

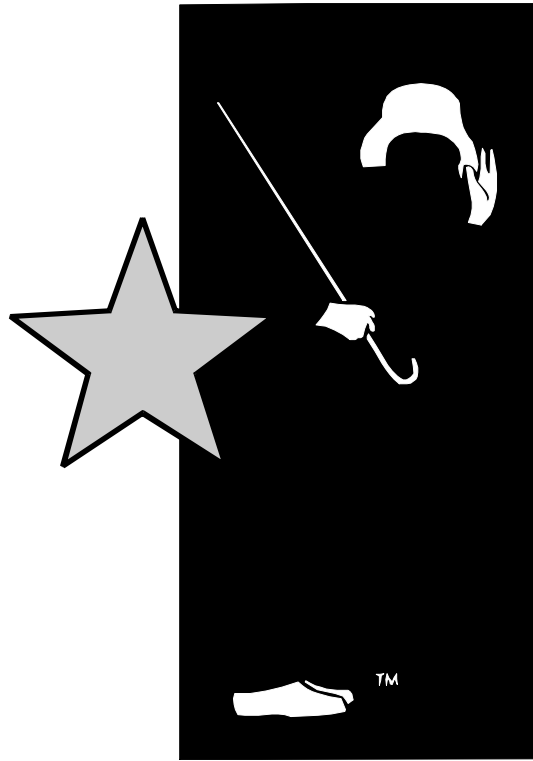
Famous PEOPLE Players

Educational Program & Learning Workshop



"What you see is sensational...
What you don't see is Inspirational"

33 Lisgar Street, Toronto, Ontario M6J 3T3



FAMOUS PEOPLE PLAYERS

Mission Statement

To provide a world-class stage presentation and to integrate the developmentally challenged into society by toughening and strengthening our people to prepare them for the outside world. We promote, educate and train them for the Famous PEOPLE Players dinner theatre and instill in the hearts and minds of everyone that dreams can come true...when you believe in yourself.

Founded by: Diane Dupuy, CM. 1974

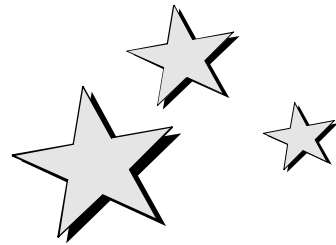


FAMOUS PEOPLE PLAYERS

*Educational Program &
Learning Workshop*

Famous PEOPLE Players Educational Program & Learning Workshop
teaches students that any dream is possible through
dedication and hard work.

FAMOUS PEOPLE PLAYERS History



Famous PEOPLE Players started with a dream. That dream originated from an innocent idea, which later evolved into a world-renowned theatre company that has amazed people around the world. *Famous PEOPLE Players* has had a long-standing tradition of excellence inspired by the company's Founder and President, **Diane Dupuy**, back in 1974.

In the 1970's, Diane began to establish a reputation as a solo puppeteer. Her mother, **Mary C. Thornton** (a talented seamstress) realized Diane's creativity, and tapping into her talent, built her a puppet theatre. Starting small, Diane would perform in front of her classmates, friends and family. She was then asked to perform at the Canadian National Exhibition. Comedian Bill Cosby saw Diane performing at the CNE and took an interest in her work. After the show Cosby went to congratulate her, and during his conversation with Diane, suggested she explore and incorporate black light theatre into her act.

A couple of years later, this advice proved to be worthwhile when Diane became interested in working with people who had developmental disabilities. She became interested in understanding the cares and concerns of people who were labeled "mentally retarded". She was appalled by some of the things she encountered: men and women in grim institutions, herded from place to place by unsmiling staff. Even when these people were treated humanely, by sensitive and caring specialists, they were often segregated from the "normal" people in sheltered workshops, and were only given tedious janitorial or assembly line jobs.

Diane was convinced that people who were developmentally challenged could accomplish more than most people gave them credit for. She decided that the best venue to enrich the minds of such developmentally challenged individuals was through the concept of black light theatre. This working environment would prove that developmentally challenged individuals were capable of what was once thought to be impossible. Diane also wanted to inspire the philosophy that EVERYONE, has a creative core inside of them that can be unlocked for the world to marvel.



The task of forming the company was not a simple one. Although Diane soon secured a three-month grant for the company from the Federal Government's **Opportunity for Youth Program**. The government and mental health establishment were doubtful of such an idea believing, “*these people need realistic vocational training*”. Diane was told, “*You simply don’t understand that they are not capable of doing the kind of work you describe*”. Eventually, after a six-month struggle, *Famous PEOPLE Players* was born. Diane’s company consisted of herself, an assistant, eleven performers, and Mary C. Thornton, who agreed to design and build the puppets and props, establishing the distinctive *Famous PEOPLE Players* aesthetics.

