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Canada

Karaghiozi Shadow Theater

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in
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of
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Concordia University
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ABSTRACT

Karaghiozi Shadow Theater

Vasiliki Antonakis Warmoes

A rare form of shadow theater, Karaghiozi is numbered among the world's dying, traditional art forms. The survival of this form of folk theater is threatened.

In recent years, Greek intellectuals have been responsible for a rebirth of interest in Karaghiozi shadow theater, however, only a few master puppeteers still perform. George Haridimos, interviewed for this thesis, is one of the last master puppeteers in Greece. He has recently retired and the shadow theater where he performed Karaghiozi, near the Acropolis, has been closed and has reopened as a luxury pastry cafe.

This thesis describes Karaghiozi shadow theater, its history, methods, materials and performance traditions. The method used to document this art form is the ethnographic model proposed by David Ecker, Executive Director of the International Society for the Advancement of Living Traditions in Art ("Isalta").

A suggested course of study for middle elementary grades is attached to this thesis. It is hoped that Karaghiozi shadow theater and shadow theater craft will be preserved as an art form through art education.

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I. INTRODUCTION: WHAT IS KARAGHIOZI?

When I was six my family immigrated to Canada in 1958. Over the years my mother spoke of how life was in Greece. In 1966, she returned to Greece for a visit, the first of several trips over the next 20 years. The news she brought back was of how the lifestyle had changed in her village. She mentioned that electricity had come to the village and televisions were common in households. The tradition of soap-making, weaving, saddlemaking, silk-worm growing, story-telling, carpet-making and masonry was disappearing. Panageric festivals were no longer being held because people had trucks and farmers could take their produce and livestock to the large cities to sell and did not have to wait for these festivals to bring prospective buyers to the village.

In September 1985, my daughter and I travelled to Greece, to the village where I was born and from where my mother came. I became interested in the history of the village and in everything that had to do with the dying traditions which continued to be sustained by the elders of the village.

When I returned to Canada the following year, I discussed with David Pariser, my research. Of the many topics I mentioned, Karaghiozi shadow theater was of

greatest interest to me. One of my earliest memories, confirmed by my father, was of a staged Karaghiozi performance. I must have been about 5 years old, because I could not see the performance, my father had me stand up on the chair. I remember one of the characters on the stage asking me why I was not laughing at his jokes. At that point, the audience burst into laughter and everyone looked at me. This memory triggered my interest to do research on Karaghiozi shadow theater.

Once I decided to do my thesis on Karaghiozi shadow theater I started my research in Canada by going through the resources at Concordia and McGill Universities on shadow theater.

I returned to Greece in March 1987, at which time I began my research by interviewing the elders of the village who were able to recall Karaghiozi performances of their childhoods. I looked at black and white television versions of Karaghiozi and listened to radio shows. I searched the flea markets in Athens and collected old pamphlets, toys and paper cut-outs from the 1930's and 40's. I also researched the subject in the Athens library and in the Spartan library where I discovered information about past master puppeteers.

A rare form of shadow theater, Karaghiozi is numbered among the world's dying traditional folk art forms. The survival of this cultural art form is threatened. This

thesis attempts to describe Karaghiozi shadow theater, its history, its methods, materials and performance traditions. This knowledge is presented as a suggested course of study for students, in the hope that information about this art form will be preserved.

It is possible that shadow dramas existed as far back in time as the prehistoric cave but there are no clear, solid facts to trace the origin of Karaghiozi shadow theater.

Karaghiozi shadow theater is a rare example of the "theater of one" in the Mediterranean area. The name 'Karaghiozi' identifies the main character of the theater and also is used to refer to Greek shadow drama and comedy. It is a one man show, with all the character voices and acting performed by the puppeteer while the puppeteer manipulates two flat, horizontally-jointed rod puppets at a time.

The puppeteer stands between a translucent screen called a "berde" and a light source and is invisible to the audience. The audience watches the moving shadows created by the flat puppets against the berde. This visual aspect of a performance resembles film animation. Usually, an orchestra and singers accompany the performance. Assistants help hold the figures and hand them to the puppeteer, are responsible for sound effects such as gunshots, slapping,

clapping, banging, etc. and also control the lighting.

Traditionally, figures were made out of cardboard with perforated incisions which were covered with coloured transparent tissue paper¹. The effect of the cardboard figures was flat, linear and 2-dimensional. In the 1920's puppets were made out of parchment and painted on both sides in a folk style which combined both academic and Byzantine knowledge of painting². The effect of the painted puppets was 3-dimensional because the translucency of the parchment allowed light to become dispersed. All characters have their faces shown profile view, the eye in full face view, the torso in three-quarter view, the legs in profile view and usually one arm in a clutched-fist position while the other arm was always free and could be jointed. This representation of the figure is similar to an ancient, universal formula used in greek vase painting and in Egyptian reliefs.

The hinge on the puppets, invented by Lefteris Kelaninopoulos, made it possible for the figures to change direction quickly, flipping from one side to the other.

This hinge revolutionized the puppet theater³. Prior to the invention of this hinge, rods were nailed to the figures which were pulled and renailed many times during the performance.

There are 15 main characters in the comedies of Karaghiozi shadow theater and 12 in the heroic dramas. For the purposes of this paper, the emphasis has been placed on the comedies of Karaghiozi because Karaghiozi in the heroic drama has only a minor role as compared to the comedies.

