a recreation room, so the puppeteers were obliged to search for new premises. A friend at the Lycée Français found them excellent rent-free facilities in the heated cellar of one of their buildings, where they were able to continue their work. The new space allowed plenty of room for rehearsals and painting backdrops and scenery. Tozer was now directing a team which was quite large, when compared with British groups of that period. 'What a wonderful time it was!'

The appearance on the Barcelona scene of the trick marionettes with a Victorian air about them, luckily coincided with a passing revival of interest in things Victorian, and so, as Tozer modestly pointed out, 'a measure of success was inevitable.' There was also no comparable competition in Barcelona, although there had been visits by other troupes, and other centres of activity were developing elsewhere.<sup>2</sup> Tozer's group was

---

1. From a letter to Stan Parker 13/3/90. Harry Tozer corresponded at length with Stan Parker, a well-known English marionettist, who has a similar repertoire item. A photograph of Tozer's figures appears as plate 63 in *The Puppet Theatre of the Modern World* UNIMA 1967.

2. Visits were made to Spain by Vittorio Podrecca's *Teatro dei Piccoli*, and Yambo in the 1930s. In *Puppetry Yearbook 1942-43* Tozer refers to the Rosana-Picchi company, which had come from Italy in 1939. The troupe eventually broke up, and its puppets were destroyed by fire in Madrid. A new group was formed, which visited Barcelona in 1943. Tozer later wrote in *Puppetry 1946-47* 'As the Robinson Crusoe of puppeteers in Spain, my glee can be imagined when an acquaintance brought to my notice a footprint, in the shape of an article in a Madrid weekly, the headlines of which read, 'The First Marionette Theatre in Spain Created by Natalio Rodríguez López....' See also J E Varey: *The Puppet Master* June 1951 and October 1952.



given an enormous amount of free publicity, with reviews and articles in the daily and weekly press. The first comprehensive history of Spanish puppetry, *Titeres y Marionetas* by **Sebastián Gasch**, published in 1949, featured the group's work, and included several photographs.

Tozer was happiest when indulging his fancy for solving technical problems. He constructed more trick figures based on ideas from the few books which were then available, and also by a process of trial and error. As an amateur he was never under pressure to find quick solutions to meet deadlines, he could simply shelve a problem and wait for a good idea to arrive.

'It usually proved so simple that I could have kicked myself for not having thought of it in the first place. The confidence acquired in knowing that a solution will eventually occur, has helped me during teaching, to find ways of achieving things which pupils claimed to be impossible.'

The positive results of isolation, and the luxury of having plenty of time, can be seen in his original solutions to marionette problems, many of which were published in the *Puppet Master* 'Tricks of the Trade' series. Tozer's freehand sketches were redrawn as engineering drawings by **Len Walker**,<sup>1</sup> and these were eagerly followed by marionettists of that time. Harry realised, however, that these technical innovations were all very well, but that what he really needed, was an improvement in the artistic and intellectual content of the programmes. He therefore took advantage of every opportunity to see performances by other puppeteers. He recalled that during a trip to visit his parents back in 1947, he travelled to London to visit the Guild's Annual Exhibition,<sup>2</sup> where he saw performances by **Eric Bramall** and others. He still felt the need however, to obtain some first-hand practical experience with a professional marionette theatre, and in 1950 wrote to a number of marionette troupes offering his services as a manipulator for the month of August, during his annual leave.

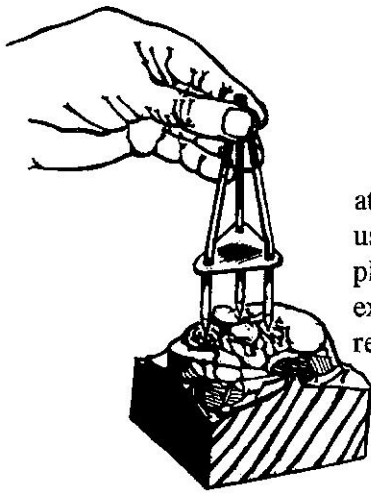
'**Jan Bussell**, evidently thinking that I needed to pay for a holiday in England, replied in the negative, but offered to lend me forty pounds. I have never forgotten that kindly and generous offer. He knew brother Bernard, but he hardly knew me, and in those days forty pounds was forty pounds!'

To his great joy he received an affirmative reply from **Waldo and Muriel Lanchester**, which was indeed a compliment, and he describes the month spent with them as 'one of the highlights of my puppetry career.' The first two weeks were spent in the workshop

---

1. Len Walker and his wife, Maud, ran the **Rose-Berry Marionettes** and the **Merryman Marionettes**, based in Loughborough. The programmes involved trick marionettes and included a Marionette Circus. Both Len Walker and Harry Tozer were surprised to discover that they had each attended The Modern School at Bedford, although they did not consciously meet there. Len Walker commented that they both also had engineering backgrounds, which could account for how well they got along together.

2. Held at Victory House, Leicester Square. Over seven thousand visitors were recorded during two weeks.



at Malvern. He recalled discovering the miniature tripod which Waldo used when carving a head. It had legs a fixed distance apart, this was placed on the wood to mark the positions of the eyes and mouth. This explains why all the Lanchester marionettes had such a close family resemblance.

'I could never see the need for this, because people's faces are not usually symmetrical, and I would often, deliberately place one eye higher than the other to add character. I was however very impressed by Waldo's massive engineer's vice. Its inertia was so absolute that, when chiselling a block of wood held in its jaws, it felt as though it was as soft as cheese; whereas my carpenter's vice had an inevitable springiness which softened the impact of the chisel. The vice could also be swivelled to any angle, and these two attributes made carving unbelievably easier. Waldo and Muriel treated me very well. They drove me over to meet **Olive Blackham**, and also gave me an introduction to **Gerald Morice**, who kindly received me in his large room filled with bric à-brac. I also had the good fortune to meet, by chance, **Walter Wilkinson**, whose first book had been such an inspiration to me.'

Then followed two weeks of performances, the first at the Birmingham Repertory Theatre,<sup>1</sup> followed by another at Colchester Repertory Theatre. Tozer was responsible for the lighting, the gramophone, scene shifting, and operation of the curtain. His marionette operation was limited to his own singer, which appeared as a guest artiste with M. Pataluski, the Lanchester pianist. He admitted that finding himself as an employee was very different from that of being the director of his own theatre with eight operators, and no-one to be responsible to except himself.

'I found it quite unexpectedly difficult to remember cues not programmed by myself. As a consequence of all of this, I was much more tolerant with my own participants when I got back to Barcelona. At Birmingham, **Sir Barry Jackson** (the Governing Director of the theatre) came to see us backstage, but what really sticks in my mind is the stage-manager, who asked me on the second day, why the first half of the programme was three minutes shorter than the day before. Coming from easy-going Spain, I was amazed by such strict control, and replied that it was probably because I had managed to do the scene changes quicker. At Colchester we were visited by **Edith Lanchester**. I was much impressed by her outstanding personality and vigorous old age<sup>2</sup>. Conversations with her and with Waldo and Muriel were so stimulating, I owe them all a great debt of gratitude.'

---

1. The Birmingham Repertory Theatre's programme for the week commencing August 7th 1950, reads: 'The Lanchester Marionettes under the personal direction of Waldo and Muriel Lanchester assisted by H.V.Tozer.' Items listed are: *Variety Turns*, *Shakes vs Shaw*, *Peter and the Wolf*, *Underwater Ballet*, and *Circus*.

2. Waldo's mother, Edith Lanchester (Biddy), and father, James Sullivan, were important personalities in the Social Democratic Federation and the Independent Labour Party. An excellent account of her exploits, including the notorious Lanchester kidnapping case, are recounted in Waldo's sister's autobiography *Elsa Lanchester Herself*.

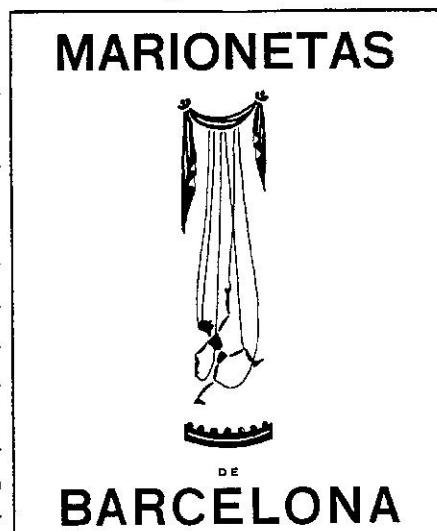
The following year during his annual leave, Tozer visited the marionette theatre of Zürich, of which he remembers very little except the Hindemith music. He also went to The Salzburg Marionette Theatre, where he saw a performance of *Faust*. **Hermann and Friedl Aicher** kindly allowed him to watch a performance from backstage, and he recalled being surprised by the padded plank used as a head-rest running across the width of the stage. This enabled the operators to reach further downstage from its single bridge and to use shorter strings (actually wires). He noted that they used spotlights each side of the stage within reach of the operators, which they adjusted as required throughout the performance. He was impressed by their plywood false-perspective scenery, and noted the broad 'coffins' in which the marionettes were stored within reach offstage. (For transport, the figures were left hanging full-length from their controls in these long boxes, with their heads protected by pads).

These experiences, and the conversations with the Lanchesters and others cleared his mind of many doubts about the future path to be followed. He realised that performances would be improved if the team had someone in charge of the lighting, which, incidentally, was controlled by water dimmers. He put an advertisement in a newspaper and received a response from **Rolf Olden**, who said that he was Dutch, but later, to Tozer's amazement, turned out to be German. He had fought on the Russian front during the war, and felt (correctly) that by concealing his true nationality he improved his prospects of employment. He was a brilliant technician and helped to design and construct spotlights for the stage. At the rehearsals Rolf Olden met and later married **Carmen Pérez Dolz**. She was a teacher at the art academy, who helped to paint scenery for the marionette theatre and also became one of the operators.

The first fruits of the new or, rather, confirmed outlook were produced in 1952. *Service Station*, *Dematerialisation*, *New York*, and *Robot Revolt* all included traditional trick figures; but the modern scenarios were entirely new and original. *Robot Revolt* was an awesome spectacular presentation, with a philosophical content; and the audience reactions fully justified these experiments.

Tozer maintained and developed his contacts with the British puppeteers. He made another trip to England, in 1954, and visited Len Walker, with whom there had been a constant flow of correspondence concerning the technical drawings. From there he was taken by Jan Bussell and **Ann Hogarth** to see their show in Nottingham and also to attend a lecture by **Sergei Obraztsov**. On the same trip he saw the Moscow State Puppet Theatre present *Aladdin* and *Extraordinary Concert*, and while in London he visited **John Wright** at his Hampstead studio, where he also met **Harro Siegel**.

In 1955 the company wisely changed its name by shortening it to **Marionetas de Barcelona**. Although the word 'amateur' was dropped, it is important to remember that they were still an amateur group, and all but one of its members, including Harry Tozer, had full-time jobs elsewhere. They continued producing new works up to 1956. Notable items were *Washing the Washing*



and *The Green Idol*. Harry's own daughter, Christine, loved the shows but was too engrossed in language studies to become involved in them: "one lunatic in the family was quite enough," said Wanda.

By the end of seven very happy and fruitful years based at the Lycée Français, they had clocked up a total of one hundred and forty-one public performances. These had been presented intermittently at the Cúpula del Coliseum, the British Institute and several other places, including seasons at San Sebastián and Santander. Then, in 1957, just at a time when the company and its work was beginning to mature, with their sights on a foreign tour, they received disastrous news. The Lycée needed the space occupied by the Marionetas for their increased number of students, so the group were given three months' notice to quit. Their last performance at the Lycée was given on April 15th 1957.

Searches for other premises proved difficult, but, after many unsuccessful attempts, they were put in touch with a very cooperative city alderman who was responsible for the Pueblo Español at the Montjuic Park. This composite village, with replicas of typical and historical buildings from all regions of Spain, had been erected for the 1929 Exhibition and maintained afterwards as a tourist attraction. They were fortunate in applying at the right time: the Barcelona Council had recently decided to develop the Pueblo further. They not only agreed to allow the puppeteers to have a vacant building, but also offered to install a theatre for them. This included the decoration, the provision of the seating, and the electrical installation. In return, all the puppeteers had to do was to undertake to give shows on special occasions,

'It all sounded too good to be true. It promised to be the end of our accommodation troubles and the beginning of a golden age.'

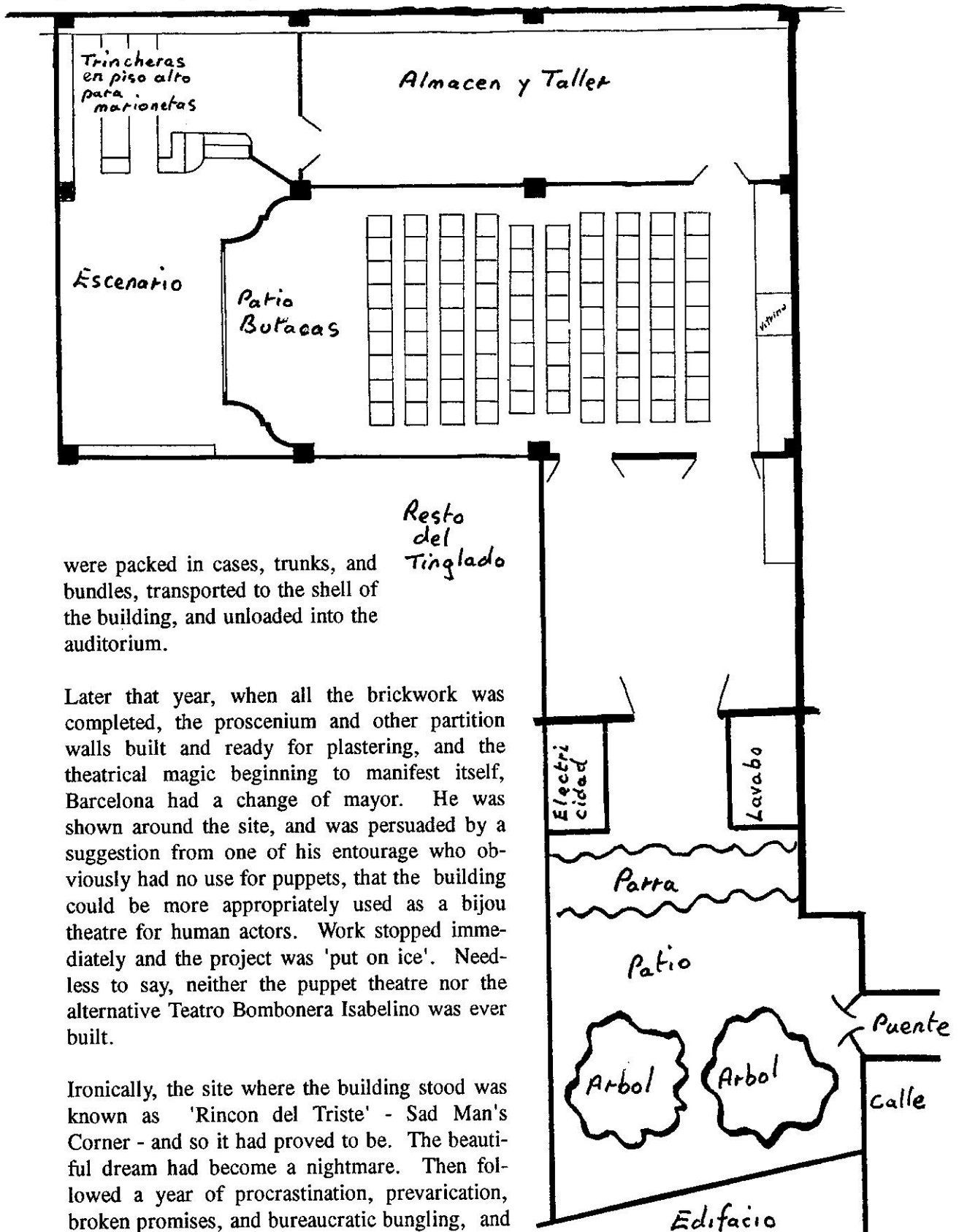
The theatre was designed as a self contained unit. From the main square of the Pueblo the audience would reach it by means of a romantic little bridge. The entrance opened onto a courtyard, for the audience to use during intervals, which was shaded by trees and vines. This led to the foyer and to the auditorium, the interior of which was designed by Lluís Fontanet and which seated one hundred. With a daily attendance at the village of two to five thousand people, Tozer foresaw that this theatre would give the Marionetas de Barcelona a tangible existence and would be of immense publicity value, ensuring contact with local, national, and international audiences. **Charles Trentham**<sup>1</sup> wrote in *The Stage* 'I feel that the establishment of a permanent theatre in Barcelona demonstrates that its municipality is a go-ahead body, alive to modern trends and the universal popularity of puppetry.'

The puppets, sets, staging, properties and other paraphernalia belonging to the group

---

1. Gerald Charles Trentham Morice wrote a weekly column for *The Stage* under his two middle names, and as Gerald Morice for *The World's Fair* almost continuously for forty years. He was a journalist by profession, a puppet historian and founder member of The British Puppet & Model Theatre Guild, and founder patron of the British section of UNIMA. He first met Tozer in 1950 when the latter was working for the Lanchesters, then in 1977 he attended the Barcelona puppet festival, where Tozer was responsible for meeting him and introducing him to officials.

*Marionetas de Barcelona*  
*Proyecto de Sala espectáculos*  
*Luis Fontanet (decorador)*



were packed in cases, trunks, and bundles, transported to the shell of the building, and unloaded into the auditorium.

Later that year, when all the brickwork was completed, the proscenium and other partition walls built and ready for plastering, and the theatrical magic beginning to manifest itself, Barcelona had a change of mayor. He was shown around the site, and was persuaded by a suggestion from one of his entourage who obviously had no use for puppets, that the building could be more appropriately used as a bijou theatre for human actors. Work stopped immediately and the project was 'put on ice'. Needless to say, neither the puppet theatre nor the alternative Teatro Bombonera Isabelino was ever built.

Ironically, the site where the building stood was known as 'Rincon del Triste' - Sad Man's Corner - and so it had proved to be. The beautiful dream had become a nightmare. Then followed a year of procrastination, prevarication, broken promises, and bureaucratic bungling, and

the FAD withdrew its patronage because of the company's lack of activity.

Harry Tozer was devastated. These events had such a traumatic effect that he found himself instinctively avoiding all painful reminders of his predicament and what he saw as his failure. He ceased communicating with other puppeteers and discontinued buying books and subscribing to magazines. To all intents and purposes, he gave up puppetry!

'Eventually the Puppeteers of America stopped sending me their Journal, and I was glad. They used to remind me...'

While Harry was in the depths of despair, and despite his attempts to remain incommunicado with the puppet world, the reputation of his genius continued to grow and The British Puppet and Model Theatre Guild reprinted the popular series of articles on marionette construction. Invitations were occasionally received for performances, including the first Colwyn Bay International Puppet Festival.

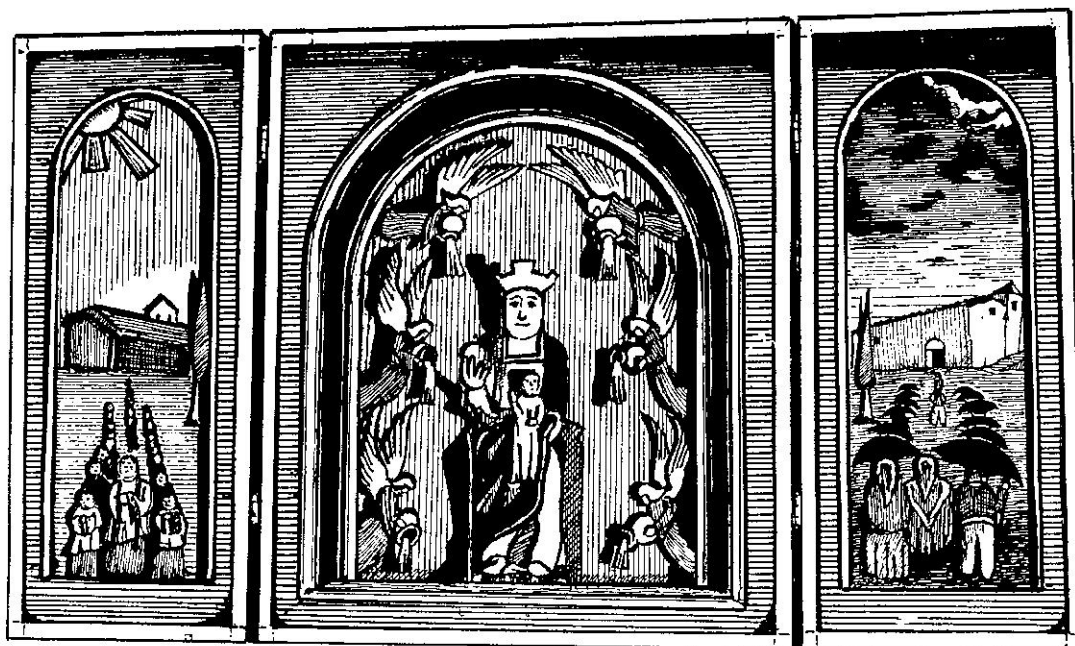
Providentially, the trauma was much alleviated by the purchase, in 1957, of an abandoned peasant's cottage in Siurana, a picturesque little village in the province of Tarragona. Tozer was able to throw himself into the renovation of this holiday home, which was situated on the top of a promontory with superb commanding views over spectacular rugged landscape, and Montsant across the valley. This must be the ultimate retreat; indeed, Siurana Castle, now in ruins, was the last stronghold of the Moors in Catalonia, and the place is steeped in history and legend.<sup>1</sup> The Romanesque Madonna above the altar of the 12th Century church is designated 'la Mare de Deu de l'Aigua' - the Mother of God of Water (rain). Tradition has it that on thirty-one out of the thirty-two occasions she was taken out in procession to pray for rain, she proved successful; and even on the failed occasion, the crops remained unspoiled. To portray this legend, Tozer created a folding triptych carved in bas-relief. The left panel depicts the procession leaving the church, over parched ground and beneath a golden-yellow sky. The centre panel has the seated Virgin and Child, surrounded by angels each pouring from jars the precious rain. The right panel shows the returning procession sheltering under umbrellas in a rainstorm, and signs of vegetation already appearing! This Retablo de Maese Tozer has pride of place in the dining area of the restored cottage, and the humour is appreciated by the locals, not least the parish priest. When **John Wright** of the **Little Angel Marionette Theatre** and his family decided to tour Spain for a holiday, they were taken by Tozer to visit Siurana, and decided to spend the remainder of

---

1. Harry later recognised that two of these legends had strong dramatic possibilities and combined them to make a glove puppet scenario with Catalan dialogue. One was *The Jew of Siruana*, whose eponymous protagonist bartered the keys of the town with the Christian besiegers for promises which they did not keep, thus incurring the dramatic pronouncement of various maledictions, which have largely been fulfilled since. The other was *The Moorish Queen's Leap*, in which, to avoid falling into the hands of the Christian soldiery, the queen rode her horse over the ramparts of the castle on the edge of the cliffs to her death below. Unfortunately, the play was not produced owing to the lack of local support.



their holiday there, unable to tear themselves away from its sheer beauty and peace.<sup>1</sup>



pp

The Tozers also acquired an old house at Porto Petro, on the south coast of Mallorca. This traditional Mallorcan dwelling with tapering whitewashed walls, a metre thick at the bottom, and green-shuttered windows to keep out the sun, yet admitting the light breeze from the sea, gave them an excellent refuge from the still heat of Barcelona, and a place to entertain their friends. By good luck and judgment, all this was achieved at bargain prices, well before the tourist explosion. No longer preoccupied with puppets, and having retired from his job in 1968, Harry had plenty of time to spend with Wanda, and together they refurbished and furnished the two holiday retreats to a good standard while carefully retaining their traditional character. Ca's Rector (because it previously belonged to the local rector) became a tourist attraction for friends to bring their visitors in order to show them a typical old Spanish house.

During this time, the revival of puppetry which the rest of Europe and America had enjoyed before and after the war, at last succeeded in crossing the Pyrenees. Tozer, in his enforced retirement, began to hear of new names in other forms of puppetry (not marionettes). Of special note was the talented and imaginative company 'La Claca', led by **Joan Baixas** and his wife, **Teresa Calafell**. In the autumn of 1972 **Hermann Bonnín Llinás**, the new Director of the Barcelona Theatre Institute, was persuaded by Joan Baixas to join a party to visit the International Puppet Festival at Charleville-Mézières. He was so impressed with the theatrical possibilities of puppets that on his return to Barcelona he lost no time in setting up a department for puppets at the Insti-

---

1. On his return to England, John Wright wrote and produced a marionette play based on the legends of Siruanna.

tute, with Baixas as its head.<sup>1</sup>

'I read about it in the papers, and didn't want anything to do with it. I was thoroughly disgusted by that time with anything to do with puppets. But Wanda pushed me and insisted that I contact them. So, at the age of seventy and in no mood for nonsense, I went to see them. You must remember that I had given up puppetry for sixteen years, and during that time hadn't been able to bring myself to visit the place where I abandoned my marionettes; and, what's more, I was scared stiff that they might ask me to find somewhere else to keep the seventeen packing cases, canvas bundles with the stage supports, and all the equipment.'

An effort to sell them had not worked out: Eric Bramall said that he would be happy to purchase the figures and to present performances with them at the Harlequin Theatre under the title *Marionetas de Barcelona*, but he advised Tozer against selling them until he was absolutely sure it was impossible that he could not revive them himself. Harry appreciated this unselfish suggestion. 'I have always felt grateful to him, because they later enabled me to revive their use and gave them and me a new lease of life.'

Tozer offered to donate the whole collection to the Institute's Theatre Museum, in the Güell Palace. It was the only puppet theatre of its kind in Spain, and he reasoned that this might be a way of keeping it all together and saving the puppets from ultimate dispersal or even complete loss. After looking at the old photographs, the museum authorities agreed to collect everything from the Pueblo, with the idea that they might be included in a puppetry exhibition to be held at the museum the following May.

When Tozer set off to the Pueblo, he must have felt a hint of excitement in the anticipation of seeing all his creations again, and, on arrival at Sad Man's Corner, he found the building just as it had been left sixteen years previously. The proscenium front, everything. But, horrors! No puppets were to be found anywhere. The uncompleted auditorium had become a storage place for merchandise produced by a glass-blower in the village. The puppets, along with all the other equipment, had disappeared without trace. They were eventually discovered in a leaky shed, and - to Tozer's dismay - had obviously suffered heart-rending damage from rain. The stage curtains were a mass of pulp, plywood sets and properties had become delaminated, hinges had seized up with rust, and many parts of the stage were missing. Nevertheless, they filled a two-ton

---

1. In *The Puppetry Journal* 1977 XXIX:3:54 Ryan Howard discusses the independence of Catalonia and points out that the Catalan Puppet Theatre fell into enforced decline during the Franco period owing to the censorship of scripts and the banning of the Catalan language. He suggests that the efforts of the Institute to awaken the popular enthusiasm for puppetry by the foundation of a department for puppets and the sponsoring of festivals may be seen as an attempt to reinforce the Catalan identity.

This department for puppets has continued to flourish and its example has spread to other towns and regions throughout Spain. Bilbao, Tolosa, Madrid, Seville, Valencia, Alicante, Granada etc all hold regular festivals and other events. In 1992 Tozer visited the centre at Lleida, set up by Joan Andreu Vallvé, one of the original teachers at the Barcelona Puppet Department, and his wife, Julieta Agustí. He was much impressed by what this couple, with the help of the local community, had achieved.



lorry with it all and transported it to the Theatre Museum. When the puppet boxes were opened, it was a great joy and relief to find that the ninety-six marionettes, which, by chance, had all been stored in the bottom boxes, were in a fair condition, although most of the strings were rotted through. The upper boxes and the dust-bags made for each figure had afforded some protection. Hermann Bonnín and secretary-general **Andrés Vallvé Ventosa** were so amazed and impressed by the quality and quantity of the figures that their enthusiasm held no bounds. They immediately decided that this collection now warranted a special, one-man exhibition, and, despite Tozer's protestations over the amount of refurbishment required, it was to open ten days later! The figures were all to be well displayed on individual stands backed by appropriate scenery, and Tozer himself was to give guided tours and demonstrations. With everything looking a little shop-soiled, Tozer was very dubious about the project.

'Marionettes without the benefit of movement, lighting, music, sound, or theatre atmosphere seemed to me to be doomed to failure, but I agreed to go along with their idea. Then, to my utter dismay, I found that I had done such a good job of getting the puppets out of my mind that I could not for the life of me remember exactly how many of the marionettes were strung! It really was a traumatic experience trying to work out where all the trick strings went. One figure was a complete mystery, I had forgotten about it completely, and had no idea what it did on-stage.'

Determined never to go through the same experience again, Tozer worked out and drew stringing diagrams for each figure. This legacy of drawings is one of the positive consequences of the 'resting' period. It is unlikely that they would have been produced otherwise, and without them this book would not have been published. Copies of the drawings are kept at the Barcelona Theatre Institute and in the Hayward Collection.<sup>1</sup>

With the help of the extremely enthusiastic museum staff, including Sres. Bonnín, Vallvé, and **Jordi Coca**, all the available marionettes were displayed (some with only essential strings) in front of appropriate scenery. There were also working drawings, photographs and posters from the old days. The preparations were completed just a few hours before the opening ceremony, which was attended by a crowd of old supporters and new well-wishers.

The exhibition ran for five weeks, and was an unqualified success, with much press, radio and TV coverage. There was a steady stream of visitors on week-days, and the place was crowded at weekends. Tozer was astonished, and the gratified museum authorities declared it to be the best-attended exhibition they had ever had. For the first time at the Theatre Museum, they were able to display not only props, scenery, posters and other ephemera, but the very actors themselves, and along with them the grand master, Señor Tozer

**Las marionetas  
de  
Harry V. Tozer**  
Ha sido inaugurada en la Biblioteca-Museo del Instituto del Teatro la exposición de marionetas de hilo del prestigioso marionetista inglés, afincado en Barcelona, Harry V. Tozer. Esta importante exhibición cuenta con un centenar de muñecos y el escenario completo para su manipulación. Creemos que...

1. Harry Tozer donated about a hundred photographs, and copies of archive material to the Douglas Hayward Collection, which is kept at Shugborough Hall, Staffordshire (previously at The Puppet Museum, Abbots Bromley). Other files are available for inspection in the DaSilva Collection.

himself, demonstrating how they worked. He was in his element again and in view of this resounding success, the Director of the Institute pressed him to set up a workshop under their auspices and to run classes in marionette making and operation.

'I told him that I had spent years trying to get Spaniards interested in making marionettes, but had always failed. It's because they don't go with the Spanish temperament. Spaniards want quick results, and you have to spend months making the characters for a marionette show.'

At the age of seventy-one, Tozer was very reluctant to start all over again. With no teaching experience he doubted his ability to cope with and train a whole class of pupils, and his skills were blunted by the sixteen-year break. However, with the prospect of once again having his stage set up in permanent premises, where his marionettes would form the basis of the workshop, these doubts were overcome. He accepted for a trial year (1973-74), and was delighted when Sr. Bonnin managed to get him onto the payroll. At the back of his mind the idea was already stirring that this training ground for manipulators might eventually help him revive the Marionetas de Barcelona. To his joy, Rolf and Carmen Olden from the team in the French Lycée days, offered to help.

'I was very glad to see Rolf back, because in those sixteen years everything electric and electronic had changed, and I was at sea.' He converted the 78rpm. pick-up to 33rpm, overhauled the wiring for the lighting systems, and constructed electronic dimmers to replace the old-fashioned water ones. He also designed and made a handsome light-weight frame for the proscenium opening which was finished with gold-leaf and set within the velvet masking curtains.

The first year fulfilled all the Director's expectations, and the Marionette Workshop was set up on a permanent basis, having links with the rest of the Puppetry Department.<sup>1</sup> There was no shortage of pupils eager to learn how to make marionettes in the practical classes. One problem which soon came to light was the need to acquire the corresponding technical terms and definitions in Spanish. This was complicated further by the Catalan language.<sup>2</sup>

'The average student has very little general knowledge outside his own life, for instance, they have no knowledge of tools beyond the names for hammer, screwdriver and pliers. The rest are 'whatchamacallums'. Screws, cup-hooks, tacks etc. are all referred to as 'nails.'

Only about a third of the students joined the manipulation classes, and there were the inevitable drop-outs who lacked the patience required to acquire skills.

---

1. The Puppetry Department, set up in 1972, was at the time temporarily dormant, following the departure of Joan Baixas. Subsequently Joan Vallvé and Josep Carbonell were appointed, who were responsible for glove, rod, and shadow puppets and had a particular interest in the use of new materials.

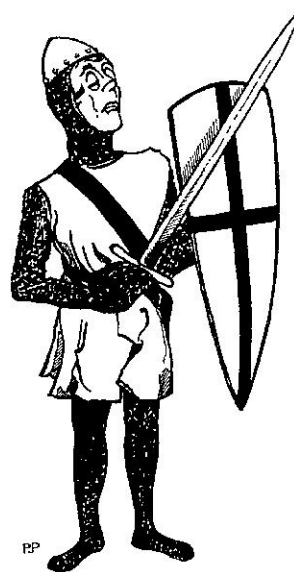
2. Catalan is not a dialect of Castilian Spanish, but a separate and older language, with literature going back to mediaeval times.

'It was difficult to train and retain a quorum long enough to attain the proficiency required for an appearance before an audience. I had strenuously to resist the average Spaniard's belief that, thanks to his native wit, all would turn out well on the night. He is allergic to rehearsals.'

All this was brought home forcibly to Tozer when he was persuaded, much against his better judgment, to put on a performance for the staff and other students of the Theatre Institute.

'It was an humiliating disaster; even the curtain fell down; I could have died! So different from the old days when I could rely upon a permanent team of loyal thirteen-year veterans.'

The next memorable occasion was St George's Day in 1975. St George, the patron saint of Catalonia, is far more widely celebrated there than in England. His feast day coincides with Rose Day and Book Day. Temporary stalls are set up where roses and books are sold to the crowds with a ten-percent discount. The Marionette Workshop offered to give performances of their version of St. George and the Dragon in the main hall of the County Council Palace, with the hope of it eventually becoming a traditional part of the celebrations. By the time the Castilian version had been translated into Catalan verse, there were, however, only ten days available for rehearsal. At the opening performance before the authorities, their stage looked superb in the grand hall. But they quickly discovered that the resounding acoustics of the palace rendered the dialogue incomprehensible, and, on top of that, St George somehow contrived to get his sword tangled in the dragon's strings. The inexperienced operators lacked the collective wit to withdraw the battle into the wings, where the sword could have been untangled out of view. The show petered out, and so did the dreams of Tozer's *Sant Jordi i el Drac* becoming part of the traditional Barcelona celebrations.



At about this time Teresa Travieso González joined both the construction and performance classes. She was particularly keen to help with the refurbishing and restoration of the puppets, whose deterioration after the long storage was beginning to show.

'Good needle women are now few and far between. She was a blessing to me, and was particularly good at making the female costumes, such as the Temple Dancer dressed in flowing silk gauze, which were beyond my skill.'

Teresa also proved to be very capable with tools and organising things backstage, while Tozer directed from out front, so that before long she was appointed stage manager; 'and later on my memory bank — a paragon of loyalty'.

'Invariably a wail would go up from a manipulator claiming that something I asked him to do was impossible. In the past I had to clamber up to the bridge in order to demonstrate that there was nothing easier, but now Teresa became my 'right hand', and saved me a lot of traipsing up and down.'

There were many visitors including other puppeteers and enthusiasts, curious to see what was going on. Notable amongst these in February 1976 was Queen Sofia of Spain, with the eight year old prince and two older princesses.

In 1979 the Marionette Workshop had a run of good luck. **Juan Crisóstomo**, a student who had come especially, all the way from Seville, became very involved and spent all his spare time creating puppets and practising marionette operation. His example inspired other students, and soon there were six keen performers. Coincidentally, the Director of the Theatre Institute had decided at this time to encourage school parties to buy tickets at rehearsals of the various departments. The intention was to awaken possible vocations in the children and to provide the often impecunious students of the Institute with a little pocket money. These so-called rehearsals soon became actual performances for the Marionette Workshop. In the spring of 1979 the group gave twenty-five shows to over fifteen hundred enthusiastic children and teachers. One of the teachers declared that these were 'real' puppets, not having seen puppets with legs before.

'This little run brought home to me the importance of directing rehearsals from out front. In our heyday I used to direct from the bridge while taking part in the show myself. I was now horrified to see that many defects had gone undetected, even though we had used a dancer's mirror.'

The Institute was delighted with the success of these performances, and gave more encouragement by installing tiered seating. The shows were given in the mornings, outside workshop time, and it was agreed that the performers should each enjoy a share of the takings, with one share going to buy additional materials. 'But', said Tozer,

'once money walks in at the door, harmony flies out of the window.'

The money eagerly received by the starry-eyed students from the performances during this season of school shows amounted to three times their tuition fees, and this, he said, 'went to their heads'.

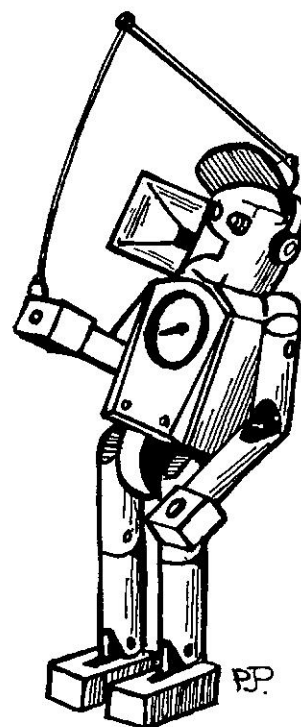
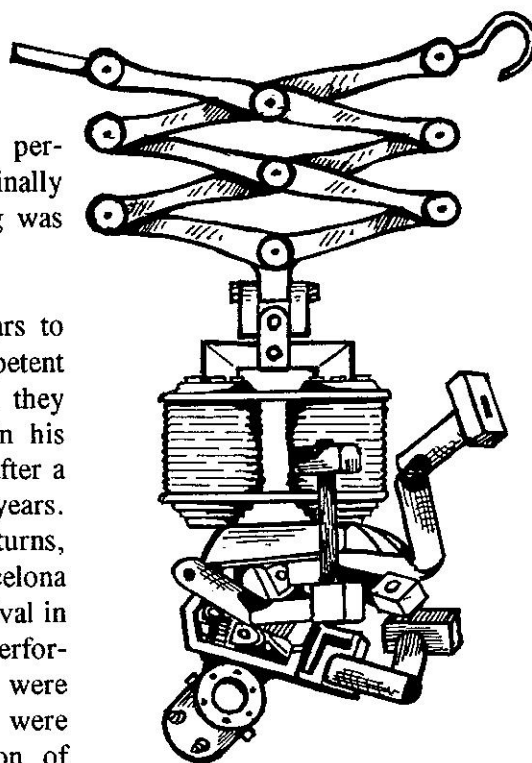
'Some of them banded together and persistently tried to persuade me to turn professional and take the marionettes on tour with them *toute de suite*. When I pointed out the absurdity of me, at the age of seventy-seven, leaving an ailing wife at home, breaking my commitment to the Institute to launch out into the hazardous world of entertainment, and having no capital to finance the initial stages of such an undertaking, they could not, or would not, understand. Relations became so strained by what they considered my perverse obduracy that one evening four out of the eight participants walked out on me, and on the rest of their companions. This brought the season to an abrupt and untimely end. To crown it all, early next morning, two of them re-entered the building with the cleaning staff, forced a lock on a cupboard, made off with our cheque-book, and stole the equivalent of about a hundred pounds at the time.'

This incident, and a similar occurrence in another department, put an end to the admittance of school parties to rehearsals at the Institute, and from then onwards, entry to the building was limited to its own students and staff. Hopes of reestablishing the train-

ing ground which the school performances provided were finally dashed when the tiered seating was removed.

It took Tozer another two years to train and rehearse a new competent team. With eight performers, they were able to stage once again his favourite piece, *Robot Revolt* after a gap of twenty-seven long years. This work, with supporting turns, was chosen to open the Barcelona Fifth International Puppet Festival in November 1982. The three performances of this programme were very well received,<sup>1</sup> and were followed by a month's season of weekend shows at the lecture hall of the prestigious Fundació Joan Miró.

The following year, with a team of five operators, they opened the first 'Mostra', a competitive national puppet festival at Terrassa, and in 1984 they were booked again by the Miró Foundation for a second season. The team included **Antoni Zafra**, a natural actor and brilliant marionettist. He was, however, averse to rehearsals, so each performance, although good, was always slightly different. This kept the other operators on their toes, and Tozer sitting out front, biting his nails. But there were more serious concerns. At the first performance, one operator failed to turn up. While Tozer, was wondering what to do next, quick-thinking Teresa, acting as stage manager, hastily rearranged the programme and the parts so that Zafra could take over the absentee's role. That evening, it was ascertained that the truant had telephoned his mother to say that a motorbike breakdown had marooned him at a skiing resort in the Pyrenees, but she had failed to pass the news on. The following day he was still absent, but so also was Zafra! It was therefore necessary to explain their dilemma to the audience and to give them the option of having their money back or using the ticket at a possible second performance an hour later. Meanwhile emissaries discovered Zafra still in bed, fast asleep, having slept through his alarm. After a frantic taxi ride, they managed to get him to the theatre just in time for the second show, at which they gave a superb per-




---

1. Eugenio Navarro of Theatre Malic wrote 'The production was full of subtleties, ironies and humour with the most impressive effects, especially for those times. Lighting, music and manipulation were excellent. You could see that Tozer enjoyed thoroughly the whole process of producing this show.'



formance to a full house. Again, success was short-lived, because the suspicion and recriminations following these incidents effectively broke up this performing group at the end of its last performance on February 5th, 1984.

Later that year, it was suggested to Tozer by the new management at the Institute, that the time had come for him to retire. 'After all,' said Harry 'having a man of eighty-two on the payroll was enough to scare the wits out of any chief of personnel.'

The prospect of retirement proved to be difficult for Tozer to accept. There was no sign of any successor, and consequently he saw that all his work would come to nothing. He had bequeathed the entire collection of marionettes, staging and so forth to the Theatre Museum, and it needed continual expert attention; and, furthermore, the loss of the salary would cause him some financial embarrassment. After consultation, and with the support of the Education Authority, he explained his predicament to the directors of the Institute. With a change of heart they had the collection inventoried and valued, and on that basis granted him a life pension.<sup>1</sup> He was touched by the parting gift, which bore the inscription *marionetista i mestre de titellaires de Catalunya*. Although the finances were generously sorted out, Harry still felt obliged to stay on until a successor was found.

'I was loath to leave my pupils in the lurch and cut short my efforts to reintroduce marionettes into Catalonia (so long absent) just as they were beginning to bear fruit, in the shape of the establishment of small groups of performers and ex-pupils who had set up workshops of their own'

So, with Harry still at the helm, the workshop classes continued — for another four years! As always, especially for Harry Tozer, history repeated itself time and time again. Reorganisations at the Institute in 1989 squeezed the workshop into a smaller and less convenient location, with no room for the stage. The management had felt that the spacious square room occupied by the Marionette Workshop, with its stage, racks of puppets, work-benches etc — all for only seven or eight students — could be much more profitably used for dancing lessons in relays of classes of two dozen or so pupils. There was even a suggestion of moving the Marionette Workshop out altogether — to the Pueblo Español! However, the head of drama happened to walk through the workshop on a day when the bags of the marionettes were off for washing. He, like others before, was surprised by the quality and quantity of the figures, and demanded to know why they were being forced out of the building. He intervened on their behalf, and eventually a new work-space was found on another floor; but the stage and marionettes had to be put into storage in the basement of the Theatre Museum. Harry felt that it was unlikely that he would ever set eyes on his puppets again.

The working conditions were very difficult and frustrating, but the demand for classes continued, and students came not only from different parts of Spain but from Israel, Japan, Peru, and the USA. The extremely cramped situation precluded the proper

---

1. Years later, Harry, referring to the pension, said to me with a twinkle in his eye: 'the puppets are earning more for me now than they ever did from performances!'

teaching of marionette operation, and, with all the puppets inaccessible, it was no longer possible to demonstrate with examples how various problems had been solved. The irony of the situation was that during the preparation of the vacated room for dancing the builders discovered serious structural defects. As a result, it was declared unsafe for the stresses of dancing classes, and the dancers had to travel to other locations outside the city.

In view of the turn of events and Wanda's failing health, the emasculated classes were turned over to **Ferrán Gómez**, an ex-pupil who had later gained performance and construction skills with the famous cabaret puppeteer **Herta Fränkel**. The indefatigable Tozer, now at the age of eighty-eight, was called in once or twice a week to assist in the transition after his sixteen years of stewardship there. A feasibility study was initiated to examine the possibility of setting up a permanent exhibition of his marionettes. They were to be displayed in glass cases with appropriate scenery in the form of dioramas, at a venue to be ceded by the city council for that purpose.

All events were now completely overshadowed by personal tragedy. Wanda died in April 1990. Tozer's grief after their fifty-six years of married life together was evident as he showed me around the villa at Porto Petro, three months later. The furniture and ornaments were arranged as artistic Wanda had left them.