The debut of the *Famous PEOPLE Players* was a mixed success. The Canadian National Exhibition had hired them to give a series of performances during the 1974 edition of the fair. Many of the early performances were badly done, but the company received a good deal of positive press who believed that the *Famous PEOPLE Players* were pretty good considering that the company's members were “retarded”. At the end of the summer, the OFY grant had run out and the future of *the Famous PEOPLE Players* seemed doubtful.

Nevertheless, Diane was determined to show that *the Famous PEOPLE Players* were a viable company, not just a summer-long make-work project. She pushed forward, organizing a performance at Toronto's St. Lawrence Centre in January 1975. The entertainment at the luncheon was sponsored by what was then called the **Ontario Association for the Mentally Retarded (OAMR)** (The organization is now known as the Association for Community Living). At this point the prospect for *the Famous PEOPLE Players* began to change for the better.

From the company's inception, the late and famous performer **Liberace**, helped inspire the *Famous PEOPLE Players*. Liberace’s larger-than-life showmanship provided a perfect model for the black light company. The company's original number – still its signature piece - was *Aruba Liberace*, in which a life-size character of Liberace was animated playing the piano to the music on stage. As performers prepared for the OAMR Luncheon, Diane began to focus her attention on the real Liberace, trying frantically to arrange for him to see a performance. Persistence, a little guile, and the lucky coincidence that Liberace was in Toronto performing on the day of the

luncheon paid off: the great entertainer agreed to watch his “double” perform.

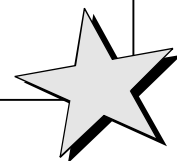
Liberace loved the show. In fact, he invited the company to perform with him in **Las Vegas**. Most importantly, he did not know the performers were developmentally challenged. When he found out, he was adamant in explaining to them, and to his agents, that he wanted the *Famous PEOPLE Players* to join his act. Liberace was insistent stating, “It’s not because of who you are that makes these people applaud you. It’s because you’re good. You are truly talented people and you have every right to be here on this stage.” In October 1975, *Famous PEOPLE Players* saw their name on a Las Vegas Marquee.

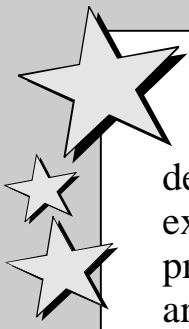
Once they had their Big Break, there was no stopping them. The company returned to Las Vegas in January 1976 and then began a round of touring with Liberace throughout the United States and Canada. The recognition they received, and the pride they took in it, helped the company remain professional. They were proving themselves not just to the world, but to themselves as well. As a result of their growing fame, the company was invited to participate in a CBC television Tribute to **Andre Gagnon** in 1978, and toured to the **People's Republic of China**. *Famous PEOPLE Players* re-opened Radio City Music Hall with a musical that had rave reviews in 1980.

Famous PEOPLE Players have had other triumphs. A movie about the origins of the company, “**Special People**”, was broadcast on US television in 1984. More remarkable though, is the fact that several of the company members played themselves in the film, earning critical praise for their acting instead of their puppetry. This major achievement was followed by a 1986 run on Broadway, where the show “**A Little Like Magic**” earned rave reviews.

The company broke records with a seven month run at Sea World in Orlando, Florida and has had international tours to Korea, Malaysia, Taiwan, Singapore, Japan, Chile, Bermuda, and Hawaii. In 1994 with the show “**A Little More Magic**” the company dazzled Broadway audiences once again.

The hard work and ambitious dreams once again came true on February 18, 1994 when the Governor General of Canada, the Right Honourable Ramon Hnatyshyn opened the first dinner theatre centre in the world





dedicated to people with special needs. *Famous PEOPLE Players* also has an excellent reputation for training people with developmental challenges providing them with firsthand experience working in the restaurant, theatre, arts administration and the visual arts department (prop shop) in their new dinner theatre located at 110 Sudbury Street. Famous benefactors like Paul Newman through Newman's Own Products and WindReach Farms, graciously funded the restaurant. The well-known singer Phil Collins donated the sound for the theatre; The *Phil Collins Performance Workshop*. **Tom Cruise** filmed a special promotion with the company and we proudly display his name over the bar in our restaurant.

Famous PEOPLE Players has continued to receive recognition and fame for their work. Recently, they have been featured on such television shows as; Aaron Spelling's **7th Heaven**, Food Networks **Chef @ Large** with Michael Smith, CBC's **Blacklight Dreams**, A&E **Breakfast for the Arts**, and their very own **Tide Commercial**.