Even though there are only 15 main characters, a puppeteer can invent as many as he wanted. These characters were easily recognized by the audience through their dress, dialect, song, poem, sound effect or the music by which they were introduced.

During a traditional performance, as many as two hundred figures and props were used. The repertoire of a master puppeteer included approximately one thousand figures and props. A universal formula was followed for the painting of the figures however the players enjoyed more freedom to create scenery and props often using their imagination or observation.

A master puppeteer was required to know all the classical plays and was able to perform a new play every night for a month. An important aspect of Karaghiozi shadow theater is the involvement of the audience with the puppeteer, therefore, he had to know his audience well in order to improvise a spontaneous, humorous dialogue. A good player was distinguished by the way he mimicked the different dialects of the characters.

Karaghiozi is the main character of the theater and is present in all plays. He is the center of all the activity, and manipulates or tricks all the other characters with the exception of Barba-George. Karaghiozi is semi-bald, a hunchback, ugly in appearance, has a wife, three children and lives in a shack. He is equipped with a long arm which is ready at all times to grab at a piece of bread. He is poor but uses his wits to survive. The Greek people identify with Karaghiozi, a symbol of their survival through all difficulties. He represents a real type that exists in society, one that is poor and struggles to survive.

Greek traditional shadow theater resembles the Turkish shadow theater in craft. The Turkish type, Karagoz, however, served a religious, didactic purpose and was performed in the summer evenings, during Ramadan, the 30 day fasting ritual practiced by followers of the Koran. The themes of the performances were of a sexual or religious nature. The important difference is that in Greek shadow theater the idea of the play became highly refined and was used as a medium with which to communicate the essence of the experienced, lived reality of the Greek people. Also, the monologue of the Greek shadow theater is unique.

Karaghiozi, during its "Golden Age" 1915-1940, expressed the daily experience of the poor class of Greek society. At this time, there was a crisis of over

population in the cities because of the refugees who had flooded into the country from Cairo, Istanbul, and Smyrne after World War I. These people, expelled from the Ottoman Empire, had had their belongings confiscated and they arrived in Greece penniless. The poverty experienced by the people was compounded by the Balkan wars and bad government.

At this time, Karaghiozi flourished in the ghettos of Athens, and was associated with the "manges" subculture of underground drug trafficking and crime. After the flood of refugees, Karaghiozi found an audience and quickly developed into an exclusively Greek form of shadow theater and spread throughout the country. To this day the Greek people still remember the times of deprivation which persisted during World War II and through the civil war which followed. It is not without reason that Karaghiozi shadow theater has often been called the "poor man's theater".

Karaghiozi plays represented a world where Karaghiozi, the main character could travel anywhere, be anyone or anything he wanted and survive using his wits.

The stories in Karaghiozi are based on politics, myths, history, current events, folk stories, religion, and everyday life. Karaghiozi shadow theater served a didactic purpose, which encouraged and nurtured patriotism, telling of heroic and historic events and mythology.

Today, the memory of Karaghiozi is alive but stripped

of its traditional symbolism. The iconic marketing potential of Karaghiozi is monopolized by the advertising industry to promote the sale of items such as food, toys and clothing. Many of the plays are produced in versions which take different forms, i.e. records, live theatrical performances, comic books, and pamphlets. (See Distortion of the Art Form Section) This reproduction has transformed the traditional art form into a diluted version used in radio and on television. Traditional Karaghiozi shadow theater and the modern television version are two very distinct entities with different functions and aesthetic qualities. Karaghiozi played on television eliminates audience interaction with the puppeteer. Performances are reduced to a half-hour program, spontaneity is suppressed by repeated rehearsals and scripts, and only one angle is presented with the puppets filmed close-up to the television screen.

The traditional version of Karaghiozi has changed, the present day philosophy expressed by the public and government agencies interested in saving the art form is to make Karaghiozi childlike in order to appeal to one audience only, the children. In this way, parents want Karaghiozi to be stripped of its adult comedy, the popular language to be 'Katharevousa', the pure Greek form, and to have a didactic purpose of teaching the children ancient Greek mythology and history.--A complete transformation from its

traditional function.

The lesson plans which I propose are an art program which will form the basis of a curriculum to teach traditional Karaghiozi shadow theater. (See Proposed Lesson Plans Section). By teaching the students the history of Karaghiozi, both past and present, and taking them through the various stages of creation of Karaghiozi puppets up to the production of their own performance, I hope to develop interest in shadow theater within the schools. In this way, art education may ensure survival of shadow theater.

Using the method of observation and participation, this document has been designed to give the history, methods, materials and performance traditions of Karaghiozi shadow theater.

II. METHODOLOGY

The method to be used in this thesis is based on the model developed by David Ecker of New York University. He proposes ethnographic research as a method for Art Education research. He is concerned with the preservation of the world's vanishing traditional arts and has personally investigated the craft of knife making. As an apprentice in the workshop of a master knife maker, he experienced this craft by observing and participating in the process of creating a pocket knife and has subsequently produced from his shop notes, a document which explains how to make such knives. Ecker's description of materials and methods will help the craft of knife-making to survive⁴.

As Executive Director of the International Society for the Advancement of Living Traditions in Art (Isalta), David Ecker sponsors theses which document traditional arts, i.e. an inquiry into the American handtooled chairmaking tradition⁵; the living traditions of the Hmong of the Mayo⁶; and the textiles of the Hmong Indian women in the U.S.⁷. These investigations are collected by Isalta and will be published in an encyclopedia of traditional arts.