In his letters to me, Harry often took a pessimistic view of things. He dwelt upon his misfortunes, missed opportunities and disappointments, and referred to himself as a 'fracasado', a has-been. 'Everything happens to me' he said while writing of disasters. The horrendous calamities and periods of despair which chequered his life would certainly have deterred others for good, but indefatigable Tozer managed to overcome them, and was consequently admired by the puppet world; so much so, that several honours were conferred upon him.

In 1988 Harry Tozer was elected an honorary member of Union Internationale de la Marionnette, at the International Congress in Japan; then in 1989 he received the Premio de Honor Sebastián Gasch.<sup>1</sup>

'It was with almost superstitious awe that I learnt of the award to me of this prize in its highest category (de Honor); because after losing the premises at the Theatre Institute I felt that my fortunes were at their lowest ebb, but that here was Sebastián Gasch providentially lending me the encouragement of his prestigious name as he had done at the beginning of my career.'

The presentation was held at Barcelona's most fashionable cabaret-restaurant, the Scala. It was a memorable occasion, attended by many of his past and contemporary collaborators and admirers. It proved to be the last party that Wanda, with great effort, had been able to attend. In 1991 Tozer received a further honour, this time from the British Puppet & Model Theatre Guild, to which he had given generous support over the years

---

1. To honour the memory of the celebrated theatre critic and historian the Formento de las Artes Decorativas created this annual prize for outstanding merit in the 'popular performing arts'.



— they made him an Honorary Vice President.

Much to Tozer's surprise, a swan-song in the shape of a series of exhibitions of his marionettes was arranged in conjunction with the Theatre Institute, and a catalogue of the Tozer bequest, containing many coloured photographs of the marionettes, was produced. The first of these exhibitions was held in 1993 at the Puppet Centre in Lleida, by the invitation of codirectors Joan Vallvé and his wife, Julieta Agustí. It proved so successful, despite Tozer's misgivings about displays of static figures, that in 1994 a second exhibition was held at Terrassa for a whole month. At this venue, Tozer decided to give conducted tours of the exhibits and to present demonstrations as he had done twenty years previously with his first exhibition at the Theatre Museum. As before, this attracted more press and television publicity; school parties were brought along and spectators were invited to try walking marionettes themselves. Further exhibitions, sponsored by *Fundació 'la CAIXA'*,<sup>1</sup> were held the same year at Vic, Sevilla, Barcelona, Tarragona and Grandollers, with requests for more in 1995. The Grand Master's waning physical powers and stamina in his 93rd year precluded his attending and taking part in the far-from-home venues, so he was particularly pleased that Antoni Zafra was able to step in for him. It is particularly fitting that, after a lifetime with more than its share of setbacks and disappointments, Harry Tozer should receive so much pleasure and enjoy media attention at a time when he had expected his career might have been at an end.

Harry freely acknowledged that his initial interest in puppetry was inspired by the printed word and that for many years he relied upon books and journals such as *The Puppet Master* for practical information. He repaid that debt many times over by his own writings in that same magazine and elsewhere. He took some satisfaction in noting the emergence of puppet groups as a result — directly and indirectly — of the Workshop which he ran and supervised for so many years. There cannot possibly be a contemporary marionettist anywhere in the world who has not been influenced in some way by his generous contributions to the fund of puppet knowledge.

The pages which follow bring together a selection of these, together with previously unpublished material which, with that same generosity, he has taken the trouble to prepare for you and posterity.

Gracias, Señor Tozer, muchísimas gracias!

---

1. Spanish law obliges savings banks to donate a proportion of their profits to cultural projects. *Fundació 'la CAIXA'*, the equivalent of a trust fund, is associated with the savings bank 'la CAIXA', and in this case they were supporting the exhibitions via the Barcelona Theatre Institute.

## MARIONETTE CONSTRUCTION

The designs and processes described on the following pages are those favoured by Harry Tozer for marionette construction, and include his solutions to specific problems. Tozer's original notes published in *The Puppet Master* were written for those with little or no experience. In this book they have been shortened considerably, and assume a basic knowledge. Details of the original articles, and also a list of books offering a selection of construction methods are contained in the bibliography: page 121.

'I know of course that a good manipulator can make almost any marionette perform passably well, but I prefer to spend several hours more in the workshop, rather than constantly waste time and nervous energy teaching a new manipulator to master a recalcitrant puppet or doing so myself, for that matter.'

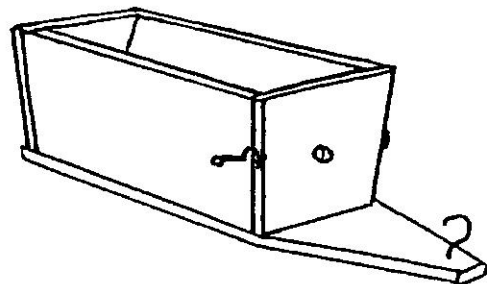
### Heads

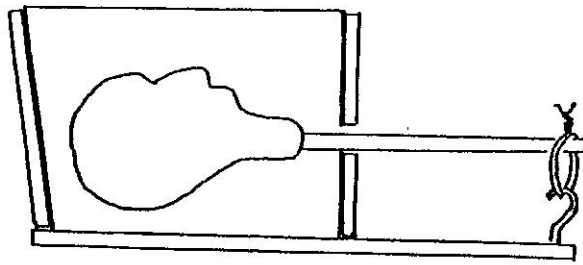
In the 1950s, Tozer switched from carving puppet heads in wood to modelling with Plasticine. He found, however, especially when teaching, that using an egg-shaped lump of Plasticine as a starting point (as most puppet books suggested) usually led to building up the face, so that the back of the head became narrower than the front. His students often left the temples convex, and the occiput almost nonexistent. One day, in an attempt to demonstrate the architecture of a human head, especially in profile, he beat a lump of Plasticine into an oblong block and started to carve it with a knife. It took only a few minutes to produce the basic structure, the planes were then modelled into a fleshier shape. The main feature of this method, which combined both the advantages of carving and modelling, was the speed in achieving an immediate approximation to the envisaged end result.

To give expression to the faces, Tozer concentrated first on mouth and eyebrows. To demonstrate the significance of this to his students, he created various charts of expressions, which were later reproduced as a technical sheet by The British Puppet and Model Theatre Guild. He did not give marionettes moving mouths, except in the case of *The Village Concert* singer, but later made them with slightly parted lips so that the play of light and shadow on the moving figure gave an impression of animation.

When the modelling was complete, moulds were made of plaster of Paris for casting the heads in plastic wood. (In those days, plastic wood could be purchased in seven-pound tins). One of Tozer's students, Eduardo Monllor de Andrés, designed special wooden boxes for making the moulds.

The loose front wall of the mould-box was held in place by hooks each side, and the other three walls of the box were inclined outwards, to facilitate easy removal of the plaster mould. The whole box was given several coats of enamel paint to prevent the plaster from sticking to the wood.





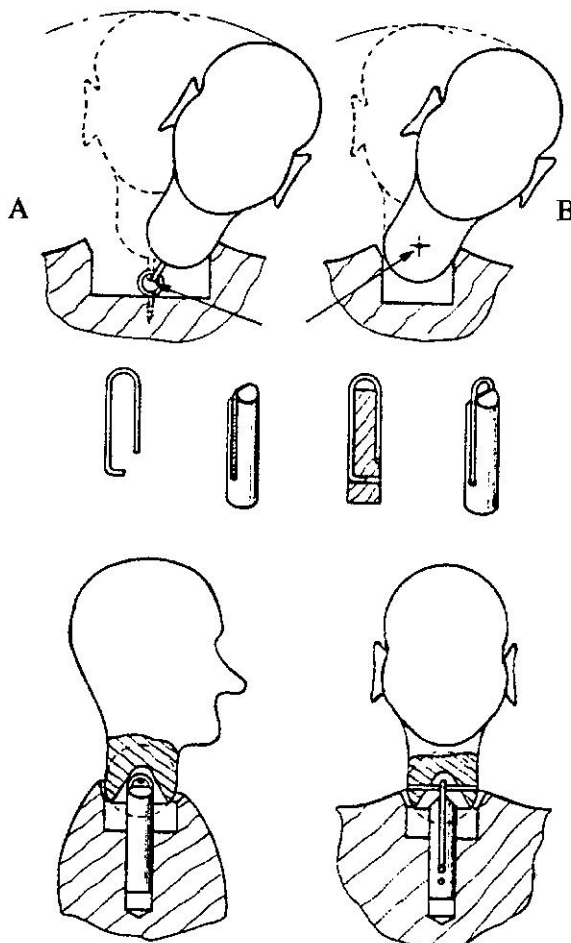
In use, the rod supporting the Plasticine head was passed through a hole in the loose front wall, and kept in position by tying it to a cup-hook in an extension to the base of the box. Space in the hole around the support rod was filled with Plasticine.

Some of the hollow plastic-wood heads had a weight inside the nose depression to ensure that they dropped forward naturally, as the strings attached to either side of it were slackened.

### Design of Joints

'Marionette designers may indulge in unlimited fancy, providing their schemes allow for appropriate movement of the various parts in relation to each other, and the jointing of these parts is based on sound mechanical principles. These principles must also extend to the design of the control. The most beautifully-made joint is of no use if the string tied to the control will not make it work.'

### Neck

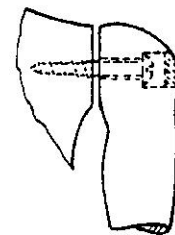
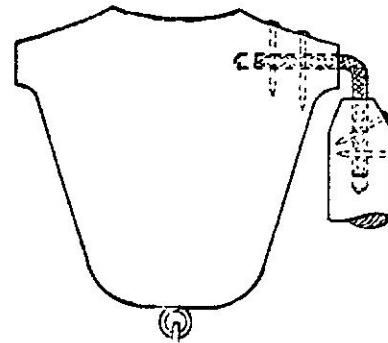


Tozer disliked linked screw-eyes which are commonly employed for this joint, because they have a low fulcrum point and therefore require a large recess in the chest piece to allow adequate head movement.[A] This is an ugly feature, particularly in a bare-necked figure. He obtained a much neater appearance by raising the fulcrum point, enabling the size of the recess to be reduced.[B] This was achieved by fitting a piece of brass wire to a dowel drilled and channelled to receive it. The assembly was inserted into a hole in the chest, and glued in place. The hemispherical bottom end of the neck has a conical hole which provides clearance for the dowel, and allows the head to tilt in all directions. Tozer developed this joint originally for bare-necked figures, but found it so satisfactory that it was also used for clothed figures.

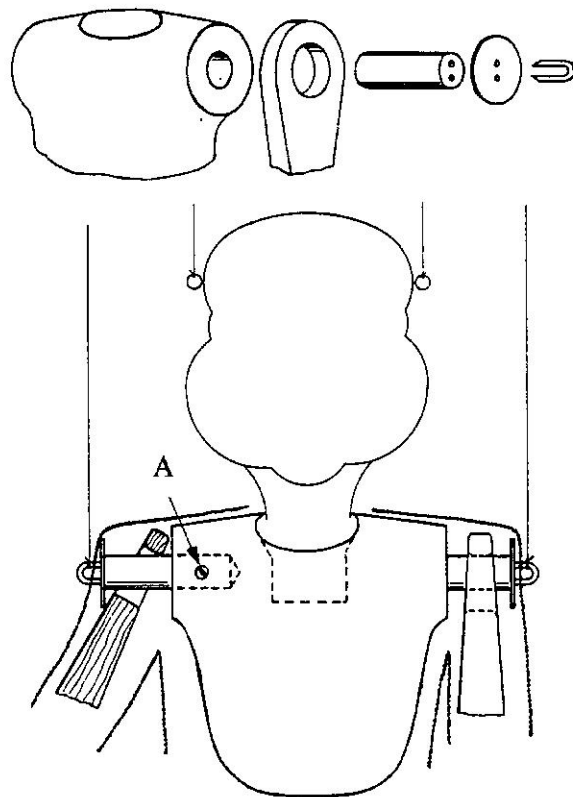
### Shoulders

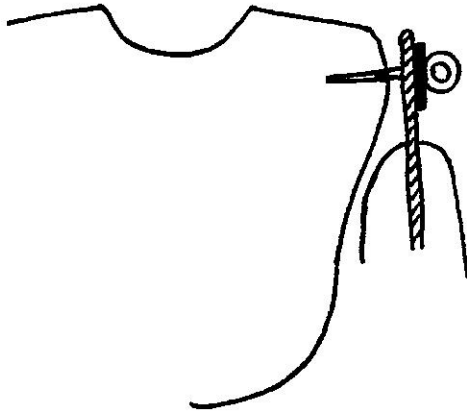
The joint used by Harry for shoulders concealed by a costume consisted of round plaited cord such as shoe-lace, inserted into holes drilled in the body and the arm, and secured by glue and small nails.

For the bare-shouldered weightlifter, where no lateral movement was necessary, a simple pivot joint was used. The round-headed screw which formed the pivot was inserted through the hole in the arm and screwed into the body until the gap between them was as narrow as possible without impeding free movement. The outer end of the hole was then plugged with plastic wood.



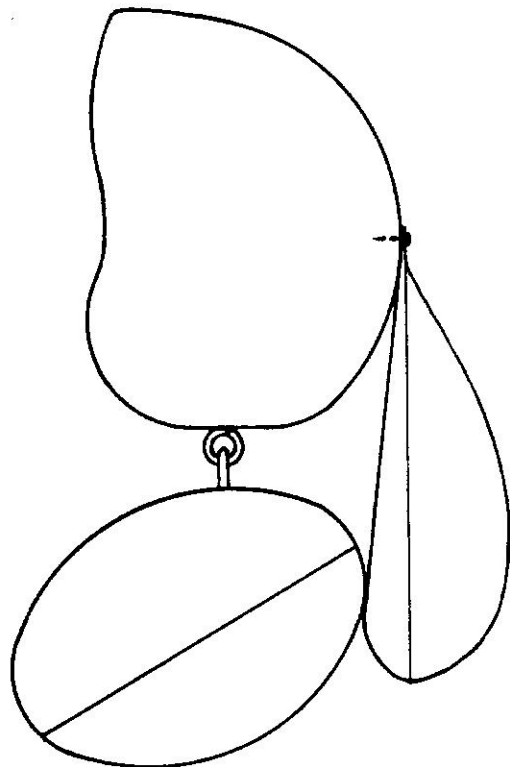
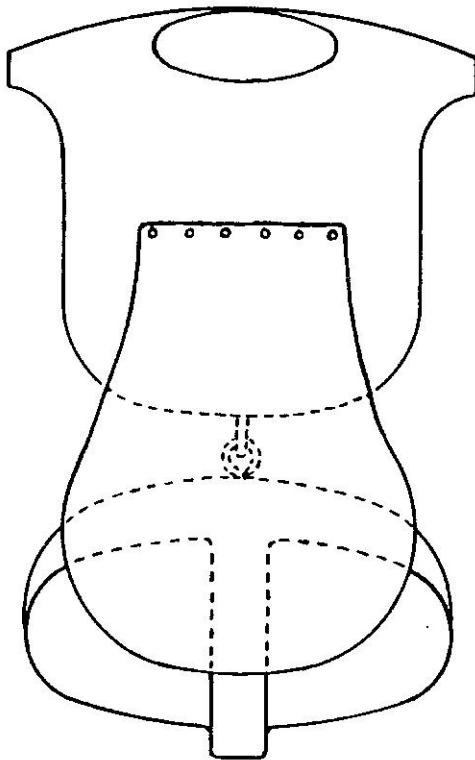
Broad shoulders permit the shoulder-strings to be well apart, thus allowing ample room for head movement. When a character has to have narrow shoulders in relation to its head, for example, a child or one with a large hat, it becomes impossible to attach shoulder strings without them rubbing on the head (or hat) and interfering with its movement. Harry devised a shoulder-joint, to overcome this problem. The principle was to extend the shoulder with a dowel through a hole in the upper arm. A staple was attached after costuming to provide an attachment point for the shoulder string. A disc of tin or brass prevented the arm from falling off, and the whole assembly was held in place by screw.[A] Although this joint was satisfactory for certain applications, Tozer was concerned about its limited movement and susceptibility to damage.



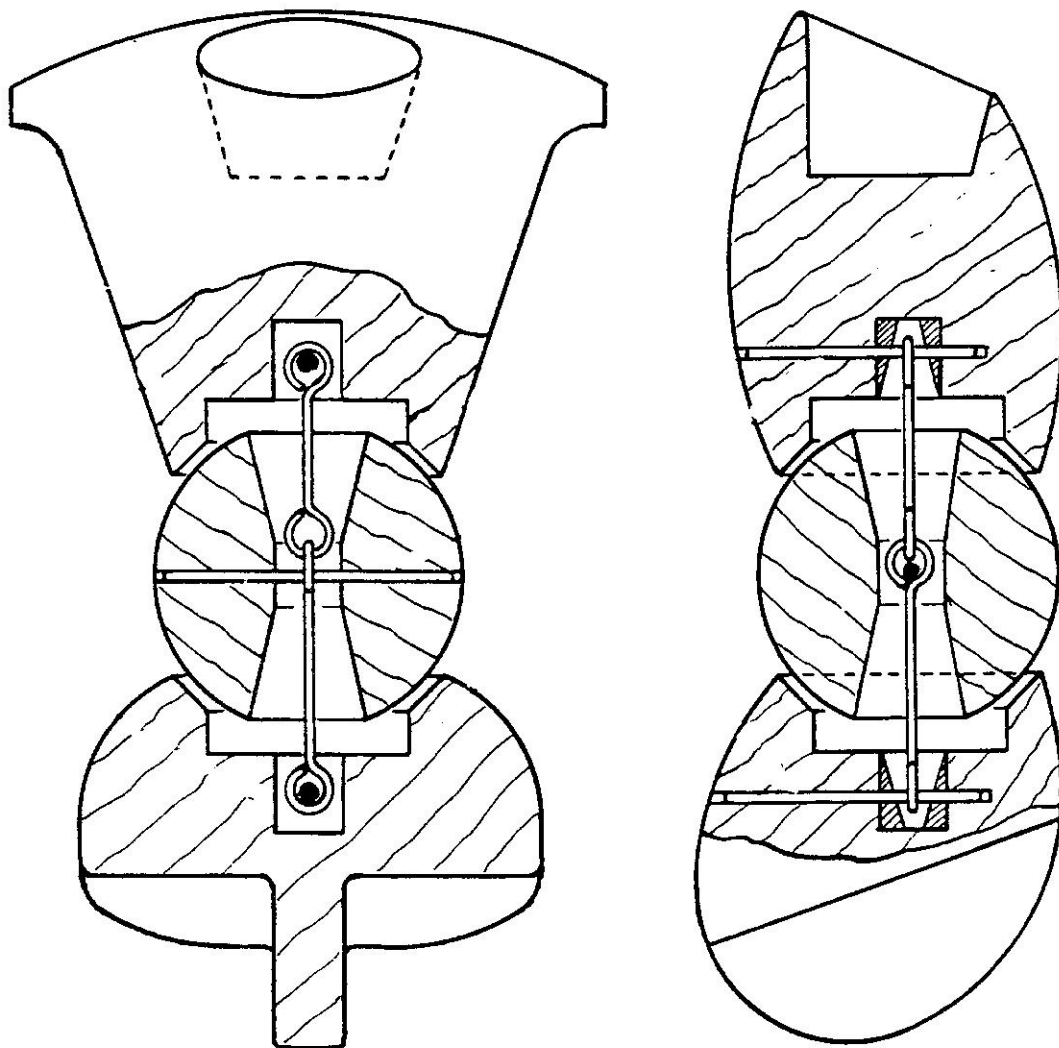


In our conversations at Porto Petro, a variation was discussed. The principle is the same, and the tab of leather glued into a saw-cut in the top of the upper arm gives much greater flexibility. The tab is hung from the shoulder piece with a long-shanked screw-eye which passes through a hole punched in the tab. A metal washer glued to the tab prevents wear. The shoulder string is attached to the loop of the screw-eye. Harry pointed out that leather dries out more quickly in Spain than in more temperate climates, so canvas or webbing is used instead.

#### Waist



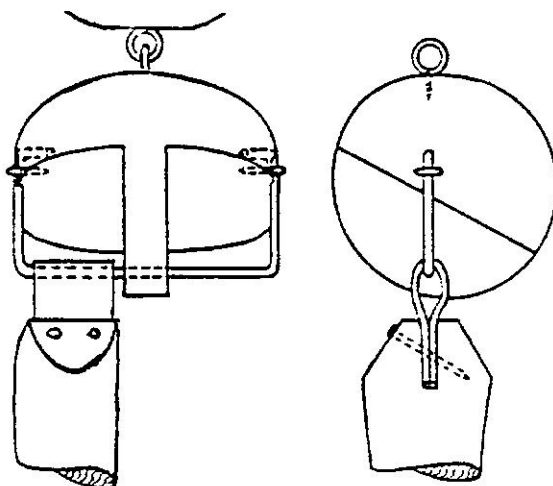
For most figures, interlocked screw-eyes were used. Fat figures had a padded 'apron' tacked to the chest piece, which allowed mobility and preserved the shape by preventing the clothes creasing into the join. The pattern for the inside of the apron was smaller than the outside, to give a flat side against the wood and a convex surface under the costume.



Hula dancers, mermaids, and nude figures were given a joint incorporating a wooden ball. The chest and hip pieces were formed with a circular depression, suitably hollowed as shown. The toggles made of brass wire, serve to keep the three pieces at a fixed distance apart.

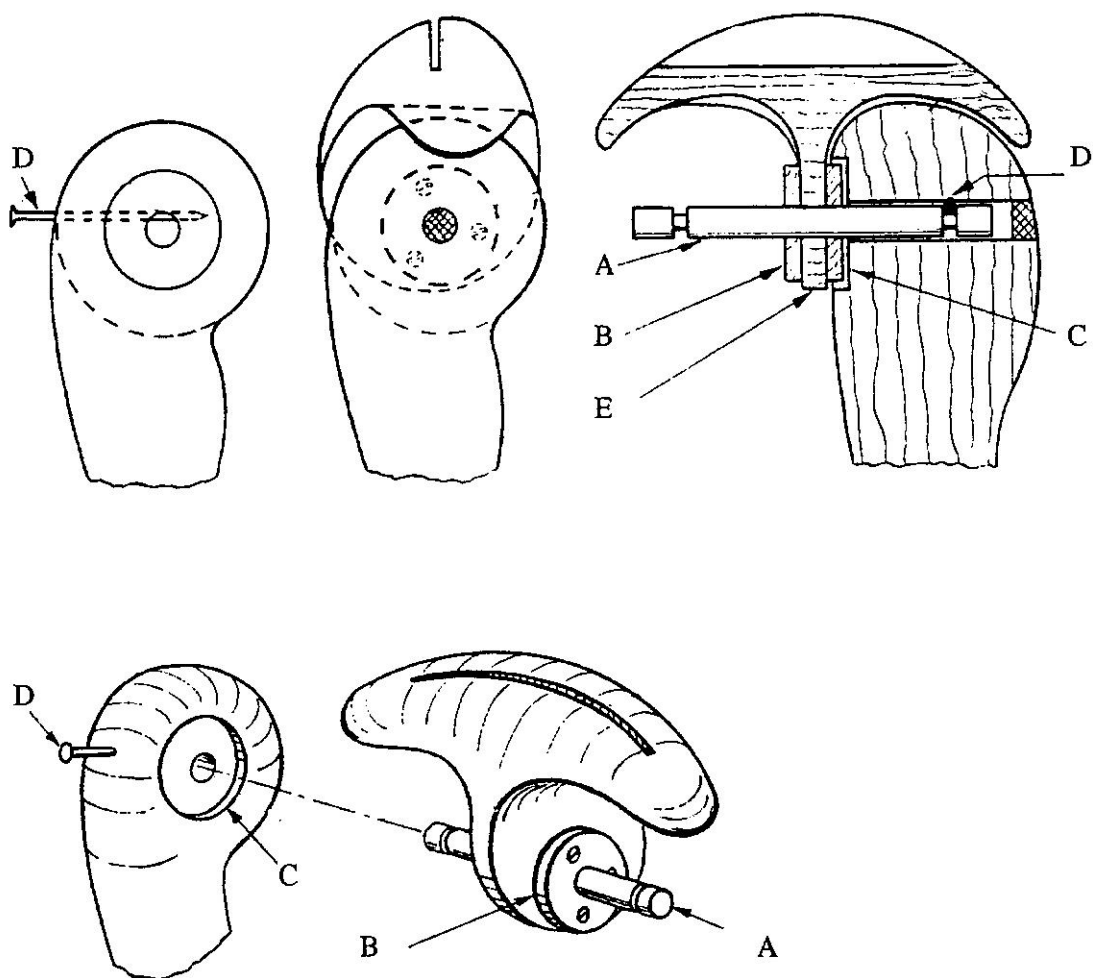
### Hips

A brass or galvanised iron wire, about 2.5mm diameter, is threaded through a hole in the lower portion of the hip piece and bent to shape. A canvas/leather loop is nailed into a slot sawn in the top of each leg. The loops are threaded on the wire, which is driven into holes in the sides of the hip piece and secured if necessary, by staples. The length and width of the loops were varied according to the requirements of the marionette to give more or less flexibility.



Tozer's hip joint for marionettes with tightly-fitted costumes is good for walking, and for certain characters such as trapeze artists when sideways movement needs to be avoided.

The buttocks are carved as part of the legs, and, in profile, form a circle about the dowel pivot point [A], which is fixed in place at the last moment and strengthened by wooden washers. [B] The buttock piece fits loosely over the dowel, and a circular recess [C] is made to accommodate the wooden washers. The legs are prevented from falling off by a wire pin [D] which fits into a neck cut in the dowel. When assembled, the dowel pivot is fixed with a screw (not shown) at [E], and the outer ends of the holes in the thighs are plugged with plastic wood, without fouling the ends of the pivot.



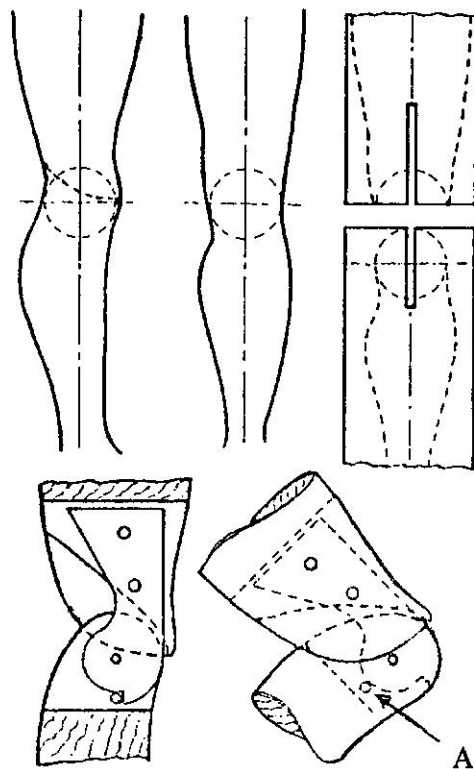
### Knees

Tozer preferred a type of ball and socket joint, for exposed knees, because it gave a cleaner appearance when bent, than those produced by Dwiggin, Lanchester and others, although it is more difficult and time consuming to make. It has a tongue and slot, like the others, with the tongue on the top section. The tongue is made from a durable plastic; Harry used 3/32" (2.5mm) sheet Bakelite. Drawings are made of the front and side views, with a circle marking the ball of the joint as shown opposite.



These are transferred to all sides of the wood.

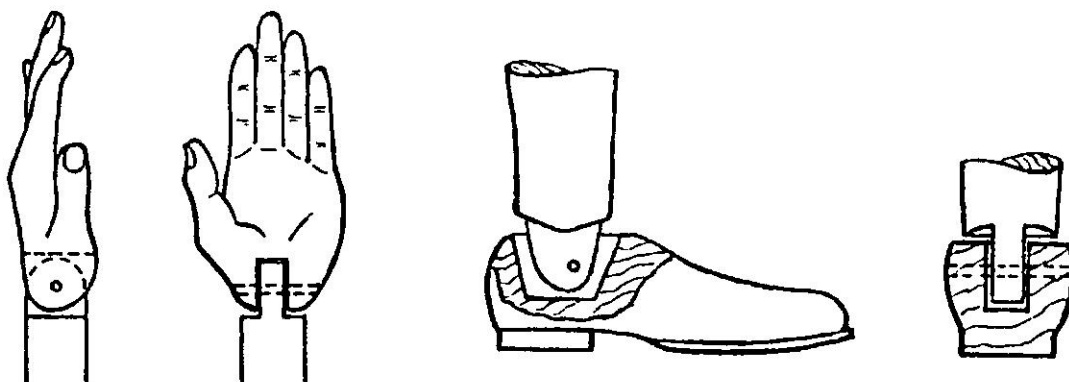
Before cutting to shape, the holes are drilled for the pivot pin (brass wire), and the slots cut for the tongue, the bottom slot being a loose fit. The plastic tongue is then cut, the lower end in a circle, using the pivot point as centre. A concentric piece is cut away at the rear to clear the stop pin.[A] The waste pieces on each side of the blocks are cut off with a bandsaw, and then temporarily tacked back on again, using the pivot pin hole to get correct alignment. (This procedure provides a flat-sided surface to rest on the saw-table so that the front and back can be sawn). The ball is carved on the lower limb, and then the socket in the upper piece is hollowed to fit. This is done by attaching the tongue to the lower piece with a temporary pivot and removing wood from the upper piece until it fits and moves smoothly.



### Elbows

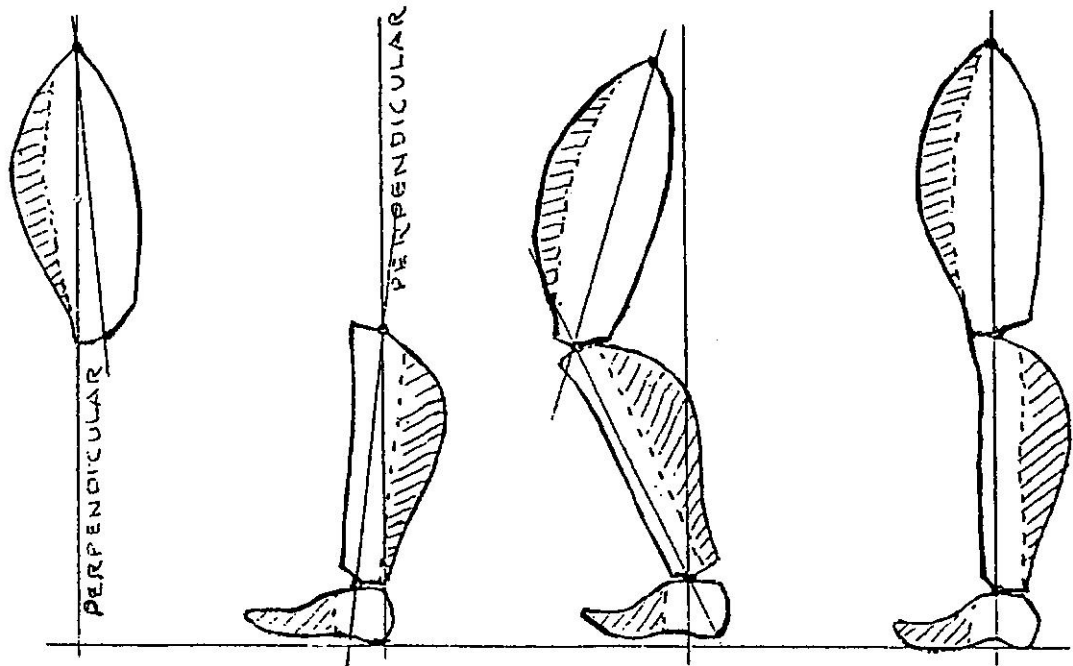
These were similar to the knees as described above.

### Wrist and ankles



A tongue is carved on the lower arm and a slot cut in the hand. Harry used beech wood for the lower arm in order to provide strength for the relatively small tongue. Similarly, a tongue was carved on the lower leg, and a recess made in the foot as shown. The pivot point was located nearer the front of the tongue in the ankle-joint, this reduced the tendency for the knees to sag in a standing position.

# Body-supporting legs

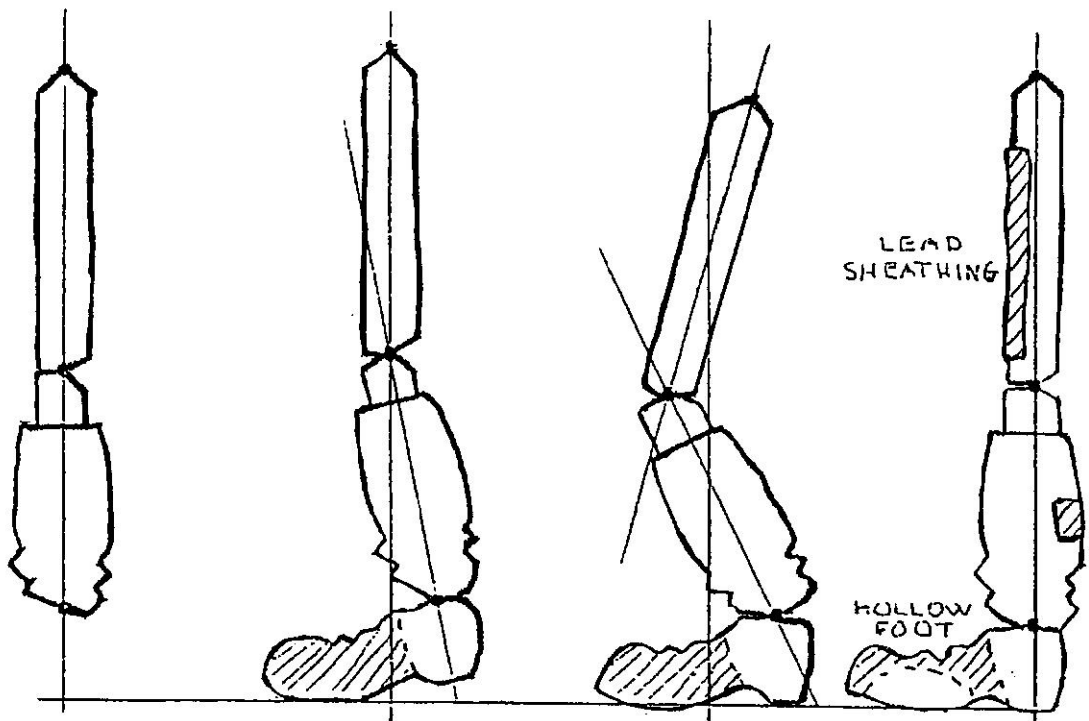


Hangs backwards

Hangs forwards

Normal knee-bend

Resultant lock



Evenly balanced parts

Dominating toe-cap

Resultant sag

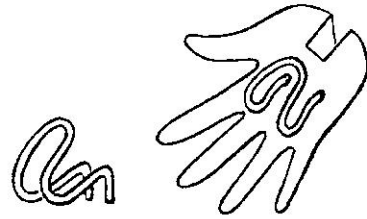
Resultant lock

### Body-supporting legs

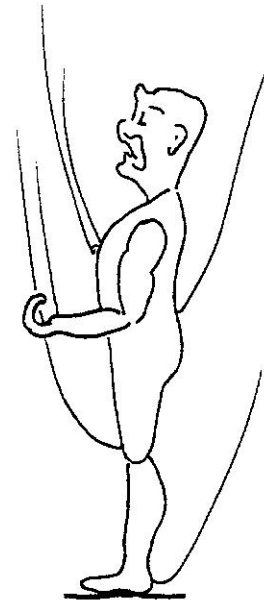
Tozer found that his strong man's knees never sagged when standing. The heavy muscles on the front of his thighs pushed the knees backwards, and the heavy calves pushed in the opposite direction causing the knees to lock. Whereas the ringmaster's thin legs, covered by trousers and heavy jack-boots, always walked awkwardly. This led him to theorise that the ringmaster should have lead added to the front of his thigh and the back of the calf to counteract the force applied by the boots.

### Hands for holding

When a marionette was required to lift objects or swing on a horizontal bar, a temporary hook was usually added to the hand. This was made from piano wire bent to the shape as shown and inserted in two holes drilled into the palm of the hand. The hook is held in place by the springiness of the wire, but can be removed when not required.

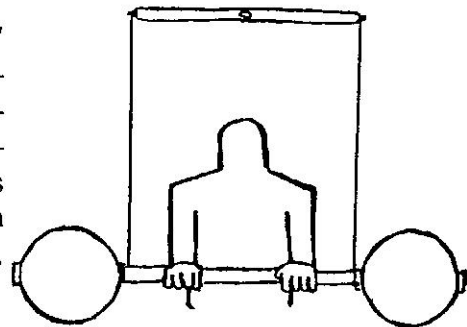


In the case of Tozer's strong man, the hands were carved in a half-closed position, which enabled the figure to lift a large barbell in an under-grip position. The bar was lifted above the figure's head, which was then bent forward so that the bar could be balanced on the top of the head. It was supported in this position by a groove decorated as a quiff of hair.



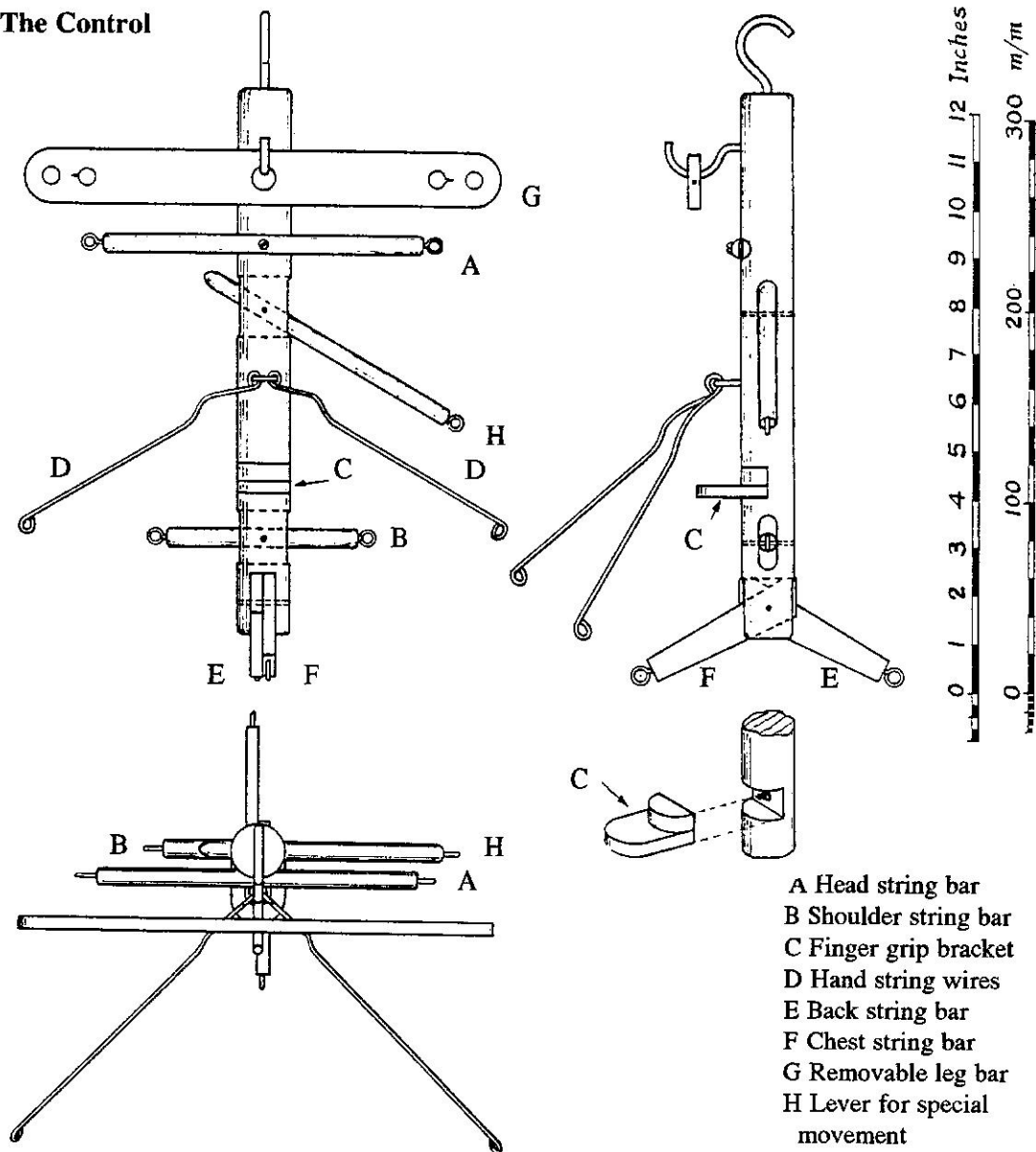
Hands in this position also enabled the same figure to bend an 'iron' bar by pulling it upwards against a hook on its stand. The bar, in this case, was a piece of flexible rubber tubing, suitably painted, in which, along its length, was a piece of wire. The wire was sufficiently malleable to support the tubing when straight and also retain its shape when bent.

Tozer subsequently wrote a sequel on weightlifters' hands for *The Puppet Master*. Some observant spectators had pointed out that real strong men used an over-grip for lifting barbells. His suggestion for those requiring a more realistic interpretation was to attach strings to the barbell itself, then to lay the cupped hands upon it. The lift being simulated by raising the bar-ball, which would raise the hands with it.



The hands of Buttons, the page-boy, were made especially for carrying things. The fingers of one hand are crooked in a hook shape so that such things as basket-handles can be hung on it, while the other is clenched loosely to form a socket into which handles of such props as a feather-duster can be thrust. In one scene he was required to carry on a coat held by its collar. To make this fool-proof, a short piece of dowel was fixed inside the coat-collar, and this was simply plugged into the socket of the hand.

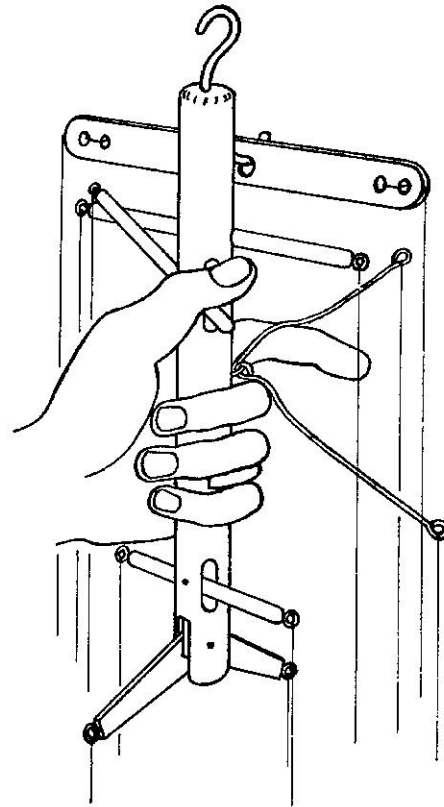
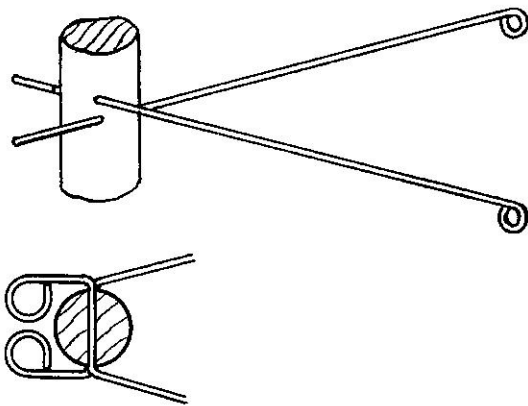
## The Control



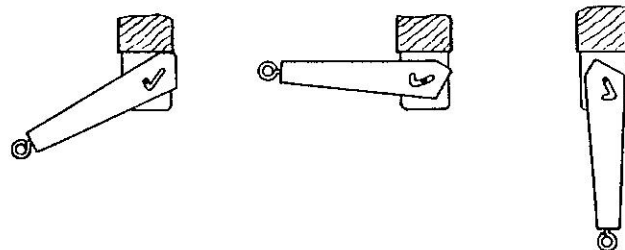
Tozer spent considerable time experimenting with the standard English upright control, organising the relative positions of the head and shoulder strings to give an immediate response to the head, with minimum movement of the operator's hand. He eventually placed the head string bar[A] above the operator's hand and the shoulder-string bar[B] below. This shoulder bar is not fixed to the upright, but is housed in a slot, and moves freely on a central pivot. This allows the shoulders to remain unaffected when the control is tilted to move the head. Tozer rejected a shoulder bar hanging behind the control (as is often used by English puppeteers), because it was not possible to make the marionette bow properly or sit down without having to hold the back string with the operator's other hand. A small bracket,[C] fixed between the shoulder bar and head bar, provides a support and finger grip. This is set as low as possible without the hand impeding the movement of the shoulder bar. Tozer's controls were handled by many different operators, each with different-sized hands, so he made the position of this bracket adjustable to two positions, by turning it upside down. He later changed this to

two permanent brackets of durable plastic a finger-width apart.