With the company embarking on its 30th anniversary, Diane decided to follow another dream; to establish a place where the performers can live and further enhance their life skills through performance and training.

This short history describes the early years and the major highlights of the company. But behind all the glamour and success are the hours of hard work. Today, there are two performing troupes: one that remains at the dine and dream theatre, and one that tours extensively around the world. New people join and must learn how to remain true to the company's exact standards of professionalism, while seasoned performers move to other challenges. However, one thing is for sure, the experiences that the performers of *Famous PEOPLE Players* experience, are unlike anything that will be learned anywhere else.

★ "What you see is sensational...
What you don't see is inspirational"

Founder of the
FAMOUS PEOPLE PLAYERS



Diane Lynn Dupuy, CM recipient of the Order of Canada, is the President and Founder of the internationally renowned *Famous PEOPLE Players*, a professional black-light theatre troupe consisting mainly of people who are developmentally challenged.

Diane founded the company in 1974 with the belief that people who are disabled must be integrated into society. She believes that everyone has a creative core inside of them, and when you unlock that creative core we can contribute many wonderful things. Diane understands adversity and challenge. As a child growing up in Hamilton, Ontario, she was labeled a “slow learner” and teased by her classmates and teachers. Diane created her own fantasy world to retreat to and she developed skills and the understanding that gave her the imagination and courage to succeed.

“It’s not because of who you are that makes these people applaud you. It’s because you’re good. You are truly talented people and you have every right to be here on this stage.” — *Liberace*

Diane is the author of two best-selling books entitled, *Dare to Dream* and *Throw Your Heart Over the Fence*. This year, Diane released her first children’s book, *The Little Girl Who Did... What?!!*, the first in a hilarious series. A must for ALL ages!

Diane’s work, so extraordinary on both the artistic and humanitarian levels, has led her to be the recipient of many awards. She was appointed to the Order of Canada in 1982, and was named Woman of the Year by B’nai B’rith women in 1981. She received the first Ernest C. Manning Award for Merit in 1984, for her innovative achievements in the arts, and was the first Canadian to receive the Library of Congress Award, along with Helen Hayes. She is also the recipient of the Vanier Award and honorary degrees from the Universities of Windsor, Calgary, Toronto, Trent and Brock.

From time to time, Diane presides over the Canadian Citizenship Ceremony to administer the Oath of Citizenship to new Canadians.

Like the late great Annie Sullivan, Diane Dupuy has used will power and determination to bring out the best in all whom join the *Famous PEOPLE Players*.

“Diane has contributed a motivational speech with such passion that made ROLM's recent circle of excellence, just that EXCELLENT.” - Employees, IBM



Theatre Etiquette




Famous PEOPLE Players want you to have a memorable time while visiting the theatre. We want our patrons to laugh, cheer, clap, dance and get the most out of their experience. *Famous PEOPLE Players* does have a few rules to be followed to ensure everyone's safety. *Famous PEOPLE Players* will work with teachers/employees/volunteers of each school or organization to see that these rules are upheld.

***Famous PEOPLE Players* ask that teachers and volunteers read over the theatre rules below and review them with students prior to arriving at *Famous PEOPLE Players* Educational Program & Learning Workshop.**

- ▶ **There will be NO electronic devices allowed in the theatre.** This includes cell phone, pagers, walkmans, etc. These devices can be left on the bus, or at the school/organization. Students or staff may be asked to leave such electronic devices at the entrance to the theatre to be picked up after the show.
- ▶ **There will be NO food, drinks, candy or gum inside *Famous PEOPLE Players* facility.** It is suggested that students eat prior to the show on the bus or at school. We do not have facilities to accommodate students to have lunch however, there are alternative venues (parks, etc.) located in close proximity to the theatre.
- ▶ **Flash Photography and Audio Video Recording are strictly PROHIBITED in the *Famous PEOPLE Players* theatre.** Due to the nature of blacklight productions we ask that this be enforced to ensure the safety of our performers and technical equipment.
- ▶ **For reasons of theatre safety & etiquette it is mandatory to stay until the end of the show.** Special requests to leave must be pre-arranged.