The core of Ecker's methodology is the study of the traditional arts by apprenticing to a practitioner or a folk artist.

During my preliminary research, I learned about George Haridimos, the last puppeteer performing in the Plaka area at the foot of the Acropolis in Athens.

On May 10, 1987, in order to study Karaghiozi shadow theater I travelled to Athens. At the Plaka, I met with George Haridimos, who was in the middle of preparation for a June opening date. Haridimos usually closes up shop at the end of September when the tourist season is over. I began by becoming a participant in the audience at one of his performances. I waited until the end of the performance and made my first contact with introducing myself as a student of Concordia University in Montreal, Canada interested in Karaghiozi shadow theater. It took several weeks to establish a comfortable rapport with Haridimos where he could talk freely about the art form. During my conversations and interviews with Haridimos, young actors from the classical, tragic theater nearby would join us. Often, the sessions included Haridimos's assistants and passerbys. In fact, after many weeks with him, he told me that he did not speak to "Karaghiozologists", i.e. politicians, scholars, and artists, but because I spoke "Dimotiki", an everyday Greek dialect, during these first meetings he was willing to share his knowledge with me. He distrusted those who had written books on Karaghiozi because they had not written things "right" and politicians were

basically interested in promoting themselves rather than saving the folk art. He felt that something must be done to ensure the survival of Karaghiozi.

III. HISTORY

There are no clear, solid facts as to the origin of Karaghiozi shadow theater, where it came from or even if it existed in antiquity.

Certainly, the natural phenomenon of the shadow has always been with us. If you have a light source you have shadows. Therefore, as long as there has been light and objects, there have been shadows. The simple tools and elements of shadow drama existed in the prehistoric cave: a light source, a flat surface, a moving object, a shadow, an audience and a story to tell.

Many prehistoric cave drawings tell a story alone (Figure 1) while others are examples of one drawing on top of another resulting in a succession of images (Figure 2) leading the viewer to believe that perhaps the cave dweller drew over a previous image while he retold a familiar story or as he chanted magic words. The shadow play perhaps may have evolved from watching the shadows of the body and especially handgestures on the walls of the cave during the enactment of a hunt.

The shadow throughout time has had profound magical connotations and has almost always been associated with death. Primitive peoples believed that shadows and reflections were the soul of the person or animal and if the shadow was separated from the animal or person, death would

occur⁸. Paleolithic cave paintings show evidence of repeated spearings of the images, mimicking of the hunt, as can be seen in the "Bison with Superimposed Arrows" at Ariège, France (Figure 3). This cave painting suggests a sort of predestination, the magical command of the death of the animal. This practice would be similar to the kind of homeopathic magic still cultivated in parts of the world today⁹. These cave paintings are the first examples of animal and human silhouettes.

As previously stated, the tradition of shadow theater in many cultures is intimately associated with the evocation of the dead, a magical place where shadows, dreams and death meet. The screen is the object that separates the audience from the figures and is called "the screen of death" (China), "the fog and the clouds" (Java), "the curtain of the departing of the hour of death" (Turkey), and "the screen of dreams" (Arabia)¹⁰.

There are four main theories about the beginnings of shadow drama:

1. Costas Biris felt that shadow drama was central to Eleusian initiation mysteries of the 7th century BC¹¹. The Eleusians celebrated the cult of the deities of Demeter, Persephone and Dionysius and were known to have performed the sacred mime-drama rituals at night where people acted out scenes behind a

torch-lit draped screen. These mysteries were exclusively visual, teaching members of the cult the rites of fertility and the rites for the preparation for death.

2. Aristotle (525-456 BC) states that drama in the form of tragedy evolved out of the Dithyramb and comedy from phallic songs performed as part of Dionysian festivals¹². During Aristotle's time at Dionysian festivals, many comedies were performed. Today many of these comedies, written by Aristophanes, a playwright of old ancient Greek comedy, survive. There are many similarities in small detail and in comic element to Karaghiozi shadow theater; some have compared Karaghiozi, the main character, to the Aristophanic characters¹³. These two artistic traditions of ancient Greek old comedy and Karaghiozi shadow theater share common themes, at times the use of ancient Greek language, and props such as the phallos, a powerful symbol of fertility in the worship of Dionysius. Some Aristophanic characters resemble Karaghiozi in that they are oppressed but use their wits in escaping the oppressor, i.e. Xanthias in the "Frogs". As can be seen in ancient Greek vase paintings of the 4th Century BC Karaghiozi resembles in appearance the Aristophanic characters (Figure 4). In the Doric farce portrayed

the costumes worn by the actors consisted of a short chiton which covered padded stomachs and backs. Also the heads of the actors were shaved so as to appear bald-headed¹⁴. Terracotta statues of the 4th Century BC, portray mime characters which closely resemble Karaghiozi in appearance (Figure 5). Also, there are many elements of ancient Greek play formats which continue to exist in modern Karaghiozi theater. For example, in the ancient Greek play audience response to comedy was taken into account and everyday situations were the sources for plays¹⁵. We also know that there was a strong storytelling tradition among the folk people of Greece.