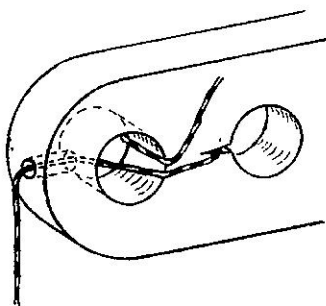
The hand strings are supported at the ends of two brass wires [D], bent as shown, and looped around a screw-eye in the upright. To prevent the loops at the outer ends from opening and becoming caught in other strings, or the hand strings from escaping, Tozer recommended that they be soldered. He later used an epoxy-resin glue to do the same job, which he claimed was 'just as efficacious'.



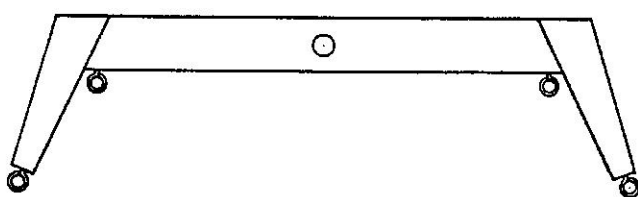
An alternative arrangement for the hand wires was favoured by Tozer on some controls. The wires pass through holes in the upright and then bend back to form thumb-levers at the rear. The thumb can be moved more precisely in this position, and can exert more pressure if the marionette's arm is heavy. These levers can be used selectively by pressing on either singly or by bridging them with the thumb and pressing both together.



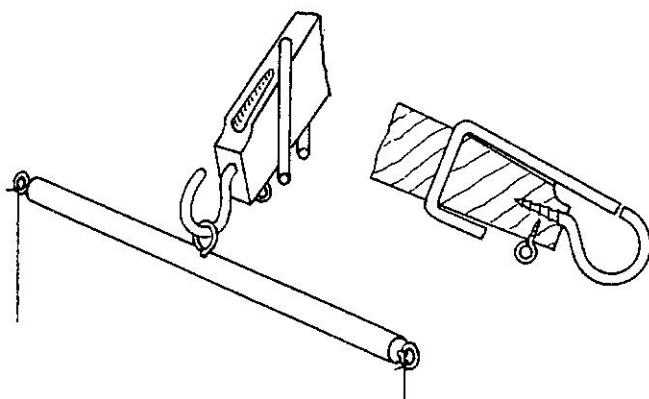
Back and chest strings are attached to two identical bars [E and F] projecting from the bottom of the upright. These are not fixed in position but are constructed as above, so that they can be folded flat for packing (a feature originally devised by Len Walker). For clarity only one bar is shown. The other bar fits on the same pin and points in the opposite direction. These bars fit snugly in an open-ended slot cut in the bottom of the upright, and are supported by a brass wire. Each bar has an L-shaped slot, which enables it to stay in the operating position by its own weight and by the pull of the string. To release, the bar is raised, pulled outwards, and folded down. When packing, Tozer released these bars after the marionette had been bagged, so that the slack string was outside the bag and did not tangle with the figure.



The leg bar[G] hangs loosely on a hook in the upright. The strings are threaded though a small hole in the rounded ends, and then through both of the larger holes, and finally snubbed in a sawn notch. This arrangement gets the strings to the tips of the bar, thus preventing them from becoming wrapped around it. It is always the right way up, and there are no projections to catch other strings. The strings are attached to the marionette just above the knees, and when the string is raised slowly, the leg comes up with the lower half hanging vertically (depending on the weight distribution; see Body-supporting legs).



It is possible to produce a kicking action by raising the string more quickly, but if a more controlled movement is required, a different leg bar with extensions can be used. These two horns are set at angles in order to prevent the strings fouling each other.



When Tozer needed to have puppets walk backwards, for example, the princess retreating from the dragon, he used an additional leg bar, which hung from the back bar. To prevent this bar from falling off, he devised a safety catch, made from a bent brass wire which fitted snugly into a groove on the upper side. The strings were attached to the puppet well above the heels, so that a slack string would not loop under the feet.

## Modifications

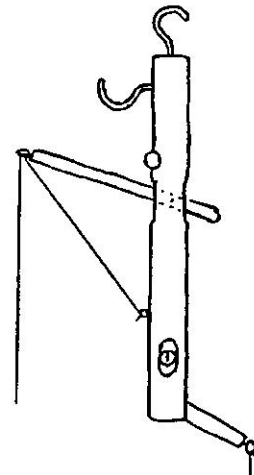
### Lever for Special Movements

Tozer used the lever [H] page 52, for a wide variety of specific movements, and 'trick' effects. The position and angle of the slot were not always in line with the shoulder bar slot as shown, but were varied, depending upon the lever's use. The uses included operating the mouth of the singer, lifting St George's shield and the guitarists's guitar, and raising an auxiliary back string to allow a puppet to bow without lowering its head. By taking the string through a screw-eye at the bottom of the control upright the lever was used to pull out the buttocks of a dancer and to effect the rapid changes of arm

movement of an eccentric dancer. In this case he fitted four levers, in a row, facing forwards — two for hands and two for elbows.

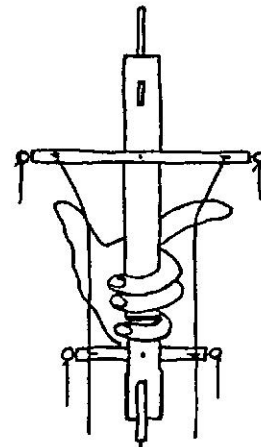
#### Increasing the length of pull

A method for doubling the pull of a lever for special movements is achieved by passing the operating string through the screw-eye at the end of the lever and tying it to some appropriate point on the control. The lever can point in any direction and the string can be tied off at any point below the lowest position of the lever screw-eye. It should be noted, however, that this mechanical arrangement doubles the pressure required to raise the lever, and the friction of the string on the screw-eye, which acts as a static pulley, adds to this even more.



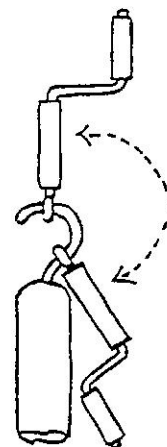
#### Elbow strings

Grace and variety in arm movements is produced with the addition of elbow strings. Tozer attached these strings to the head bar and passed them through screw-eyes in the front of the shoulder bar. They are operated by pulling inwards with first finger and thumb.



#### Pirouette Handle

On page 76 a description is given of the 'coffee mill' control which allowed a marionette to revolve without tangling the strings or releasing the control. In the case of a wild dance of the skeletons at the end of his *Montmartre Cemetery*, Tozer made a portable handle, which was stored on the control hanging hook and, when required for use, was raised to a vertical position, with the control hanging from it. Harry observed 'It worked perfectly well with my controls because their hanging hooks are in line with the centre of gravity of the figures. This may not be the case with all controls, when I suppose a wiggling pirouette would be produced.'



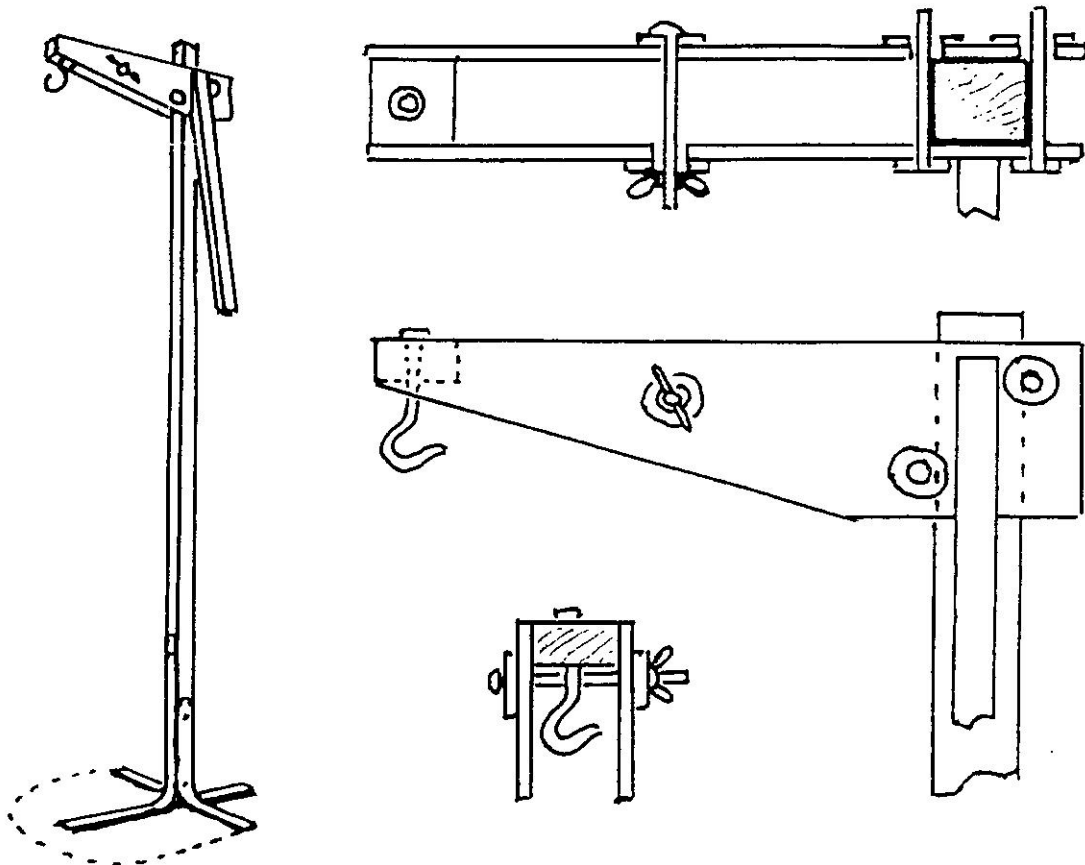


## Stringing

Tozer used ordinary linen button thread for the strings of his twenty-inch high marionettes, but for larger ones he suggested carpet thread or fishing line. Woven fishing line was used for all run-through strings for smooth and easy working.

### Adjustable Gallows

The figures were strung on an ingenious adjustable gallows. It consists of an upright, an arm which slides up and down, and a handle to move the arm when it is out of reach. The arm consists of two plywood pieces fastened with a block at the outer end, which carries the hook for hanging the marionette. Two dowels are fastened firmly to one piece of plywood and are a sliding fit in corresponding holes in the other piece. All holes are reinforced with plywood collars glued in position. The arm is kept in place by the weight of the puppet, which causes the dowels to lock against the upright. A bolt and wing-nut is adjusted to provide a little more pressure so that the bar arm does not fall when the weight of the marionette is removed but is not so tight as to prevent the arm being moved easily. Harry made the hanging hook from a large nail which fitted loosely in the end of the arm and which revolved easily on a washer, allowing the figure to be turned around (a swivel dog-clip would serve the same purpose). The base was made of four brackets, which carried a table for standing the marionette's feet.

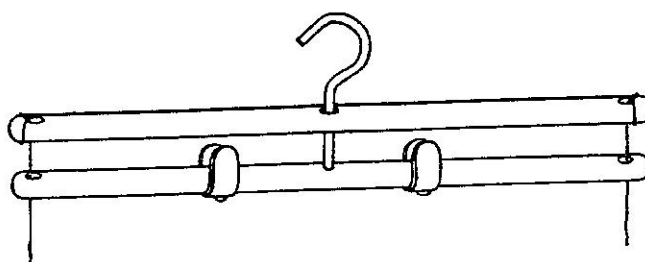


### Shortening Strings

This device, devised for a performing seal routine, and described by Tozer in *The Puppet Master*, was eventually abandoned as being too cumbersome for that particular job. Nevertheless, it is included here because the principle could well prove useful in other applications.

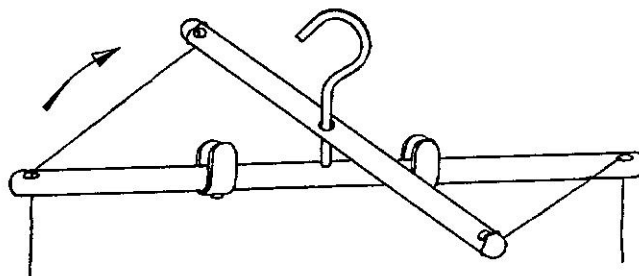
'On bringing on two performing seals from opposite wings of the stage I found that, when in position, the strings from their noses were so long that, not only was my reach insufficient to take up the slack, but the low head-room in my rehearsal premises prevented raising the nose-bar above my head. After fruitless experiments with reels and such-like, I hit upon the simple plan of constructing a double barrelled nose-bar which, when turned upon itself, automatically shortened both strings to the extent of its own length.

The upper bar is loosely swivelled on a long screw-eye or cup-hook screwed into the middle of the lower bar, which has two U-shaped projecting metal pieces screwed to it to keep the upper bar in place and parallel to it. At the



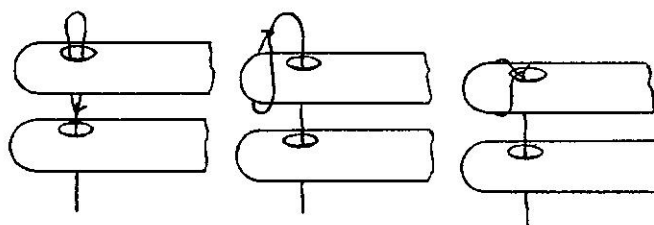
ends of both bars are drilled holes as big as the diameter of the dowel wood will permit and the strings from the seals' noses are passed through the lower bar and tied to the upper.

To shorten the strings, the upper bar is raised above the height of the metal U-guides and then swivelled round till it is again parallel to the lower bar, and then dropped back between the guides. It will be appreciated that in this way, the strings are drawn up through the holes in the lower bar and pulled to the opposite ends, thus shortening both strings by the length of the bar.



### Releasing strings

If it is required to release the strings from this control, in order to bring others into play, then a loop should be tied at the ends of the strings, threaded through both bars and then looped over the end of the upper bar and pulled tight.

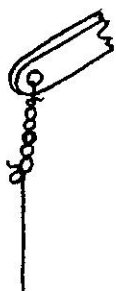


The quick release is effected by drawing the end of the upper bar between finger and thumb to pull the loop off the end, whence it falls to the stage floor by its own weight.'

Tozer employed adaptations of this principle on several controls: see the diagram of the seal control carrier on page 88, also the trapezist's hand bar at the top of page 96.

### Position of head strings

The precise attachment points of all the strings on the figure were found by experiment, but Tozer emphasised that the shoulder strings take the main weight of the marionette and that the head strings are taut when the control is upright and the head in a natural position. The head strings are attached to screw-eyes on each side of the head, and these should be positioned with great care. They are placed so that the front of the head is slightly heavier than the back; when the head strings are slackened by tilting the control forwards, the head should also incline forwards. If necessary, the weight distribution of the head can be adjusted by hollowing out the back or, in the case of hollow moulded heads, by inserting a weight inside the nose. To make a marionette bend backwards, chest strings are fitted and the control inclined backwards.



### To prevent string twisting

Tozer found that certain strings normally kept under tension would twist upon themselves when relaxed. He tried waxing, and using different types of string, and eventually solved the problem by attaching a short length of ball chain (the type used to prevent pens from 'walking') to the control and attaching the string to the lower end.

## NOTES ON OPERATION

'There are professional puppeteers whose marionettes walk like little children in nappies. One has to put oneself where the audience are sitting, in the stalls.'

Tozer used a large mirror in front of the stage in order that his students could see defects not obvious from above.

'In walking a marionette, the control is far more important than the leg bar. I have found that beginners try, at every successive step, to 'place' the foot with the leg bar, whereas it should be placed with the control, by moving it forward the distance covered by the step. This prevents the common fault of pulling the knees out from under the body, causing it to lean backwards in an impossible way or adopt a half-sitting posture. The leg bar serves only to lift and drop the feet in a smart (almost careless) movement, and not a slow careful attempt to place the foot on the ground. As each foot is dropped to the floor, the corresponding leg string is allowed to slacken only sufficiently to permit the foot to reach the floor properly. If it is slackened too much, the taking up of the slack retards and fumbles the next step. In addition to moving forward, the control is raised at the beginning of each step, just sufficiently to free the rear foot from the ground, and then dropped back again in order to anchor the foot — which has now swung to the forward position — to the floor at the end of each step. This up and down movement with twenty-inch high figures, as in my case, is about an eighth of an inch or less.

'To seat a marionette, it is not sufficient to let its knees sag and lower it vertically onto a chair. A real person needs to keep his centre of gravity constantly over his feet, and so when sitting, he first bends forward and then, as he bends his knees to lower himself into the chair, his body comes back to the perpendicular. The same movements are made in reverse when rising.'

## EXAMPLES OF SPECIAL ACTIONS

The following stringing diagrams show examples of the use of additional strings and control modifications to produce specific actions.

**Negro:** The right hand has two strings, one through a screw-eye on the guitar, the other to a lever on the front of the control. The lever is attached to the control upright by linked screw-eyes and can therefore be moved laterally as well as vertically. Page 60.

**Negress:** The back bar of the control carrying the hip strings is pivoted within the control upright and is attached to a rigid linkage which has a T-piece on the end. This moves up and down within a slot in the upright. The back bar can therefore be raised and held in position by the hand holding the control, thus causing the figure to bend forward and move her hips in an alarming manner. Page 61.

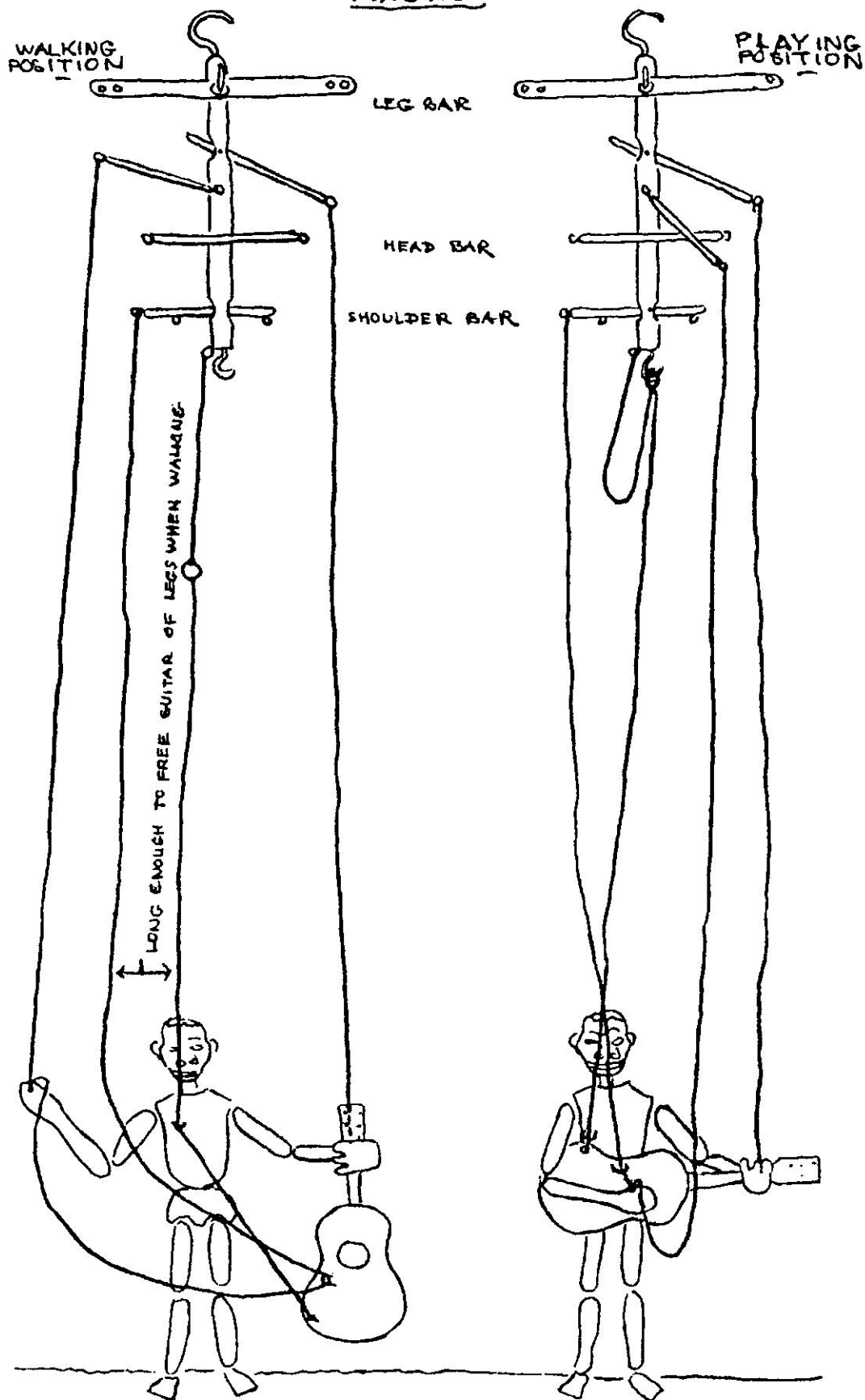
**Jack:** The feature of this puppet is the crossing of the hand strings through screw-eyes in the chest as illustrated. There were duplicate figures for this character, both made in the same way. One was hooded as a disguise for the second visit to the Giant's castle. To fell the beanstalk, the body is bent forward and then twisted from side to side by moving the end of the shoulder bar held between finger and thumb. Page 62.

**Fairy Godmother** This figure is required to keep its knees bent — normally difficult to do on purpose — maintaining a constant height. A brass rod which rests on the stage floor is therefore attached to the underside of the pelvis block, preventing the figure from sagging too low. It is bent into a loop at the bottom end to facilitate sliding over the floor. In order to preserve the silhouette of bent knees, there are loops of thread encircling each leg and attached to the skirt. A third feature of this figure is a small bar hanging from the arm bar for wagging the extended forefinger. Page 63.

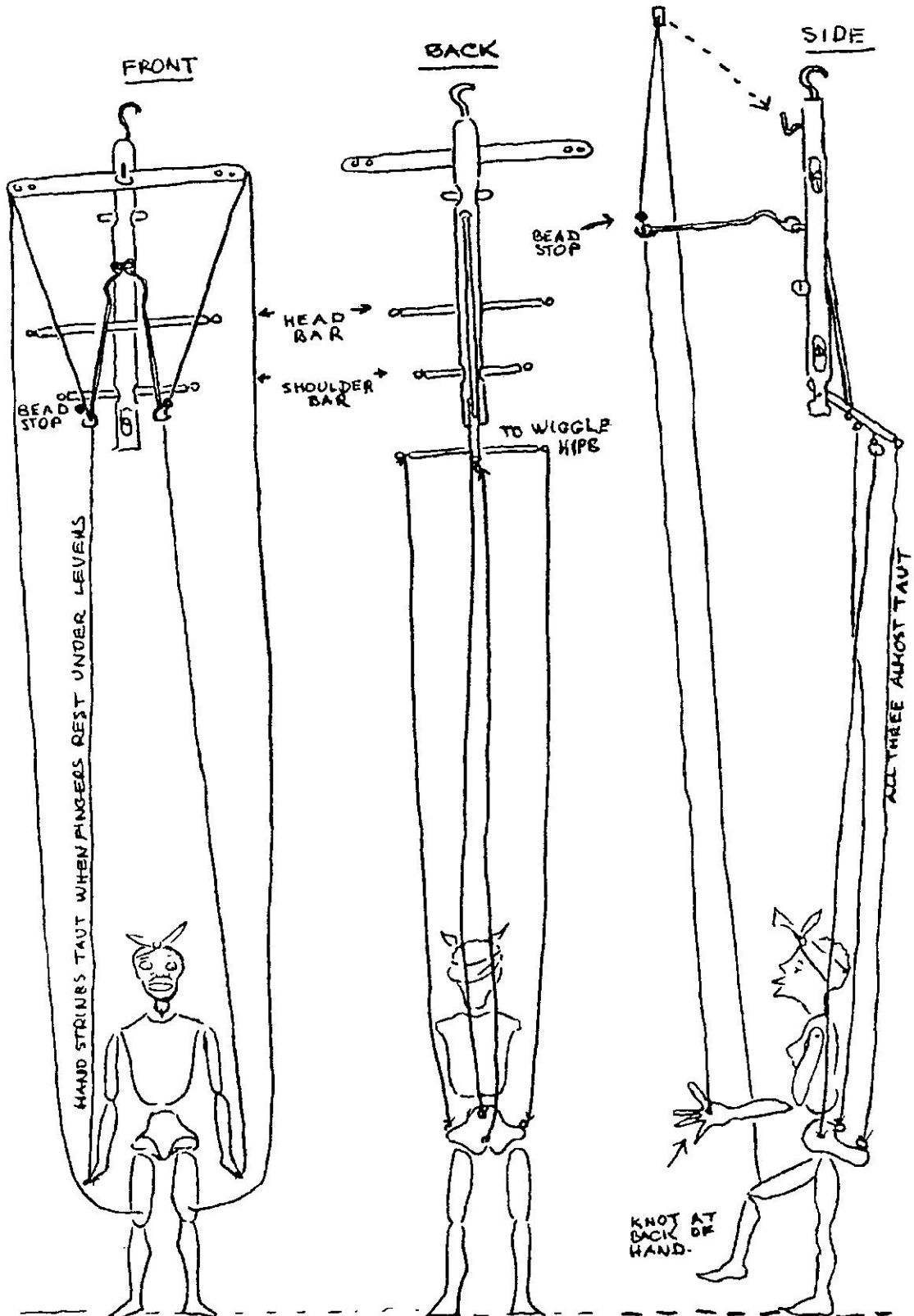
**Tato on the tightrope:** The shoulder bar of this figure pivots within the control in the usual way, but so does the head bar. A loose pin enables either bar to be locked in position as shown. In the tightrope routine, the shoulder bar is locked, while the head bar is free to rock. When the control is inclined sideways the head remains steady and the shoulders move. This, together with movement of the outstretched arms, simulates the apparent difficulty of keeping balance. The limp umbrella hanging from the wrist emphasises this, and, being floppy, does not foul the puppet's legs. The retractable screw-eye in the instep of the left shoe swivels to allow the figure to face either way on the rope. In performance, the curtain opens with Tato already in position at one end of the rope. He goes through various exercises, and the turn closes with an altercation between him and another clown, who shakes the rope violently causing Tato to lose his balance and collapse across the rope. Page 64.

**Pianist:** When the strings to the backs of this puppet's elbows are raised, the large spread hands, designed for piano playing, also serve to raise the coat-tails, before sitting. A string attached to the sustaining pedal operated off-stage conveys movement to the right foot. The horned arm bar is used when controlled by one operator; for the pianist's solo (Liszt's Hungarian Rhapsody No 6), there were two operators, the arm bar was then hung on the control and the strings controlled by hand. Page 65.

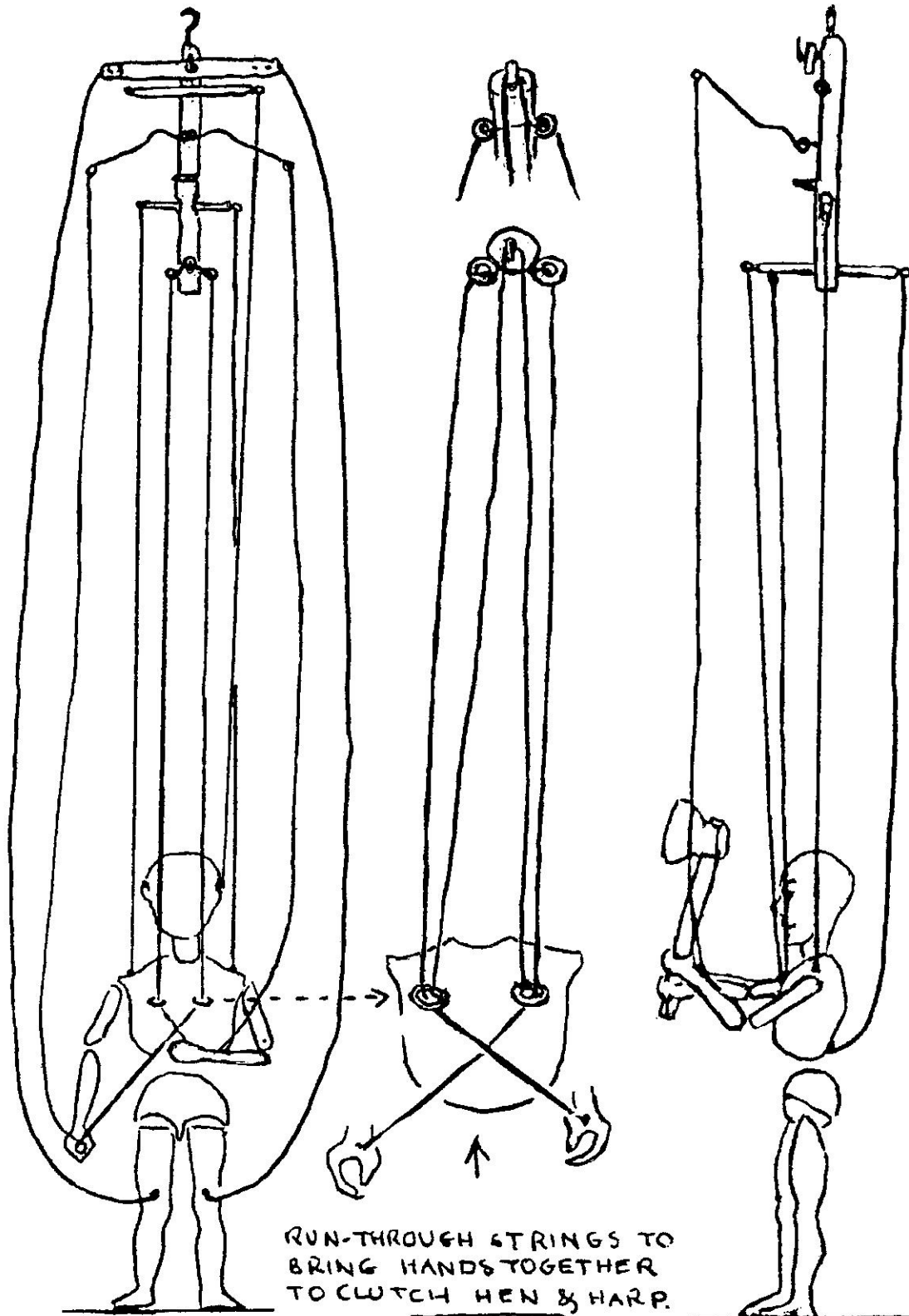
# NEGRO



# NEGRESS

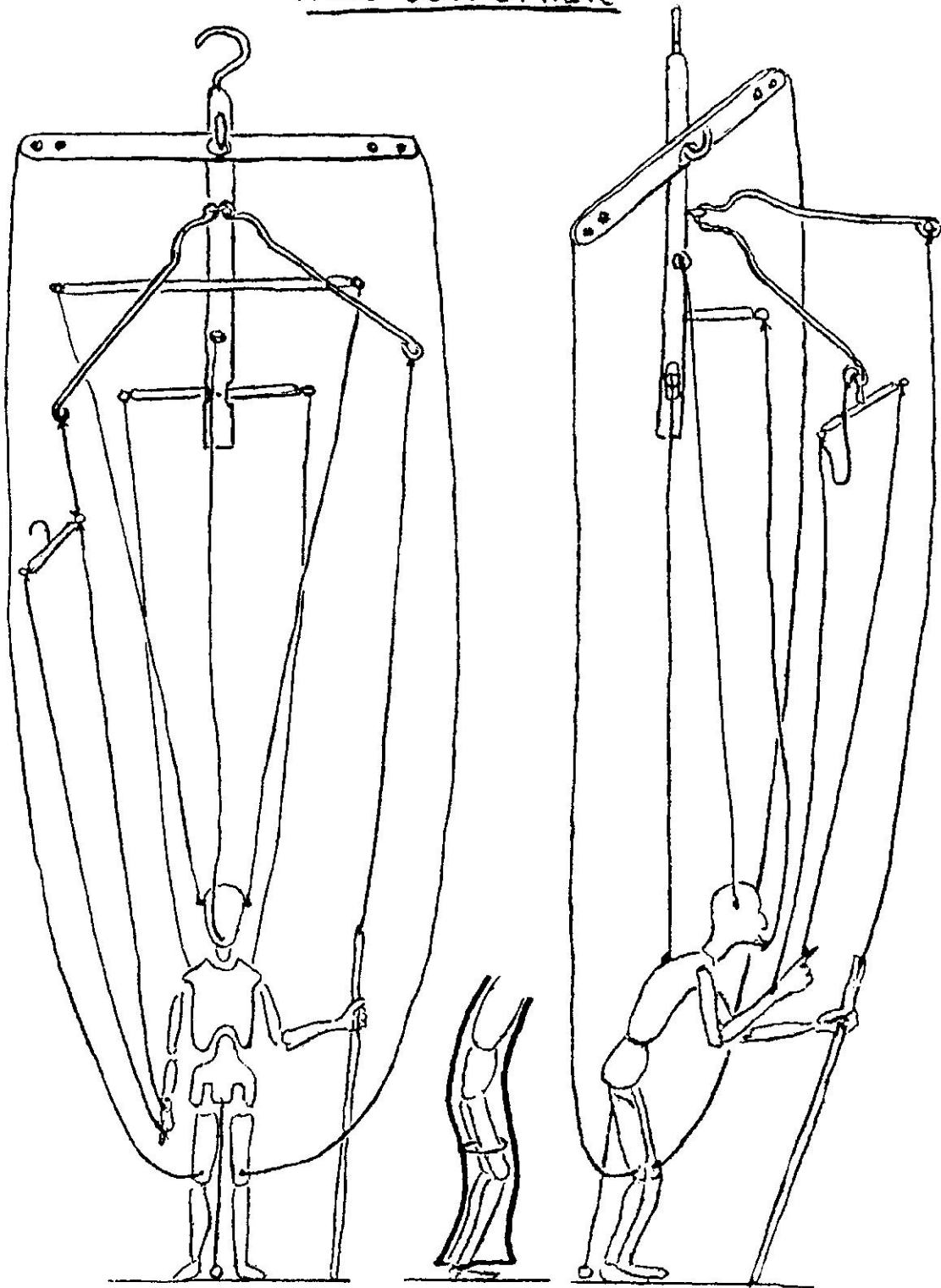


# JACK (BOTH FIGURES)





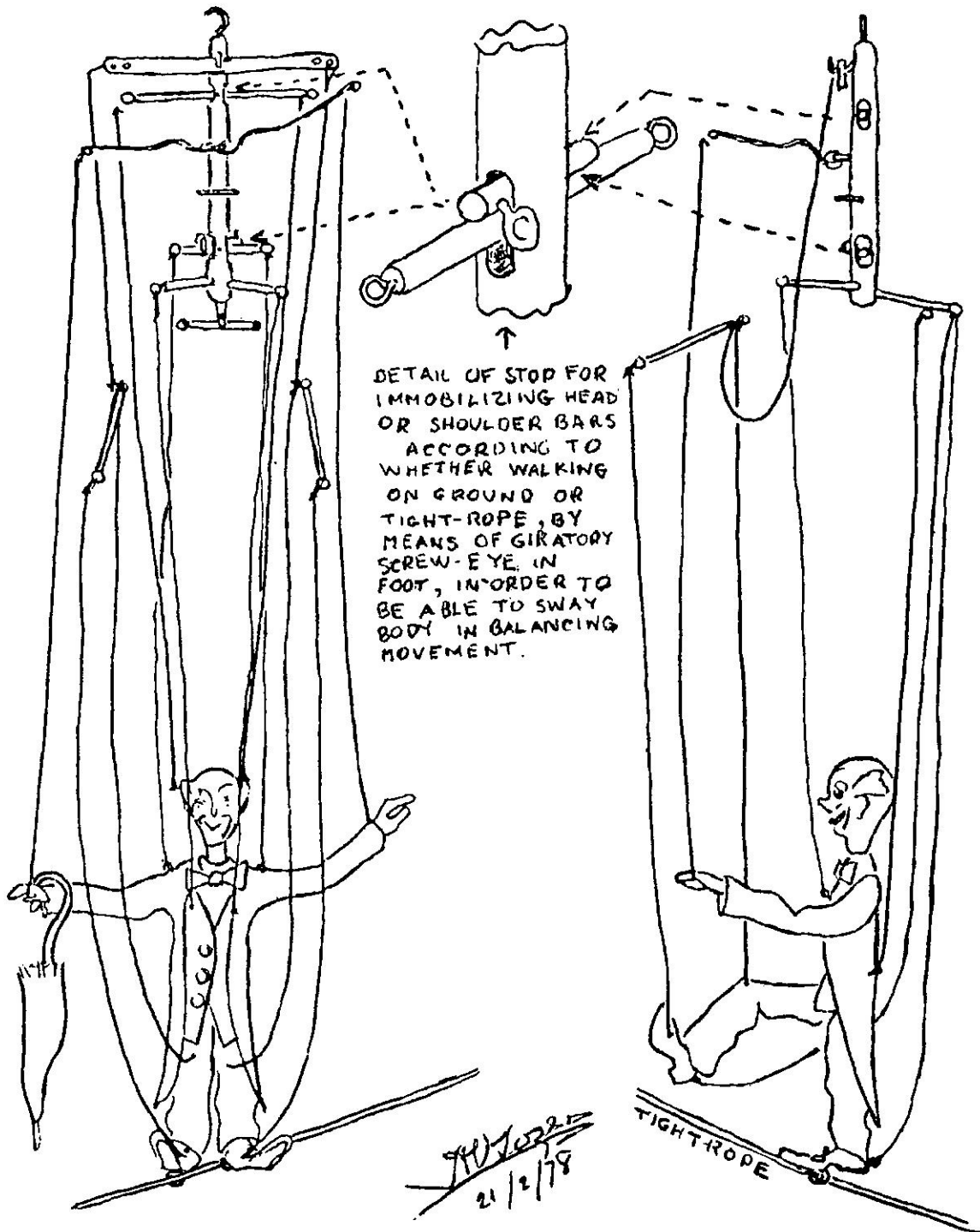
JACK & THE BEANSTALK  
FAIRY-GODMOTHER



*JW Toller*  
5/4/81

# "TATO"

## CLOWN AND TIGHT-ROPE WALKER

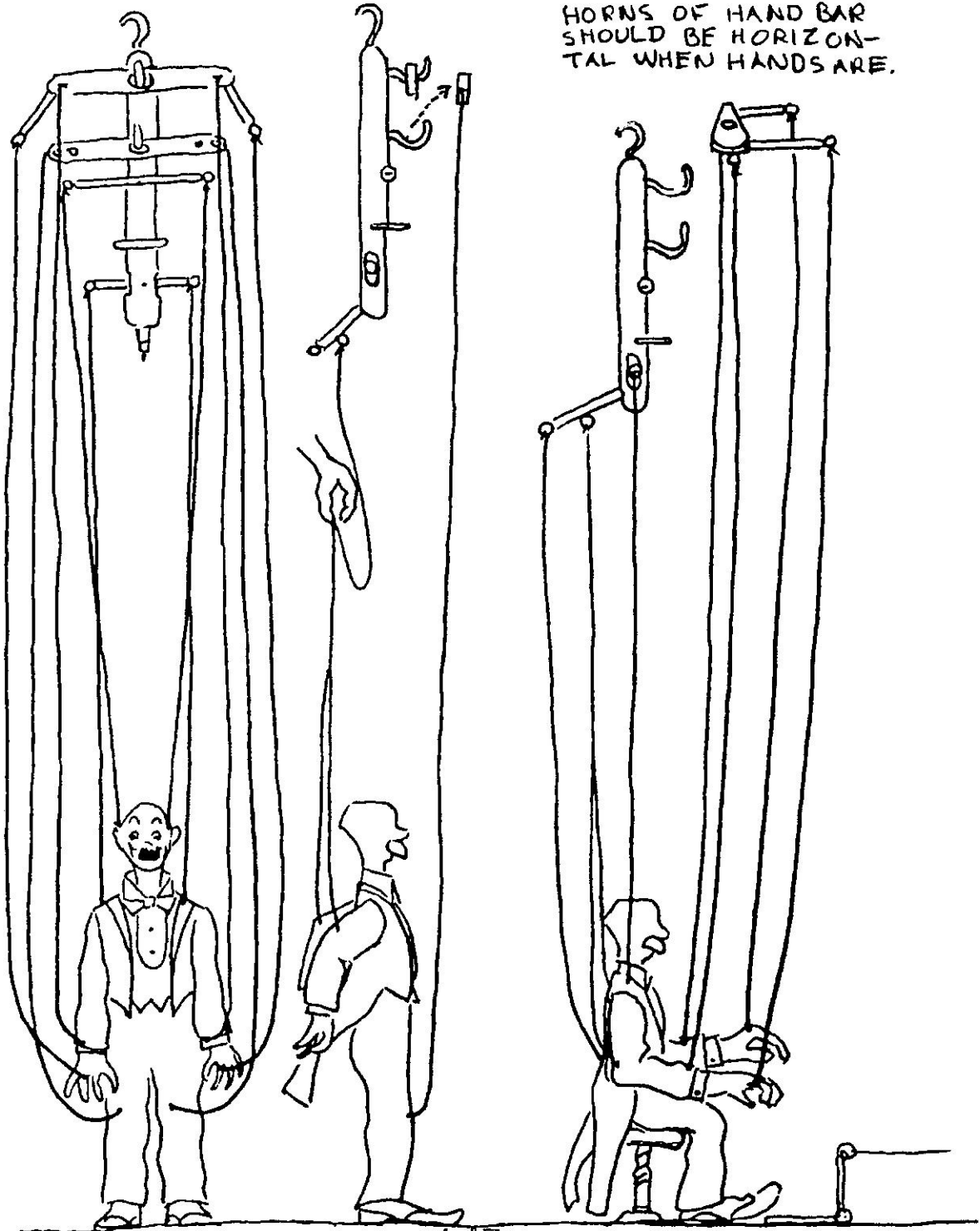


# PIANIST

NORMAL POSITION

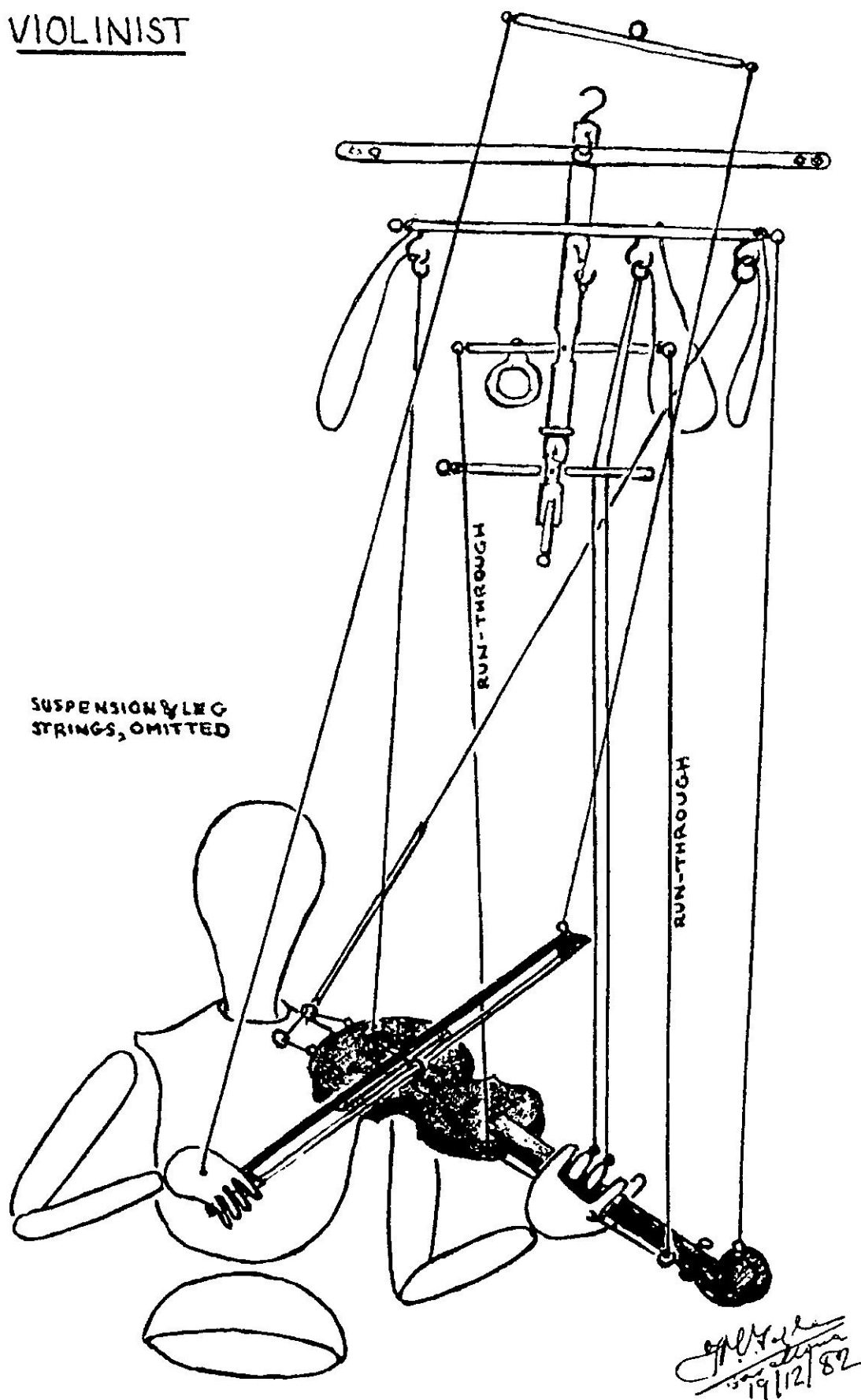
COAT-TAIL-RAISING STRINGS,  
BEFORE SITTING

HORNS OF HAND BAR  
SHOULD BE HORIZON-  
TAL WHEN HANDS ARE.