- ▶ **Please consider other audience members in the theatre.** Common courtesy of NOT talking, whispering, and other forms of rude behavior during a theatrical performance is prohibited. This not only is disrespectful for other patrons watching the show, but it also reflects poorly on the reputation of the school/organization.
- ▶ **We ask that you do not leave the theatre during the show.** We ask schools/organization to arrive 30 minutes prior to the start of the show, so those students can utilize our washroom facilities.
- ▶ **Students and staff are PROHIBITED from walking or throwing anything on stage.**
- ▶ **Please respect the *Famous PEOPLE Players* staff.** We treat EVERYONE at the *Famous PEOPLE Players* as equals, no matter what disability one may have. Famous PEOPLE Players staff and volunteers are always available to help make your experience enjoyable.

If there are any comments or concerns please voice them to the head contact running the event.



“Famous PEOPLE Players” show is an exciting mix of music, stories, colour and light...come and see this very special company, But be prepared to be amazed.”

- Phil Collins



MAGIC SCIENCE - The Glowing Truth



Part of the excitement the audience feels at a performance of *the Famous PEOPLE Players* is a response to the fluorescent puppets and props that glow on stage as if radiating their inner light. This effect is a result of "black light", that makes some objects appear to glow in the dark. The term black-light is in fact a contradiction in terms - it is simply a convenient way of referring to a particular kind of **electromagnetic radiation**, called "**near ultra-violet light**". In order to understand how near ultra-violet light radiation makes Liberace and his piano glow in the dark, it is necessary to learn a little bit more about the ultra-violet spectrum and its effect on electrons.

What we normally recognize, as "light" is a form of electromagnetic radiation characterized by comparatively long wavelengths. When waves of electromagnetic radiation are smaller than those that produce violet light, they are invisible to the human eye. (The same principle applies to sound waves: certain high pitched sounds that human beings cannot hear are perceptible to animals, for example).

This invisible spectrum of wavelengths is called "ultra-violet" because it is "beyond the violet" wavelength. ("Ultra" is the Latin word for "beyond" or "past".) The ultra-violet spectrum is divided into three kinds of U-V radiation: far, middle and near. **FarU-V radiation** has the shortest waves and is dangerous to living cells. **Middle U-V radiation** has somewhat longer waves and is responsible for suntan and sunburn. When environmentalists tell us about the hazards of ozone depletion, they are concerned with the far and middle U-V radiation that is emitted by the sun.

Ordinarily, the earth's atmosphere absorbs most of the harmful U-V rays. As the ozone is destroyed, the earth's ability to filter out this danger is impaired. That is why we now wear sunscreen and hats when we are exposed to sunlight - to protect ourselves from the damage that far and middle U-V radiation can cause.

Near ultra-violet radiation has the longest wavelength and is perfectly safe for living organisms. These waves, almost as long as those of violet light, are not strong enough to cause any harm to our skin. This type of U-V radiation is



used only to make things “**fluorescent**”, or glow in the dark. This phenomenon is exploited by scientists in order to analyze mineral specimens or to inspect the surfaces of manufactured materials. And the *Famous PEOPLE Players* use it in order to delight and enthrall their audiences.

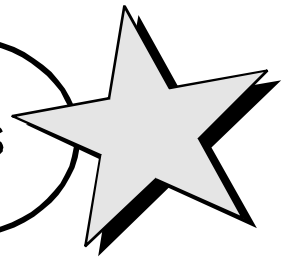
So how come the puppeteers, clad in black velvet suits and hoods, don't glow in the dark like their props and puppets? Near ultra-violet radiation stimulates the electrons in the material it encounters. These electrons will respond by absorbing the U-V radiation and then re-releasing it, either at the same wavelength, or at a longer wavelength. The electrons in the puppeteers' costumes are able to release the near U-V radiation at the same wavelength as the source, so the costumes are invisible.

The chemical compound of the fluorescent paint on the props and puppets, however, forces the electrons to emit longer waves in order to return to their original state. As we have already seen, electromagnetic radiation waves that are longer than near U-V waves are visible to humans as light. That is why fluorescent objects seem to glow in the dark!



DREAM IN THE DARK!!

PEOPLE with developmental challenges



In addition to their acclaim as a world famous puppet theatre, *Famous PEOPLE Players* are widely celebrated because the company has always employed people with developmental challenges.

In the past, people with developmental challenges have sometimes been labeled as “mentally retarded”. Canadian society has now become more sensitive to the ways in which some language can harm and carry certain perceptions about these individuals. Accordingly people with developmental challenges, their colleagues and advocates, have rejected the term “mentally retarded” which carries with it so much stigma and conveys a lack of respect for people who have such a condition.

The Education Act of Ontario, which expresses the legal status of education in the province was challenged in 1992, and has brought the legislation into line with policies which favor and encourage **integrating exceptional** students including those with developmental challenges as much as possible into the mainstream classes. Traditionally, people with developmental challenges have been isolated from the so-called “normal” people in society. Unfortunately, as a result, they have had little opportunity to interact with their non-challenged peers, while students in regular schools remained ignorant about the range of people outside the classroom.