3. Another theory is that shadow theater evolved from pantomime. Pantomime, which means imitator of all things, was popular during early Greek drama festivals as a one-man performance accompanied by music¹⁶. The idea of pantomime is not the same today as it was in ancient Greece. At that time pantomime included puppeteering acts, dialogue, poetry, singing and acrobatic acts, not at all what we associate with pantomime today. Greek 5th Century BC literature confirms the existence of puppets as a popular part of the mime acts. Terracotta figurines have been found with jointed limbs which are thought to have been

operated with the aid of vertical strings (Figure 6). The Greeks called puppets "agalмата neurospasta", meaning "moving images"¹⁷. Directly translated from the Greek, "agalмата" means "statues" and "neurospasta" means "broken by water", hence "moving images". There are many references to puppets in ancient Greek literature but nothing is known about how they were operated. Aristotle said "The god of the universe is like the puppeteer who moves men as though they were puppets"¹⁸. Parchment was well known to the ancient world as a material and Scythians were known to have used leather cut-out silhouettes in the 4th Century BC. The ancient Greeks were very much aware of shadows. Plato, in his allegory on reality called "The Cave", mentions puppeteers using an elevated platform from which a shadow parade of different types of objects is projected onto a cave wall¹⁹. In children's tombs found in the ancient world, flat objects called "Melian reliefs" were found among the toys. These small reliefs were made of clay with the background cut-out (Figure 7). Many theories exist as to the purpose of these small reliefs. Some scholars think that they may have been used as tiles to decorate walls or suspended ornaments²⁰. Perhaps these reliefs were the objects being moved in the shadow

parade mentioned by Plato in his allegory. There is evidence that Greeks had contact with India during ancient times and might have brought theater to the country and along with it the mime acts²¹. In fact, ancient Greek and Indian puppeteers were known as "neurospastes" or string pullers²². Drama in India originated in the festivals held in the honor of Indra, the Indian "Zeus" and Siva, the Indian "Dionysius"²³. Whatever the beginning of shadow theater, these two traditions share several visible similarities: the celebration of phallic deities, Pashupate Siva and Dionysius, the use of cymbals, drums and musical instruments, and the lyric dance called the "Kordax"²⁴. An ancient Indian document, an epic poem found in the Sitabenga Cave, located in the state of Sarguja, India, provides proof of shadow theater dating back to the 2nd Century BC. This discovery has led scholars to hypothesize that it may have been written for shadow theater²⁵. The Kamasutra contains information about puppet and puppet plays and this also reflects the popularity of this form.

4. Interestingly, the Chinese believe that shadow theater was invented by them during the 2nd Century BC. In an old legend the Emperor Wu-Ti mourned the loss of his beloved wife, Wang. Sciao-Wong wanted to comfort him

so he made Wang's ghost appear. The Emperor talked with her and one day, not satisfied with just speaking to Wang, he tore the screen away to find Sciao-Wong behind it holding a cutout figure. According to legend, the Emperor made Sciao-Wong promise to continue to make the image and to instruct others in the art²⁶.

During the 1st Century AD, the Romans adopted Greek pantomime, which evolved into something vulgar and intended to offend the religious sects of the Early Christian period²⁷. It is my belief that at this point in history, shadow theater of the East and West took two different directions. The West, oppressed by the early Christian church, remained hostile to the theater arts because of the reputation of pantomime. Shadow theater of the East continued to flourish unsuppressed and developed into the art form of today in India.

In the West, during the 9th Century, drama was finally allowed to reappear as part of the church's liturgy of daily services. Therefore, some form of mime existed outside of the secular world. Performances of comic mime may have been permitted at church pageants²⁸.

Little is known about shadow theater or mime of the Byzantine period, (modern history of Byzantian mime has been studied for only approximately 100 years). The Byzantines

loved theater and entertainment, but the church considered theater as a form of idol worship (Figure 8). However, Louis Brehier states that Karaghiozi is the authentic successor of the Byzantine mime²⁹ (Figure 9). As in the theater of the Byzantine mime, modern Karaghiozi took themes from everyday life, Christian mysteries, mythology and the death of ancient gods and heroes.

When Egypt joined the Ottoman empire in 1517, it is thought that nomadic Turkish gypsies brought shadow theater to Egypt. However, Egyptian shadow puppets were reported to have been seen by Crusaders of the 11th Century³⁰. Max Von Boehn hypothesized that shadow theater might have originated in the Middle East in the 11th and 12th Centuries³¹.

From the 13th to the 17th Century, the Moslem religion frowned on drama but tolerated it in the form of mime entertainment performed in the Ottoman courts³². "Kabarcuk", a word meaning "shadow theater" first appeared in an Arab-Turkish lexicon of the 13th Century in reference to shadow theater³³. This word comes very close to the Greek word "Kabouras" meaning "hunchback".

It is felt that the main character of Greek shadow theater, Karaghiozi, may have been based on a real person of the 13th Century, Bad-Ed-Din Karakush, who held an important position in Egypt³⁴.

There is a legend in both Turkey and Greece about the origin of Karaghiozi which tells of two workers hired by the Pasha to build a palace, one named Karaghiozi and the other Hatziavati. These two people were known to be very funny so much so that the other workers would stop to listen to them putting the building of the palace to halt which enraged the Pasha, who ordered their execution. The legend then states that the Pasha regretted his action and as a result suffered. Now, the legend greatly resembles the Chinese legend of the beginning of shadow theater. The other lords wanted to amuse the Pasha so they hired a puppeteer who cut out images of Karaghiozi and Haziavati and performed jokes against a screen³⁵.