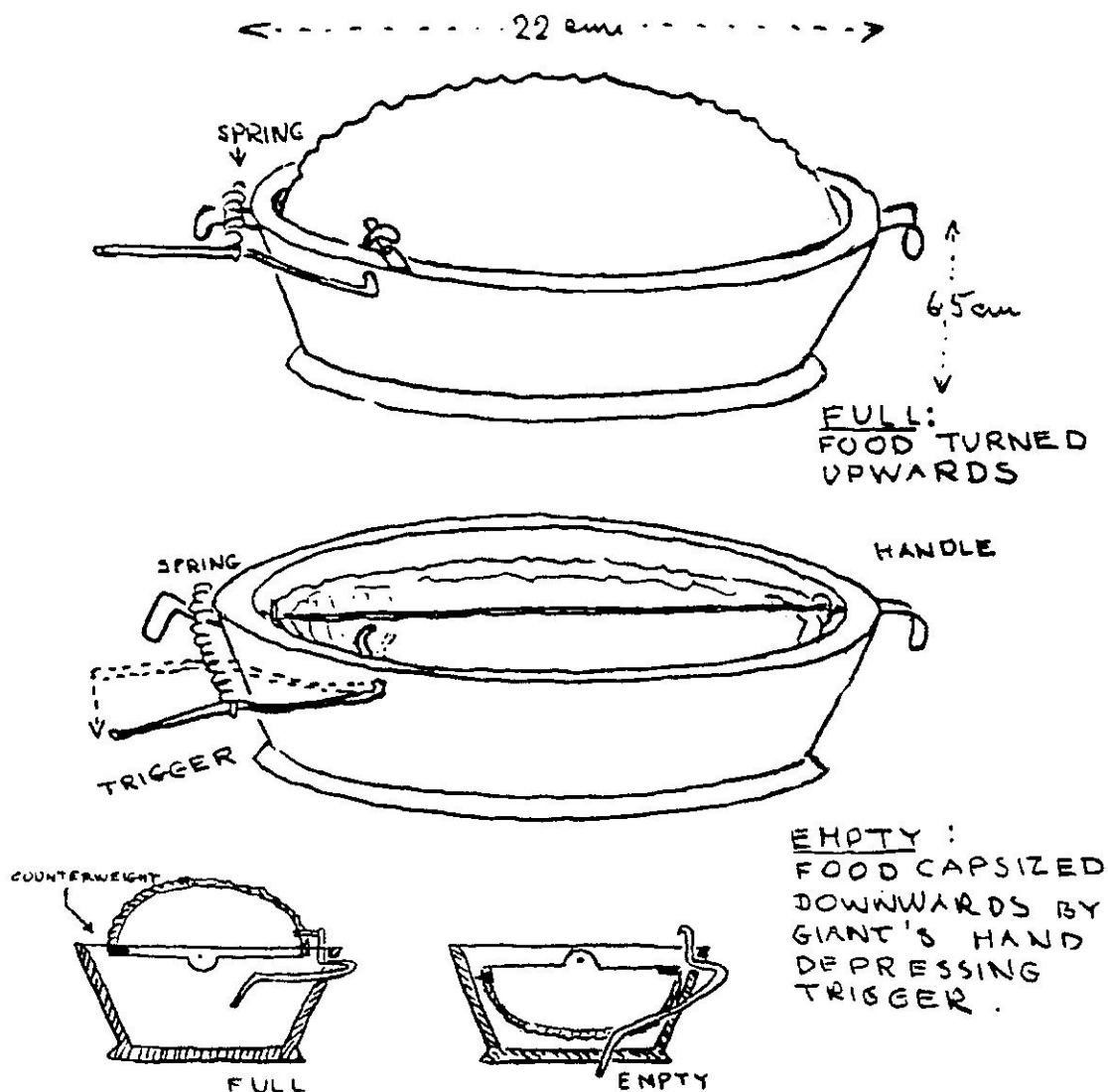
1/4/78

# VIOLINIST



**Violinist:** In the diagram opposite, the width of the control is exaggerated for the sake of clarity. To lower the violin to the carrying position for walking onto the stage, the three rings on the head bar are unhooked. The operator's thumb is inserted into the ring attached to the special bar. Moving this up and down causes the figure's left hand to slide up and down the neck of the violin. The puppet's fingers are animated by the operator's index finger moving from side to side between the two finger strings. Two screw-eyes, rather than one, are fastened to the left shoulder, which prevent the violin from swinging from side to side.

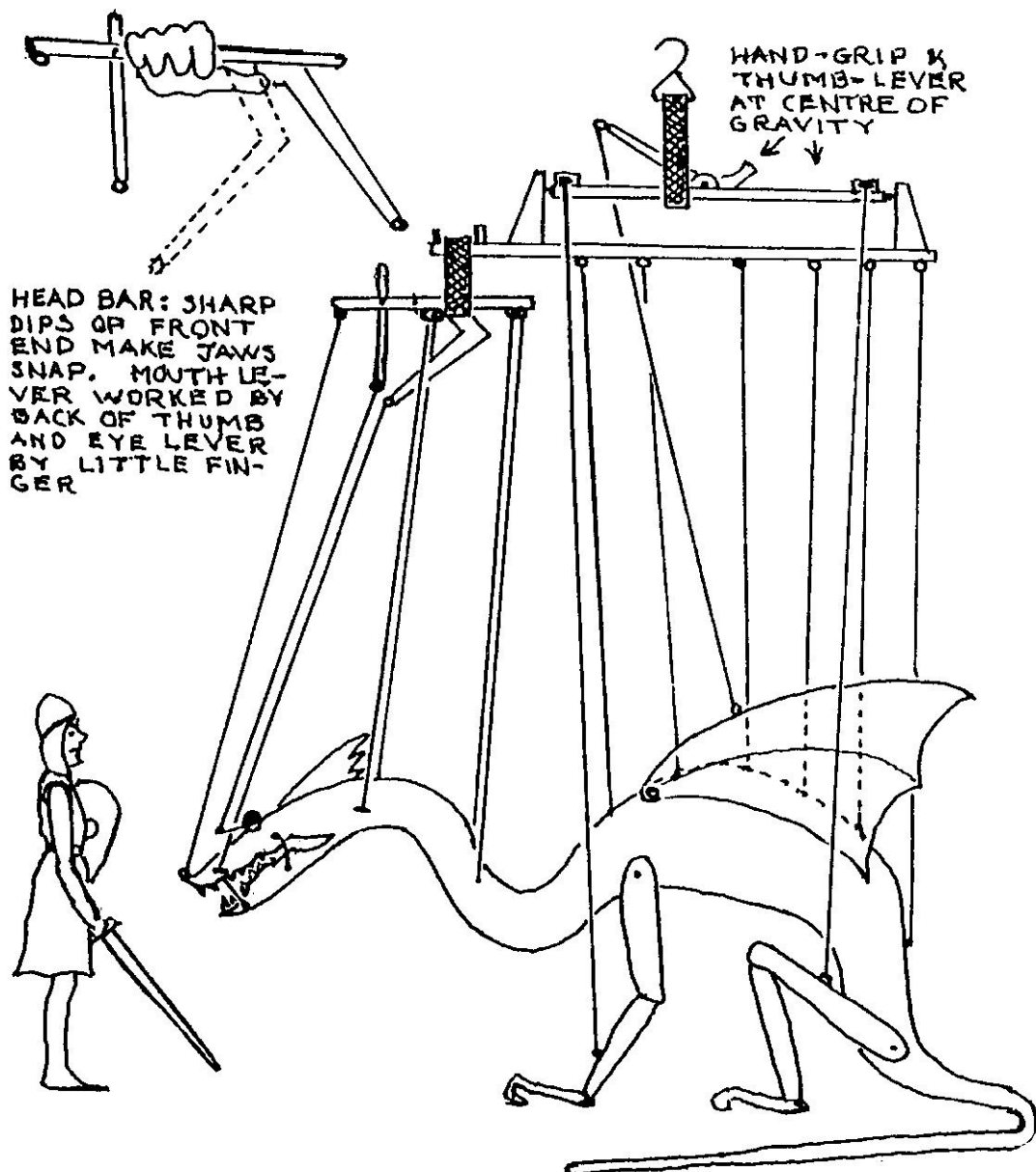
**Giant - or how to empty a dish in one gulp:** The Giant in *Jack and the Beanstalk* was required to eat a large dish of food which had been carried in by his wife. Tozer achieved this by having the figure sit with his back to the audience and by using elbow strings as well as hand strings to simulate eating movements. When the giant had 'finished', the dish was seen to be empty. The dish contains a revolving mechanism, activated by a spring-loaded trigger, which the giant releases with his hand while the dish of food is concealed from the audience by the giant's body. When released, the weight of the 'food' causes it to revolve out of sight.



**Dragon:** Tozer was determined to make this opponent for St George as imposing and as fierce as possible, in contrast to the insignificant creatures he often found in paintings and other puppet shows.

'I was struck by the broad and friendly grins displayed by most puppet dragons and crocodiles, so this awesome creature was given a malevolent snarl by turning the corners of the mouth downwards.'

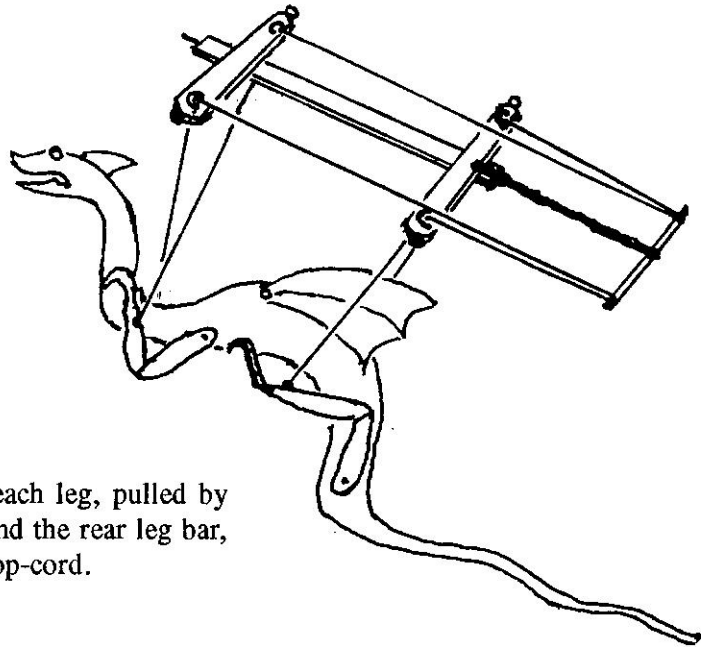
The space occupied by a really large and corpulent dragon would have presented a problem on stage, particularly during entrances and exits through the narrow spaces between the wings. The solution was to make it like a large undulate caterpillar supported on long legs. It is designed to dwarf St George, yet be narrow enough to slide



easily between the wings of the cave set. The very long tail terminates in an electric plug, for connection off-stage, in order to illuminate the red bulb in its mouth.

The body is made of cloth, with a thick cord inside to provide an anchor for its support, and is stuffed with kapok.

The wings are also of cloth, spread over three wire ribs pivoted at the front for flapping in anger, or for flight. The eyes are two wooden balls on a wire axle bent at one end to form a lever at right angles. A string from this to a lever on the front of the control, enables the eyes to appear to roll with fury. In flight, the legs are raised by an extra run-through string to each leg, pulled by an auxiliary bar located behind the rear leg bar, and restrained by a centre stop-cord.



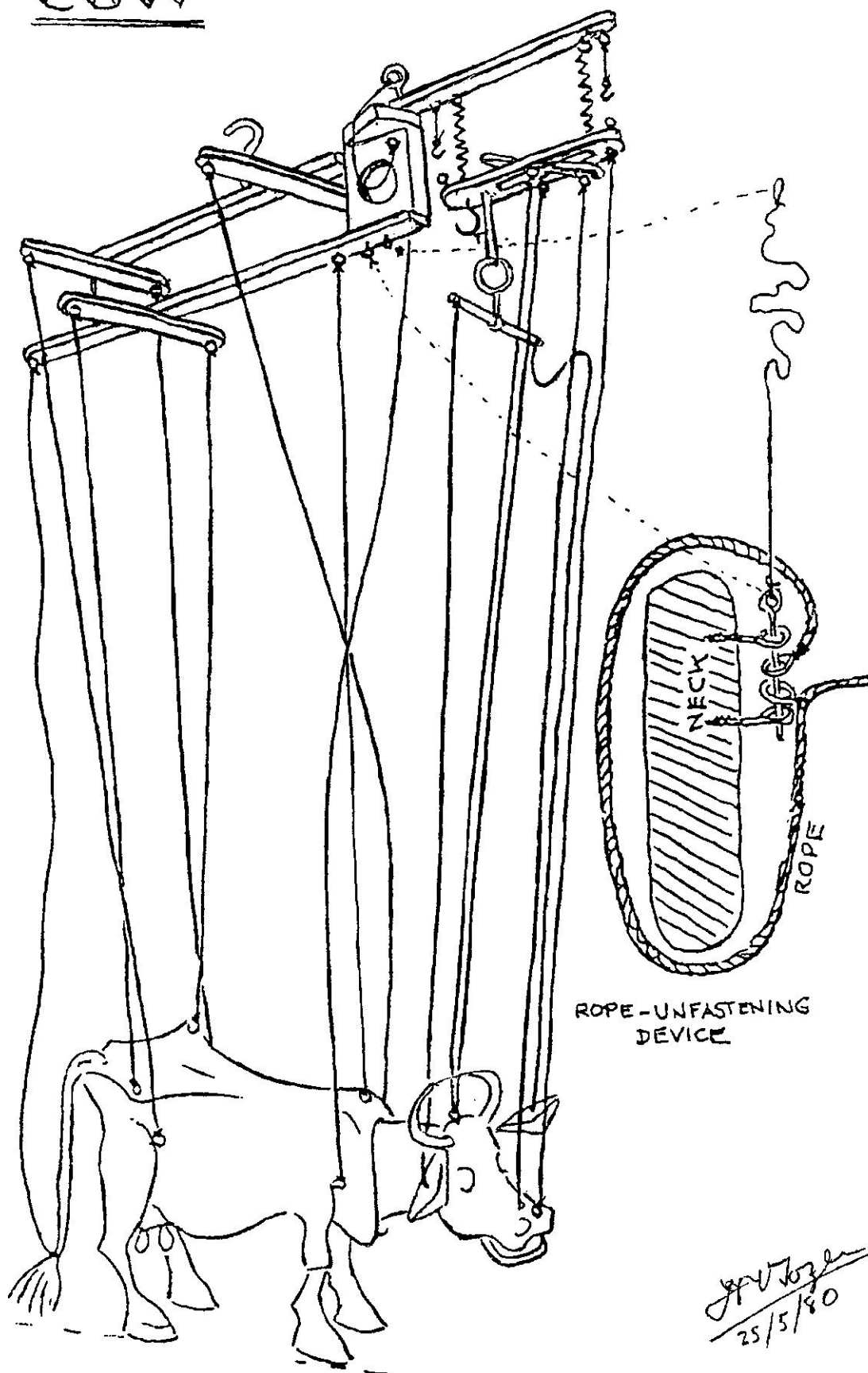
**Cow:** The head control swivels sideways and can be locked in the straight forward position with a pin. The lower part is attached to the upper by means of two strings, which give a characteristic nodding moment as it walks. Between performances the weight is taken off the springs by two hooks. During the action it was necessary to release the lead-rope around its neck. This was effected by means of a release pin attached to string to the control. The pin passed through two screw-eyes in the neck and two rings sewn to the rope. Page 70.

**Donkey:** This character has several specific actions, the movement of the mouth is especially notable. The effect is that both jaws open independently — the lower jaw first, then the upper. Both dentures are in one piece which swivels in the upper jaw, and the mouth is kept closed by means of a spring on the control. The head is raised or lowered by adjusting the pressure of the thumb (of the hand holding the control from behind the hanging hook) on the rear end of the central piece of the head bar. This has been thickened on both sides in order that it can be operated in either hand. Page 71.

**Fish:** In the underwater sequence Harry used several banks of cut-out fish strung in various formations. These were, as he said, 'infernally prone to entanglement, both within themselves and with each other.' The solution for transport was to wrap each bank in a roll of woven plastic material. There was a flap at the top for the control rod, and another at the bottom to form a pouch. The other problem was the large amount of space taken up on the hanging rail behind the stage. This was solved by using fabric loops instead of hooks and hanging these on nails in a supplementary bar clamped on the puppet hanging rail. They then hung at right angles to the rail and took up considerably less space. Page 72.

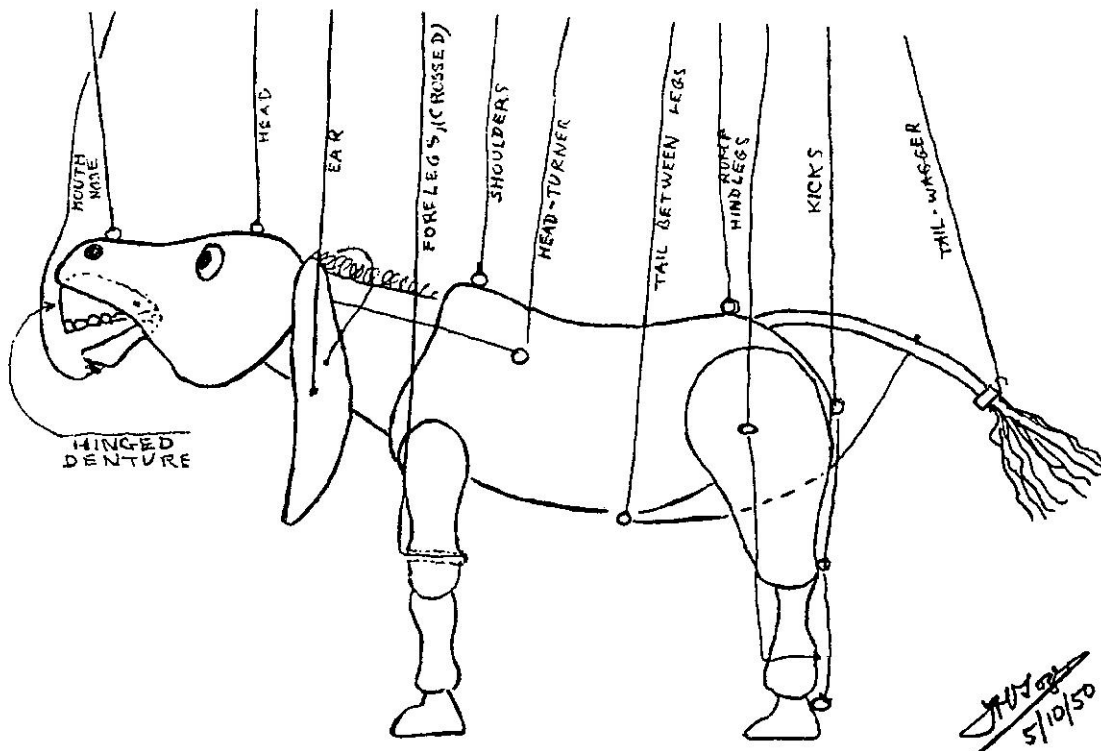
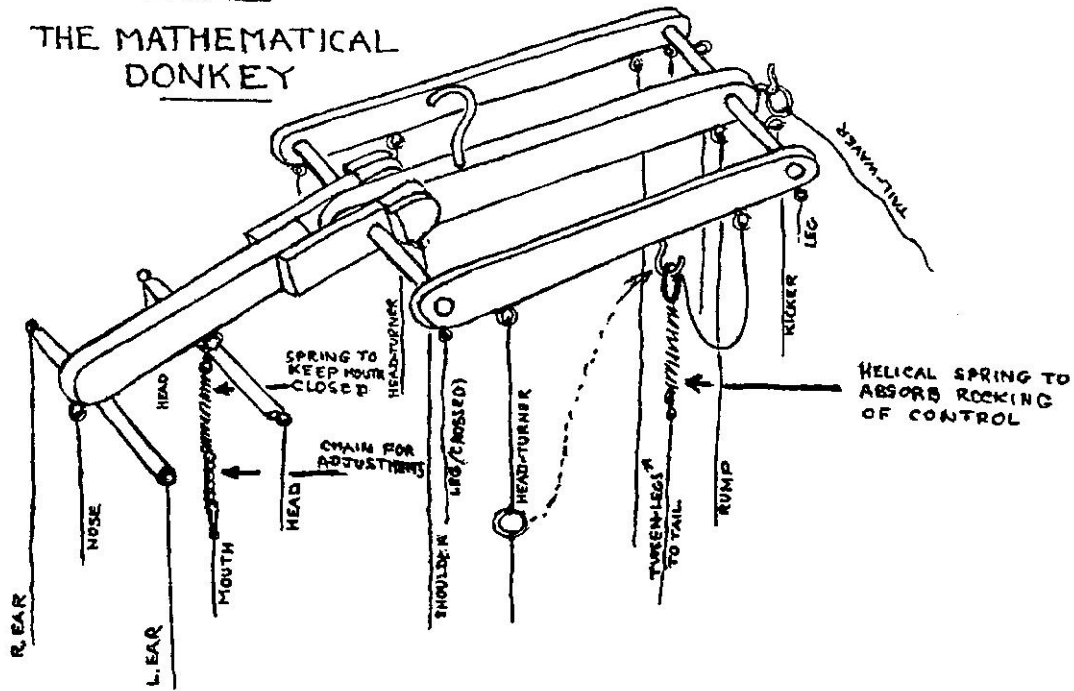


COW



# EUCLID

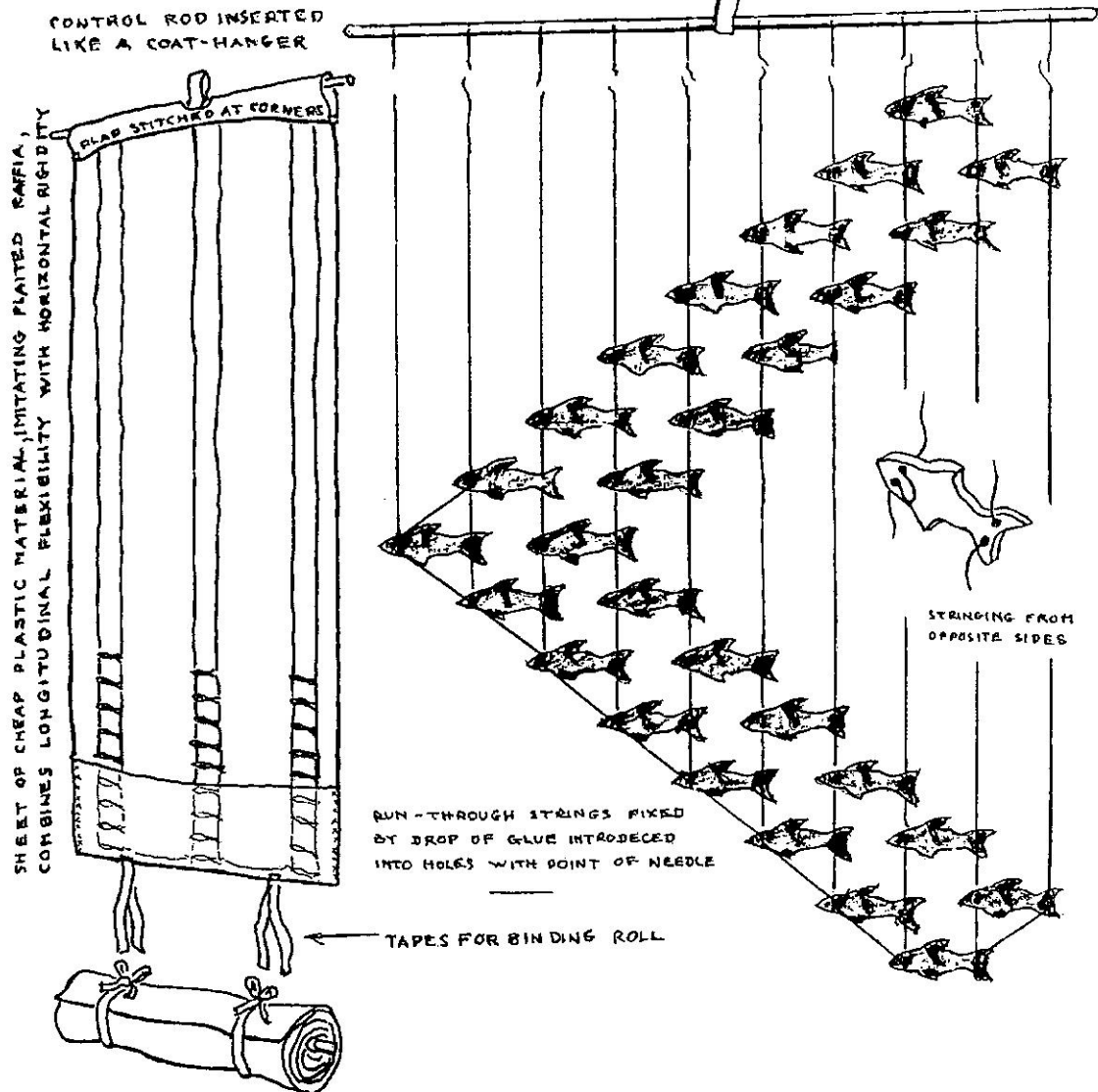
## THE MATHEMATICAL DONKEY



5/10/50

# THE MERMAID & WATER IMP

## ROLL FOR TRANSPORT



## SCENARIOS AND ROUTINES

### **The Mermaid and the Water Imp**

The curtain rises on an underwater scene which includes a sunken galley, a large clam-shell and a closed sea-chest set among rocks. The action is seen through a gauze, hung behind the proscenium. The aqueous backcloth is lit by a floor-batten, concealed behind a ground-row of rocks; the front and side spotlights include a ripple-effect projector.

The Imp and Mermaid are chasing each other in a game of tag involving acrobatic evasions of each other, and other diversions such as riding on large fish and sea-horses. The mood becomes sinister, and several shoals and banks of fish cross the stage in an agitated manner. Two 'Old-Gossip' fish warn the heedless Imp and Mermaid that the Octopus is approaching, but they continue playing. Larger fish swim across, and a huge Octopus suddenly enters. The Mermaid hides inside the Clam-shell, which obligingly opens and closes for her, and the Imp escapes into the wings.

The Octopus attacks the shell; meanwhile the Imp mobilises friendly sharks and sword fish who attack the Octopus, which drives them off with lunges and thrashings of its tentacles. During a lull while the Octopus waits for the shell to open, a Diver descends, and cautiously reconnoitres the beast. Suddenly it attacks the Diver, and a fight to the death ensues. Eventually, the Diver succeeds in stabbing the Octopus with his dagger, causing it slowly to collapse (there is a balloon inside). The Mermaid emerges from the shell, dances around the Diver and peers into his visor. She rewards him by opening the sea-chest, which is full of treasure. The Diver signals to his surface-crew by means of his communication cord. A hook is lowered, which the Diver attaches to the chest, and it is hauled up. Mermaid and Diver dance together, and she finally accompanies him upwards. The Imp returns watching their departure, and then sits grief-stricken on a rock, sobbing. The Mermaid descends, touches him on the shoulder, he springs up with joy and they dance to celebrate the happy ending. Curtain.

### **The Boxing Booth.**

The ostensible *raison d'être* of this piece is something to amuse the queue of punters waiting to enter the circus. The queue is assumed to be the audience.

To this end, the backdrop represents a fairground, with the boxing-ring mounted down-stage. The circus ringmaster, who acts as referee, is inside it. He harangues the audience for someone to take on the circus bruiser, while Buttons, on the outside, proffers a pair of gloves to the audience. When somebody in the audience (a stooge) shouts 'Me!', Buttons goes to the wings, and after a moment returns with the challenger (marionette). The latter already has the gloves on, and Buttons is holding his jacket.

After experiencing some difficulty in entering the ring, the challenger is eventually sat on one of the stools in the corners (these are swivelled out of the way when the boxing starts). The ringmaster asks the challenger his name — which is of course a ridiculous one — and introduces him to the audience. He then announces the bruiser, who appears for the first time. Shedding the dressing gown draped over his shoulders, he lightly vaults over the ropes and lands with a nice little bounce on his toes; whereupon the challenger jumps up and leaps out of the ring without any difficulty, and tries to

escape. He is checked by Buttons and the reassurance of the ringmaster, both of whom persuade him to reenter the ring. He does so gingerly, and sits in his corner trembling visibly.

When the bell sounds — a piece of iron piping hit with a metal rod — the ringmaster meets them both in the centre of the ring, and ceremoniously touches their hands together. They commence sparring and become locked in combat. The challenger gets the worst of it; and, when hanging hopelessly over the ropes, is saved by the bell.

In the second round, the ringmaster approaches the battling couple too closely and becomes the target of blows from them both. Here again, the bell comes to the rescue; the combatants retire to their corners, where they each receive a telling-off from the ringmaster.

During the third round, the challenger suddenly loses his temper and goes berserk, eventually landing a knock-out blow, which leaves the bruiser outstretched. The ringmaster holds up the winner's hand, and Buttons brings on a plucked Christmas turkey as a prize.

Harry commented 'A great deal depends upon the director, as well as the skill of the operators. A lot can be got out of bouncing off the ropes. These need to be hung correctly away from the posts, and on elastic cords. A drawback is that the only real blows that can be delivered are uppercuts, so you have to do a lot of infighting, but as much variety should be worked in as possible.'

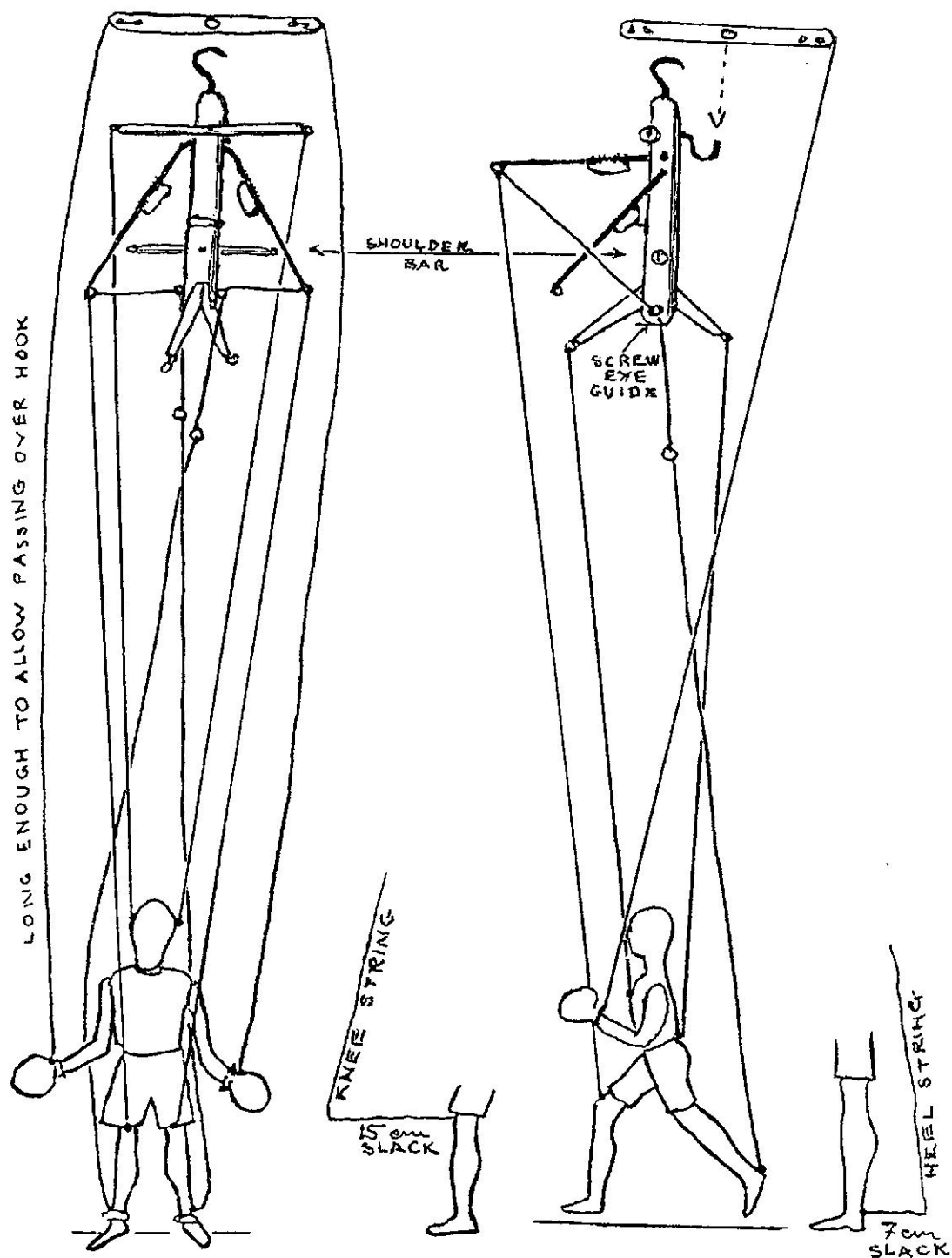
The diagram opposite shows the control and stringing arrangement used for the boxers. The suspension and some twin strings are omitted, for clarity. The main feature of this control is that the functions of the leg bar and hand levers have been interchanged. In this instance a removable bar is used for the arms, and levers to control the legs. This is because the boxer's arms have to give vigorous uppercuts and precise blows, while his footwork consists mainly of dancing with feet apart.

Each leg lever has two strings; one to the knee, and another going via a screw-eye in the control upright, to the heel of the opposite foot. When the lever is raised it pulls a leg forward and simultaneously pulls the other foot back. When the lever is pulled downwards it produces the opposite effect. This repeated movement simulates the characteristic action of the boxer's footwork and also enables the figure to be vaulted over the ropes on entering the ring. Loops were formed in the leg levers as shown, and the upper part of each loop bound with brass wire, to give better purchase for the puppeteer's fingers. The hook for the arm bar was on the back of the control to reduce the risk of entanglement with the control of the opponent, and the strings were long enough to allow the bar to be lifted over the hanging hook. Tozer used the same arrangement for St George.

Of special interest is the advantages to this act of the two bridges on Tozer's stage. The operators were able to face each other, and during the fight a sheet of transparent plastic was lowered between the controls out of sight of the audience. This ingenious idea allowed the controls to be operated very close to each other without any possibility of them becoming entangled.

# CONTROL FOR BOXERS

NOT TO SCALE. DISTORTED, FOR CLARITY.



## Valse Triste

This description is an abridged extract of a letter from Harry to Stan Parker in response to the latter's request for a description of how he performed this act.<sup>1</sup>

The setting is a rather shabby bedroom with grey curtains all round. In the centre there is a window over a dressing table; on the left, a door; and on the right, a bed with disordered bed clothes, there is a crucifix on the wall above it.

The curtain rises to Sibelius' *Valse Triste*, played quietly, the dancer is lying on the bed, turning from side to side in a fever, with intervals of heavy breathing. Suddenly a gust of wind blows the window open, and the music coming in from the street increases to full volume. This catches the attention of the dancer. She struggles to a sitting position with her feet on the floor. Instinctively, she starts to tidy her hair and then to sway from side to side to the music, which gradually inspires her to raise her arms, moving them up and down. Finally she struggles to her feet and tries a few tentative steps. From here on, and increasingly inspired by the rhythm, she tries more energetic steps, including a sustained series of pirouettes with one knee raised. There is a short pause in the music in which is heard a knock on the door. She stops, the door slowly opens and Death walks in. She sinks gracefully to the floor dead, with her face towards the audience. 'Not like a road accident' said Harry. Death stops near the body, slowly shakes his head, as though he were regretfully performing an unwelcome duty. (No accusatory finger). The curtain slowly descends.

Tozer commented 'The dancer's tutu made her most difficult to operate, her feet were out of sight and we had to depend on feel: nevertheless, the item was one of my favourites'.

## The 'Coffee Mill' Control

The main feature of the control illustrated opposite is its crank handle. This rotates in a loose sleeve made of rigid plastic which is held by the operator when the dancer is required to execute pirouettes. The crank is made of 2.5mm brass rod, and while rotating the puppet, it also raises and lowers the left knee. The diagram shows an inner tube which is also made of rigid plastic material. This connects the main bottom part of the control to the top cap which provides a bearing for the crank handle. The crank extends down through the middle of the main control. Harry suggests that a slot be cut for this in the dowel and it then be part-filled by gluing in a strip of wood. This infill does not extend to the bottom of the slot, it stops short to allow the projection on the crank rod to be pulled up and down within the slot the distance required to raise the dancer's left knee. The crank is used to produce *pirouettes dehors* — anticlockwise pirouettes with raised left knee — and *tours chaînés* — a rotary movement on alternate and separated feet circling the stage at the same time. It is also useful for leaps.

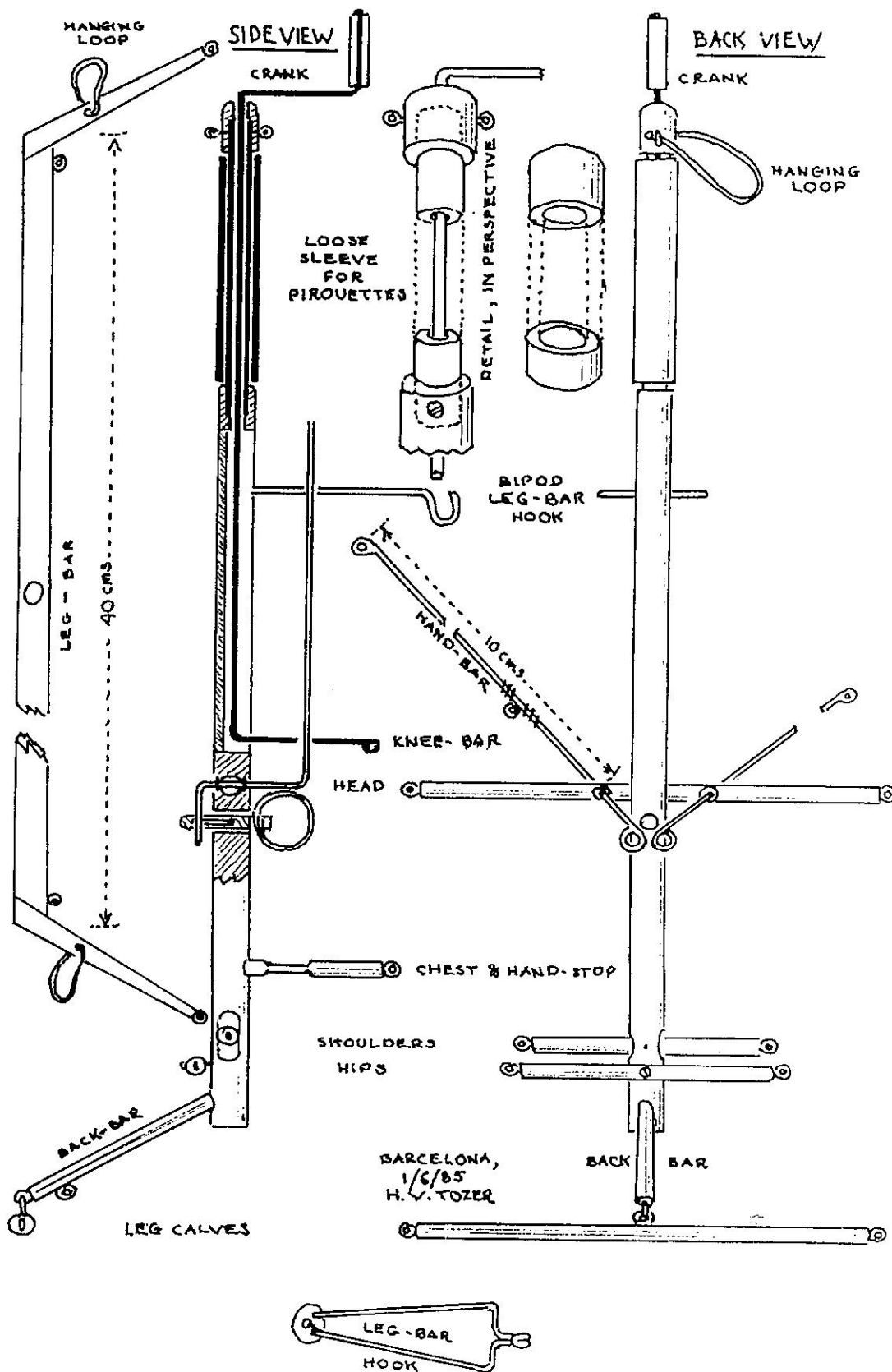
The second feature is a trigger, which can be drawn back and forth by means of the

-----

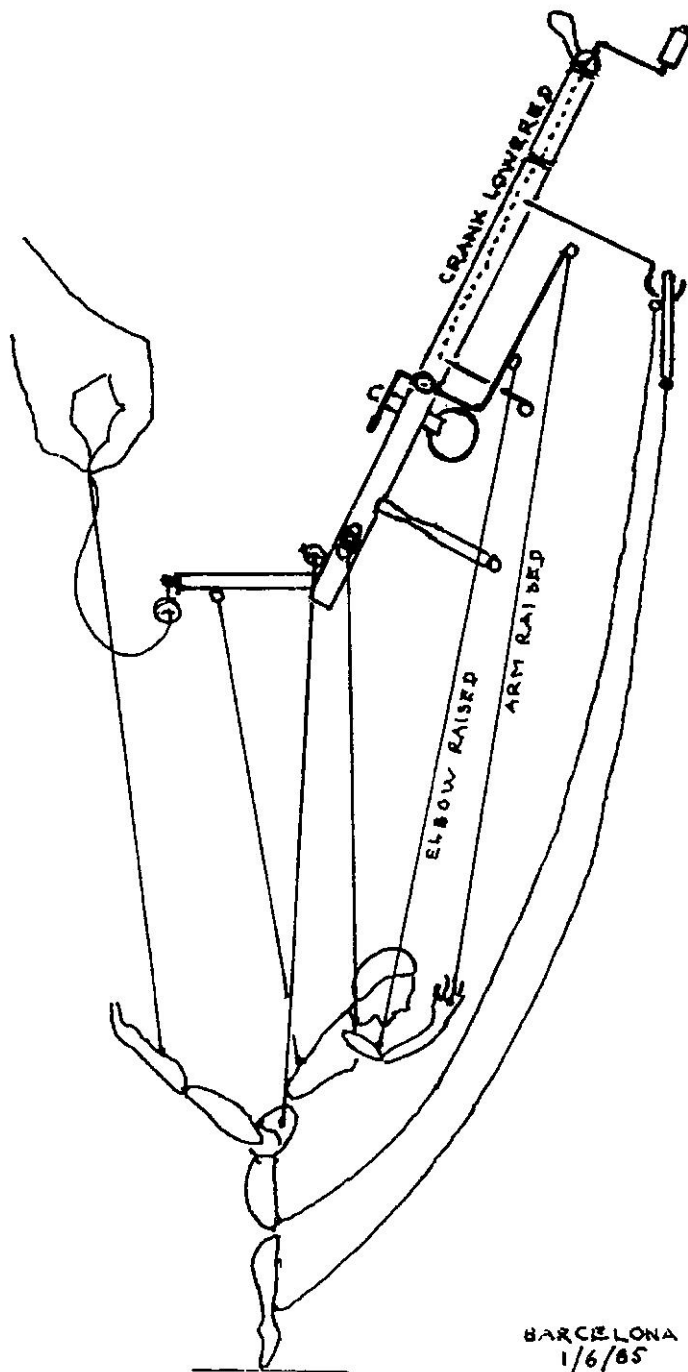
1. Stan Parker performs the same piece in a different way. See also brief description by J. Varey on page 10.