Isolating and/or segregating people with developmental disabilities, however well intentioned such actions might be, is increasingly recognized as a destructive practice. Like everyone else, people who are developmentally challenged tend not to exceed the expectations of those around them. If we are told, directly or indirectly, that we cannot function in a “normal” society. On the other hand, if we are treated as people first, and not prevented from encountering challenges and inspirations, we will be more able to achieve the peak of our potential.

From the beginning of the *Famous PEOPLE Players*, Diane Dupuy has insisted that the members of the company must work as professional artists.

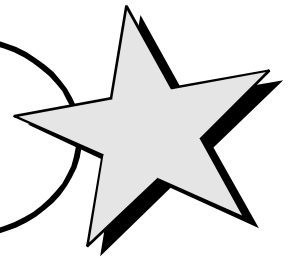


At times, critics have suggested that she is “too hard” on the performers, but she has steadfastly resisted all attempts to make allowances for the puppeteers because the *Famous PEOPLE Players* always entertained their audiences with a professional caliber show. The show, not the private lives of the performers, is what counts. As a theatre company, *Famous PEOPLE Players* is a fully integrated company in the “mainstream”. Considered radical in 1974, the idea that people who are developmentally challenged can make a meaningful contribution to society is slowly being revealed as just common sense.

“There's nothing like it on earth.”
- Tom Cruise



TRADITION AND TECHNOLOGY



It would be logical to assume that the artistic technique of *Famous PEOPLE Players* was developed in the 20th century, since the company relies on electricity and an understanding of the invisible part of the electromagnetic spectrum in order to achieve its magical effects. And, in fact, black light theatre did appear only in the latter part of this century. But *Famous PEOPLE Players* can trace the roots of their artform back to 18th century Japan, with the development of the style of puppet theatre known as **Bunraku**.

Seemingly inspired by contacts with Korean puppetry, the Japanese Bunraku theatre began to flourish in Osaka in the early part of the 18th century, spreading quickly to other Japanese cities. (Even today, almost three centuries later, Osaka is the centre of puppet theatre in that country.) Bunraku is one of three primary Japanese theatre styles, along with **Kabuki** and **Noh**. Bunraku theatre is performed with puppets that are about two thirds life size. Unlike most Western puppets, including those of *Famous PEOPLE Players*, Bunraku puppets do not have individuated heads. Instead, carefully carved wooden heads represent different stock characters, such as a dashing young samurai, or a virtuous young woman. In a single performance, therefore, the same head might be used for three separate characters, provided that they are all the same type — and provided that the three characters do not appear in the same scene! The puppet's costume, rather than its head, would be charged to indicate that a different character is being presented.

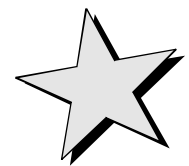
Because of the lack of individuality in the heads, Bunraku puppeteers must be very skillful in manipulating their puppets in order to ensure that the audience will be able to perceive different personalities in the various characters. In fact, like the puppets in a *Famous PEOPLE Players* show, each Bunraku puppet is manipulated by three people at a time.

There are further similarities between the work of the *Famous PEOPLE Players* and Bunraku puppeteers. For example, in both groups, the puppeteers dress completely in black while they work. In a Bunraku performance, however



there is no “black light” effect: the puppeteers are always visible to the audience. Fans of Bunraku learn to ignore the black-clad puppeteers, in effect “screening out” their extraneous presence. Naturally, Bunraku performances do not exhibit the kind of lyrical floating that characterizes the choreography of *Famous PEOPLE Players*.

The idea of using black light to illuminate puppets did not originate with *Famous PEOPLE Players*, although they are currently one of the most internationally celebrated companies that use this technique. Noted French puppeteer **Georges Lafaye** is generally credited with inventing black light puppet theatre in Paris during the 1950's. The new style soon spread to Czechoslovakia, a country with a long and rich tradition of puppetry. **The Black Theatre**, founded in Prague in the late 1960's, established itself as the major focus of black light theatre.



PERFORMANCE FOLLOW-UP ACTIVITIES



Famous PEOPLE Players recognize that a magical performance can be a valuable catalyst, stimulating young people to grow and learn. Here are some suggestions for activities for you and your students that could follow your visit to our show.

ART RELATED ACTIVITIES

Suggest that students make masks, and paint the masks with fluorescent paint. Can they make the mask look happy or friendly in ordinary light and scary under black light? Create scenes and explore dramatic rituals and tales from the Greek and Roman theatres.