It is believed that shadow theater was brought to Greece perhaps from Epiros during the years of Ali Pasha, by a Jewish Karaghiozi player named Jacob³⁶. However, no research source could be found in Epiros that mentions him³⁷. Several Greek references report that Barba Yannis Vrachalis from Kalamata boasted that he was the first to bring Karaghiozi into Greece in 1852, and was first performed in the Plaka, but indications point to the existence of other players in Peloponesios before this time³⁸.

There is further evidence that Karaghiozi shadow theater existed in Greece before the 1850's. An Athenian

newspaper mentions a Karaghiozi show being presented in Nauplion on August 18, 1841 entitled "The Comedy of Karaghiozi", an indication that Karaghiozi shadow theater was recognized by the population and could have existed in Greece prior to the 1841³⁹.

Greek scholars have been especially preoccupied with the origin of Karaghiozi in the 1850's, as the possibility that Karaghiozi may have developed in Turkey was unpalatable. Studies carried out at the turn of the century by Helmut Ritter, which proved that Greek Karaghiozi had borrowed elements from the Turkish shadow theater were later dismissed by Greek scholars. Also many similarities can be seen between Greek and Turkish shadow theater in their modern form. Recently, K. Moustakidis has analyzed Barba-George's dialogue and has found that some monologues were translated directly from Turkish. Researchers have compared similarities in characters, i.e. Barba-George greatly resembles the Peasant of the Turkish shadow theater⁴⁰. A comparison of the aesthetic qualities of the Turkish figures of 1914 with those found of the same period in Greece reveal many similarities such as the forms being jointed, made out of cardboard and tin, and of similar style of appearance. The idea of making the puppets from parchment was brought to Greece in 1923 from Egypt.

Whether Karaghiozi was brought from Turkey or from Asia

it was easily accepted by the folk people of Greece in the 1850's and was absorbed into an already existing oral storytelling tradition sometimes referred to as "nicheteri" in certain parts of Greece and which means "stay up late". It was storytelling around the fireplace when folk people gathered together to sing and tell stories, generations exchanging philosophies and experience of everyday life. Scholars have studied Greek storytelling and agree that the modern folktales suggest the survival of the ancient skill of recounting and narration. The vitality and joy of ancient folk tales are somewhat similar to modern Greek folk tales⁴¹. It is hypothesized that the formalized image of the comic hero is rooted in the folk comic traditions of the Greek people and has been preserved in the persona of Karaghiozi⁴².

Mimaros, the most famous of all puppeteers during 1880-1910, redesigned Karaghiozi shadow theater by defining and inventing many of the main characters and developing new aspects to the craft, i.e. he established the themes for the classical Karaghiozi plays and integrated the stylized drawing of the characters which he adopted from Yannis Dylaris, who was a fan. In fact the only identifiable object that remained after Mimaros' intervention was Karaghiozi's shack⁴³.

Intellectuals did not consider this folk art form of theater worthy of criticism. Karaghiozi was connected in their minds with drug trafficking and an unpopular urban subculture of the "Manges" in the 1920's which gathered in the small cafes in the Plaka and in the Pireaus listening to Rembetika music, a form of rebel Greek blues.

Modern Karaghiozi shadow theater, developed in three stages:

Stage I (1850-1880)

Stage I saw Karaghiozi shadow theater which greatly resembled the Turkish type, evolve from a "men only" form of entertainment to a form more oriented toward the family in which obscenities were eliminated⁴⁴.

Stage II (1880-1910)

The greatest evolution in Karaghiozi shadow theater occurred during this period. The classical repertoire of 30 main plays representing the new Greek society was developed⁴⁵. It was during this period that Mimaros made his improvements to the craft. Karaghiozi shadow theater acquired a Greek character. The characters were now based on real types that existed in Greek society.

Stage III (1915-1940)

The period from 1915-1940 is known as the "Golden Age" of Karaghiozi shadow theater which brought productivity and refinement to the theater⁴⁶. At this time, Karaghiozi

shadow theater in Greece was known as the "Poor Man's Theater" because it found its audience in the refugees who flooded into the large cities from Asia Minor.

There was a movement towards realistic representation in all aspects of the theater, i.e. puppets were made out of parchment, scenery and props were rendered with realism, orchestras were engaged and the size of the puppets and screen increased. Certain characters such as Peponas is borrowed from Stan Laurel of Laurel and Hardy comedy team from the silent movies of the late 1920's and early 1930's (Figure 10). In its struggle to survive competition from the cinema, shadow theater moved from a one-man show to a theatrical production drawing audiences in excess of 2,000. The humorous dialogue became very important and comedies became highly developed, appealing to all audiences both literate and illiterate.

In 1928, the Karaghiozi Puppeteers Association was founded and numbered 120 members⁴⁷. There were three schools in Athens which trained Karaghiozi players. These schools were named after three famous puppeteers who began the schools: Mimoras, Memo and Poulias⁴⁸. One of the main reasons for the development of these schools was the fact that these puppeteers were among the few who could write. These puppeteers were able to write dialogues which they passed on to their students. Prior to the creation of

these schools, there was no primary source for performed plays. However, the plays were written by learned men in a style known as "Katharevousa" which is a pure form of Greek or the "King's Greek" instead of in "Dimotiki", the popular language of the common people. Pamphlets of these plays were sold at newspaper stands and were written for children, therefore, the writers often altered the plays by removing vulgarities. As these are the only surviving scripts, there are no other primary sources for the original plays which were performed during the Golden Period of Karaghiozi.