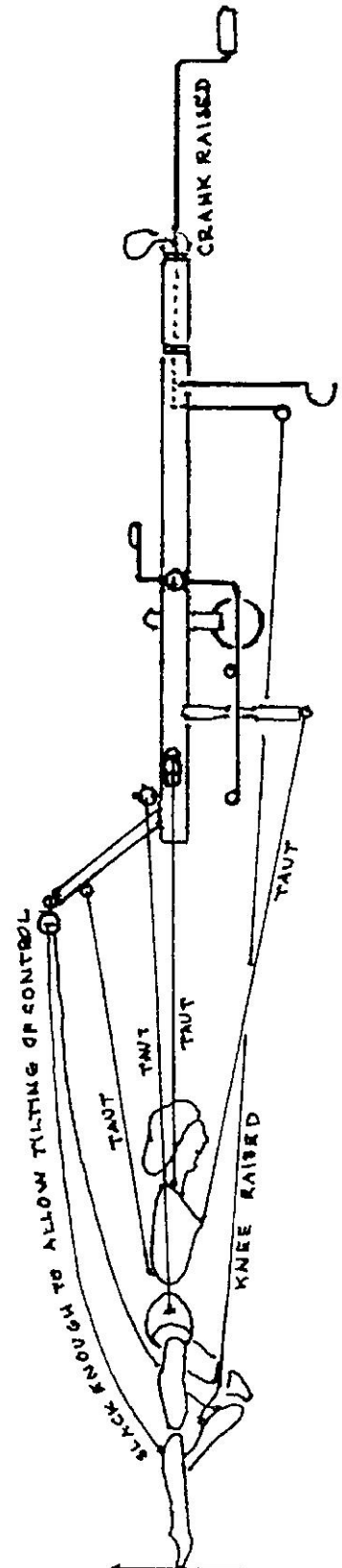
# "COFFEE - MILL" CONTROL FOR CLASSIC DANCER



"COFFEE MILL"  
 CONTROL  
 FOR CLASSIC DANCER  
 STRINGING  
 NOT TO SCALE  
 9



BARCELONA  
 1/6/85  
 H.V. TOZER



The rocking hip bar is moved up and down quickly to produce *pas bouree* — small sideways twittering steps with feet together and on tip toe. It is important to note that both the hip bar and shoulder bar are located at the same level and NOT as in the diagrams, where they have been separated for the sake of clarity. The leg bar hook which straddles the slot is designed to allow the knee rod to pass through it. The leg bar is made with a 'horn' each end to allow precise control of knee and feet strings. It hangs on the control vertically during transport by means of a hanging loop.



## Skeletons

In the 1937 *Puppetry Yearbook*, Tozer wrote of his experiences of giving performances to refugees.

'To my astonishment, the most popular number of the short variety show I had to give for lack of assistants was the come-apart skeleton<sup>1</sup>...which I would have omitted as likely to scare the younger ones had I had anything else with which to fill the programme. I was the most popular person in the street for days afterwards.'

In view of its popularity he continued to use this item in his variety programmes. The details of the routine varied with the skill and inventiveness of each operator, but the following outline remained constant. The curtain rises to reveal a coffin standing on end before a black backcloth. On the stroke of midnight in Saint Saëns' *Danse Macabre*, it bursts open disclosing a grinning skeleton, which opens its mouth in laughter, strides down-stage, and begins to dance. First, scissoring its knees, it gives little hops to either side, which gradually increase in range to reach the sides of the stage. The movements are varied by twisting the skeleton to turn its back on the audience. When the music reaches the first crescendo the head is jerked up by the mouth string, to make it laugh at the same time, and immediately dropped back again. This is the audience's first intimation that it is a trick figure. Following other variations, the next crescendo signals the first complete disjointing of the figure. Without interrupting the dance, the figure quickly returns to its normal form and continues its varied routine. At the third crescendo, the figure again disjoints, but, this time, instead of the torso dropping back again to the level of the legs, the legs rise to the level of the torso in the air. In time to the music, they alternately drop to the ground and rise to the torso. Tozer commented that this requires considerable practise to maintain a fluid rhythm in time to the music.

After descending to the stage floor, during a quieter piece of the music, the skeleton sits down on the edge of the coffin lid and pants with exhaustion. It walks downstage, sinking to its knees, reclines backwards till its torso lies between its legs, while the head is brought forward to rest on its chest. This creates an interesting heap of bones, the crowning head of which gives an occasional yawn.

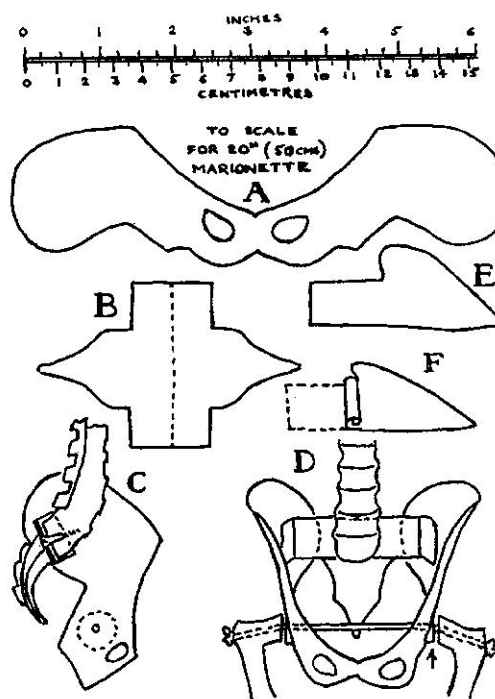
As the music picks up again, the skeleton's limbs twitch into action, the head, followed by the torso, rising to normal height, followed by the legs, whereupon, the leaps and bounds are resumed, culminating with a final leap into the wings, or dropped into a stage trap, on the final crescendo of the music. Curtain.

Construction and stringing details of the classical disjointing skeleton can be found in many books and have therefore not been reproduced here (see bibliography). Tozer's variation, which has now become fairly common, was to give the figure a moving jaw.

---

1. The Spanish title of this act was *Una Calavera muy Calavera*. *Calavera* meaning skull, is also used loosely for skeleton. It is also slang for madcap, so the punning title refers to *A Very Madcap Skeleton*.

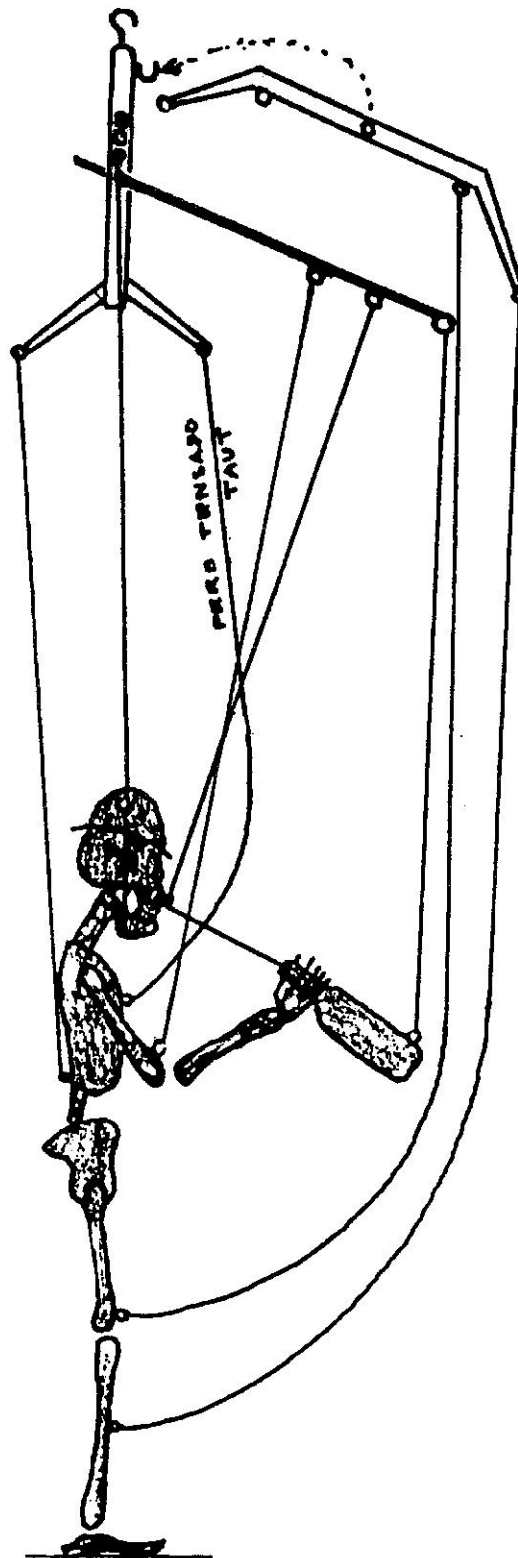
Tozer's method of making pelvis and shoulder blades in reinforced plastic wood was published as a Guild *Technical Sheet*. Card templates are stapled to a sheet of 1/16"-mesh brass wire gauze, which is cut out with shears. The wing piece [A] is moulded to shape, and the sacrum-coccyx piece [B], folded for strength, is stapled across at the rear. A layer of plastic wood is pressed into one side and allowed to harden. A thin layer is applied to the other side, and again left to harden. It is then screwed and glued with *Araldite* to the bottom of the spine [C]. Sockets to form the bearings for the thigh bones are shaped with plastic wood [D]. A shoulder-blade is cut to shape [E] and the top rolled down to form a tube [F] to take a cord from the arm. The scromium, or ridge crossing the shoulder-blade, is made from a piece of wire embedded in plastic wood.



*Montmartre Cemetery* developed from the simple idea of a skeleton ballet. The prospect, however, of having to make six identical skeletons was too boring to face, so three male and three female figures were made, each with remnants of clothing and hand properties connected to occupations in their previous lives — which were a burglar, a drunkard, a gambler-suicide, a striptease artiste, a prostitute and a drug addict.

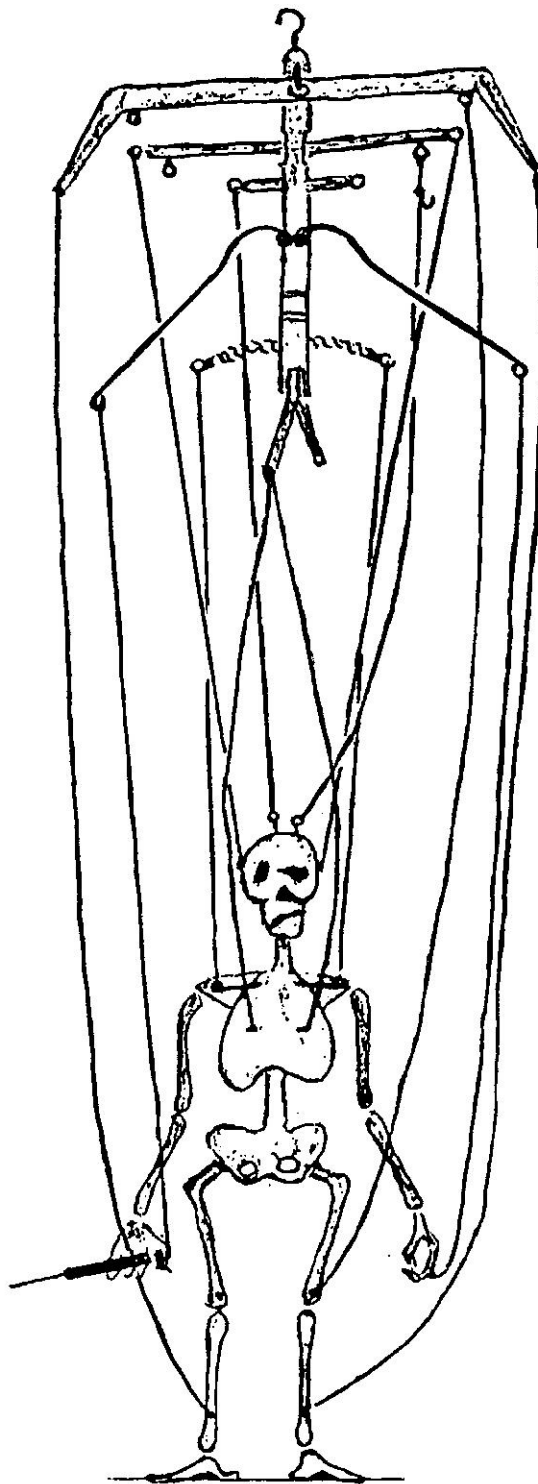
A slow curtain rises on an eerie silence. After a moment this is shattered by a caterwauling fight between two cats, which vanish when the Devil appears through a trap-door down-stage on the stroke of midnight. He is dressed in full Mephistophelean regalia, and commences to celebrate his annual All Souls' Night party with his best friends, whom he first needs to disinter. Following his conjurations, three centre-stage gravestones glide out through the wings, thereby freeing three of the skeletons. At another command, the grilles of the wings, representing family mausoleums, open to let out the remaining three skeletons. They all line up to introduce themselves to the Devil, now sitting on a tombstone down-stage right. Each one in turn performs some business characteristic of his or her previous rôle in life, some reciting doggerel verse. The gambler's routine ends by him firing a bullet through his temple with a pistol, and falling dead; the stripper removes her cloak and clothes and casts them at the Devil's feet; the street-walker chucks him under the chin, and the drug addict menaces him with her syringe. The introductions over, the two groups dance a spirited rigadon that quickly degenerates into a frenzy, and is brought to an end by the Devil when he hears a clock beginning to chime. He hastily commands his guests back to whence they came, slamming the doors of the grilles and causing the gravestones to slide back into position. He himself disappears into the red-lit hole just as the clock strikes one. The two cats chasing each other over the gravestones are glimpsed as the curtain descends.

In the following diagrams, some strings have been omitted for clarity. It is understood that the omitted strings are the same as those on the other side of the control.



### The Drunkard

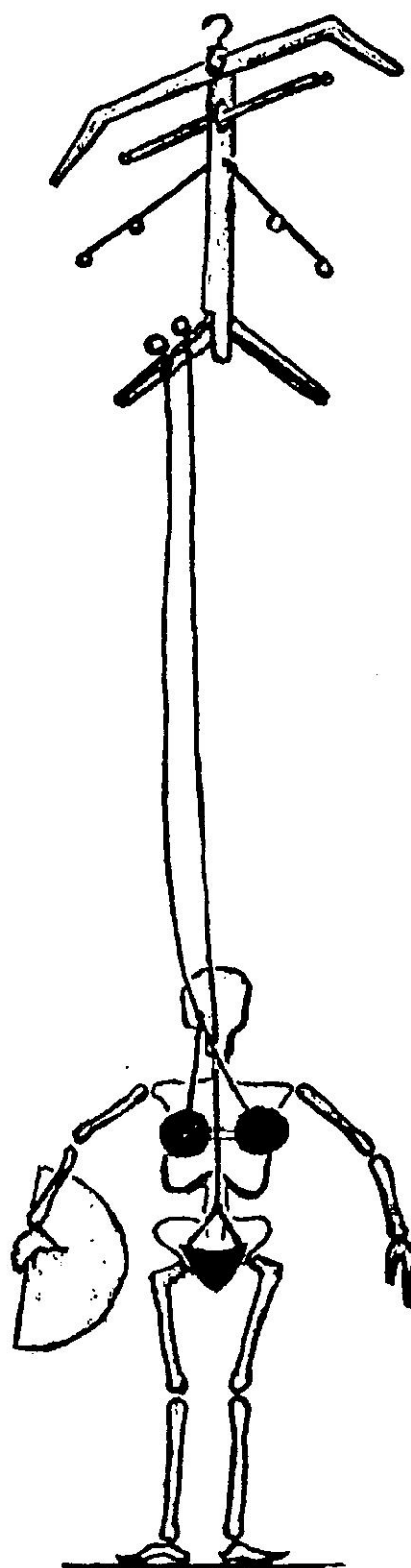
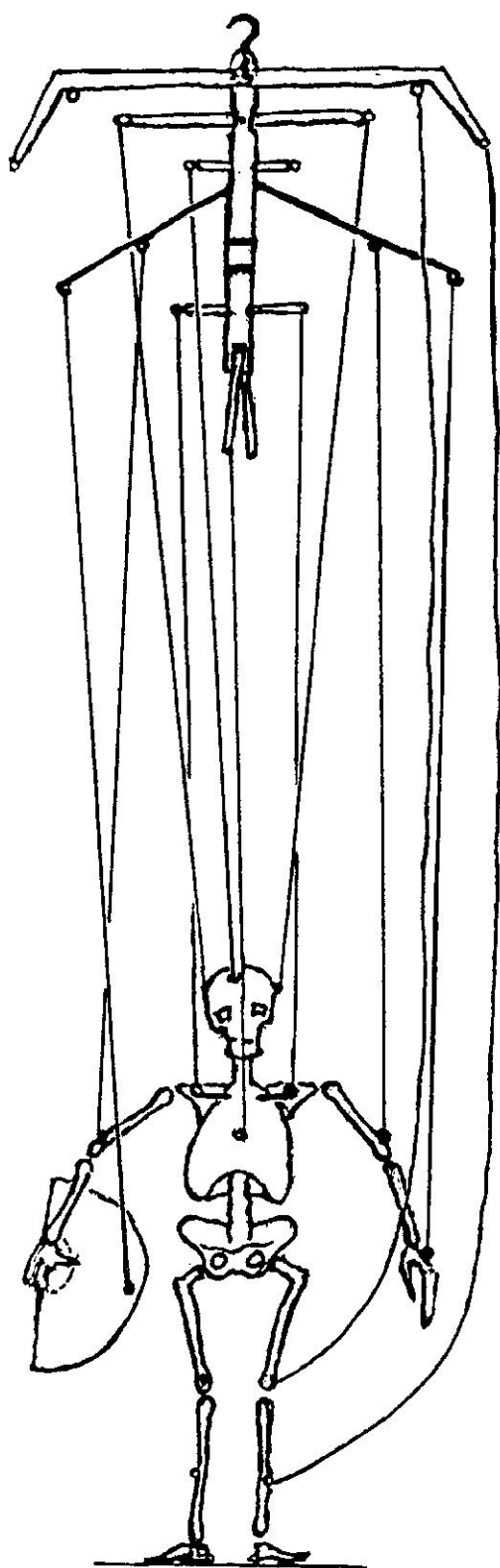
The special lever carries a string to the top of the bottle, through a screw-eye under the nose. The same lever also has strings to the bottom of the bottle and to the elbow. When adjusted they give a good drinking motion. The chest string, shown slack (for clarity), is actually taut, and allows the figure to lean backwards when drinking.



### The Drug Addict

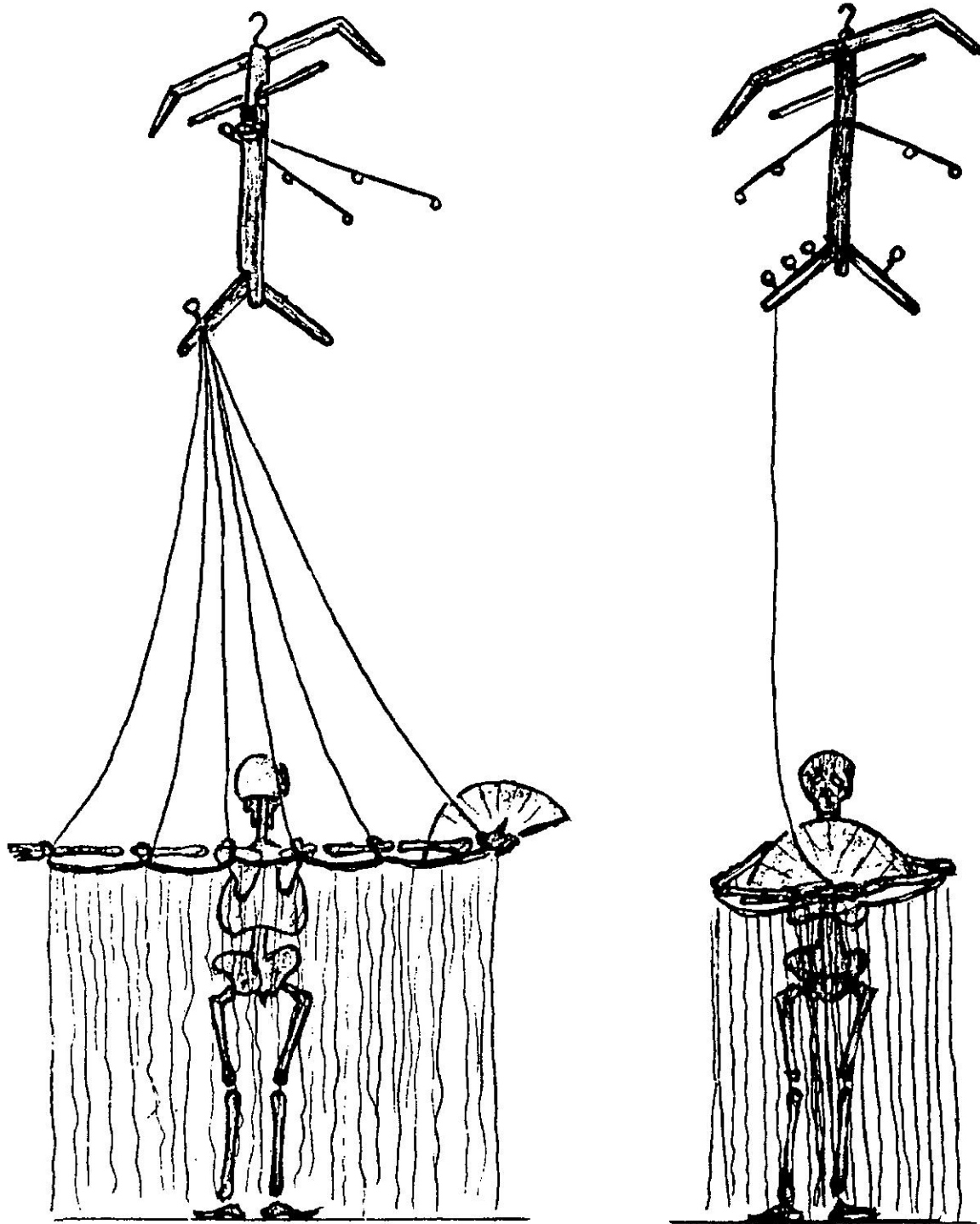
The shoulder bar constructed from a helical spring transmits a nervous tic to the puppet when plucked by the operator's finger. The empty screw-eyes at the ends of the mouth and eye bars allow the strings to be changed to the other side, depending on which of the operator's hands is holding the control. The hook in the eye string allows the eyes to be raised and out of sight until after the figure gives herself an injection. They are then lowered to show that she has become "high".



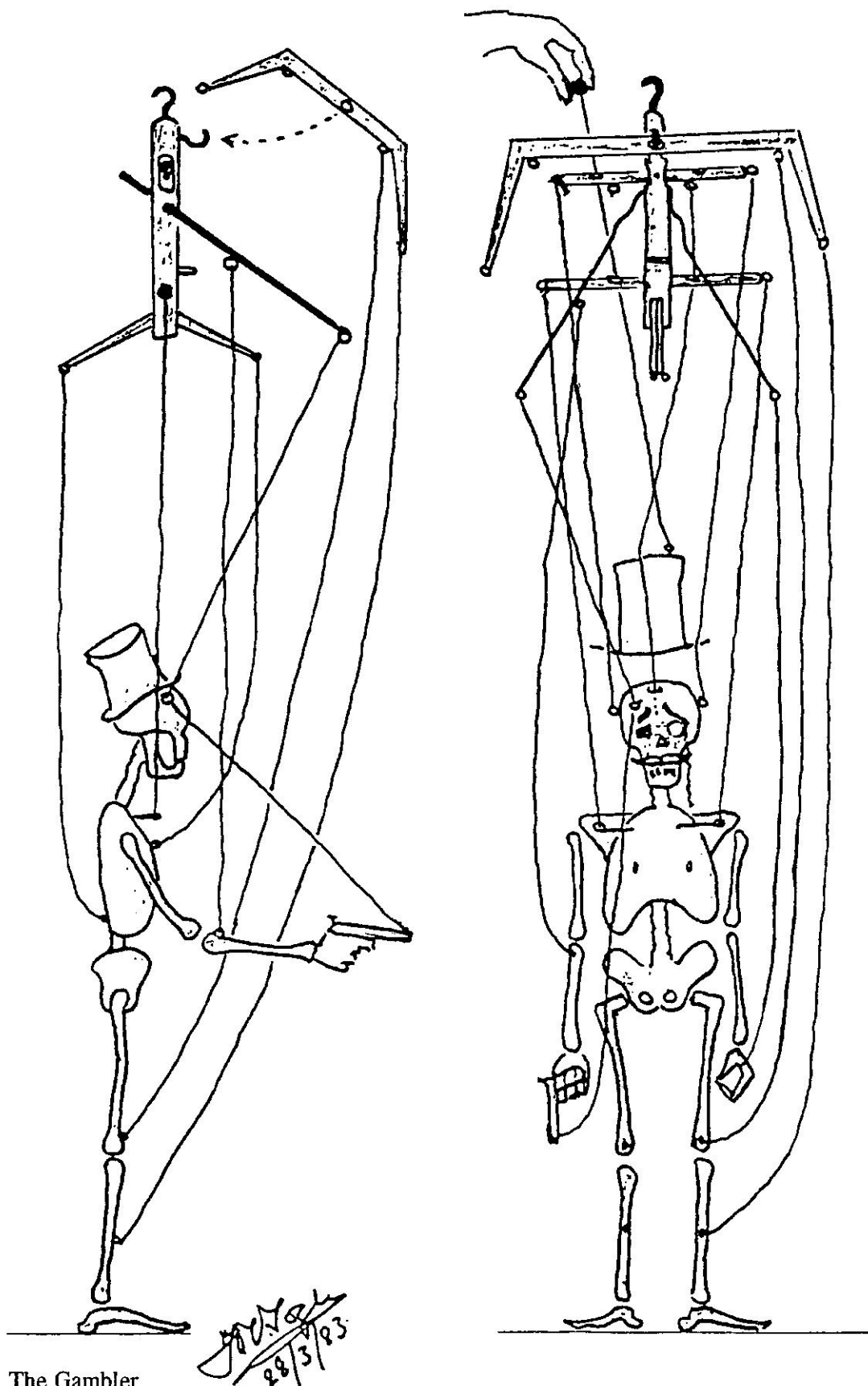


### The Stripper

These four diagrams show the sequence of preparing the figure for performance. The first shows the basic strings, and the next with a bikini in position. This fits onto small spikes in the body.



The arms are fixed in a horizontal position for attaching the cloak. The arm levers are prevented from falling by a hinged stop on the back of the control. The strings to the cloak are attached to a peg which sits in a hole in the back bar. The cloak is fitted with hooks, which are hung over the shoulders arms and hands of the figure, taking care not to trap any of the permanent strings (except the back string). Finally, the forearms are folded forward, and keyed together by means of a small hairpin. A string to the hairpin is hung from the chest bar. The clothes are removed in the reverse order during the performance, and are wafted down to fall at the feet of the Devil.



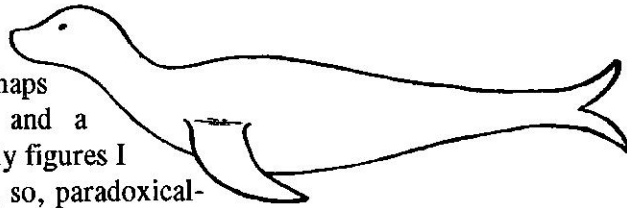
### The Gambler

This figure has a string from the end of his revolver which passes through a screw-eye in the right temple. His hat flies upwards when the shot is fired.

## Performing Seals

The following article, which appeared in *The Puppet Master*, is one of Tozer's best descriptions. It explains the pitfalls and then narrates the process of solution achieved by analysis of the problems through careful observation, experiment and the application of commonsense. This provides a very useful example from which general principles can be formulated, and is therefore quoted here in full.

'My two performing seals have given me so much trouble that perhaps my experiences will be of use and a warning to others. They are the only figures I have had completely to scrap twice; so, paradoxically, I feel that I know something about seals! In the first place, all designs I have seen for marionette seals depict them as banana-shaped objects with tapering bodies ending in a fish-like tail. In the second place they are all shown as wallowing on their bellies. Curiously enough, illustrations in a good encyclopædia I consulted more or less confirmed these designs.

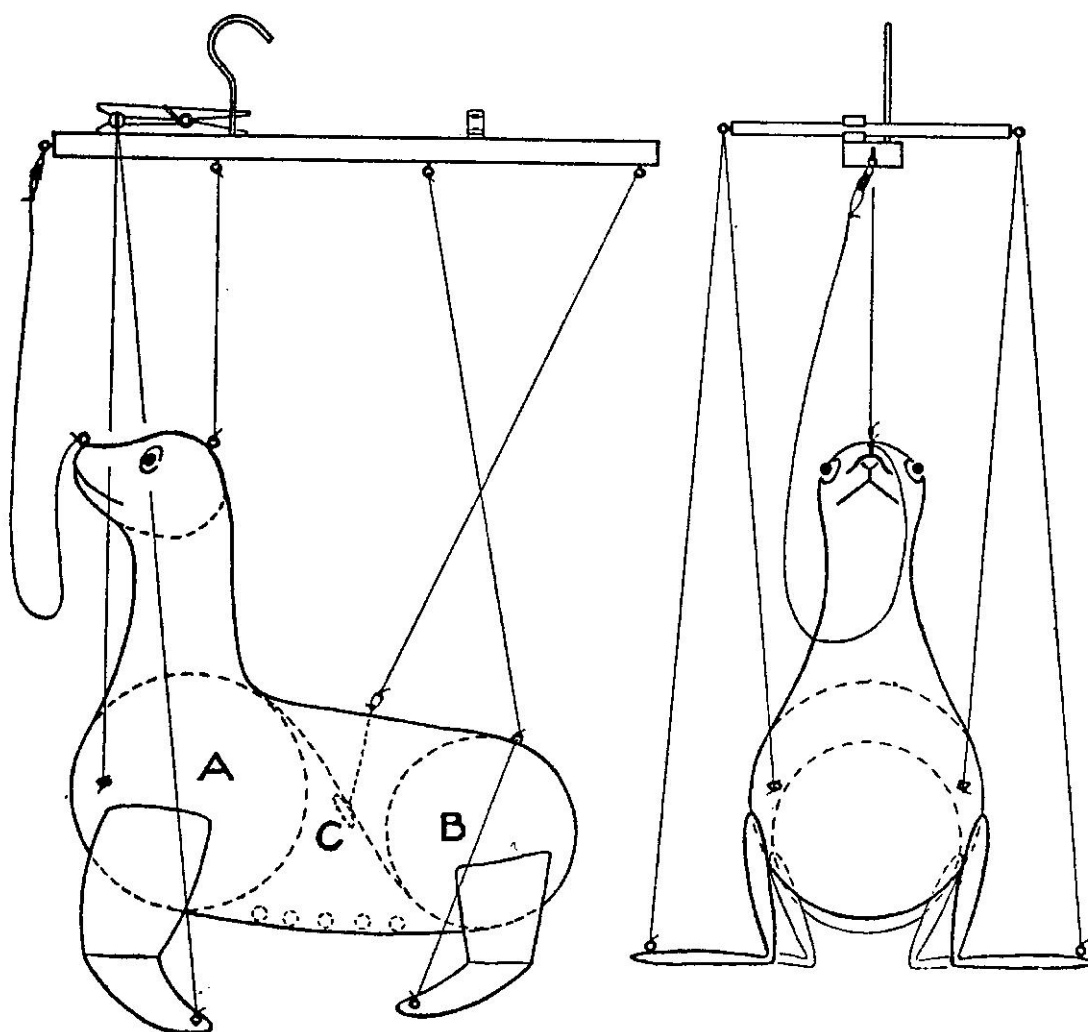


'The first figures I made, being too tightly stuffed, just would not work at all, for they bounced and rolled about like a pair of rolled-up socks, so I gave up in disgust. About two years later, having been advised to leave the bodies lightly stuffed and to weight the flippers, I had another try. Well, they worked, but I could not make out why they never really seemed to me to look or move like seals, as I remembered them. To make matters worse, they soon developed an unsightly hump, due to the weight of the lead hind flippers being supported by the back-string. It was not until after I had been using these for three years that I was able actually to watch a real performing seal in action at a circus and to realise with a shock, how much my own left to be desired.

'First of all, observation led me to the conclusion that a seal's hind quarters taper to a fish-like tail only when its hind flippers are stretched out behind it for special movements, for swimming or basking on the beach, in which latter case it rests comfortably on its belly as shown in the encyclopædia illustrations and marionette designs.

'For walking and performing, its hind flippers are brought forward into a position which makes them look like very splayed flat feet, the toes of which point slightly forward. This position curves the spine in such a way as to turn the tapering stern into a well rounded rump, rather like that of an otter. The "feet" of the fore flippers, on the other hand, point slightly backwards. Looked at from the front, the fore flippers assume a distinctly and characteristic knock-kneed position.

'The belly is kept well off the ground, except when in awkward positions, such as climbing steps, etc. The general silhouette of the body is not that of a banana, but rather that of a letter L; for, in the effort of walking, the seal seems always to be breasting invisible waves and keeping its head well above non-existing water.



'Its walk consists of alternate hops by fore and hind flippers. First, it brings forward both hind flippers at the same time, in a hop, arching its back in the process; and then, a firm purchase having thus been provided by the hind flippers, the fore flippers are pushed forward in another hop, the back flattening out at the same time. As far as I could see, seals do not waddle forward in a clumsy imitation of a quadruped's gait, like the Walt Disney seal I saw — another red herring across my trail.

'With these observations to go upon, it seemed obvious to me that the first requirement was a tightly-stuffed chest and rump, with a very lightly-stuffed middle, to act as a flexible concertina between rump and chest when making their independent hops in a kind of truncated caterpillar movement. But it seemed equally obvious that any such stuffing could not be kept in place for long, and that the tightly-stuffed parts would gradually spread into the loosely stuffed ones.

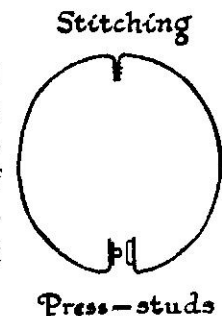
'I eventually hit on the idea of filling the chest and rump with a cork ball each, the one in the rump being a size smaller than the one in the chest [A & B]. Similarly the head was filled with a shaped wooden core. These not only solved the stuffing problem, but also gave the seals well-rounded rumps and, moreover, plenty of beam.

'The next problem was to find a way to make the lower part of the rump hop forward and the back arch itself. This I achieved by nailing and gluing a stiff, unstretchable tape between the upper circumference of the chest ball to the lower circumference of the rump ball. To the middle of this was sewn a button to act as an anchor for the

string running up to the controller [C]. A pull on this string draws forward the lower part of the rump ball, to which the hind flippers are attached, and at the same time lifts the light stuffing in such a way as to arch the back.

'Now as to the details of construction: a performing seal comes on to the stage straight from a tank of water and, therefore, its wet fur glistens blackly. I found the best material (available in Spain) to reproduce this effect was navy-blue satin. Black satin had too dead a look to it in artificial light, whereas the slightly bluish sheen of the other looked like the natural reflection of the limelight. Satin, however, is a very inflexible material and hard to fit round the cork balls smoothly, the wrinkles having to be reduced to a minimum by the judicious use of flat-headed nails. I found velvet sometimes recommended as an alternative material, most unsatisfactory in appearance. The patterns I used for 20-inch puppets and cork balls of five and four inches in diameter respectively are illustrated overleaf (on page 90).

'It is advisable to make a trial covering out of some cheaper material first and, even then to leave broad seams on the final satin covering, to allow for possible rectification of the line of stitching. Leave a permanent opening in the belly seam, just sufficient for the introduction of the balls, and sew several press-buttons along it to permit of subsequent opening and modification of the stuffing. The opening need not overlap, but have the press-buttons take the place of the stitching.



'For trial insertions of the cork balls and head, a much better idea of the fit can be obtained by leaving the covering inside out, that is to say, with the seams on the outside. These should be opened and ironed flat for the final insertion. For this, the head should of course be inserted first and the covering tacked in place, where it will smooth out wrinkles. The neck is then very lightly stuffed - and when I say very lightly, I mean very lightly: just enough to prevent the cloth collapsing on itself.

'Do not be afraid of a few wrinkles or folds, as, in action, they will look most consolingly like rippling muscle. Next the chest and rump balls are inserted and the covering smoothed round them and tacked into place with flat, smooth-headed long nails, as cork does not hold tin tacks or short nails well. The space in between, both above and below the tape, is then very lightly stuffed, the right quantity being found by trial and error after stringing and moving the figure.

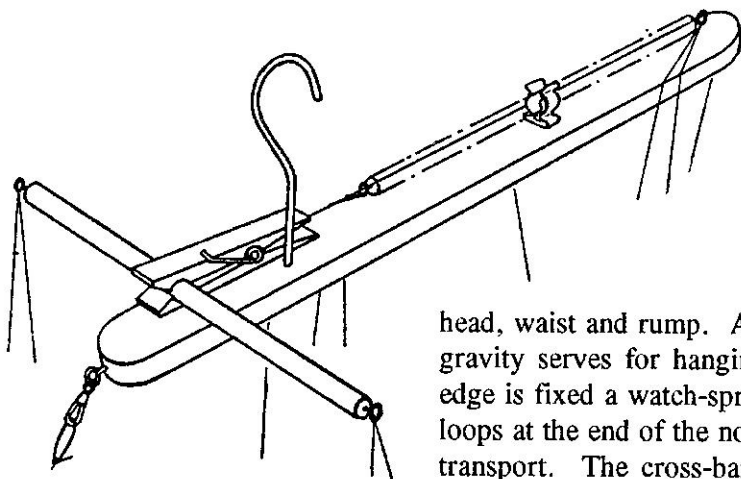
'The "feet" of the hind flippers are filled with three-ply-wood cores cut to shape, and the "leg" is lightly stuffed, a line of stitching separating the two. The top edge is nailed and glued to the rump, a little below the equator of the ball. If smooth-headed nails are used and later painted the same colour as the covering, it is remarkable how little they show in artificial light.

'The "feet" are prevented from splaying out too far, and the "toes" from dragging when walking, by a run-through string passing from one toe to the other over the rump and through the staple to which the rump string from the controller is tied. The "feet" of the fore-flippers are filled in the same way, but the "legs" have thick wooden cores hollowed out on their upper body side, so as to fit snugly round the chest ball.



'The surplus cloth that should be left at the top should be nailed to the chest ball, just below its equator, in such a way as to leave very little play and so that the lower ends of the "legs" are forced to slant under the body, thus giving them the characteristic knock-kneed appearance, which will be accentuated when the weight of the body rests on them. The "legs" and "feet" should be separated by a line of stitching to ensure a flexible joint.

'Although a real seal's eyes are black and practically invisible from a distance, a marionette seal is, or should be, a caricature; thus it is as well to make the eyes fairly large and with pronounced whites, the pupils looking forward, so that the seal appears to be "keeping its eyes on the ball" when balancing objects on its nose. The eyes of my figures were made from white cardboard discs held to the head by a nail driven through half a wooden bead to act as a pupil.



'The controller is extremely simple, though it will no doubt vary according to the performance required of the seal. It consists of a main bar and a removable cross-bar. Three screw-eyes in the underside of the former take strings from

head, waist and rump. A large cup-hook at the centre of gravity serves for hanging up the figure. To the front edge is fixed a watch-spring hook in which to secure the loops at the end of the nose string when not in use or for transport. The cross-bar of dowel wood is held in the jaws of a wooden spring clothes peg screwed to the

upper side of the fore-end of the main bar, and a tool clip is screwed abaft in the middle to hold it longitudinally during transport.

'To the rear screw-eye is tied the waist string. It is as well to have a piece of strong woven silk fish-line from the tape to the outside of the covering and terminating in a small loop to which to tie the string going to the controller. This will avoid the risk of breakage inside the body. To the middle screw-eye is tied the rump string, which, at the other end, is tied to a long-legged staple driven into the rump ball. These two strings, therefore, cross each other. To the front screw-eye is tied the head-string.

The staple or screw-eye in the head itself should be located to the rear of the centre of gravity, so that the seal's nose should tend to hang slightly lower than dictated by the cut of the covering. In this way, when tension is applied to the nose-string, preliminary to receiving an object to be balanced, the nose turns upwards, as if seeking contact with the object - a very satisfying movement.

The more perpendicular the head and neck, when actually balancing, the more convincing the "act" will look to the audience. The cross-bar carries strings to the "toes" of the fore "feet" and to staples driven into each side of the front of the chest, about half-way up the ball and well forward. A pull on the chest-strings draws forward the lower



1 inch squares

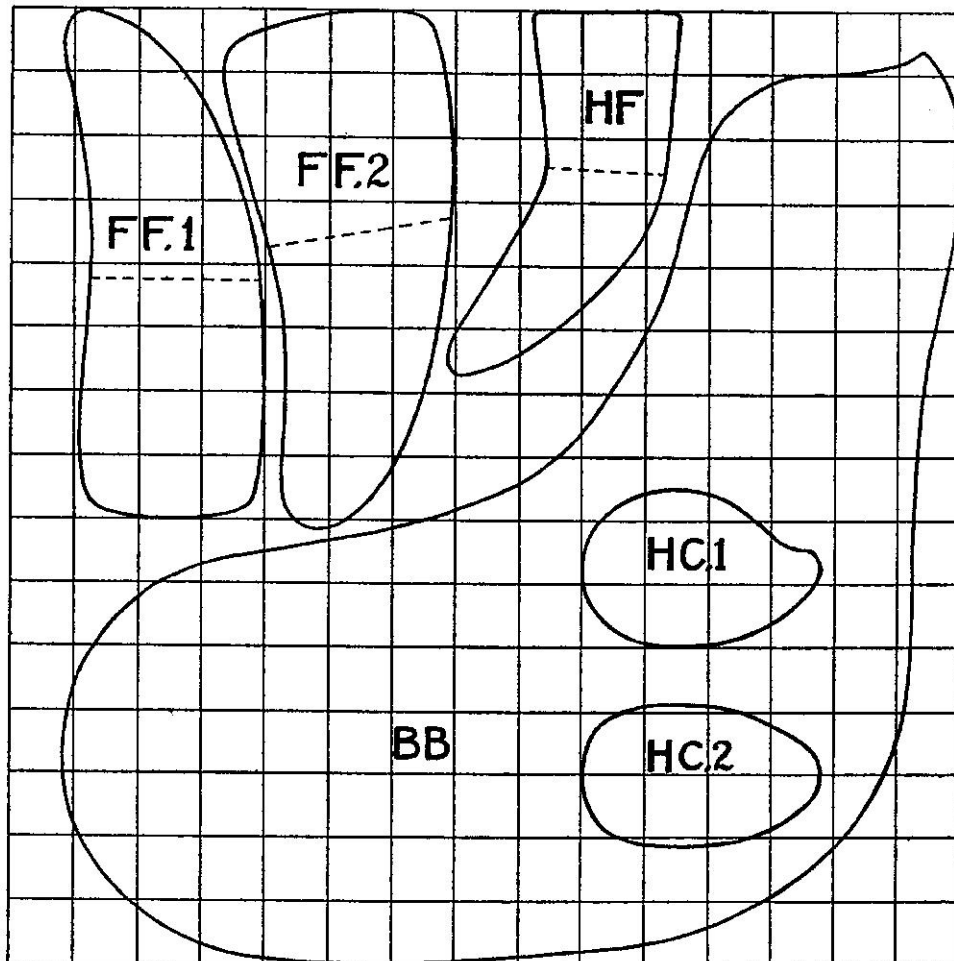


Fig. 7

- FF.1. ~ Fore flipper (inside half)      BB ~ Body (both halves)  
 FF.2. ~ Fore flipper (outside half - wider to allow for curved surface)  
 HF. ~ Hind flipper (both halves)  
 HC.1. ~ Head core (Elevation)      HC.2 ~ Head core (Plan)

# PERFORMING SEAL

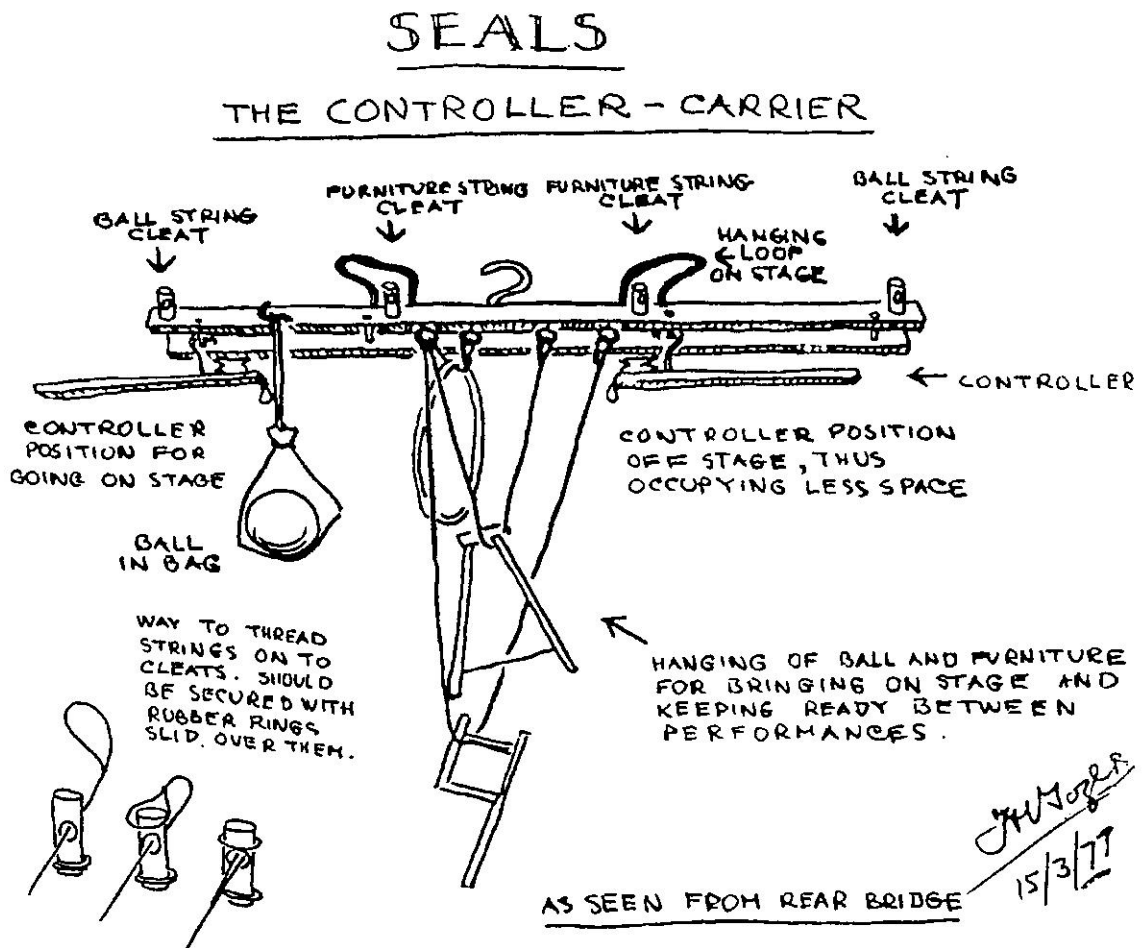
Devised by H. V. Toyer,  
 Drawn by WALKER

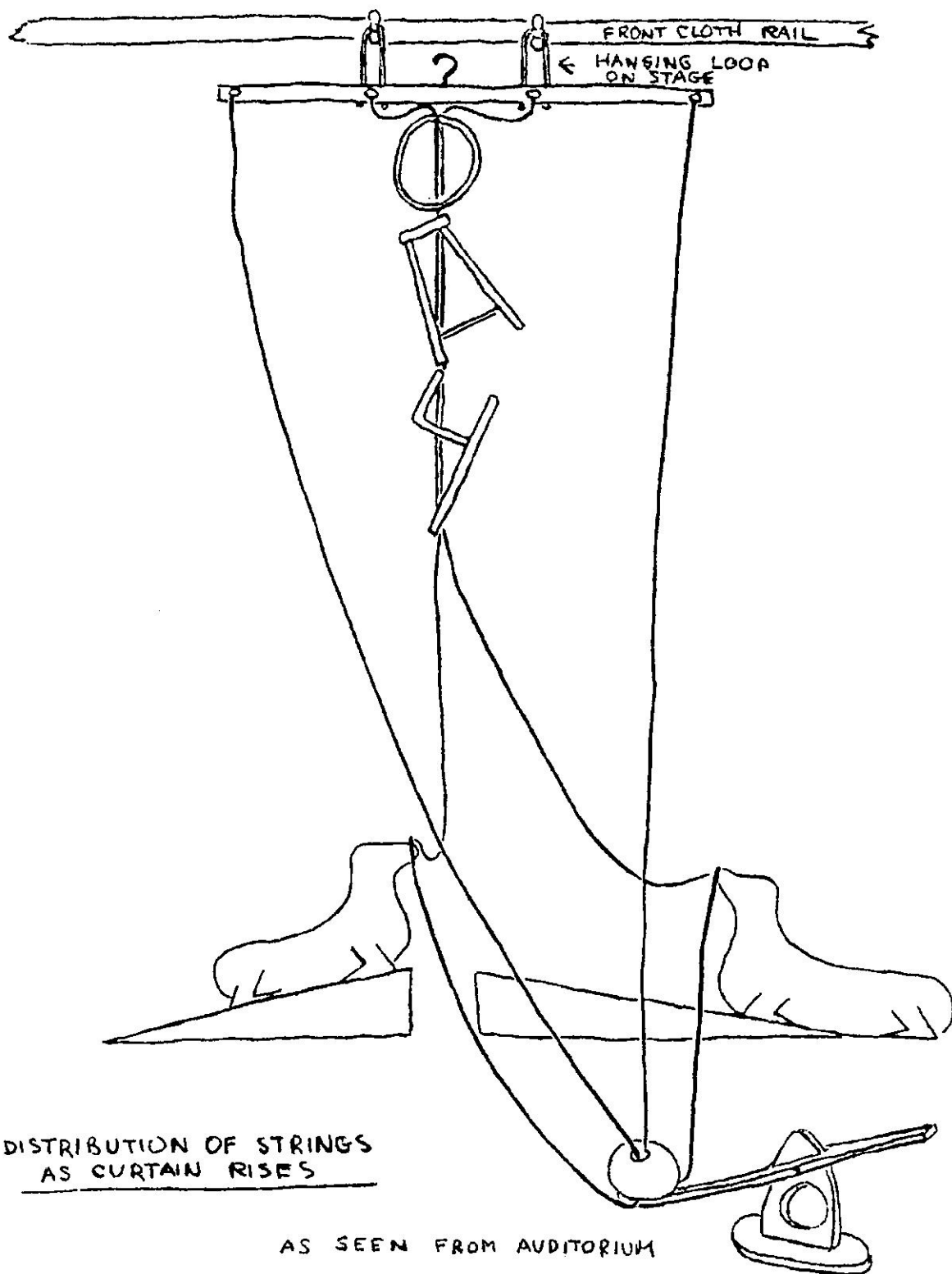
part of the chest ball in much the same way as the tape pulls forward that of the rump ball, thus hopping forward the fore flippers, the "toes" of which are raised off the ground by the other two strings.