The FPP dance and glow on stage almost as if by magic! Create a picture of the glowing puppets using fluorescent crayons. After your masterpiece is created gently paint over the entire surface with black paint. When the paint dries the colours will glow like magic through the darkness - just like a *Famous PEOPLE Players* show!

The FPP use animals to represent characters with moods, personalities and ideas. What animals would best represent you? Draw or build that animal. Write a few lines or even a paragraph telling why you chose what you did - Grrrr!

Paper Mache' is fun but messy. You can create amazing details on a mask or entire figures with it. Using medical gauze (used for making casts) or classic paper maché using newspaper and a flour/water mixture create a mask or small figures that best represents what you saw or were inspired from watching a Famous PEOPLE Players show. How did their creativity and talent inspire you?

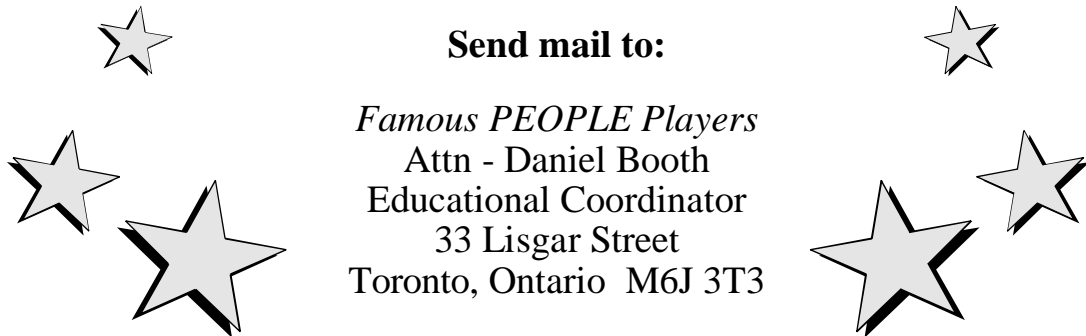
Allow students to create a finger, hand or shadow puppet out of scrap materials and write scripts around the characters they create.

WRITING ACTIVITIES

Write a newspaper review or magazine article about *the Famous PEOPLE Players* show you have just attended. What are the most important facts and information you would like to get across to your would-be readers? How can you do that and still make the writing interesting and entertaining. How are local newspapers different from weeklies and magazines? Make sure that the style of your writing will match who you are writing for.

Ask your students to write a story or monologue about the performance from the point of view of one of the puppets or props: How does one feel about being carried around, what does it see during the show?

Suggest that the students write a letter to the *Famous PEOPLE Players* telling how they enjoyed the show. We would love to hear from them and you!



Ask students to imagine that if they could glow in the dark like *the Famous PEOPLE Players*: What kind of adventures would you have? Write a monologue, or tell your tale in a story.

DRAMATIC ACTIVITIES

- ▶ Ask your students to listen to a piece of instrumental music and then in groups have them mime a story suggested by the music they have heard. Discuss how the mood of the music shapes the story they devise, and how the rhythm affects their movement.
- ▶ Invite the students to pretend that they are puppets who must be manipulated by their classmates. This could be done in pairs or in groups of 3 or 4. Can anyone succeed in being complete motionless except when moved by a puppeteer? Can the puppeteers make the movement of their “puppet” seem natural? Switch roles. Ask them to imitate the actions of some of the animals they saw in the show.

- ▶ Let the students experiment with shadows: shine a bright light on a hanging white sheet and encourage the students to tell a story through the shadows they produce with their hands and/or bodies. (Try it with the actors behind the screen and in front of the screen.) What objects can they use as props?

DRAMA/SOCIALSTUDIESACTIVITES

- ▶ Engage your students in a discussion of motivation. Is it more difficult to do something if other people say you can't, or do you become determined to prove them wrong? What happens when you try something and you don't succeed? The performers in *Famous PEOPLE Players* work long and hard to rehearse and perform their shows. What do they get out of it? Money? Applause? Satisfaction? Would it be worth the effort if the audience didn't applaud? If they weren't paid? If the show were not well done? Create short scenes or role-play these reflections.
- ▶ Diane Dupuy and *Famous PEOPLE Players* are inspirations to all of us. They are a group of individuals who have overcome all types of adversity. Who inspires you? Write a journal entry of someone you know, or something that has given you inspiration because of difficulties they have overcome. What other types of integration projects and programs for the developmentally challenged are happening in Canada today? What about in your own community? Research the changes that have occurred in the past 30 years on the changes, on the treatment and services now available for people with disabilities.