Karaghiozi shadow theater during the 1930's began to lose its sense of the real in terms of the live performance⁴⁹. It is felt that this decline was due to technological development, especially the radio and gramophones. During the Second World War, many of the great players of Karaghiozi were killed. In 1943, the theater almost ceased and after the Civil War of 1945-48, interest in Karaghiozi was almost non-existent.

During the 1950's there was a resurgence of interest in the Apotheosis, a popular form of drama where heroic plays were performed partly in shadow and partly by actors on the stage. However, this continued only for about 5 years and then vanished. At this same time, staged presentations of Karaghiozi were performed in villages by travelling Karaghiozi players. Karaghiozi continued to be sustained by

the very few master players who had survived the wars.

In the 1960's, living conditions in Greece improved slowly due to technological progress. Karaghiozi, which reflected the changing needs of the people, also changed. Panegyric festivals that brought to the villages, Karaghiozi, magic acts, and travelling theater groups ceased to exist. In general, the audiences for Karaghiozi shadow theater became more visually sophisticated and demanding. They expected a show which could compete with the cinema.

In recent years, Greek intellectuals have been responsible for a rebirth of interest in Karaghiozi. Consequently, a cultural policy has been established by the government in order to ensure the survival of Greek folk art in general. However, this new policy has not been effective in the preservation of the old Karaghiozi tradition. For example, Karaghiozi has evolved into a modern form for television. Parental pressure has forced the television form of Karaghiozi to become exclusively for children. It is used to teach Greek mythology and history and it is performed in "Katharevousa", the King's Greek. Also, Karaghiozi competes to its disadvantage against imported children's entertainment programs such as the Strumpfs and Hannah & Barbera cartoons from Europe and the United States on the television networks.

A comparison of traditional Karaghiozi with the

television version indicates that they are two very distinct entities with different functions and aesthetic qualities. A traditional Karaghiozi player depends on the audience's reaction in order to build to the next joke. This interaction makes traditional Karaghiozi nearly impossible to stage in a television studio without a "live" audience. Even though a live audience is possible in a television studio, quite often they are directed to clap, laugh and are not allowed to scream out any words that would change the puppeteers performance. Also in traditional Karaghiozi, the audience's reaction will influence the outcome of the play, however the television screen is a barrier to this interaction to those people watching Karaghiozi in front of the television set. A traditional Karaghiozi player does not follow a script, spontaneous improvisation being an aspect of Karaghiozi shadow theater. Another important factor is the length of the performance. This is very important to the player in traditional Karaghiozi, i.e. on television a Karaghiozi play must be cut short--not two hours long as it is in the traditional theater but in less than one-half hour.

Karaghiozi still remains in the minds of the Greek people as a cultural symbol but has been manipulated by the advertising media into a watered-down form used to market products. (See Distortion of the Art Form Section).

IV. THE CRAFT

A) THE STAGING

Traditionally, Karaghiozi shadow theater is performed in open-air lots or cafes. There are two types of stage: the large, permanent size which is approximately 15-25 ft. wide and 15 ft. deep and the smaller size 3 ft. x 3 ft. used by travelling puppeteers. The screen which is called the "berde", is a stretched piece of white linen, tacked over a wooden frame. The puppets are proportionate (1:3 and 2:5 feet) to the size of the berde. The puppets are kept on shelves beneath the berde or behind the puppeteer. During a performance, the puppets are placed on tables to each side of the berde.

Today in Greece, there are no longer travelling puppeteers and permanent theaters exist in few cities. Due to modernization there has been a breakdown in the traditional Greek social lifestyle in the country. Panegyric festivals that brought Karaghiozi to the villages are no longer popular.

During the "Golden Age" in competition with the theater and cinema, puppeteers experimented with shadow theater presentation. To change a scene, the puppeteer used a double suspended berde where the screens were aligned and suspended in the air from an outer frame by