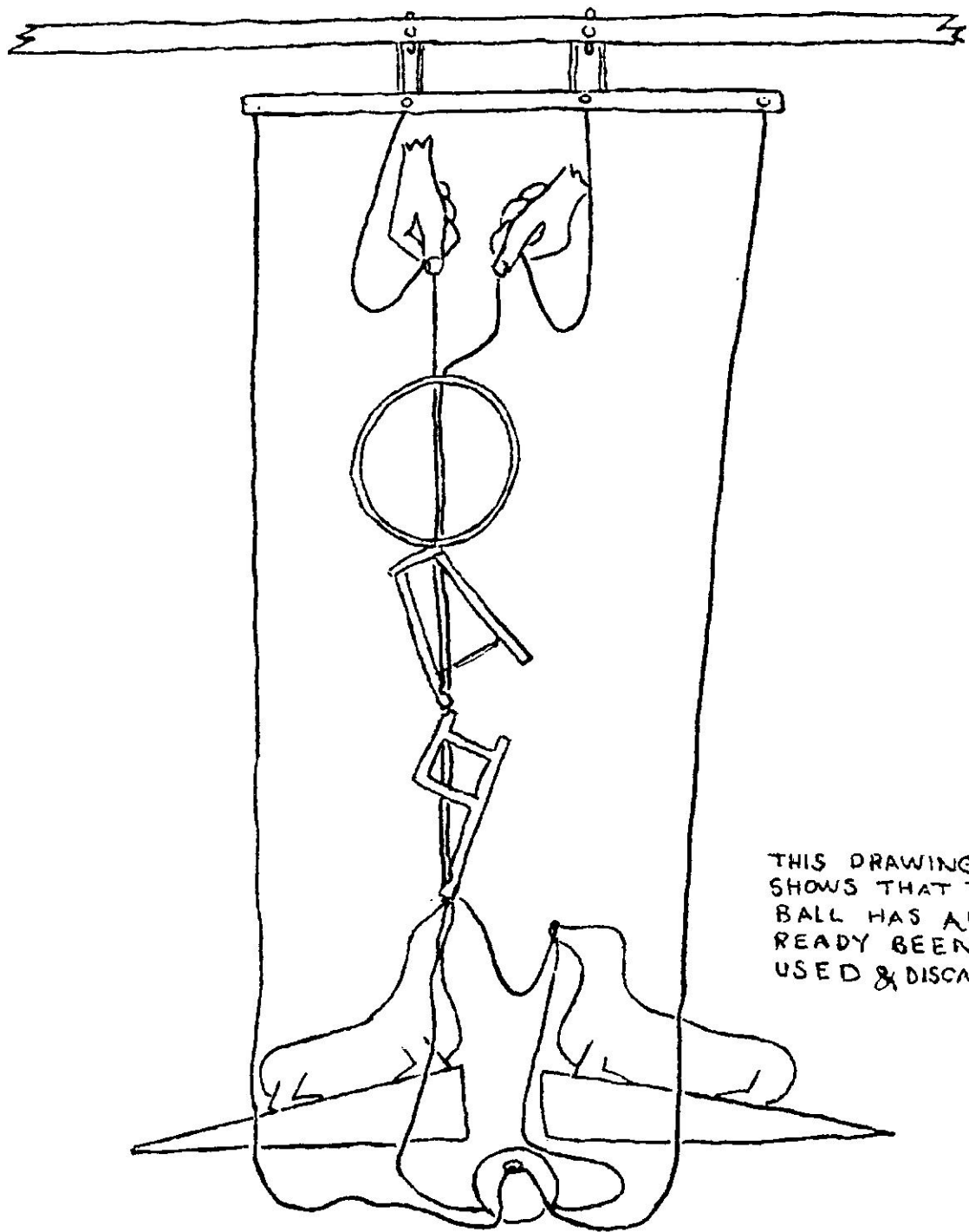
'To walk the figure, then, the cross-bar is unclipped and alternate tugs are given on it and the main bar, the latter being, at the same time, see-sawed in a kind of galloping movement, which a little practice will coordinate properly with the cross-bar movement to impart a caterpillar mode of progression to the seal. It will now be evident that the reason for tying the waist string to the rear-end of the main bar was to obtain leverage to arch the back when bar is thus rocked.

'I leave the devising of the actual balancing part of the act to the individual ingenuity of each showman, merely mentioning that in my case, the two strings to the nose enable me to balance and toss from one figure to the other, two different sets of objects.'

An understanding of Tozer's last statement above can be obtained by studying his stringing diagrams and John Varey's description on page 11. It should be noted that three operators were necessary for his routine. One for each seal and one to control the two pairs of strings of, respectively, ball and furniture, alternately tautening one or the other to transfer the objects from one seal to the other. The controller carrier shown below to which these strings were temporarily attached (each by a loop over a cleat), was hung on the front of the bridge rail.

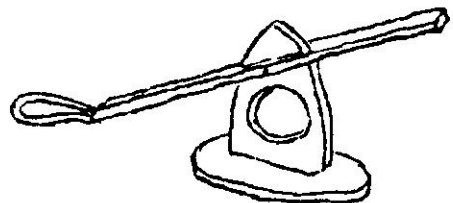






THIS DRAWING  
SHOWS THAT THE  
BALL HAS AL-  
READY BEEN  
USED & DISCARDED.

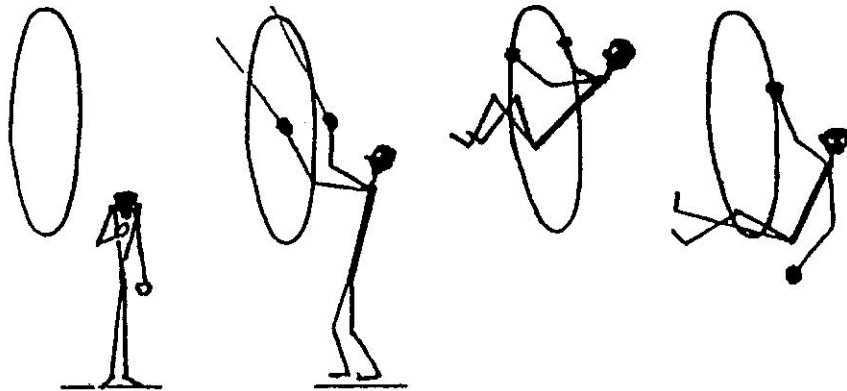
WORKING OF STRINGS



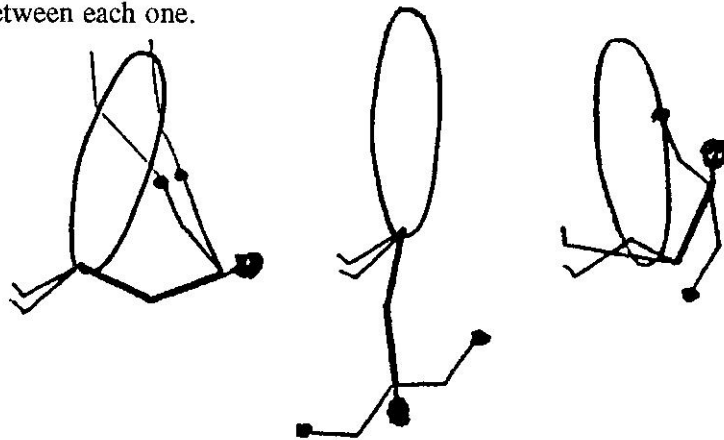
## Jerry Jenkins on the Ring Trapeze

'This act was one of the star turns of our repertory. With the two main strings guided by the ring, it was almost foolproof. Add to this the smooth transition from one exercise to the next, without hitch or pause, while the ring continued to swing to and fro in time to the music. It always captivated the audience as a virtuosity *tour de force*. For this reason it was always trotted out to impress impromptu visitors with little time at their disposal for longer displays.'

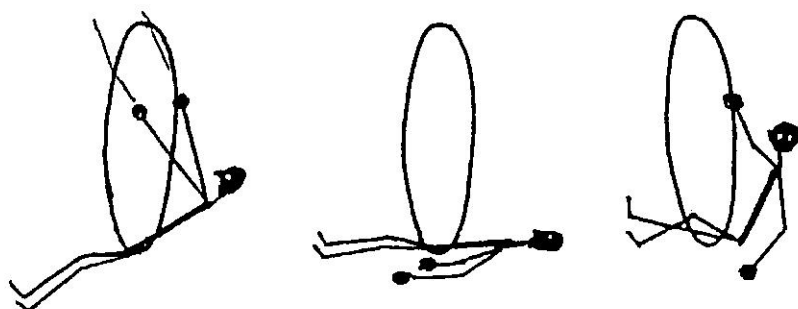
**Routine as seen by the audience.**



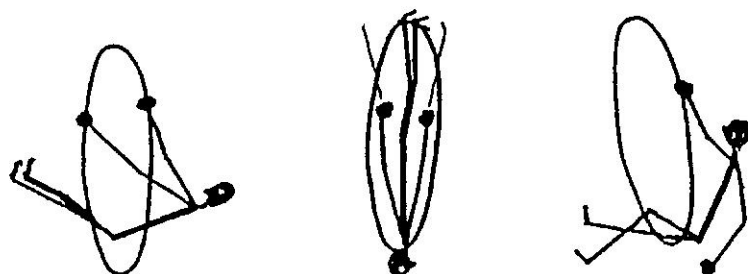
The curtain rises to reveal Jerry Jenkins, (all circuses had English acrobats in those days), standing beside the ring trapeze, facing the audience. He makes his bows, hand on heart, turns towards the ring, raises his arms above his head and, at an appropriate beat in the polka music of a German oompah band, makes a sudden spring upwards to grip the heavy iron ring at about two thirds of its height. Hanging from both hands, Jerry pulls up his body and knees, passing his feet over the bottom of the ring, and sits on it. He then loosens his left arm so that his arm hangs at his side, enabling him to turn towards the audience and bestow upon it the benefit of his smug and self-satisfied smirk. He begins to swing the ring, which is maintained throughout the act. He returns to this position between each of the following series of five 'exercises'. There is a set number of swings for each exercise, and the recorded music allows four swings in this sitting position between each one.



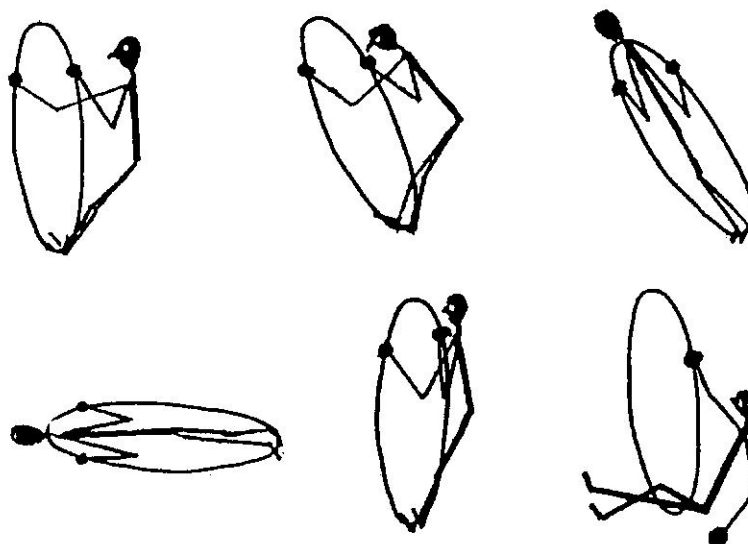
For the first exercise, the body, with arms slightly bent, is lowered backwards, so that it hangs head down from the backs of the knees. He continues to swing for a while, and then returns to the sitting position.



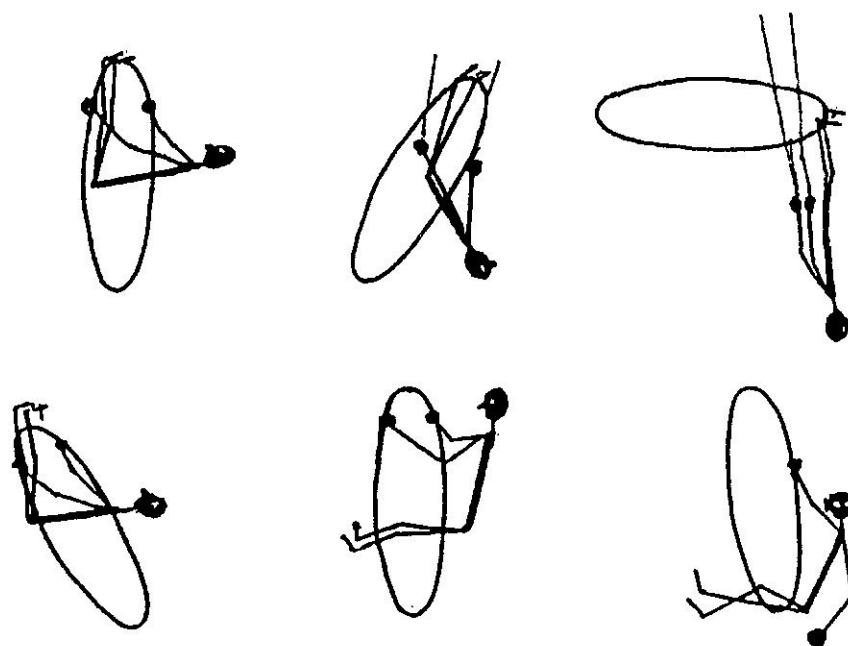
The second exercise consists in letting both arms drop then, with elbows slightly bent, leaning back till the body and legs are horizontal; with buttocks or small of back resting across the lower circumference of the ring. This is maintained for three or four swings of the ring, after which the initial sitting position is resumed.



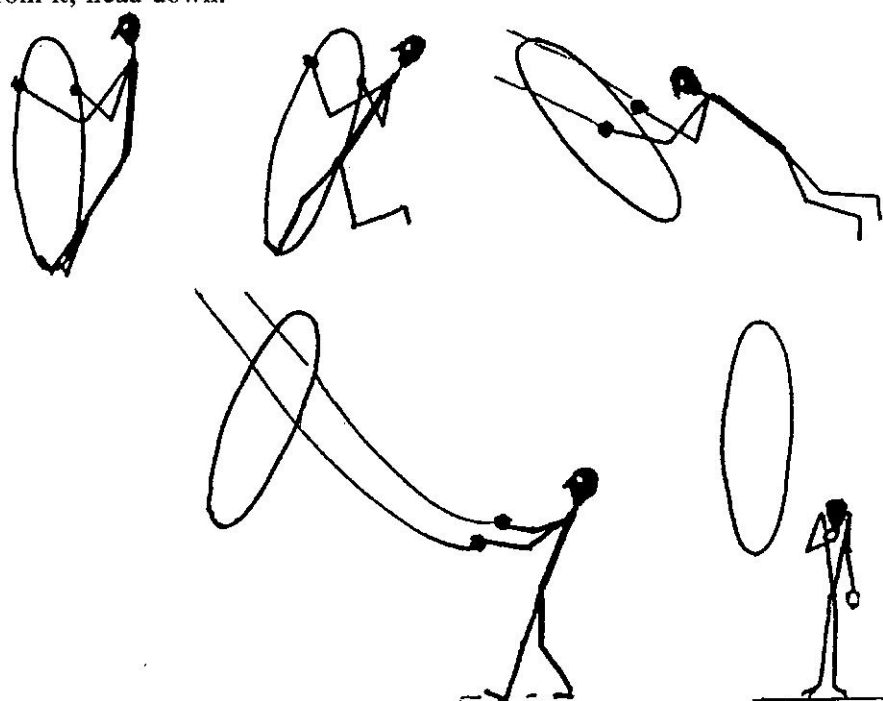
For the third exercise; with both hands grasping the ring, the feet are pulled upwards till the heels are resting underneath the upper circumference of the ring and the body hanging down, with the head or shoulders resting against the lower circumference of the ring.



In the fourth exercise, with both hands grasping the ring, the body is pulled upwards until the feet stand on the lower circumference of the ring, the legs are pulled up backwards, and take the ring with them, until the figure and ring are both horizontal. Jerry is spread-eagled on the ring, with the top of his chest resting on the ring. In this position, Jerry still has enough freedom of movement to maintain the momentum of the swings.

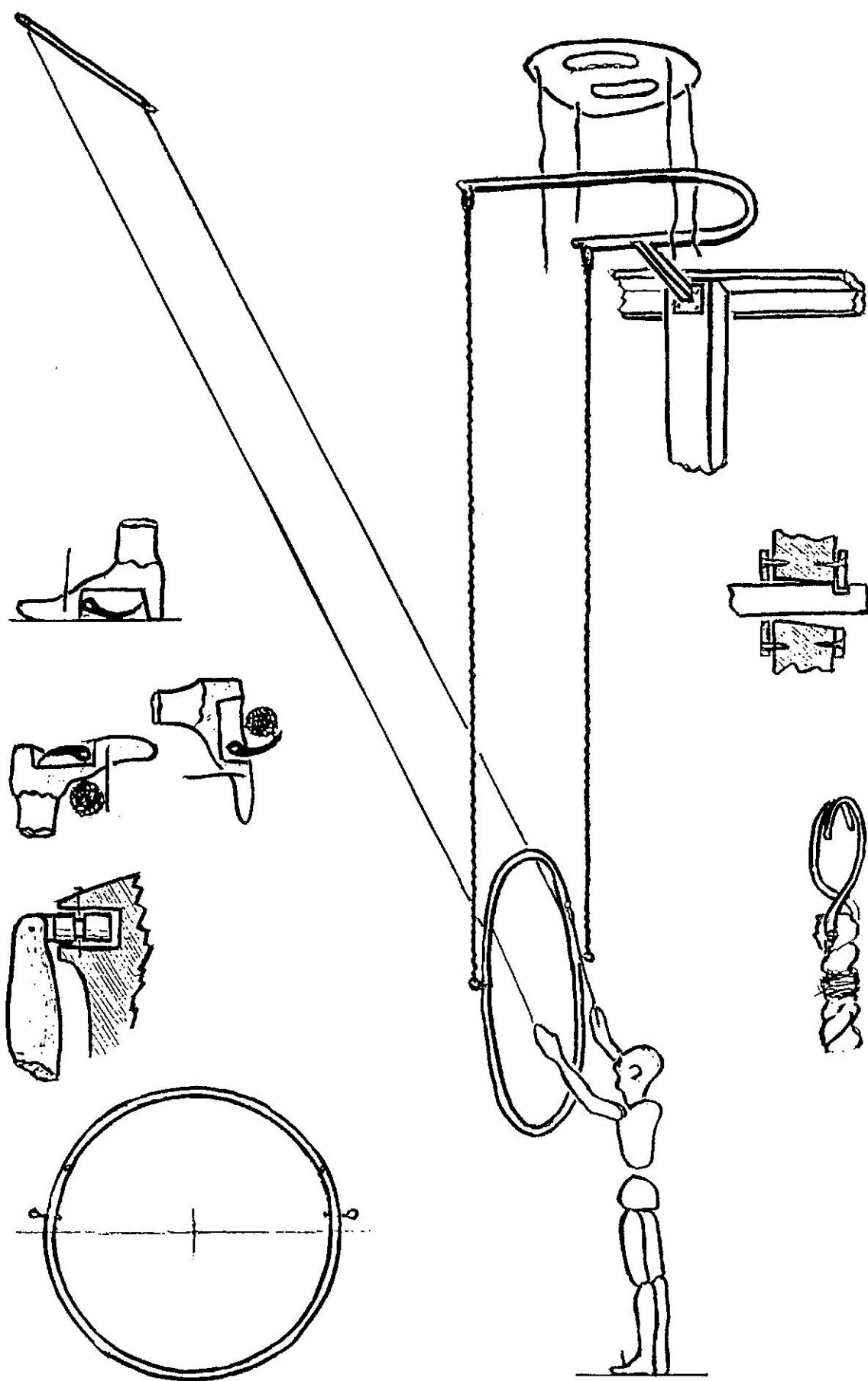


The final exercise and *pièce de résistance* of the act begins like the third. The hands are grasping the ring, the head hanging down; but this time, the feet are hooked over the top of the upper circumference. The hands release their grasp of the ring and the weight of his body tips top of the ring downwards till it is horizontal and he hangs vertically from it, head down.



When Jerry has recovered his normal upright position, with hands grasping the ring, he places one foot on the ring and, with the other, bent at the knee, gives kicks to increase the arc of the swing. Then, when a backward swing approaches the wings, he frees his hands, leaps backwards, and disappears between the wings. The curtain comes down and quickly rises again, Jerry takes a curtain call and with his hand on heart bows to the audience.





### **Jerry Jenkins construction**

The illustration opposite shows the main features of construction of the puppet and its suspension.

#### **The Puppet**

Some of the exercises require the puppet to hang from the trapeze by its feet, either from the instep or from the sole. This is facilitated by a spike (headless nail) protruding from the instep of both feet, and by the curved pawl, made from durable plastic, housed in a slot in the sole of each foot. The pawl extends when the foot is in a normal vertical position and falls neatly out of sight when the leg is upside down, ie. when the figure is hanging from its instep. There are no ankle joints. This ensures that the pawls or the spikes can support the figure when upside down. The lack of ankle joints make it difficult for the puppet to walk, which is why he appears already on stage. The shoulder joints are made with motion in one plane only so that the slightly cupped palms of the hands lie flat on the ring when drawn to it. The optimum position of the hands is determined by trial and error before permanently fixing the wrists.

#### **The Trapeze**

The ring is made from solid round iron rod in order to be heavy enough to resist the tugs made by the puppet's strings.

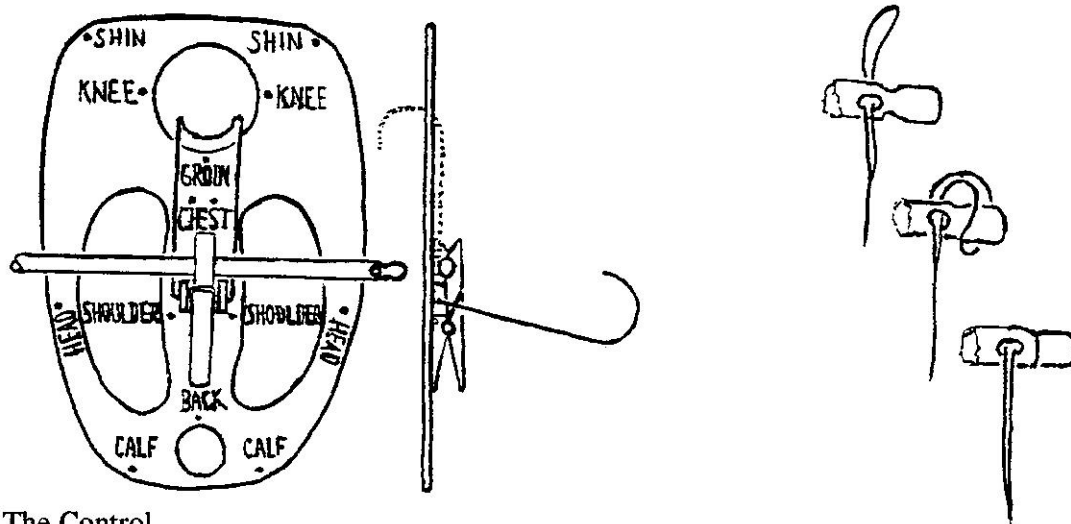
'Do not think that you can get away with hollow pipe or a wooden hoop. For my 20-inch puppets, the diameter of the iron rod is 12mm, or half-inch: so, use rod proportionate to the size of your puppet. My good friend Jan Bussell made one, but it did not work because he used a flat hoop and it was not heavy enough.'

The diameter of the ring is the same as the distance between the soles of the puppet's feet and its throat. It is drilled with two holes to take long nails bent to form eyelets, to which are attached its suspension cords. These holes are positioned just above the equator of the ring so that it hangs vertically, but not too high otherwise it would be difficult to bring it to the horizontal in the fifth exercise. Two more holes are drilled for the hand strings, further up, in this case, 8cm vertically above the equator. They are drilled at an angle of 45° to the vertical, to allow the strings to slip back and forth easily, saving wear and tear. For the same reason the edges of the holes are bevelled.

The suspension cords are of decorative twisted strands, which are prevented from stretching by strong nylon fishing line installed alongside them. These nylon lines take the weight of the trapeze, and are invisible at even a short distance. The ring hangs with its lower circumference at the puppet's chest level. For convenience in dismantling the trapeze and its bracket for transport, these cords are easily detachable at both ends, by means of split-ring hooks, made from 2mm. (1/8") hard brass wire. The ring is decorated to match the suspension cords by binding it spirally with coloured adhesive plastic tape.

#### **The Suspension Bracket**

This is made from curved iron piping (for rigidity and lightness), welded to a length of square iron rod which fits into a hole socket in the leaning rail support. The hole is faced back and front with a metal plate perforated with a square hole to take the rod. The rod has a notch which catches on the rear plate to prevent premature removal.



### The Control

The palette control is made from 4mm or 5mm plywood. It is strung as shown, the labelled round dots representing the points of suspension. The side view shows the 2mm (1/8") double brass wire hook by which it is hung from the curve of the suspension bracket, when not in use. During performance it is folded down as indicated. The clothes-line peg holds the dowel wood hand bar when it is not in use. This hand bar has a hole drilled near to each end, and also has a circular groove. The hand strings are attached by threading the looped end of each string through its hole and then drawing it tight in the groove. This arrangement allows the puppet to be separated from the trapeze for transport.

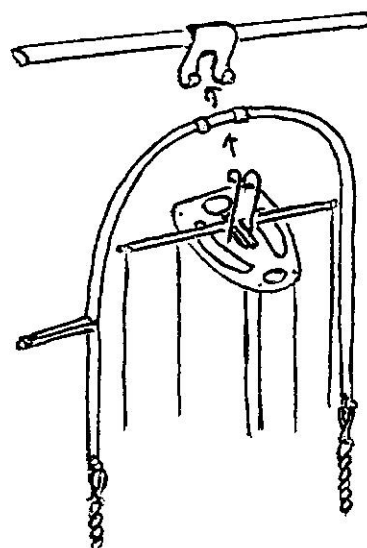
### **Jerry Jenkins operation**

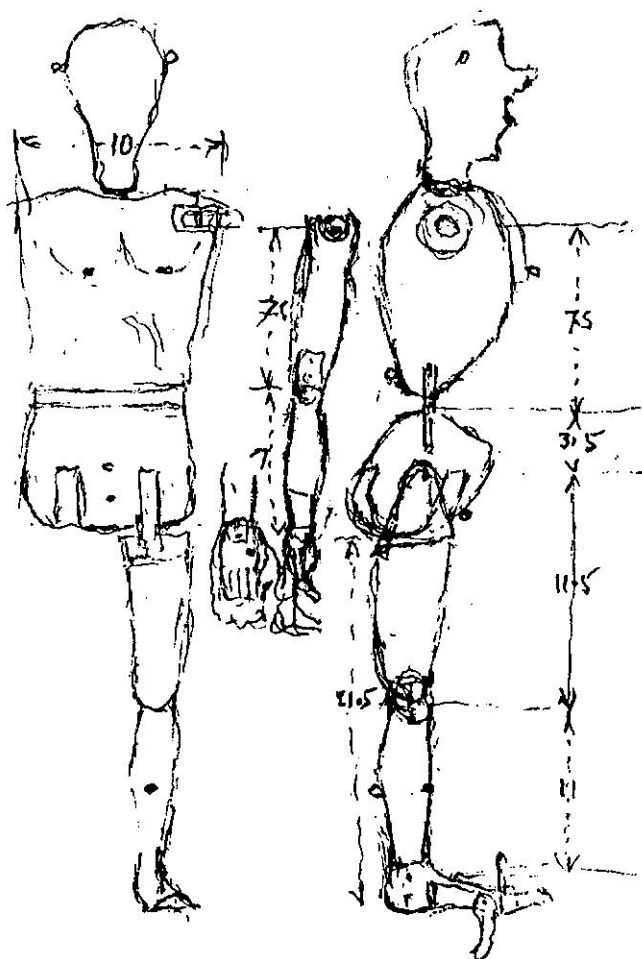
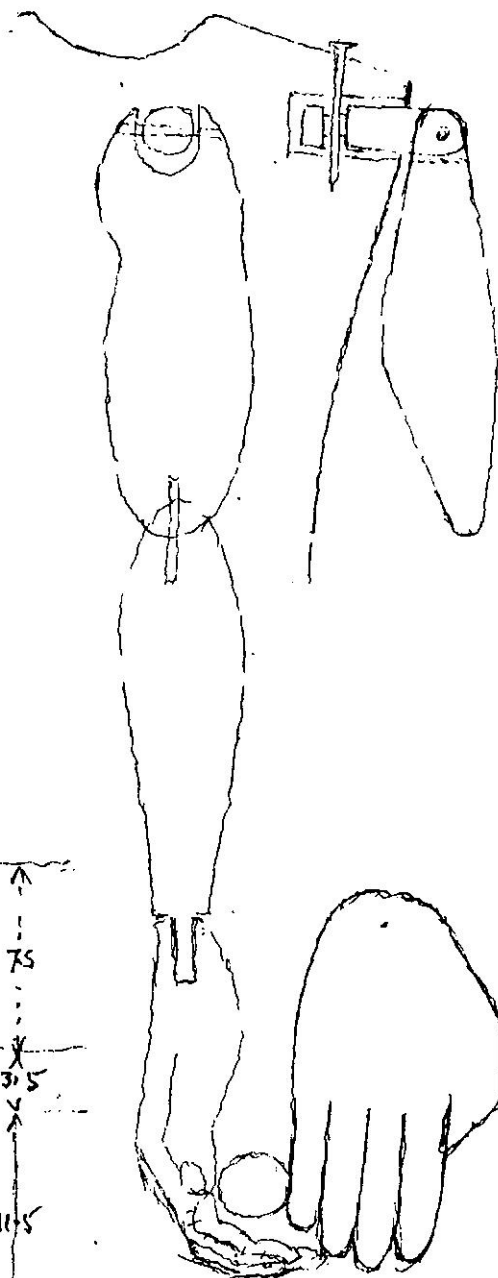
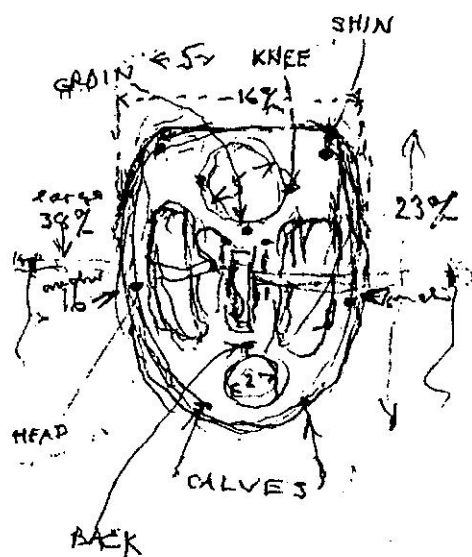
#### Performance

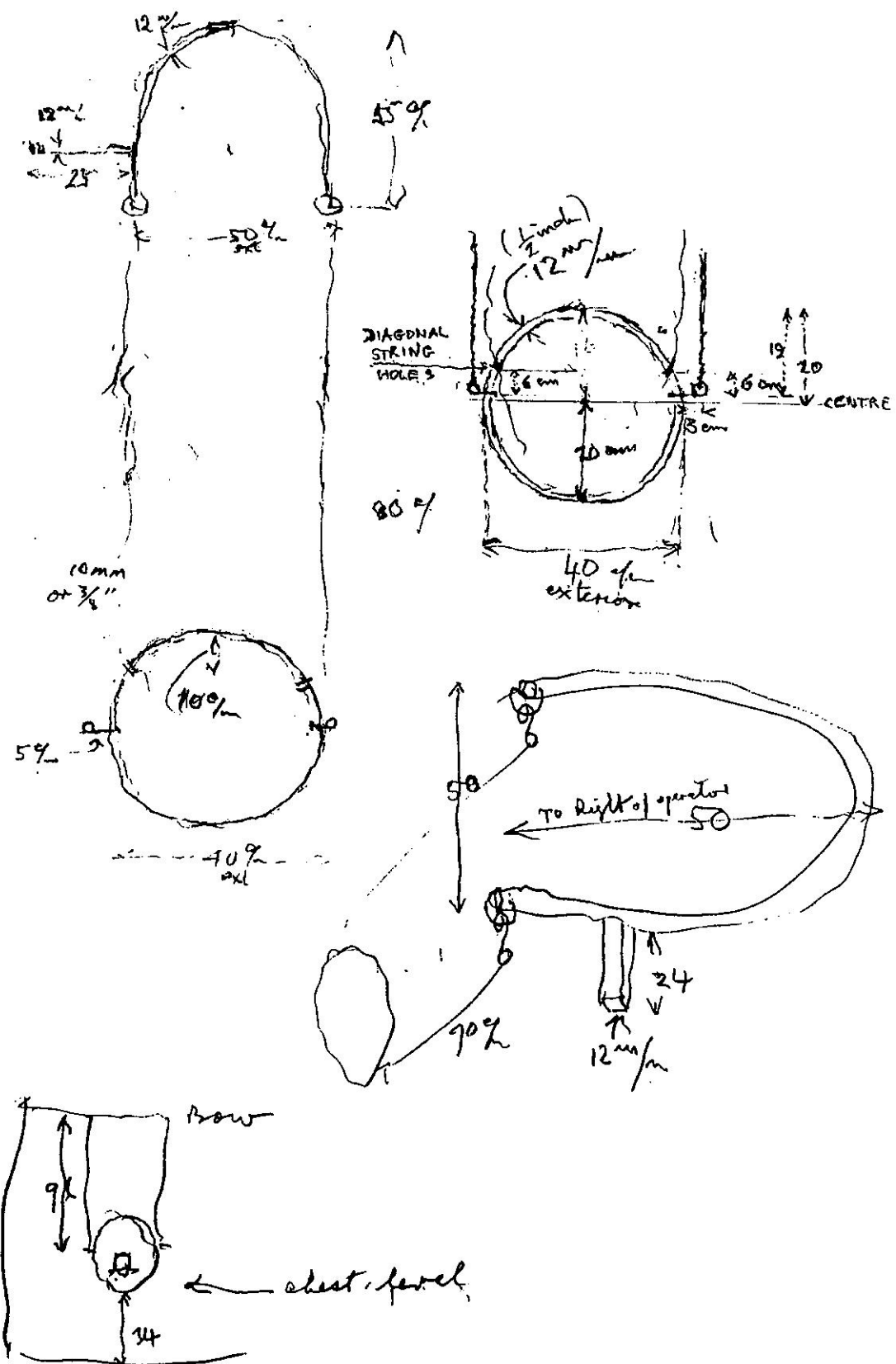
One operator holds the palette control, and the other holds the hand bar. The sole task of the second operator is to draw the hands up to the ring or to loosen them from it either jointly or separately as rehearsed. After the fifth exercise the hand strings are freed from the hand bar as described above. Jerry leaps backwards and disappears into the wings. The curtain comes down, and he is quickly lifted back to his initial position beside the now stationary ring, to take his bow.

#### Between Performances.

At the end of a performance, the hand bar is returned to its clothes peg on the control, which is held by one of the operators in such way as to keep the puppet floating off the stage floor. The other operator meanwhile carefully withdraws the suspension bracket from the leaning rail socket, and turns it to the vertical, curve upwards, to allow the control to be hooked on to it. The double hook is kept from slipping down the curve by a stop on either side, made by wrapping several layers of insulating tape round the bracket. Everything is carried off stage by the bracket, from which all the rest hangs quite securely in one plane, and is hung up from a broad, flat hook as fixed on the stage puppet rail.







### **Robot Revolt - (Originally *Robot Rebellion*)**

The curtain rises to disclose the interior of a steel foundry bathed in moonlight. In the centre, and silhouetted against a backcloth, representing two rows of machines and their corresponding transmission shafts, pulleys and belts, stands a practicable steam hammer. The two cut-out wings on each side depict the frames of huge indefinable machines. Low background music plays (Alexander Mossolov's *Steel Foundry*) while a deep and resonant sonorous voice off, slowly declaims the following prologue:

'In the year 3000, man will have become so mechanised that, either he will make a last attempt to free himself from his progressive enslavement, or the machine will for the first time, try to achieve its emancipation. However it may be, 'Robot Revolt' narrates the piteous story of the machine-man, or of the man-machine, who rebels against the soul-destroying monotony of his existence.

'You are about to witness how, in order to quench this last spark of the human spirit or, if you prefer, to extinguish this first glimmer of a mechanical mind, the soulless Foreman-in-Chief hurls against him the minion of the law and, finally the omnipotent electro-magnet.'

The music increases in volume and a mechanical figure (the Foreman), lit by a green beam of light, enters in time with the music. He has a clock set into his chest and is wearing a green visor, tilted to one side. From the top of his head projects a lever, on the end of which hangs a rod, rather like a lavatory-chain. He faces the audience, and as the music dies, tugs three times on his head lever, thereby activating three wails of the factory siren which issue from his square horn-shaped mouth. Turning with his back to the audience, he raises his arm, and the stage begins to light up with an orange-red glow suggesting that furnaces are heating up.

When the stage is fully lit, the Foreman turns again to face the audience, and once more sounds the siren. This is immediately followed by noises of machines. The steam-hammer commences operation in time with the rhythm, pounding a red-hot steel bar which emerges in short jerks from between the head of the hammer and the anvil. Meanwhile, two groups of three identical mechanical figures (Workers) carrying sledge-hammers, enter from each side of the stage. Their cylindrical domed heads, like the Foreman, have earphone headpieces for ears and binocular shaped eyes. The bodies are truncated cones and their legs and arms are cylindrical. Facing the audience, they pace sideways in time to the rhythm, then 'wheel' inwards to face each other with the anvil extension between them. The emerging red-hot bar comes to rest filling the anvil extension.

At a sign from the Foreman, one of the groups advances towards the anvil, and they strike the bar four times with their sledge-hammers. They retire backwards, and then the other group does likewise. These actions are repeated in monotonous fashion several times, and the Foreman, satisfied that the work is proceeding correctly, exits.

At a change in the music, another figure (the Rebel) bursts in, lit by a shaft of green light. He brandishes his hammer in one hand and a red flag in the other, and begins to make gestures towards the six Workers, as though haranguing them. They stop work

and turn excitedly towards him. The machine music and the orange glow die, as though the furnaces are cooling. The Foreman rushes on stage, comprehends the situation, and makes frantic tugs on his lever alarm. Another figure (the Policeman) enters, also lit with a green light. He is identical to all the other figures, except for his visored cap, and steel truncheon carried in his right hand. He threatens the Rebel, who retreats before his advance, but suddenly reacts and gives the Policeman a blow with his hammer. To sounds of noisy crowds, a fierce battle ensues with hammer and truncheon. After a bitter struggle, the Policeman collapses, and the Rebel addresses the Workers, who dance with delight.

On seeing the result of the fight, the Foreman looks upwards and sounds his alarm again, causing a huge electro-magnet controlled by 'lazy-tongs' to descend slowly from above. It is an awesome contraption of coils, with two illuminated glass eyes. It detects the Rebel, retreats upwards, and suddenly drops, knocking him to the ground. The magnet descends, seizes him and carries him upwards out of sight.

The Rebel is then dropped down again on to the stage floor, where he writhes about, attempting to get up. The magnet descends again and dashes him to the floor twice more. He falls apart, disclosing innards of cog-wheels and other mechanical parts.

During this time the six Workers have been watching the movements of the unfortunate Rebel. On his destruction, the Foreman faces them, pulls his lever, sounding the siren. The furnaces warm up again, and following the Foreman's hand signals, the Workers recommence their monotonous labour.

As the curtain slowly descends the background music fades to silence and is replaced by the dreary wail of the siren.