SCIENCEACTIVITIES

- ▶ Use prisms to examine the spectrum of visible light. Challenge the students to explain, and then produce, a rainbow. Experiment with optical illusions.
- ▶ Blacklight puppeteers must grapple with two distinct problems: they must wear black hoods, so it is difficult for them to see what they are doing; and the puppets can be heavy and awkward to move around. Ask the students to brainstorm and see if they can come up with any solutions for either problem. Ask them if their solutions would work during the show, allowing the performers to remain invisible and the puppets to remain mobile.
- ▶ If you have access to a black light, ask students to use the scientific method in order to determine the fluorescence of: neon-coloured paper; a variety of minerals; a plastic frisbee; or any other objects that seem likely.





RELATED RESOURCES to DISCOVER

**THE ANIMATORS AT
Famous PEOPLE Players use 1 Km of foam per year.**

**That's approximately 30,000 metres
Over the 30 years that the company has been around!**

**Famous PEOPLE Players Prop Department uses 284 litres of paint per
year! That's about 8,520 litres over the past 30 years!**

INTERNET RESOURCES

USA Websites

- ▶ www.sagecraft.com/puppetry/intex.html (Puppeteers of America, useful related and interesting sites throughout the world)
- ▶ www.puppeteers.org (Puppeteers of America - Puppet Guilds, Festivals and performances in USA)
- ▶ www.puppet.org (The Centre for Puppetry Arts - Atlanta)
- ▶ www.unima-usa.org (UNIMA - USA Union Internationale de la Marionnette, oldest international theatre organization in the world)

Canadian Websites

- ▶ www.aei.ca/~aqm (Exciting puppet events in Quebec)
- ▶ www.civilization.ca/arts/ssf/ssf00eng.html (Extensive collection of historical, Canadian and international puppets donated to the CMC's Permanent collection by the Ontario Puppetry Association.)

For Students

- ▶ www.dhc.net/~poaavlib (Puppeteers of America's Audio/Visual Library of America is a website that looks at different types of puppets, their history)
- ▶ www.japan-guide.com/e/e2092.html (This site is all about the Japanese Puppet style of Bunraku. With an introduction and historical look at the art form students can learn a little bit more about this ancient form of puppetry)

RESOURCES AND BIBLIOGRAPHY

Keene, Donald. **Bunraku: The Art of the Japanese Puppet Theatre.** Kodansha International LTD. 1974

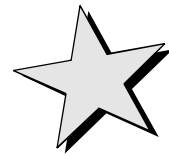
Malkin, Michael R. **Traditional and Folk Puppets of the World.** A.S. Barnes and Company. Cranbury, New Jersey. 1977

Scott, A.C. **The Puppet Theatre of Japan.** Charles E. Tuttle Company. Tokyo, Japan. 1977

Simmen, Rene. **The World of Puppets.** Thomas Y. Crowell Company. New York, NY. 1972

FOR MORE INFORMATION CONTACT:

The Metropolitan Toronto Association for Community Living
720 Bathurst Street
Toronto, Ontario
M5S 2R4



READ MORE ABOUT Famous PEOPLE Players In:

Dare to Dream: The Story of the Famous PEOPLE Players. by Diane Dupuy with Liane Heller. Key Porter Books. Toronto. 1988

Throw Your Heart Over the Fence. by Diane Dupuy. Key Porter Books. Toronto. 1996

The Little Girl Who Did...WHAT?!!!. by Diane Dupuy. Beyond Blacklight Inc. Toronto. 2003

Or visit us on our website:

www.fpp.org

or email us at:

famouspeopleplayers@iprimus.ca



DIRECTIONS TO THE THEATRE

Coming From The East:

Exit the Don Valley Parkway, take the Gardiner Expressway West and exit at Dunn Avenue. Go north along Dunn Avenue to King Street, then turn right and follow King Street to Sudbury Street. Follow Sudbury Street north. Turn right at the end of Sudbury onto Lisgar Street.

Coming From The West:

Take the Gardiner Expressway East and exit at Jameson Avenue. Go north to King Street. Turn right and follow King Street to Sudbury Street. Follow Sudbury Street north. Turn right at the end of Sudbury onto Lisgar Street.