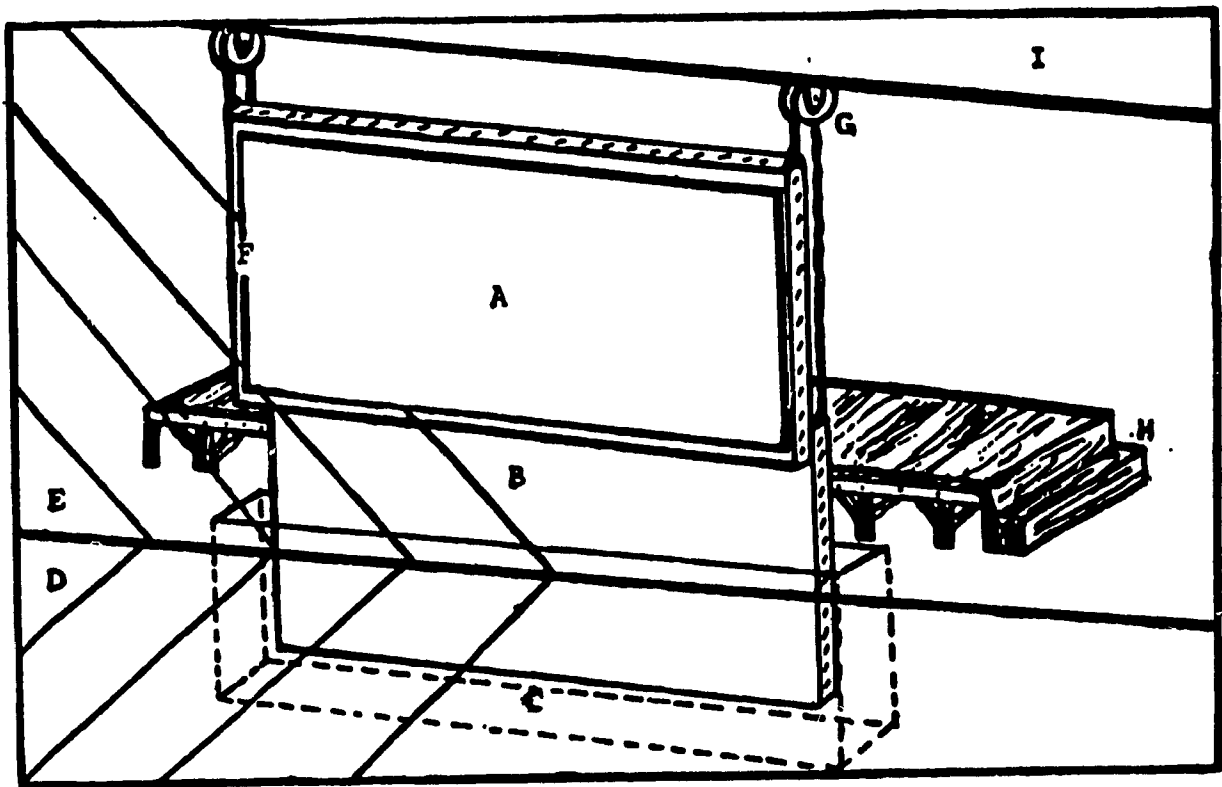
pulleys on cables. During a typical performance, the suspended screens, called "flying frames", descend into a rectangular pit dug underneath the stage floor so that the setting could be easily switched from scene to scene (see illustration on Page 31). Another format used was double, separate berdes, placed at a diagonal, facing the audience. As one scene changed the audience could switch their attention from screen to screen.

The Lighting

The berde is lighted from the bottom, no more than a foot away from the screen. This is done in order to eliminate any shadows from the puppeteer and the operating rods. In the past, candles or oil lamps were used, the flickering light served to enhance the mystery of the shadows. Today, however, light bulbs are used. Certain visual effects are created by manipulating the light, such as a sunset, a storm or moonlight.

The Puppets

In the beginning, the puppets were made out of cardboard and tin, and during the "Golden Age" of Karaghiozi, puppeteers switched to parchment, a much more durable material. Cardboard figures were opaque, cast a very clear outline upon the berde and had a sharp black and white contrasting effect which was



The flying frames of the berde.

1. A and B - flying frames.
2. C - the pit.
3. D - the ground.
4. E - the wall.
5. F - the window opening in the wall that allows the audience to view the screen.
6. G - the pulleys.
7. H - the backstage floor.
8. I - the ceiling

two-dimensional in appearance. The parchment figures were more transparent and thusly more luminous causing the light to become dispersed. Therefore, the coloured shadow of the figure of puppet became more round and three-dimensional in appearance.

The puppets made out of cardboard are perforated and the holes are covered with coloured transparent tissue paper. The Karaghiozi player can only manipulate two puppets at a time.

The making of a puppet in parchment was a lengthy process which called for white calf hide to be treated for transparency, i.e. stretched, dried and scraped. This process is no longer done due to the cost of manpower and commercial tanning of the white cowhide. Today, due to factory processing, the leather is immediately tinted and the transparency is lost. The parchment is cutout using a hammer and chisel. The eye is usually perforated and other incisions made for decorative reasons and to help clarify the reading of the figure against the screen.

Theophilos Hadzimichail (1868-1934), an artist of the 1920's in the folk art religious tradition which had its roots in the Byzantine painting style (Figure 11), provides an example of the manner in which the puppets were painted. The human form of the puppets

was rendered with flat, gradations of hues.

The formula for rendering the puppets is standard, the head disproportionately larger than the body, the face in profile, the eye in the frontal position, the torso in three-quarter view, one hand in a clutched position, the other arm is jointed with a clutched hand. At the waist, hips and thighs are in three-quarter profile and below the knees, the calves and feet are in profile, a formula for the human figure used by the ancient Greeks (Figure 12). Habitually, the figures are painted on both sides and all parts are outlined in black, ocre is used for face, hands and feet, and red is used for lips and cheeks. However, each master puppeteer followed the formula but personalized the image (Figure 13).

Parts of the puppet body are jointed, usually at the waist. The upper section includes the torso, head and one arm. Puppets wearing shorts have leg joints at the knees and puppets characterizing women usually have one joint at the waist. Arms and legs may have more than one joint and Karaghiozi's long arm has five joints. The puppet can be made to perform with great agility. Movement is primarily from the waist up following the rhythm of speech. The puppeteer manipulates the puppet through horizontal control rods attached by a nut and bolt to the hinge. The puppeteer

handles two puppets with a maximum of three rods. The puppets face each other, however when a third puppet is introduced the middle figure will address the one behind by bending over backwards. Movement is only in one direction and to go in the opposite direction the puppet must be flipped, making an about face. The action in Karaghiozi shadow theater in comparison to other shadow theaters is very fast.