*Notes:*

The brilliant (literally) technical *tour de force* of this piece is the use of a solid glass rod (bathroom towel-rail) as the steel bar. It is pushed through a hole in the middle of the backdrop, though the steam-hammer and to the length of the anvil. At the rear end of the rod is fastened a box containing a red light bulb. This, together with other red bulbs concealed within the 'cast-iron' anvil causes the glass to glow 'red-hot', while being hammered by the robots.

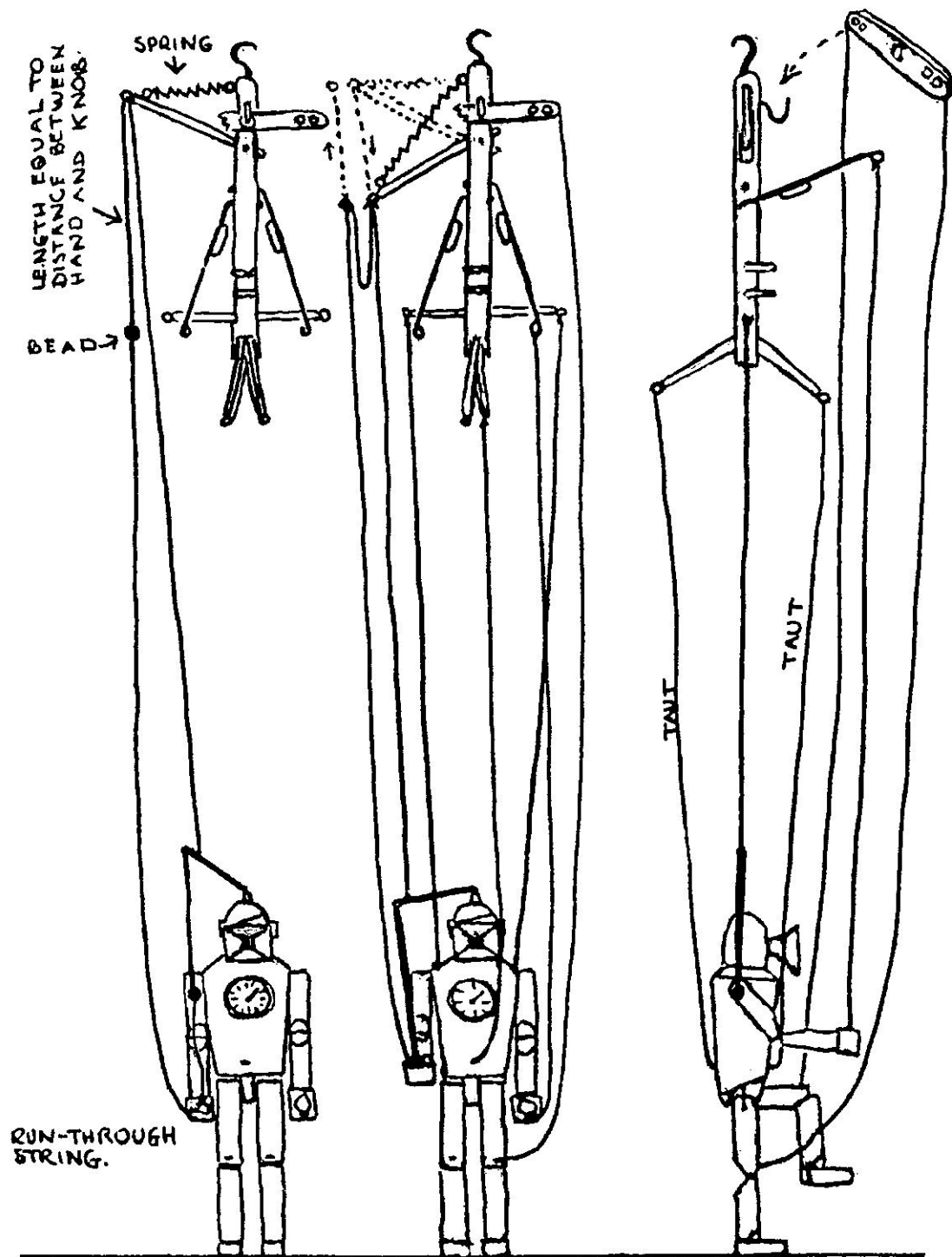
A duplicate Rebel figure is dropped immediately after the first one is raised by the magnet out of sight of the audience. The duplicate figure is constructed so that it will split apart disclosing cogs, and springs, when a pin attached to a string is pulled.

The Foreman's lever is held in the raised position by a string attached to a similar control lever, which in turn is held up by a spring. (Depressing the control lever, lowers the head lever; the spring returns it to the upright position.) Before the lever is depressed, it is necessary to bring the puppet's hand to the handle by means of another string attached to the same control lever. The string runs through the puppet's hand to the bottom of the handle. The exact distance this string is raised is governed by a bead fastened on the string at the appropriate distance below the control lever.



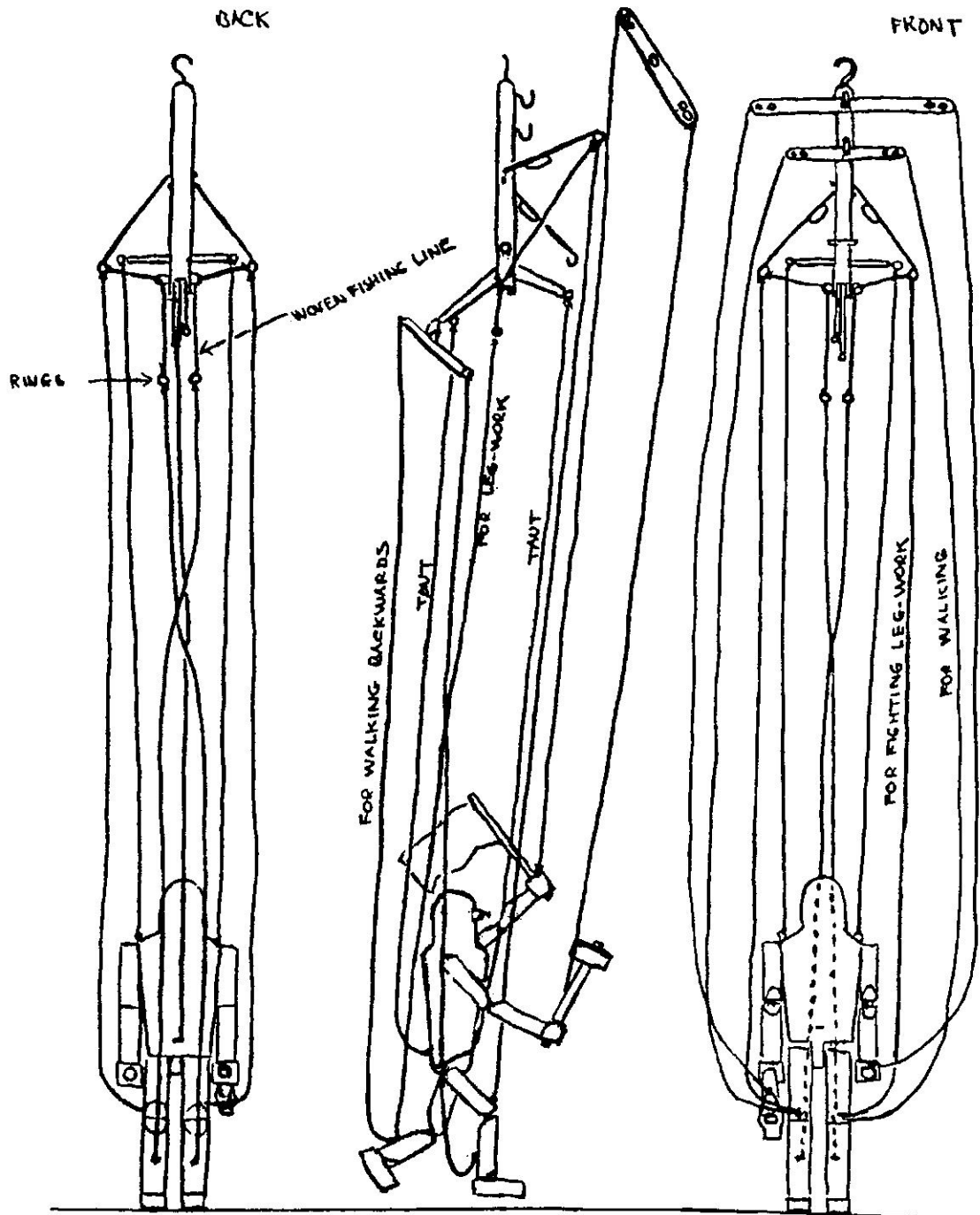
# ROBOT REBELLION

## THE FOREMAN



# ROBOT REBELLION

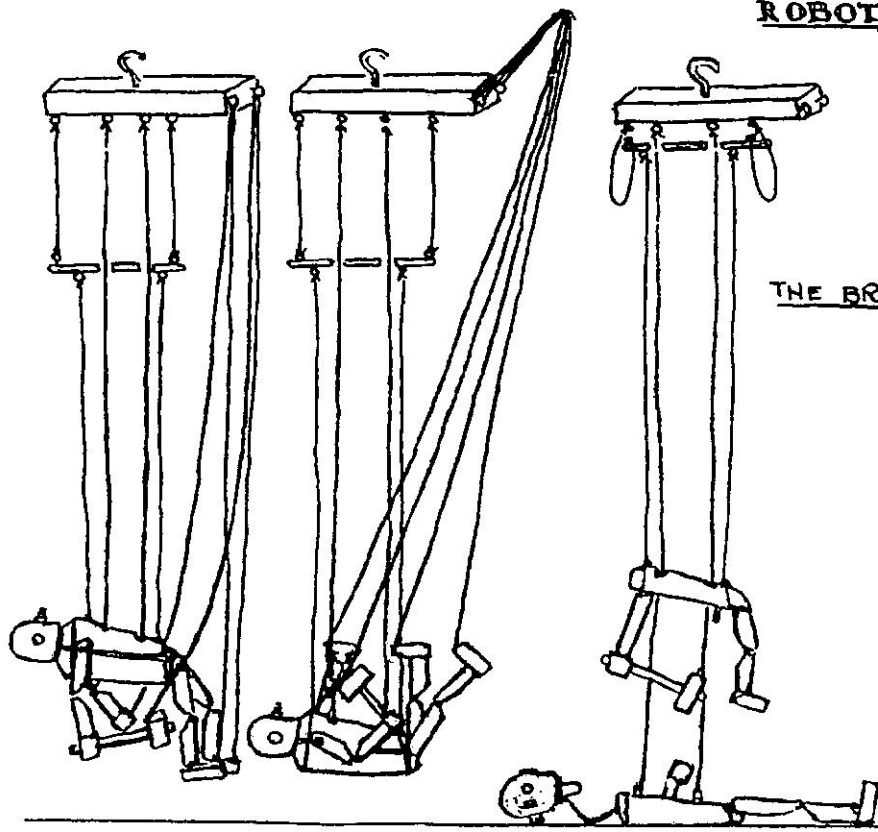
## THE REBEL



STRINGING IS SIMILAR  
TO THAT OF BOXERS  
AND SAINT GEORGE  
AS WELL AS THE  
POLICEMAN ROBOT

JHVJ 10/6/78

## ROBOT REBELLION

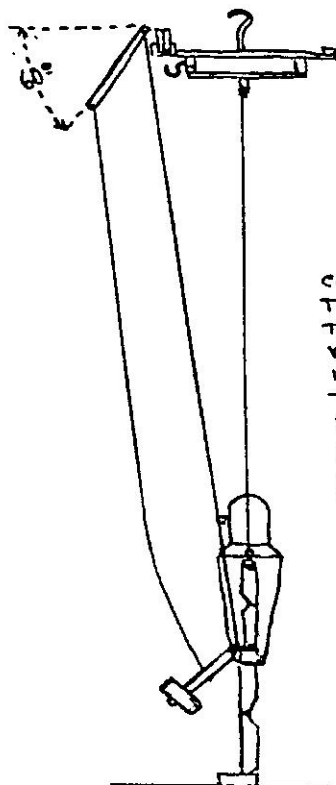


THE BROKEN REBEL

ASCENT

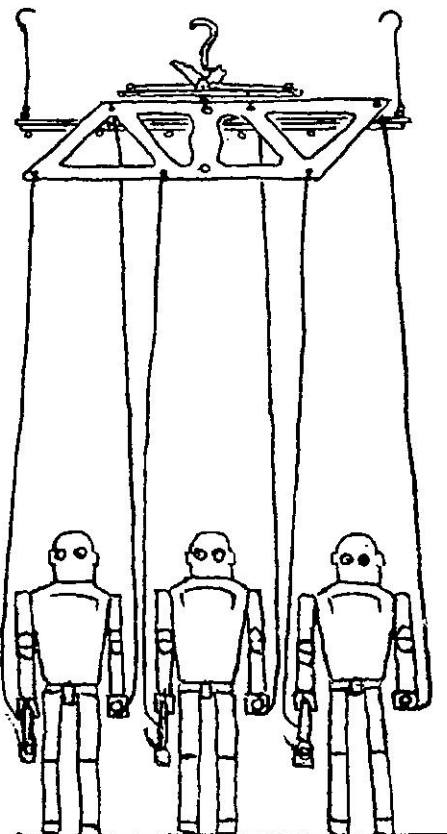
DESCENT

BREAK



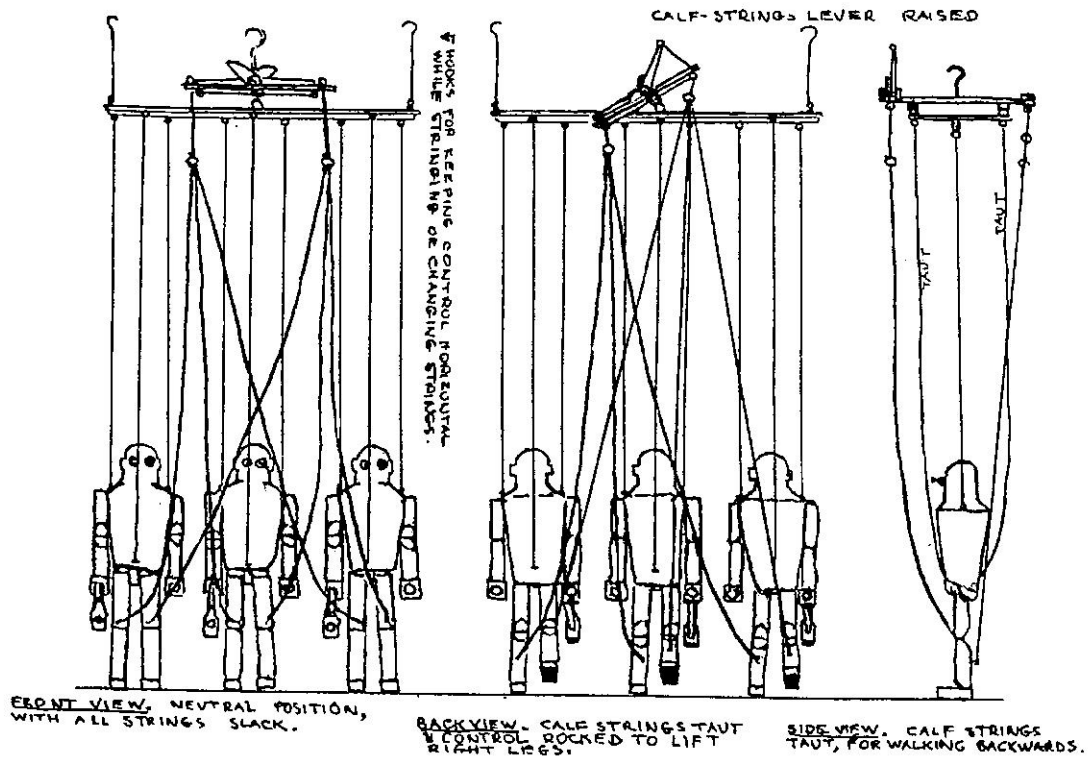
WORKERS  
ARM STRINGS

WITH THE ARM  
CONTROL TIPPED  
TO 60° AND ITS  
TOP EDGE LEVEL  
WITH TOP OF  
LEVERS, ALL  
THE STRINGS  
SHOULD BE TAUT.  
REVERSING THE  
ARM CONTROL  
BRINGS HAMMERS  
INTO PLAY.

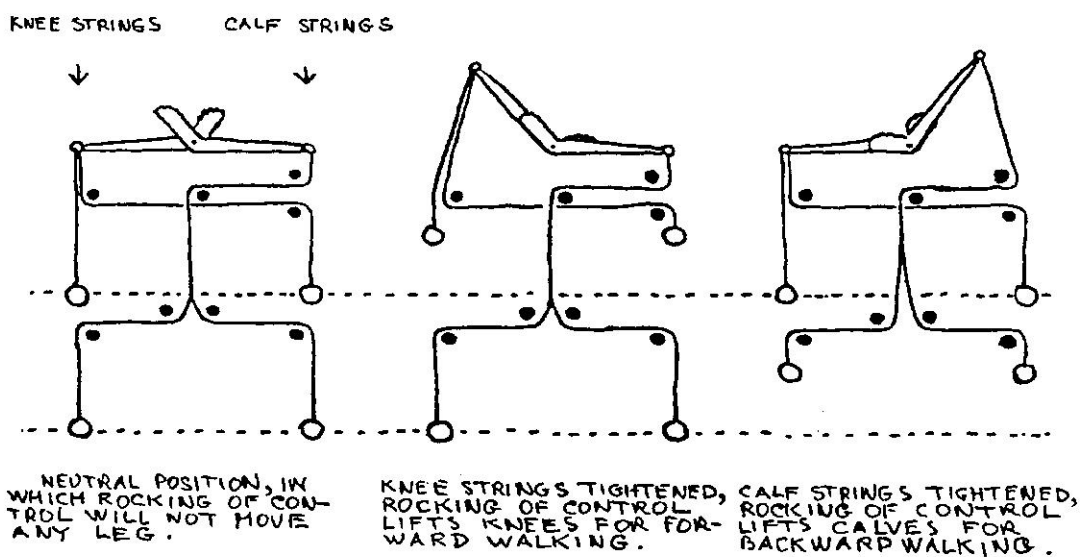


# ROBOT REBELLION

## WORKERS' LEG STRINGS



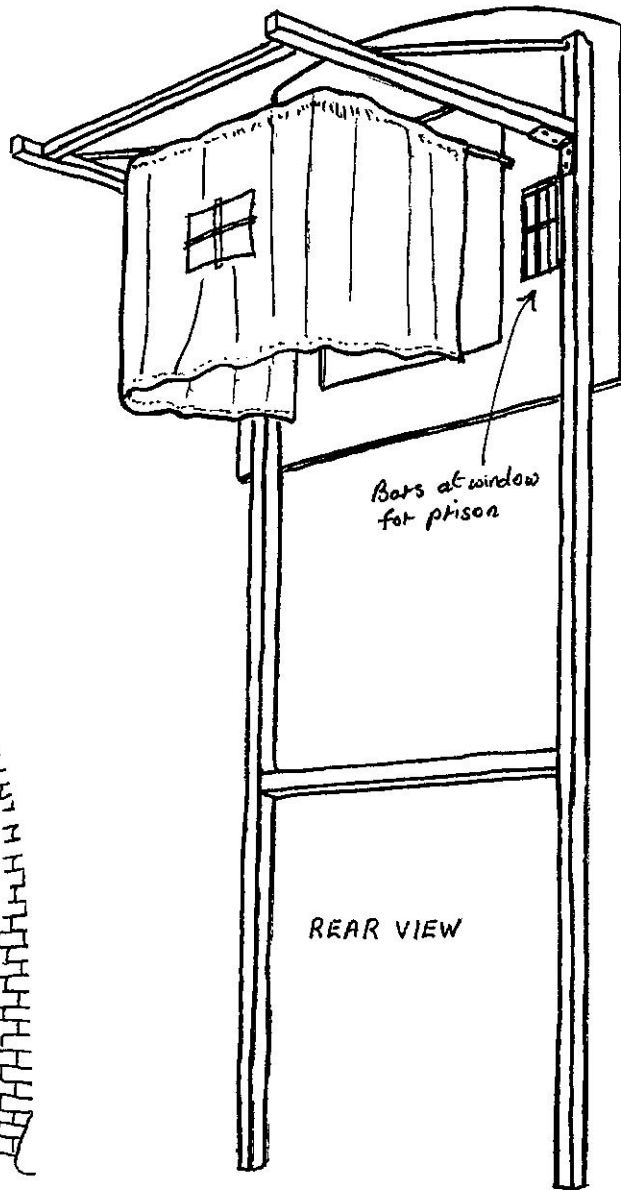
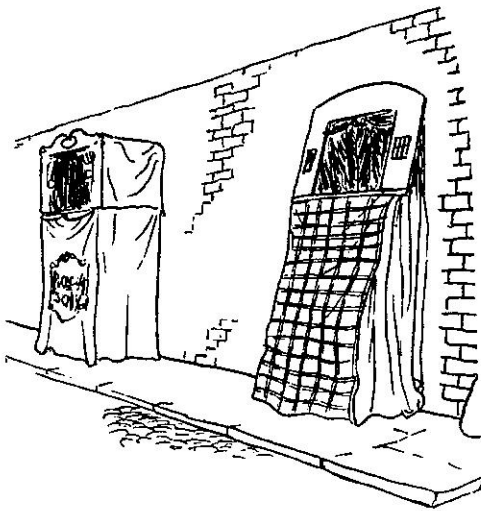
## SCHEMATIC DIAGRAM OF TANDEM CONTROL SYSTEM



## STAGING

### Punch and Judy Booth

The staging used by Harry Tozer for Punch and Judy performances for the children of his Barcelona colleagues (page 19) consisted only of a front and a roof. It was leant against a convenient wall, and covered with a cloth<sup>1</sup>. An inner curtain supported on a bent iron rod allowed for side entrances and exits.



1. The author cannot recall seeing this simple design of a Punch and Judy booth in print elsewhere, which is why it is included here. When not in use, the roof can be folded down and the collapsed structure leant against the wall; this leads to the conjecture that perhaps Harry Tozer unwittingly recreated a 19th century design observed by Charles Dickens.

'I beheld a Punch's show leaning against a wall near Park Lane, as if it had fainted.'

*The Uncommercial Traveller* - 1866.

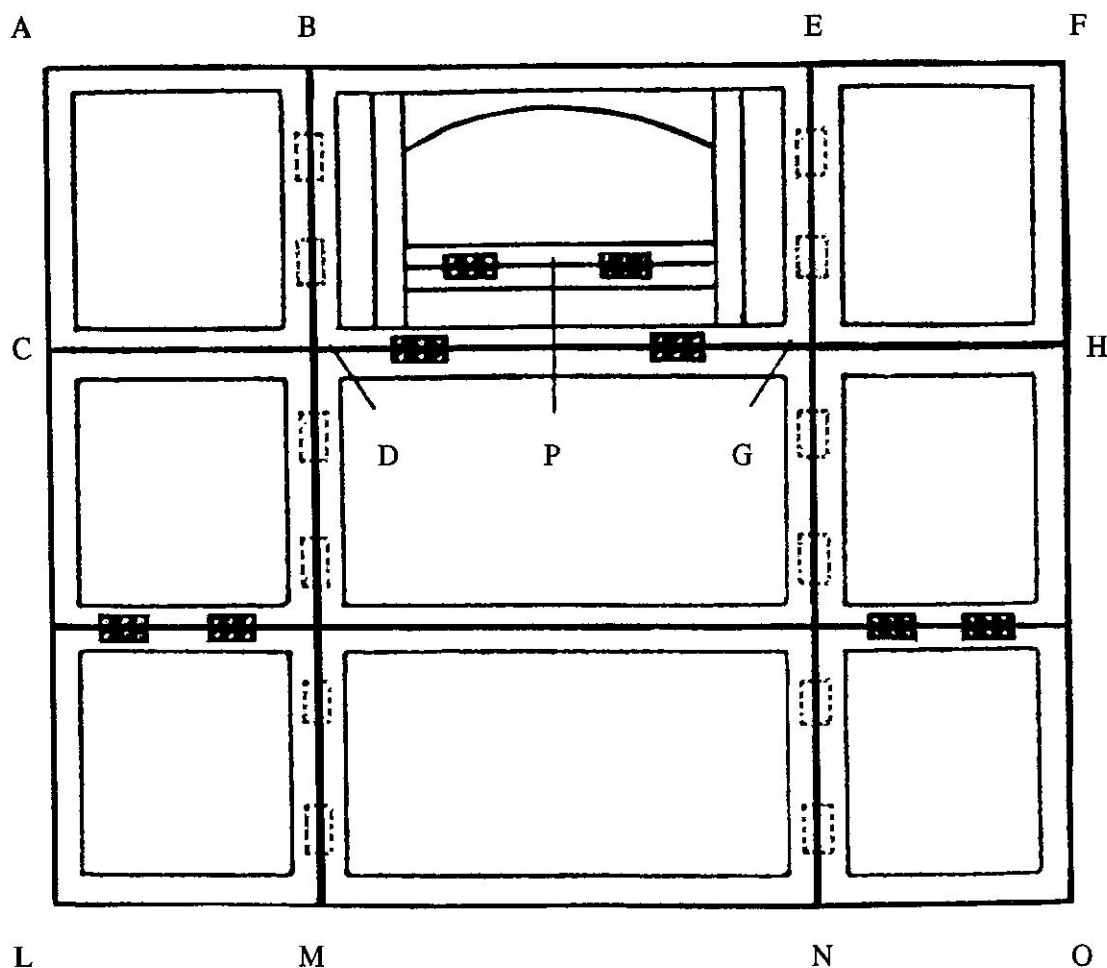
Also,

'Punch's shows used to lean against the dead wall in Mews Street, while their proprietors were dining elsewhere'

*Little Dorrit* - 1857.

### Folding Hand-Puppet Stage<sup>1</sup>

The dimensions of this ingenious three sided folding booth depend upon the height and width of playboard required. The whole structure folds down to a pack 6" thick, the size of the centre frame (assuming 1" thick timber used for construction).



The drawing showing the front view with sides laid out flat should be self explanatory, although it is advisable to make a preliminary cardboard model before cutting timber. Note that frame ABCD is not permanently attached to CDLM, likewise EFGH is not attached to GHNO. In use they should be joined with a loose pin through a hole in both frames. Similarly the centre frame is not attached to the bottom frame.

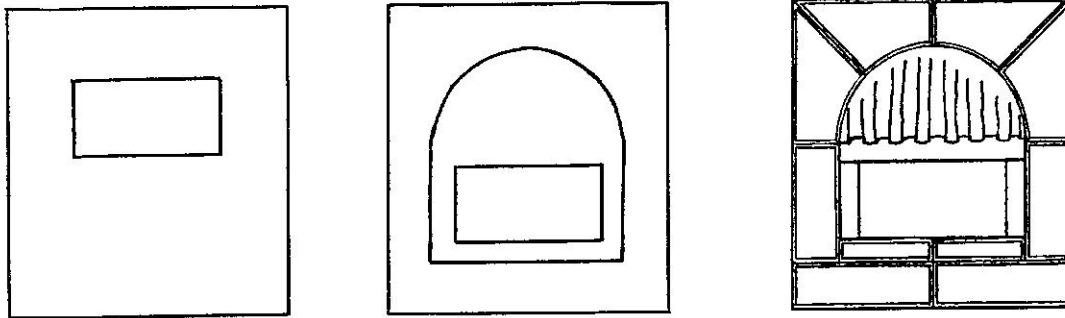
Procedure for packing: Fold back ABCD and EFGH flat on to back of proscenium. Fold this pack forward on to centre panel (any moulding on the proscenium fits inside this frame, which also affords protection for any decoration during transport). Fold back the lower frames CDLM and GHNO. Fold top half down again (backwards) so that CD meets LM, and GH meets NO. The playboard 'P' hinges forward, and when in use can be secured in position by two loose pins or draw bolts.

---

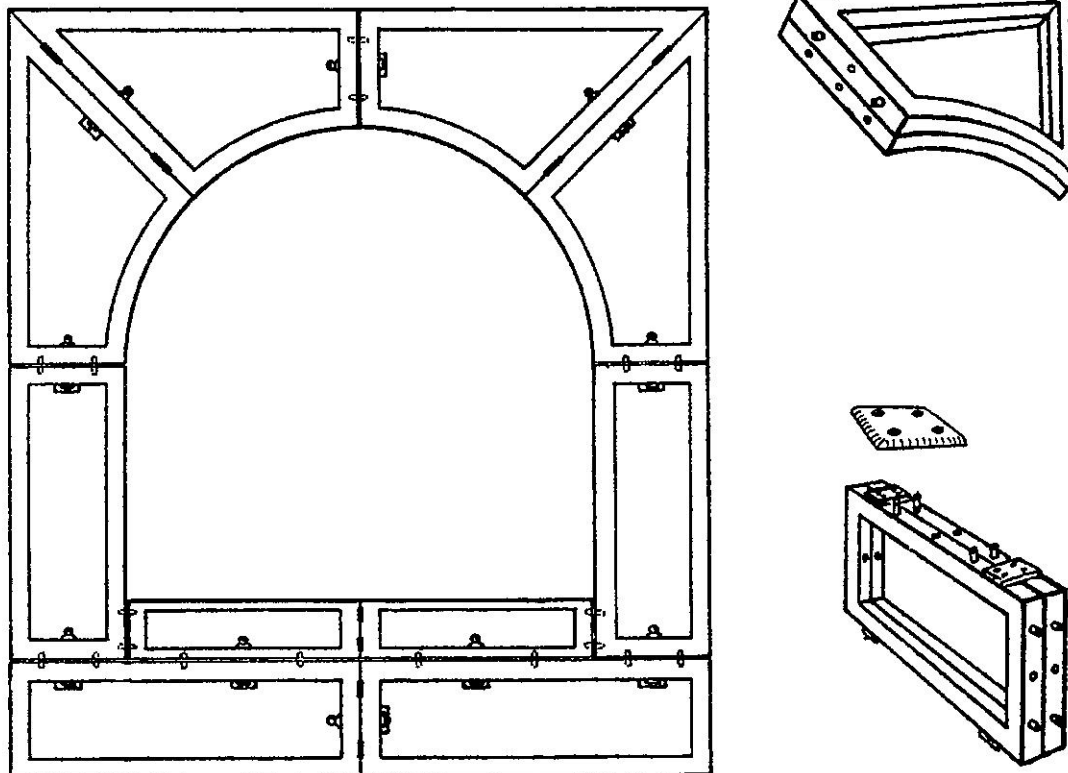
1. A variation of this design appeared in Marjorie Batchelder's *The Puppet Theatre Handbook*.

### Proscenium of Marionette Stage

'There is probably no aspect of the Marionette Theatre in which amateurs and professionals fall short of perfection more consistently (when they do not fail dismally) than with the proscenium fronts of their stages.'



When designing the front of his stage — his 'shop front' — Tozer was concerned about the necessary disproportionately large area of masking to the opening. He was not keen on the use of curtains because they looked 'so very impermanent and unprofessional'. He decided on a ply panel construction, with a false proscenium and a round arch, albeit with a velvet curtain infill. This gave an illusion of size and grandeur. The joints of the panels radiated from the centre, and formed part of the design.



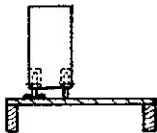
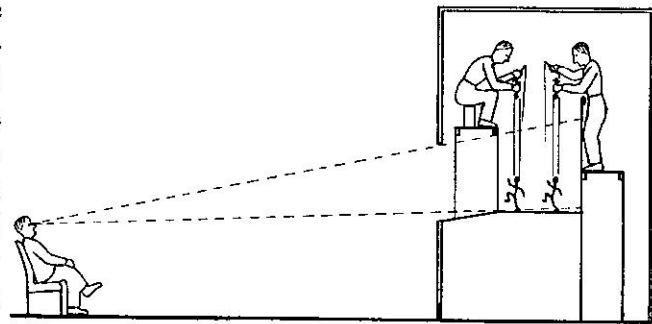
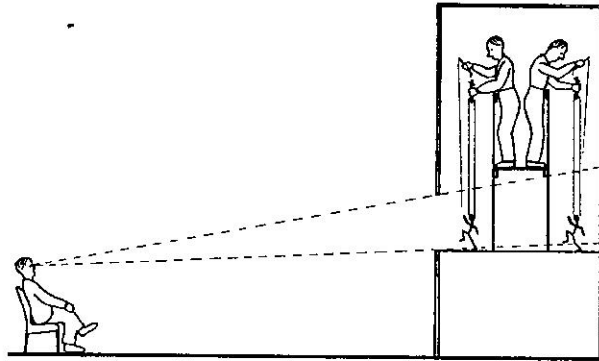
The panels were either joined with hinges or dowels, and were quickly locked in position using wing-bolts — the nuts being embedded in the wood. The bottom frames were dispensed with when a low set-up of the stage was used. In transit, the dowels were capped with wooden 'plaques' for protection and to hold the pieces together. Full details are given in *Puppetry Yearbook 1955*. See bibliography.



### Double-Bridged Stages

Tozer strongly advocated the use of two bridges, and was surprised that not more marionettists enjoyed their considerable benefits. He wrote about his own stage, giving details of construction, dimensions etc. See *Puppet Master* December 1976.

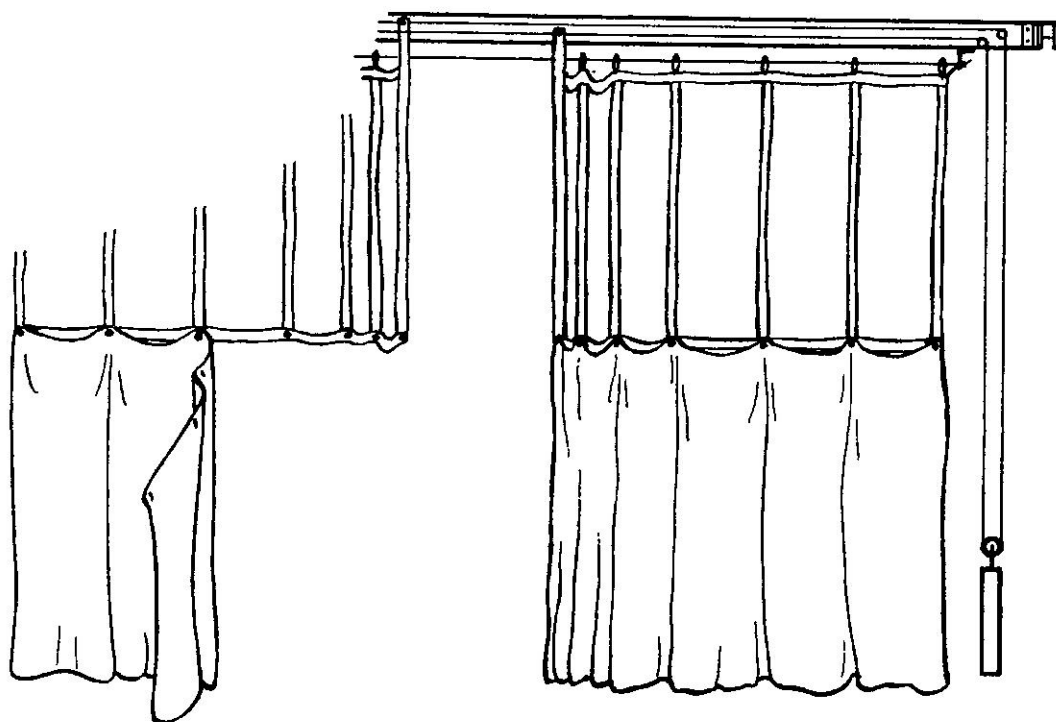
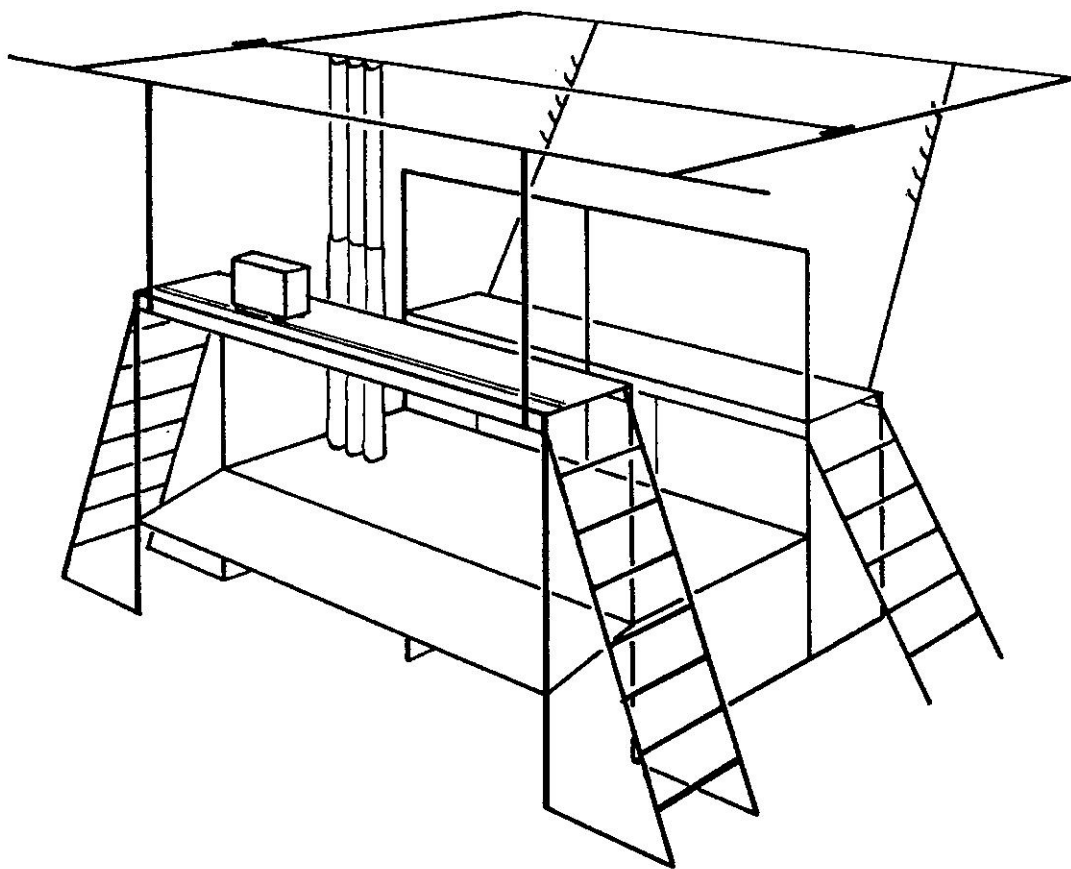
He pointed out the advantages of having a second, front bridge above the proscenium opening as compared with a double one over the centre of the stage, describing the latter as *Italian style*. The front bridge allows closer interaction between the figures, there is more scope for action, and cross-overs are easier. The space under a central bridge adds unusable depth to the acting area and restricts sightlines. On a double bridge stage, the 'dead' area serves as an apron, and the bridge floor is used for supporting proscenium curtain and lights, well out of the way of marionette strings. Harry's front bridge was about 30" higher than the back bridge, and the operators shuttled to and fro while sitting on four-wheeled stools, which ran in a groove along its length.



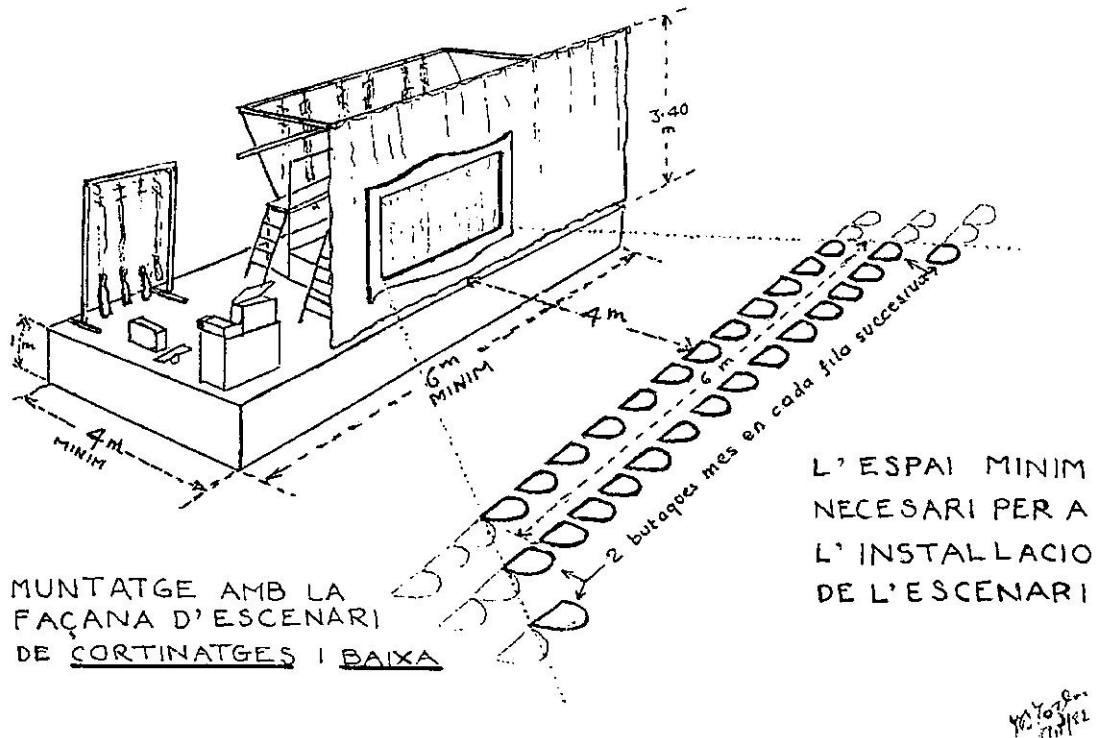
The stools, which doubled as tool-boxes on tour, brought their operators' hands to the same level as those of the operators standing on the rear bridge.

Tozer introduced a curtain on a movable rail between the bridges so that front-cloth items could be presented from the front bridge while setting was taking place behind. These curtains were suspended on a tape 'grid' which enabled the operators to have a good view of the stage. They were easily unbuttoned from the tape, and exchanged with different coloured curtains during performance; when open, this curtain provided additional wings.

'The use of these curtains has made all the difference to the presentation of my shows and has removed the strain caused by those dreadful pauses between scenes when the puppeteer can sense the gradually increasing restlessness of the audience. I cannot recommend too highly the use of a second bridge to those who have at their disposal sufficient personnel to man one. It has made such a difference to the general efficiency of my own show. . . . The professional satisfaction afforded by watching a bridge full of puppeteers intent on its number, whilst the other detachedly goes about its business of preparing, and then waiting for the next, has to be experienced to be appreciated.'

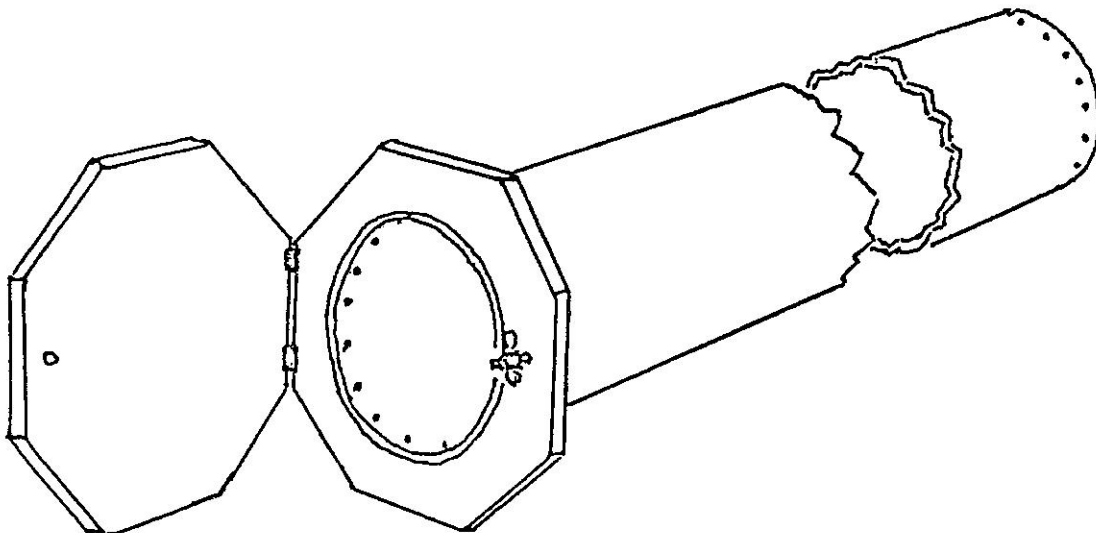


"MARIONETES DE BARCELONA H.V.TOZER"



**Back-Cloth Carrier**

Finding that back-cloths and curtains rolled around their bars became shabby when transported loose, Tozer constructed this container from 9" diameter plastic drain-pipe.