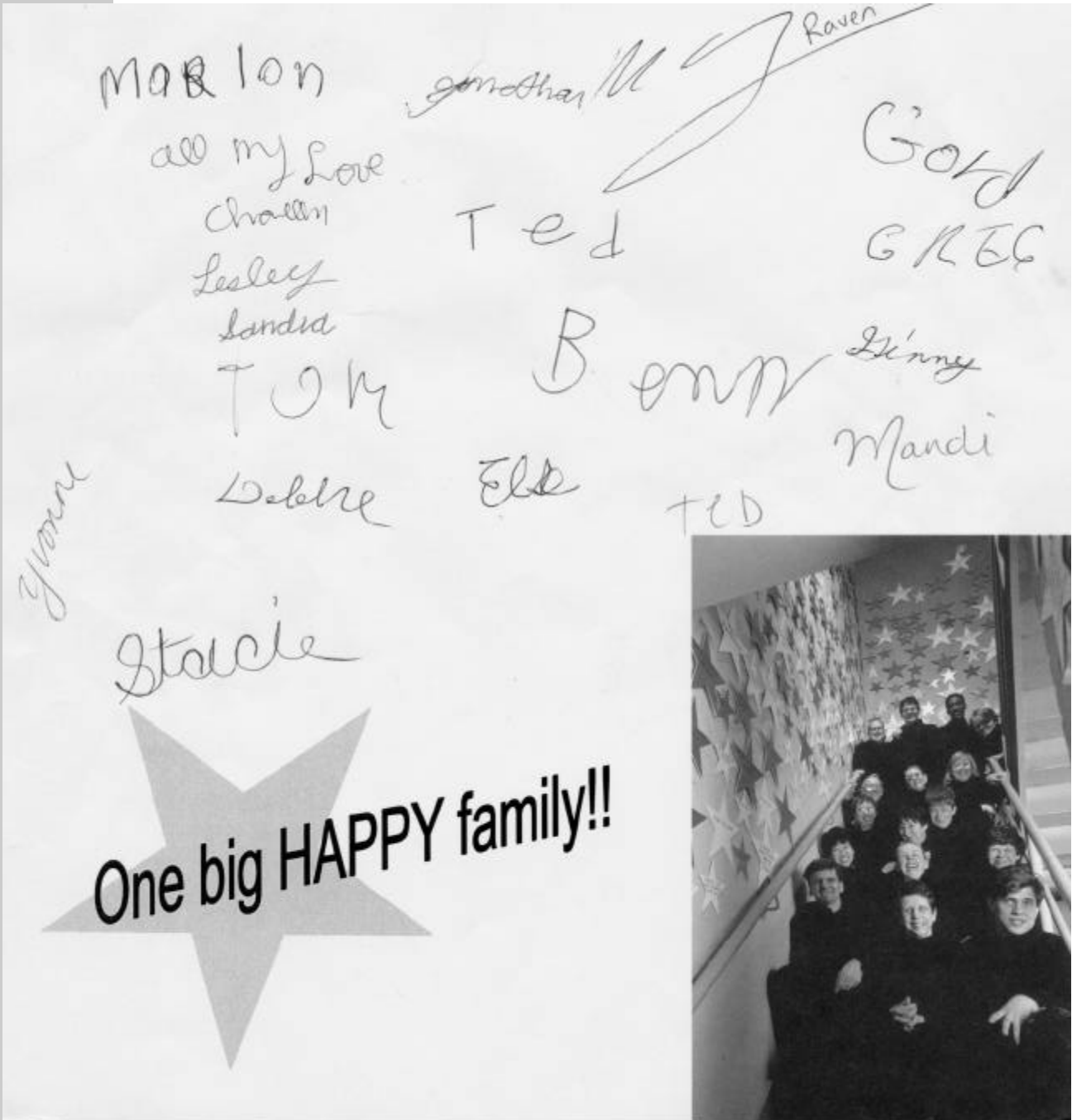
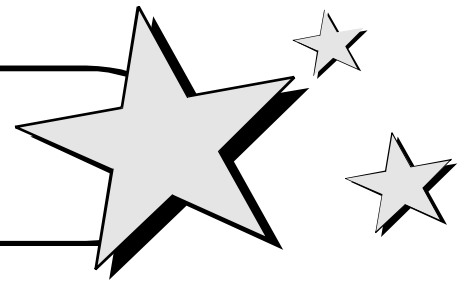
- ▶ If you exit at the Princes' Gate, you can turn north on to Strachan Avenue to King Street.

**School Buses should drop off passengers at 45 Lisgar Street, where our office is.
Wheelchairs are dropped off at the left side of 110 Sudbury Street**



**For more information, contact the Famous PEOPLE Players office
at 416-532-1137**

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The text "Imperial Oil" is in a bold, black, sans-serif font. To its right is the Esso logo, which consists of the word "Esso" in a stylized, bold font inside a thick black oval, with a small registered trademark symbol (®) at the bottom right. To the right of the Esso logo is the word "L'Impériale" in a bold, black, sans-serif font.