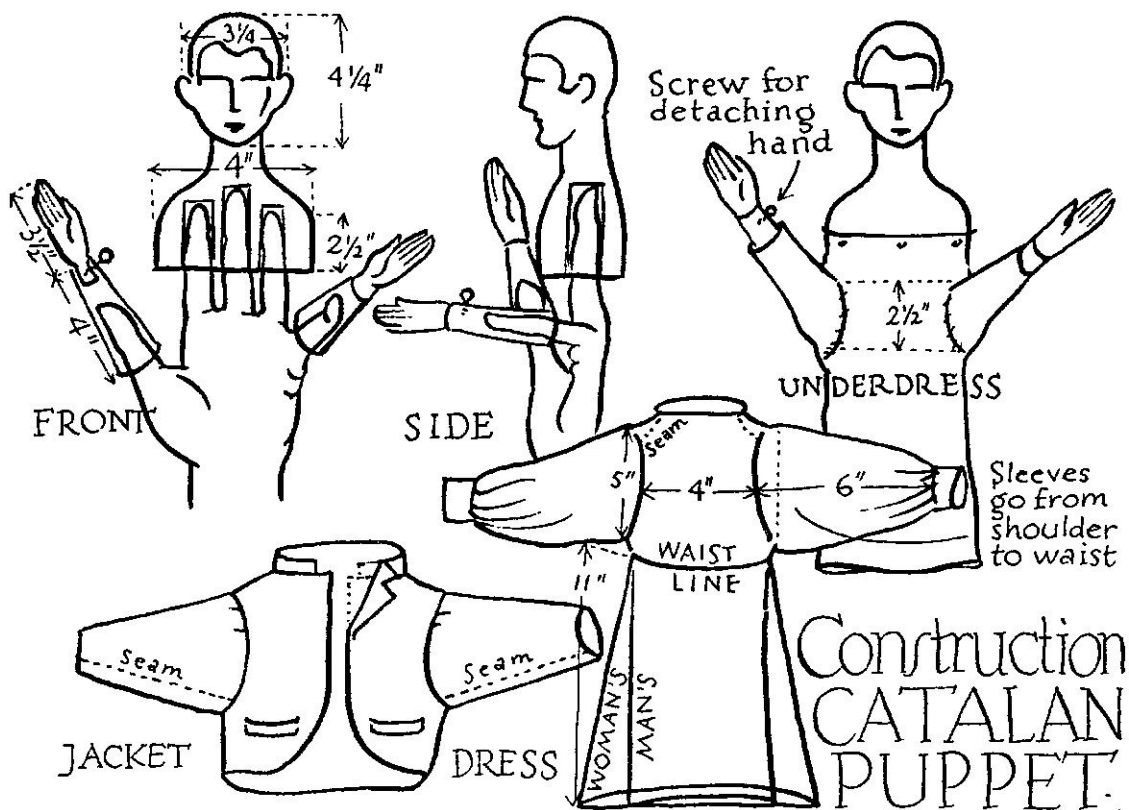


Two matching octagonal pieces of 5/8" plywood were cut as shown. A circle was cut from one, and the other was made into a hinged lid. The piece with the hole was nailed with round-headed brass nails to one end of the pipe, and the cut-out disc of ply was nailed to the other end. The lid was kept shut with a wing-nut and bolt.

## APPENDIX I

### The Catalan Puppet

Harry Tozer concluded an article in *The Yearbook 1932* with the following description of this particular type of hand puppet. (The same issue included photographs of a typical figure, dressed and undressed, showing the method of operation).



'The head, shoulders, and breast are carved in one piece. The underdress, which constitutes the body, is fastened to the lower portion of the breast and to the arms, which consist of slightly conical tin tubes. Hands are fastened into the narrow ends of the tin tubes and are secured by means of screw-eyes; the hands are therefore easily removed and others, holding sticks, swords or baskets, may be substituted as required. Hair is often real, for the female characters, or for the male, made of some such material as astrakhan. Eyes are of glass, and are inserted by slicing off the face of the puppet, hollowing out the space behind the face, placing the eyes in the orifices and fixing them in place by pouring in melted wax. The face is then glued back into position and any joint is rendered invisible by subsequent painting.

'Dresses may be made very elaborately and accurately owing to the shoulders and the firm foundation afforded by the canvas underdress: moreover, dresses may be removed quickly and others substituted for change of scene and character. The sleeves should be

longer than strictly required by the length of the arms, and the armholes should extend — it should be especially noted — all the way from the shoulder to the waist-line, so that, when the operator's fingers are inserted, the sleeves fall into the folds, which give the appearance of extending up to the shoulder of the puppet. It will be noticed that the finger tubes, or forearms, protrude from the body and enter the sleeves of the outer dress at the waist level.

'The head, shoulders, and breast of the puppet are worked by the first, second and third fingers, which fit as far as their second joints into three parallel tubes bored up the puppet's breast; the arms are worked by the thumb and little finger.'

Tozer dubbed this figure the Catalan Puppet, having been unable, despite constant inquiries, to trace its existence outside Catalonia. Jaime Anglés, who learnt his craft at the beginning of the 20th century by assisting Isidro Busquets and Julio Pí (puppeteers from 1870 onwards), told Tozer that they were the first to use it, their predecessors using ordinary hand puppets.<sup>1</sup>

The advantage claimed for the Catalan puppet over the ordinary type of glove puppet is that, when dressed, it has a more natural human shape (down to the hips) and therefore it can rival its cousin the marionette in realistic appearance. Fully-dressed and held in its natural position, the Catalan puppet appears to have its arms bent at the elbow, with the upper arms held closely to its sides, and the forearms stretched out in front of it. Another advantage is that a very much larger head can (and indeed must) be supported on three fingers than on one, and the larger-scale puppet permits it to play satisfactorily for larger audiences.

The Catalan puppet takes longer to learn to operate than the ordinary glove puppet owing to the weight of the head and shoulders and because the little finger is used for one arm; but the range and effectiveness of the movements by an experienced operator, has to be seen to be believed.<sup>2</sup>

---

1. In *Titelles i Ombres Xineses* by Joan Amades (1933) as translated into English by Tozer, Amades describes Julio Pí as 'the most famous of all our puppet showmen, who displayed most artistry in the presentation of his figures, without however, overstepping the limits set by tradition, which must always be respected if we are to conserve its popular flavour'. After playing at Sabadell for 17 years, he installed his show at *Els Quatre Gats*, a cafe in Barcelona, where 'he entertained audiences, even the younger generation', of the beginning of the 20th century.

Pí created more than 100 puppet plays, of which he noted down only the plot and the chief business. The file in which he kept them was burnt at Sabadell in 1887, but he continued to give shows from memory. He was able to make his audiences his own, knowing how to adapt himself to their tastes and studying their psychology by experimenting with the puppets themselves. He had a genius for avoiding what would not draw and taking advantage of what would most please an audience. He used plain and simple language which his audience understood, and adapted himself to any kind of environment, even though it meant altering the plot.'

2. During my visit to see Harry in Majorca, he took me to see a performance by *Els Tres Tranquils* in Palma, set up between palm trees outside the cathedral. After the very spirited performance, I was allowed to handle the figures. They are indeed very heavy, and as Tozer pointed out, it takes practice to keep the puppet's arms low to avoid hiding its face. — RD.

## **APPENDIX II**

### **Operators and backstage staff of Agrupación de Marionetistas Amateurs del Fomento de las Artes Decorativas**

John Siems 1937 - 1947	see page 22
Lars Glas 1939 - 1947	see page 23
Luis Fontanet Bosch 1944 -	see pages 24, 30, 31
Aurora Civit de Fontanet 1944 -	
María Dolores Dexeus Juliá 1944 -	
Amadeo Padró 1945 - 1947	
María Teresa Jordi 1945 - 1947	
Montserrat Sagarra Zaerín 1946 - 1949	
Montserrat Fontanet Bosch 1947 -	
Agustín Bou Tort 1947 -	
Reimundo Estrems 1948 - 1950	
Federico Fisas 1948 -	
Assumpta Corominas Noguera 1949 -	
Rolf Olden 1950 -	see pages 29, 36 and student list.
Carmen Pérez-Dolz 1950 -	see pages 29, 36
Eusebio Navarro Rodón 1950 -	
Luciano Navarro Rodón 1950 -	
María Maqueda Zambrano 1951 -	
José María Punsoda Mosela 1952 -1953	
Angel-Alexandra Rodríguez Soriano 1952 - 1954	
Montserrat Bas Borrás 1955 -	
Jaime Deu Prat 1955 -	

**Students of the Marionette Workshop of the Barcelona Theatre Institute who participated in rehearsals and performances of 'Marionetas de Barcelona'**

**1974-75**

\*Joana Amorós de Meliá  
 Núria Berduque Farrés  
 Julia Bustamante Arnaiz  
 Esther Castells de Muños  
 José Dolcet Rodríguez  
 Joan Falguera García  
 \*Javier Lafita Pagés  
 María-Jesús Marijuan Ibea  
 Montserrat Nonell Clacells  
 \*Rolf Olden  
 \*José-Antonio *Pepe* Otaol Montesinos  
 Pilar Pont Geis  
 Carmen Pérez Francesch  
 \*Javier Roca Ferrer  
 José-María Samuell Lladó

**1975-76**

\*Joana Amorós de Meliá  
 Julia Bustamante Arnaiz  
 \*Javier Lafita Pagés  
 \*Jordi Rambla Aleixandre  
 \*Teresa Travieso González

**1976-77**

\*Joana Amorós de Meliá  
 Julia Bustamante Arnaiz  
 \*Javier Lafita Pagés  
 Núria Lafita Pagés  
 \*Rolf Olden  
 \*Jordi Rambla Aleixandre  
 María-del-Carmen Solano Bosque  
 \*Teresa Travieso González

**1977-78**

\*Juan Crisóstomo Rodríguez  
 \*Rolf Olden  
 \*Jordi Rambla Aleixandre  
 María-del-Carmen Solano Bosque  
 Mauricio Tovías Hofman  
 \*Teresa Travieso González

**1978-79**

\*Joana Amorós de Meliá  
 \*Juan Crisóstomo Rodríguez  
 Rosario *Charo* Fuentes  
 \*Javier Lafita Pagés  
 \*Rolf Olden  
 \*Jordi Rambla Aleixandre  
 María-Luís Sanz Galán  
 María-del-Carmen Solano Bosque  
 \*Jorge Tovías Hofman  
 \*Mauricio Tovías Hofman  
 \*Teresa Travieso González

**1979-80**

\*Javier Burzón Moliner  
 \*Juan Crisóstomo Rodríguez  
 Rosario *Charo* Fuentes  
 Núria Lafita Pagés  
 \*Rolf Olden  
 \*Laura Rispa Pérez  
 Jorge Tovías Hofman  
 \*Teresa Travieso González

**1980-81**

Mercedes Bofarull Amat  
 \*Esther Cabacés Alomá  
 \*Elias González Araujo  
 Angelína Herrero Gómez  
 Marga Maderal Cal  
 \*Núria Mestres Emilio  
 Josefina Miret Serra  
 \*Eduardo *Tatán* Rodríguez Cunha  
 \*Teresa Travieso González  
 \*Jaume Vilalta Casals

**1981-82**

\*Esther Cabacés Alomá  
 \*Núria Mestres Emilio  
 Josefina Miret Serra  
 Beatriz Puroy Iraizos  
 \*Eduardo *Tatán* Rodríguez Cunha  
 \*Hadás Tamir Jofa  
 \*Teresa Travieso González  
 \*Jaume Vilalta Casals



**1982-83**

\*Núria Mestres Emilio  
 \*Hadás Tamir Jofa  
 \*Teresa Travieso González  
 \*Jaume Vilalta Casals  
 \*Antoni Zafra Ortiz

**1983-84**

Pilar Caselles Fernández  
 Leonor Fernández Sánchez  
 Mario-Alberto Londoño Narváez  
 Eduardo Monllor de Andrés  
 \*Teresa Travieso González      Juan Vilalta Lacruz

**1984-85**

\*Santiago Arnal Caparós  
 Núria Borell Iragari  
 Natalia Diez Wirtton  
 Leonor Fernández Sánchez  
 \*Fernando (Ferran) Gómez González  
 Carmen Juan Ortega  
 Pilar Martín Bonaga  
 Paloma Martín Mendiola  
 Josep Pamies Debat  
 \*Rosa-María del Rey Estrada  
 \*Teresa Travieso González

*\* For more information see following brief notes.*

**Joana Amorós de Meliá** An ex-television announcer and born actress-manipulator

**Santiago Arnal Caparós** A very keen and persevering pupil who has set up a marionette partnership with **Karin Schæfer**, a pupil from Austria.

**Javier Burzón Moliner** A 'resting' young actor who became a manipulator, and a very good live voice of the Ring Master in the short-lived and aborted 1979-80 season.

**Esther Cabacés Alomá** Member of *Titeres Tanxarina* group until 1988, (see Eduardo Rodríguez), entered into partnership with Núria Mestres to form *Zootrop* troupe.

**Juan Crisóstomo Rodríguez** — see page 38.

**Fernando Ferran Gómez** — see page 41, 42.

**Elias González Araujo** — see under Eduardo Rodríguez.

**Javier Lafita Pagés** Subsequently became a successful glove puppeteer, who includes a Punch and Judy show in his repertory.

**Marga Maderal Cal** — see under Eduardo Rodríguez.

**Núria Mestres Emilio** made a remarkable head for the Death figure - see also Esther Cabacés.

**Rolf Olden** — see pages 29 and 36.

**José-Antonio Pepe Otal Montesinos** A colourful personality, who painted the scenery for *Montmartre Cemetery*. He later set up his own marionette workshop on a community basis, where he has trained several successful marionettistes.

**Jordi Rambla Aleixandre** A gifted draughtsman and comic-strip artist, who painted the excellent back-cloth for *Village Concert*, (piece for the pianist and singer. -page 25.

**Rosa-María del Rey Estrada** A creatively-gifted pupil, who, as a school teacher, has introduced the construction of marionettes and other figures to her art classes.

**Laura Rispa Pérez** Set up for herself and specialised in marionette acts for childrens' television.

**Javier Roca Ferrer** A lawyer and remarkably original amateur glove-puppeteer.

**Eduardo Tatán Rodríguez Cunha** headed a small group of fellow teachers eager to learn how to construct marionettes. They all came from Galicia (on the other side of Spain, next to Portugal) where, they declared there were none. Two of them — **Elías González Araujo** and **Marga Maderal Cal**— also took part in the performances of the 1980-81 season. On the group's return to Galicia in 1983, these three formed a marionette troupe, later known as *Titeres Tanxarina*, based in Redondela, Province of Pontevedra. The group was very soon joined by **Esther Cabacés Alomá**, another ex-pupil, a Catalan, from Barcelona, and also by two local enthusiasts, with theatrical antecedents — **Xoan X Rafel Vilas** and **Miguel Borines Fernández** — in 1985. This troupe has put on a new production each year, employing several types of puppets, and even included an ambitious *Bread and Puppet* type of spectacle, featuring a huge dragon, a horse and a dozen participants. It has participated in numerous festivals in Spain, Portugal and other parts of Europe. Esther Cabaces left the troupe in 1988.

**Hadás Tamir Jofa** A Fine Arts graduate from Israel.

**Jorge Tovías Hofman** and **Mauricio Tovías Hofman** Brothers, who successfully alternated with each other as manipulators of the Ring Master, at a difficult time for them because of their military service obligations.

**Teresa Travieso González** — see pages 13 and 37.

**Jaume Vilalta Casals** was one of the best operators (and voice) of the Ring Master.

**Antoni Zafra Ortiz** Arguably the best instinctive marionette manipulator and actor to pass through his hands, acknowledged Tozer. He brought a marionette instantly to 'life' and was an ideal manipulator and voice for the wily Mustapha Baba. — see also page 39 and 42.

#### *A Note on Spanish Names*

When Harry Tozer compiled his list of pupils and associates, he appended the following note, which he felt would be useful to the reader.

The Spanish are required by law to be identified by both their father's surname and their mother's maiden name; and it is the penultimate name that is the father's patronymic. (This was an anti-Semitic measure introduced during the Counter Reformation, 500 years ago, but still extant in most Spanish-speaking countries.) Similarly, married women retain their maiden names, followed by 'de' and their husband's first surname, and means 'wife of', and does not denote nobility.

## ENGLISH LANGUAGE BIBLIOGRAPHY

### 1. Articles by and about Harry V. Tozer

BATCHELDER, Marjorie  
*The Puppet Theatre Handbook* 1947  
 p.76 Vertical controller.  
 p.126 Folding Hand-Puppet Booth.

BRAMALL, Eric  
*Puppetry Yearbook* 1955  
 p.54 The Proscenium of the Marionette Theatre.  
 p.15 HVT. with devil figure. (photo)  
 p.17 Giant from *Jack and the Beanstalk*. (photo)

NICULESCU, Margareta (ed.)  
*Puppet Theatre of the Modern World* 1965  
 plate 63 *Danse Triste* Death and Ballerina.

PHILLPOT, Alexis  
*Dictionary of Puppetry* 1969  
 p.264 brief biography.

WHANSLAW, Harry  
*A Bench Book of Puppetry* 1957  
 p.163 rowing action.

WHANSLAW, Harry  
*A Second Bench Book of Puppetry* 1957  
 p.67 Glove puppets, Catalan.  
 p.61 Flat Puppets.

#### *Animations*

Published by The Puppet Centre (London)  
*Vol.No.Date Page*  
 - - 6/79 6 Puppet Theatre in Barcelona.  
 8 4 4/85 54 Plastic Wood Again.  
 12 3 2/89 47 Francis P: Harry Tozer, An English Master in Spain.  
 18 3 2/95 6 Francis, P: Tozer on the Road Again.

*Australian Puppetry Guild Annual Report*  
 1974 Bradshaw, R: The Legend of H.V. Tozer.

*The Puppet Master*  
 Published by The British Puppet and Model Theatre Guild  
*Vol.No.Date Page*  
 2 2 4/48 41 Putxinell-lis.  
 45 Pompilio. (photo)  
 2 4 10/48 113 Shortening Strings.  
 Safety hook for heel bar.  
 Moulds.  
 2 6 4/49 181 Idea for an Idea.  
 2 7 7/49 215 A Vertical Controller.  
 3 1 1/50 31 Walking.  
 3 2 4/50 49 Varey, J: Puppets in Spain Today. (performance review)  
 52 Hip joint for fitting costume.  
 54 Trapezist, Strongman (photos)  
 3 3 7/50 98 Varey, J: Titeres y Marionetas (S.Gasch 1949) — review  
 3 5 1/51 156 Jaime Anglés Guzman booth and puppets by HVT. (photo)  
 165 Varey, J: Puppets in Spain Today. - references to HVT.  
 3 6 5/51 191 On Performing Seals.  
 3 7 10/51 216 Practicable Scene Painting Frame.  
 4 5 1/56 270 Patron Saint of Puppet Showmen. (St. Simeon)  
 5 1 6/56 18 Evolution of a Repertoire Two-bridged stage. (photo)  
 5 5 6/57 20 Why Lighting?  
 5 10 9/58 12 Prepare for Posterity!  
 6 9 4/61 21 Didó - obituary.  
 8 1 /64 11 The Marionette.  
 8 2 /64 13 The Control.  
 8 3 /65 13 Control Refinements.  
 8 4 /65 13 Controlling the Marionette.  
 9 1 /66 13 :: - continued.  
 9 2\* /67 20 General Utility Figures.  
 11 2 12/76 12 Double-bridged stages.  
 12 2 /79 11 Taking a Bow Gracefully.  
 13 5 /85 35 Parker, S: Harry Tozer: A brief biography of a Puppet Master.

*\*Incorrectly labelled as Vol 9 No 10.*

**Technical Sheets** issued by The British Puppet and Model Theatre Guild.

Adjustable Stringing Gallows.  
Back-cloth carrier.  
Basic facial expressions.  
Body-supporting legs.  
Carved Plasticine heads.  
'Coffee-Mill' Control for Classic Dancer.  
Control for 20" boxer.  
Humble, but very useful clamp.  
Mould-box for cast heads.  
Pelvis and shoulder-blades in reinforced plastic wood.  
Self-contained drawing set.  
Some Drilling Tips.  
Space-saving & Unsmiling Dragon.  
Weight Lifters' Hands.

**UNIMA Informations**

1974 p.16 Coca, J: Marionette Theatre in Catalonia.

**The Puppetry Journal**

Published by Puppeteers of America.

6 6 5/55 4 Didó (biography)

28 4 1/77 10 Howard, R: The Renaissance of the Puppet Theatre.  
(photo HVT. backstage)

**The Puppetry Yearbooks**

Edited and published by McPharlin, P

1932 p.19 The Puppet Theatre in Barcelona — includes drawings of Catalan figure.

1933 p.49 Folding screens for puppet booth (see Batchelder above).

1934 International News, also in

1936, 1937, 1938, 1939, 1940

1940 p.44 St. George & the Dragon

1941 International News, also in

1942-43 1944-45, 1946-47

1946-47 p.47 St George & the Dragon. (photos)

## 2. Marionette Construction and Operation (Selected)

BLACKHAM, Olive

*Puppets into Actors* 1948.

BRAMALL, Eric &

SOMERVILLE, Christopher  
*Expert Puppet Technique* 1963.

COAD, Luman

*Marionette Sourcebook: Theory & Technique* 1993.

DWIGGINS, William

*Marionette in Motion* 1939.

FISHER, Douglas

*Wooden Stars* 1947.

FLING, Helen

*Marionettes, How to Make and Work Them* 1973 (reprint of 1937).

LANCHESTER, Waldo

*Hand Puppets & String Puppets* 13th revised edition 1972.

LEE, Miles

*Puppet Theatre: Production & Manipulation* 1958.

MERTEN, George

*The Marionette* 1957.

NELSON, Nicholas & HAYES, James

*Trick Marionettes* 1988  
reprint of 1935.

WHANSLAW, Harry

*Everybody's Marionette Book* nd.\*

WHANSLAW, Harry

*Animal Puppetry* nd.

WHANSLAW, Harry &

HOTCHKISS, Victor  
*Specialised Puppetry* nd.

**VIDEO**

FISHER, Douglas

*Marionette Master Class* (Lanchester).

\*None of the first editions of the books by H. Whanslaw are dated. They followed *Everybody's Theatre* 1923 and were all reprinted several times.

## INDEX

- |                               |                 |                              |                 |
|-------------------------------|-----------------|------------------------------|-----------------|
| Agustí, Julieta               | 34, 42          | Chessé, Ralph                | 20              |
| Aicher, Hermann & Friedl      | 29              | <i>Circus</i>                | 25              |
| <i>Aladdin</i> (Moscow State) | 29              | Civit de Fontanet, Aurora    | 117             |
| AMA-FAD.                      | 24, 117         | Coca, Jordi                  | 35, 122         |
| Amades, Joan                  | 22              | 'Coffee Mill' Control        | 76 - 79, 122    |
| Amorós de Meliá, Joana        | 118, 119        | 'Coffins' for storage        | 29              |
| Anglés Guzmán, Jaime          | 23              | Colchester Repertory         | 28              |
| Anglés Vilaplana, Jaime       | 19, 116         | Control, The                 | 52 - 55, 121    |
| Ankle joint                   | 49              | Corominas Noguera, Assumpta  | 117             |
| Arnal Caparós, Santiago       | 119             | <i>Cow</i>                   | 69, 70          |
|                               |                 | Crisóstomo, Juan             | 38, 118         |
|                               |                 |                              |                 |
| BPMTG. (The Guild)            | 27, 32, 42, 43  | <i>Danse Macabre</i>         | 80              |
| Berduque Farrés, Núria        | 118             | del Rey Estrada, Rosa-María  | 119             |
| Back Cloth Carrier            | 114, 122        | Deu Prat, Jaime              | 117             |
| Baixas, Joan                  | 33, 34, 36      | Devil, The                   | 19, 81          |
| Barcelona Theatre Institute   | 33 - 40         | Dexeus Juliá, María Dolores  | 117             |
| Bas Borrás, Montserrat        | 117             | Didó                         | 12, 121, 122    |
| Bedford                       | 18, 27          | Diez Wirton, Natalia         | 119             |
| Birmingham Repertory          | 28              | Dolcet Rodríguez, José       | 118             |
| Blackham, Olive               | 20, 28          | <i>Donkey</i>                | 69, 71          |
| Blesa, Stanislaw Vda de       | 12              | <i>Dragon</i>                | 68, 122         |
| Bofarull Amat, Mercedes       | 118             | Dwiggins, William            | 20              |
| Bonnín Llinás, Hermann        | 33, 35, 26      |                              |                 |
| Borell Iragari, Núria         | 119             | Eating                       | 67              |
| Borines, Fernández            | 120             | Elbow joint                  | 49              |
| Bou Tort, Agustin             | 117             | Elbow strings                | 55              |
| <i>Boxers</i>                 | 73 - 75         | <i>Els Quatre Gats</i>       | 116             |
| Bradshaw, Richard             | 121             | <i>Els Tres Tranquils</i>    |                 |
| Bramall, Eric                 | 27, 34, 121     | Estrems, Reimundo            | 117             |
| British Institute             | 22, 24          | Exhibitions                  | 42              |
| Bufano, Remo                  | 20              | <i>Extraordinary Concert</i> | 29              |
| Burzón Moliner, Javier        | 118, 119        |                              |                 |
| Busquets, Isidro              | 116             | Facial Expression            | 122             |
| Bussell, Jan                  | 27, 29          | FAD.                         | 23, 31          |
| Bustamante Arnaiz, Julia      | 118             | <i>Fairy Godmother</i>       | 59, 65, 63      |
| <i>Buttons</i>                | 51, 73          | Falguera García, Joan        | 118             |
|                               |                 | Fernández Sánchez, Leonor    | 119             |
| Cabacés Alomá, Esther         | 118, 119        | Festivals, Spanish           | 34, 39          |
| Cadwallader, Amy Booker       | 16, 17          | Fisas, Federico              | 117             |
| Calafell, Teresa              | 33              | <i>Fish</i>                  | 69, 72          |
| Caper, Edgar                  | 24              | Flame-bursts, pipe for       | 19              |
| Carbonell, Josep              | 36              | Fontanet Bosch, Luís         | 24, 30, 31, 117 |
| Ca's Rector                   | 33, 41          | Fontanet Bosch, Montserrat   | 117             |
| Caselles Fernández, Pilar     | 119             | Fontanet, Montserrat         | 117             |
| Castells de Muñoz, Esther     | 118             | Francis, Penny               | 21, 122         |
| Catalan language              | 34, 36, 122     |                              |                 |
| Catalan puppets               | 19, 20, 115-116 |                              |                 |

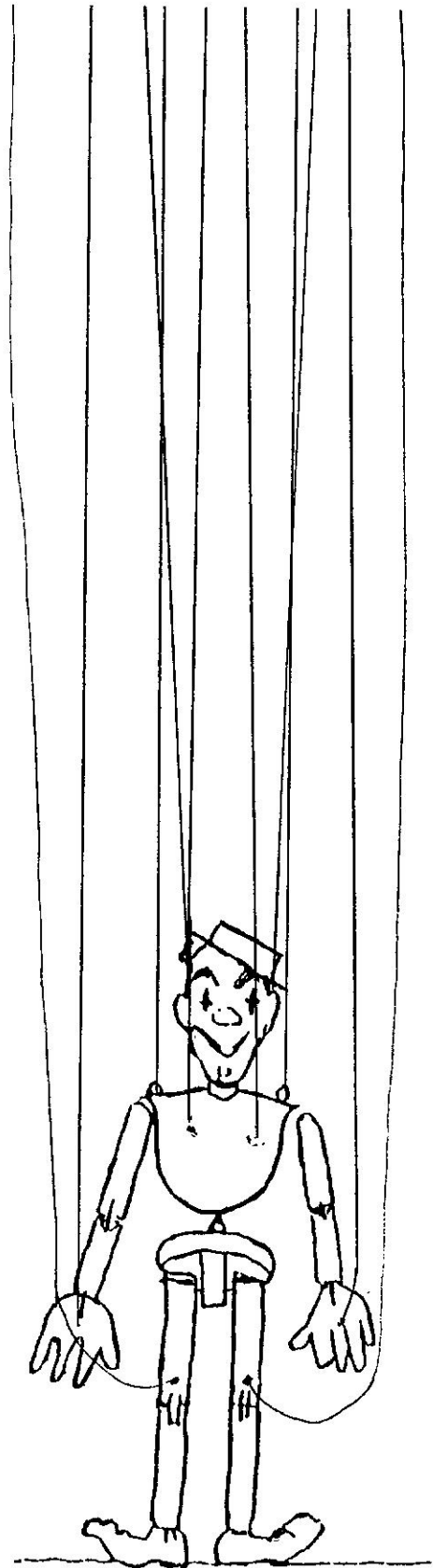
Fränkel, Herta	41	Lighting	121
Fuentes, Rosario	118	Little Angel	32
<i>Fundacion La CAIXA</i>	42	Lleida Puppet Centre	42
		London Marionette Thtr.	20
		London Puppet Group	
Gallows, Adjustable	56, 122	Londoño Narváez, Mario-Alberto	119
Gasch, Sebastián	24, 27, 41	Lycée Français	26, 30
Geis, Pilar Pont	118		
<i>Giant</i>	67		
Glas, Lars	23, 117	Maderal Cal, Marga	118, 120
Gómez González, Ferrán	41, 119	Malic, Theatre	39
González Araujo, Elías	118, 120	Malvern	28
Gray, Colin	20	Manipulation	58
<i>Green Idol</i>	30	Marijuan Ibea, María-Jesús	118
Güell Palace	34	Marionetas de Barcelona	29, 34
		Marionette Workshop, The	36 - 40
Hands	51	Martín Bonaga, Pilar	119
Harlequin Theatre	34	Martín Mendiola, Paloma	119
Harrogate	17	Maqueda Zambrano, María	117
Hayward Collection	35	Masriera, Arturo	22
Heads	43 - 44	McPharlin, Paul	20, 24, 122
Head strings	58	Merryman Marionettes	27
Heel strings	75	Mestres Emilio, Núria	118, 119
Herrero Gómez, Angelina	118	Miret Serra, Josefina	118
Hip joint	45, 121	Miró, Joan, Foundation	39
Hip strings	61	Model Railway	18
Hogarth, Ann	29	Monllor de Andrés, Eduardo	43, 119
Howard, Ryan	34, 122	Montjuic Park	30
Humanettes	17	<i>Montmartre Cemetery</i>	55, 119
		Morbitzer, Wanda	21, 22, 23, 30, 33, 41
<i>Jack &amp; the Beanstalk</i>	20, 24, 121	Morice, Gerald	28, 30
<i>Jack</i>	59, 62	Moulds, box for making	43, 122
Jackson, Sir Barry	28	Museum of Theatre Institute	34, 35
Jaw movement	71		
<i>Jerry Jenkins</i>	25, 95-102	Navarro, Eugenio	12, 39
Juan Ortega, Carmen	119	Navarro Rodón, Eusebio	117
<i>Juggler</i>	25	Navarro Rodón, Luciano	117
Jurado Morales, César	24	Neck joint	44
		<i>Negress</i>	21 59, 61
Knee joint	48	<i>Negro</i>	20 59, 60
		<i>New York</i>	29
La Claca	33	Nonell Clacells, Montserrat	118
Lafita Pagés, Javier	118	Nottingham	29
Lafita Pagés, Núria	118, 119		
Lanchester, Edith	28	Obraztsov, Sergei	29
Lanchester, Elsa	28	Olden, Rolf	29, 36, 117, 118
Lanchester, Waldo	27, 28, 30	Operation	58
Lanchester, Muriel	27, 28, 30	Operators, list of	117
Leg bar	54	Otal Montesinos, José-Antonio	118, 119
Legs, Body-supporting	50, 122		

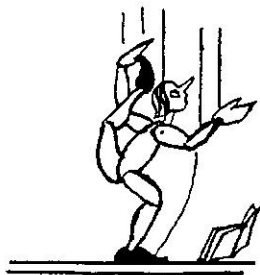
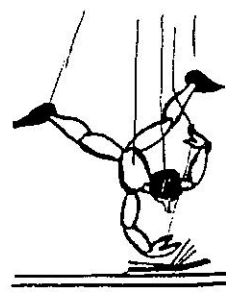
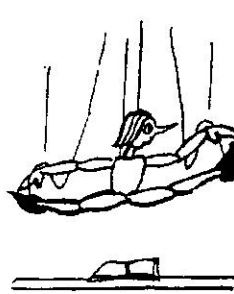
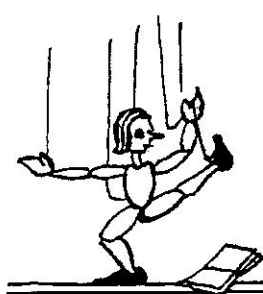
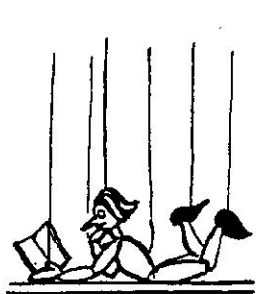
- |                                    |                                     |                                   |                         |
|------------------------------------|-------------------------------------|-----------------------------------|-------------------------|
| Pamies Debat, Josep                | 119                                 | Siegel, Harro                     | 29                      |
| Paraguay                           | 10, 16                              | Siems, John                       | 22, 117                 |
| Padró, Amadeo                      | 117                                 | <i>Singer</i>                     | 25, 26                  |
| Parker, Stan                       | 26, 76, 121                         | Siruanna                          | 32                      |
| Patron, Francis                    | 24                                  | <i>Skeleton — disjointing</i>     | 80                      |
| Pérez-Dolz, Carmen                 | 29, 36, 117                         | — <i>drug-addict</i>              | 82                      |
| Pérez Francesch, Carmen            | 118                                 | — <i>drunkard</i>                 | 83                      |
| <i>Pianist</i>                     | 25, 59, 65                          | — <i>gambler</i>                  | 86                      |
| Pirouette handle                   | 55, 76 - 79                         | — <i>Stripper</i>                 | 84                      |
| Podrecca, Vittorio                 | 26                                  | Solano Bosque, María-del-Carmen   | 118                     |
| Pompilio                           | 14, 22, 121, 127                    | Sofía, Queen of Spain             | 38                      |
| Porto Petro                        | 15, 33, 41                          | Spanish Names. A note on          | 120                     |
| Prestatyn                          | 16                                  | Special movements, lever          | 54                      |
| Pueblo Español                     | 30, 34                              | <i>Stage, The</i>                 | 30                      |
| <i>Punch Magazine</i>              | 19                                  | St George (and the Dragon)        | 20, 24, 34, 68, 74, 122 |
| <i>Punch and Judy Show</i>         | 15, 16, 17, 18, 19                  | St Simeon                         | 121                     |
| <i>Punch and Judy — stage</i>      | 109                                 | Staging — double-bridged          | 112, 121                |
| Punsoda Mosela, José María         | 117                                 | — hand puppets                    | 110, 121                |
| Puppeteers of America              | 32                                  | — proscenium for                  | 36, 111, 121            |
| <i>Puppet Master, The</i>          | 11, 12, 24, 27, 42, 43, 51, 87, 121 | — <i>Punch and Judy</i>           | 109                     |
| Puroy Iraizos, Beatriz             | 118                                 | Stevens, Martin                   | 20                      |
|                                    |                                     | Stringing                         | 55 - 58                 |
| Rafel Vilas, Xoan X.               | 120                                 | String attaching                  | 54                      |
| Rambla Aleixandre, Jordi           | 118, 119                            | — elbow                           | 55                      |
| Reig Benet, Luís                   | 23                                  | — lengthening                     | 55                      |
| Review — by John Varey             | 24                                  | — shortening                      | 57, 121                 |
| <i>Ring master</i>                 | 51, 73                              | — non-twisting                    | 58                      |
| Ring Trapeze                       | 25                                  | — releasing                       | 57, 100                 |
| Rispa Pérez, Laura                 | 118, 120                            | <i>Striptease</i>                 | 84                      |
| <i>Robot Revolt</i>                | 29, 39, 103-108                     | <i>Strong Man</i>                 | 25, 51, 121             |
| Roca Ferrer, Javier                | 118, 120                            | Students, list of                 |                         |
| Rodríguez Cunha, Eduardo           | 118, 120                            |                                   |                         |
| Rodríguez Lopéz, Natalio           | 26                                  | Tamir Jofa, Hadás                 | 118, 119, 120           |
| Rodríguez Soriano, Angel-Alexandra | 117                                 | <i>Tato</i>                       | 59, 64                  |
| Rosana-Picchi                      | 26                                  | <i>Temple Dancer</i>              | 37                      |
| Rose-Berry Marionettes             | 27                                  | Teresa Jordi, María               | 117                     |
| Rose, Rufus                        | 20                                  | Terrassa                          | 12, 42                  |
|                                    |                                     | Theatre (permanent)               | 30                      |
| Safety hook for leg bar            | 54, 121                             | Tight Rope Walker                 | 59, 64                  |
| Sagarra Zaerín, Montserrat         | 117                                 | Titella                           | 19                      |
| Salzburg Marionettes               | 29                                  | <i>Titeres Tanxarina</i>          | 120                     |
| Samuell Lladó, José-María          | 118                                 | Torquay                           | 15                      |
| Sán Sebastian                      | 30                                  | Tovías Hofman, Jorge              | 118, 120                |
| Santander                          | 30                                  | Tovías Hofman, Mauricio           | 118, 120                |
| Sanz Galán, María-Luís             | 118                                 | Tozer, Arthur                     | 10, 16                  |
| Sarg, Tony                         | 20                                  | Tozer, Bernard                    | 18, 20, 27              |
| Schæfer, Karin                     | 119                                 | Tozer, Christine                  | 22, 30                  |
| Seals, Performing                  | 25, 87-94                           | Tozer, Norman                     | 15, 16                  |
| <i>Service Station</i>             | 29                                  | Trapeze                           | 95                      |
| Shoulder joint                     | 45                                  | Traversi, Derek                   | 23                      |
| Shoulder bar locking               | 64                                  | Travieso González, Teresa         | 13, 37, 118, 119        |
|                                    |                                     | Trentham, Charles - see Morice G. |                         |

Tripod for marking eyes	28
Triptych	32, 33
Underwater sequence	73
UNIMA.	30
Utility Figures	121
Vallvé, Joan-Andreu	34, 36
Vallvé Ventosa, Andrés	35
<i>Valse Triste</i>	24, 26, 76-79, 121
Varey, Prof. John	24, 121
Vigués, Ezequiel	12
Vilalta Casals, Jaume	118, 119, 120
Vilalta Lacruz, Juan	119
<i>Village Concert</i>	119
<i>Violinist</i>	66
Waist joint	45
Walker, Len	11, 37, 29
Walker, Len	27, 29
Walking operation	58, 121
<i>Washing the Washing</i>	29
<i>Weight lifter</i>	25, 51, 122
Wilkinson, Walter	19, 28
Wright, John	29, 32, 33
Wanda - see Morbitzer	
Worksop	16
<i>World's Fair, The</i>	30
Wrist joint	49
Yambo	26
Zafra Ortiz, Antoni	39, 42, 119, 120
Zürich	29
<i>Zootrop</i>	119

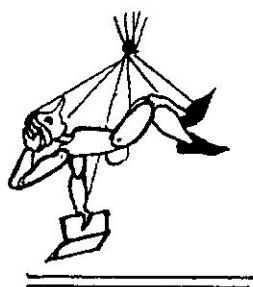


# POMPILIO



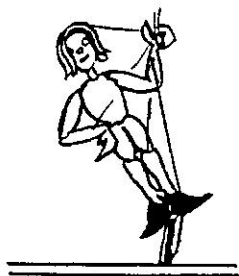


# ***LOOKING FOR PUPPET BOOKS?***

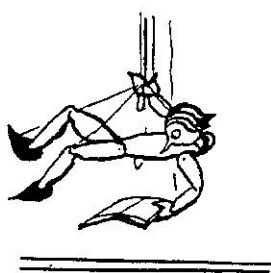
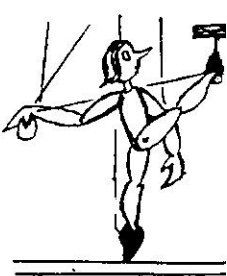


**You can now stop looking: we are the leading suppliers to Puppeteers and Puppet Centres worldwide.**

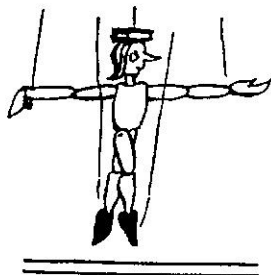
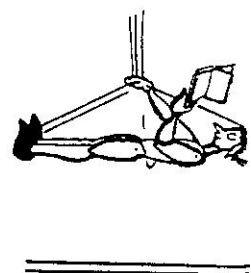
**Whether you are an experienced professional seeking information about a new aspect of puppet theatre, or an amateur embarking on a new hobby; the chances are that we can supply you with a puppet book or magazine to suit your needs.**



**We normally stock 400 - 500 titles, new and secondhand. Send two first-class stamps (or from overseas, two international reply coupons) for latest catalogue.**

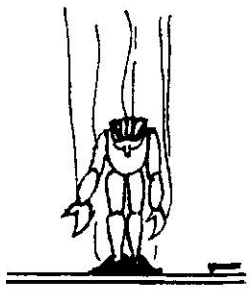
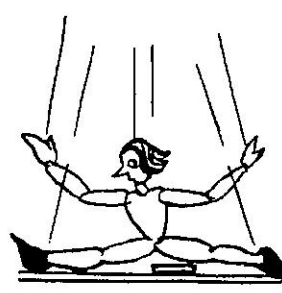
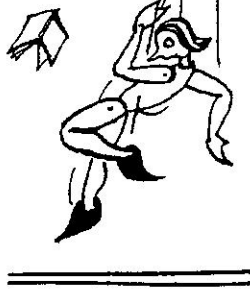
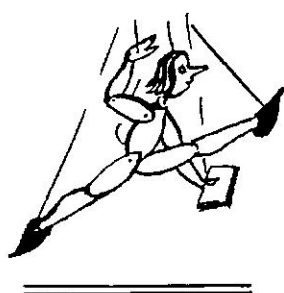
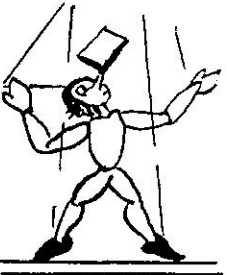


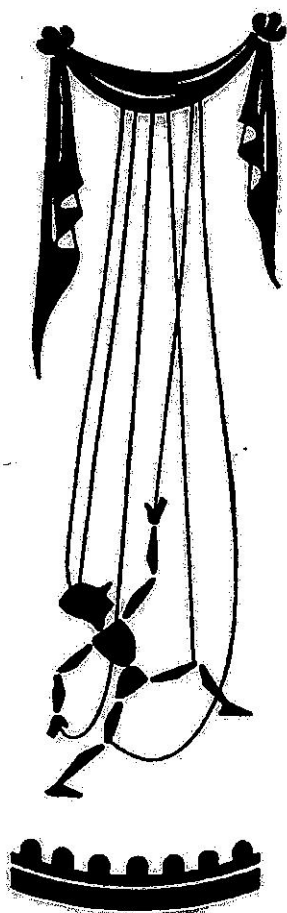
**If you need advice about selection, or seek specific puppet information, just telephone and ask. We don't guarantee to have all the answers, but after 33 years of professional puppeteering we should be able to point you in the right direction.**



## ***ENJOY YOUR PUPPET BOOKS FROM RAY DASILVA***

**The Limes, Old Norwich Road, Marsham  
Norfolk NR10 5PS  
Telephone/Fax 01263 733 882**





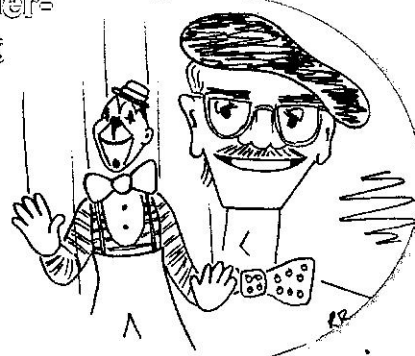
This book brings together for the first time the writings, ideas and tips on the art of the marionette of that most professional of amateur puppeteers, Harry Tozer. A comprehensive selection of articles from *The Puppet Master* with the original technical drawings by Len Walker have been included along with much previously unpublished material. Here are scenarios from the repertoire of his company, Marionetas de Barcelona, designs for special marionette joints, controls and stringing, together with construction details and routines for several of his trick figures.

The biographical section describes how this Englishman living in Spain since 1925 began creating marionettes in 1934 and founded a school of puppetry. He began teaching marionette construction and manipulation to an amateur puppet group in 1944 and later, for seventeen years at L'Institut del Teatre de Barcelona. Loved and respected in Barcelona as 'El gran savi' - the Grand Master - Sr Tozer has also been acclaimed and honoured internationally for his contribution to puppet knowledge through his writing and teaching. There cannot possibly be a contemporary marionettist anywhere in the world who has not been influenced in some direct or indirect way by this generous man. This book ensures that his influence will never cease.

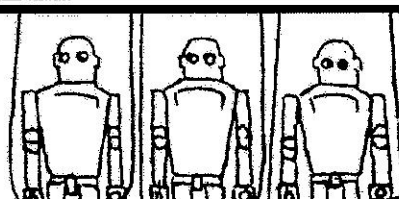
ISBN 0 9513600 2 7



DaSilva Puppet Books  
The Limes, Norwich Road,  
Marsham, Norfolk,  
NR10 5PS, UK.



BRINGS MARIONETTES  
INTO PLAY.



B