The Characters

There are 15 main characters in classical Karaghiozi comedies, however the puppeteer may invent as many as he desires.

The main characters: Karaghiozi is present in all plays and he does whatever he wants with all the other characters; his wife, Aglaia, known as the 'little slave' or the 'nag'; his three sons (all of whom resemble Karaghiozi), Kolutiri, the eldest, known as the 'Glue' because he always does what he is told, Scorpio, the second son, the rebel, he never does anything right or what he is told to do, and Biri-ko-ko, the baby (and smallest in puppet size), Karaghiozi's favorite son; Hatziavati, Karaghiozi's best friend, who is Turkish and comes from the same poor class as Karaghiozi; Barba-George (largest in puppet size) is Karaghiozi's uncle and the only

character that successfully punishes Karaghiozi physically when he gets out of line; Veligeke, the policeman; the Pasha, who is rich and Turkish; the Pasha's daughter, Fatimet, who is always in love; Dionysios or Nionios, the cassanova; Peponas, called the 'melon' or the 'brown-noser', the Pasha's bodyguard, the Jew, who's problem is money and is always swindled by Karaghiozi; Stavrakos, the street bully; Omorphonios, who has an inflated opinion of himself and thinks he is 'God's gift to women'; and Veziris, a rich landowner. Many of these character and other minor characters have been invented for the Greek shadow theater. (See Illustration of the Characters Section).

The characters are stereotypical and today are still popular—they have survived the test of time. The women characters fall into three main types: the earth mother, the prostitute, and the virgin. The male characters represent real types in society and are easily identified by dialect spoken, clothing either Western or Oriental, the songs they sing, the poems they quote, or the music played to introduce them.

The characters never change, always retaining their identity. It is accepted by the audience that the characters know each other and are cognizant of what has previously occurred in the play.

Karaghiozi, in Turkish, means "black eyes". In Turkish society, black eyes are a sign of beauty. However, this is ironic because the Greek Karaghiozi is short, hunch-backed, thick skulled, has long black eyebrows, red cheeks, a large fat nose, is unshaven, has uneven sharp teeth, dark and dirty skin, is barefoot, has hairy legs, and rarely clips his toenails--because of his wild features he is often mistaken for an animal. He wears worn and patched traditional Greek clothing. Karaghiozi speaks in Dimotiki with a hard quick voice which sounds like a wild cry.

He enters all scenes dancing to Hasapico music, a popular type of dance music associated with the lower class.

The Costumes

The characters in Karaghiozi shadow theater are dressed in the Western or in the Turkish/Oriental style. Karaghiozi has many costumes as compared to the other characters. Karaghiozi's costumes reflect the type of job for which he has been hired, i.e. doctor, baker, butcher, etc. It is important to note that everytime a new costume was needed for Karaghiozi, a new puppet had to be made.

The Puppeteer

The master puppeteer is in control of all aspects

of the performance. He is highly esteemed by his apprentices. A master puppeteer is the sole performer. His talents must include good vocal ability, manual dexterity, numerous gifts, the ability to mimic, to paint well and talent as a general handiman.

The Assistants

During a performance, a master puppeteer requires at least one but usually two assistants or apprentices to the craft. Many great Karaghiozi players began as apprentices early in life doing odd jobs behind the scenes.

The role of the assistants is to control the lighting, to create sound and special effects, and to hand the puppets to the puppeteer--essentially all the behind the scene activities during a Karaghiozi performance. Also the business aspects of the performance in consultation with the puppeteer are handled by the assistant. When the play calls for more than two puppets the assistant will control the movement of the third figure. However, all dialogue is performed by the master puppeteer. During an extended performance, the assistant will take over the control of the puppets from the master puppeteer.

During the off-season in the winter, the

apprentices repair the puppets and make new props, scenery and accessories as well as billboards for advertisement.

The Setting

Common to all Karaghiozi plays is the setting. All of the action takes place on one street in a large city, which is populated by both Greeks and Turks. On the left there is Karaghiozi's shack, the 'Kalivi', indicative of the poverty in which he lives. His poverty is contrasted with the luxuriousness of the Pasha's palace, the 'Seraglio', a large, flamboyantly decorated building.

The Scenery/Props/Accessories

Prior to the 1920's the scenery, props and accessories were very limited. During the "Golden Age", again due to the competition from cinema, there was a concern for realistic depiction of scenery. To please the audience's eye, scenery became much more lifelike and representational. Creative freedom existed for the folk artists and much of the scenery was executed through observation and reflected a primitive form of perspective. Some outside scenes were painted onto a piece of fine linen, the colours applied with watercolour technique (very diluted) so that the cloth remained translucent. The scenes were

then pinned to the berde. Often the scenery included real materials such as cloth for a blanket, a string of beads called "worry beads" and canes. However, the rendering of the puppets strictly respected the traditional formula.

Hardimos, a master of Karaghiozi, has a large repertoire of over 1,000 props and puppets which he keeps at his studio. Some of his building props have adjustable parts which can be added or removed according to what is needed in a scene, i.e. a church could be transformed into a hospital by taking away the steeple. By adding a dome to the church it can be changed into the Pasha's palace.

The advertising billboards often illustrated one important scene in an evening's play (Figure 14).

B) THE MUSIC

Much of the music of Karaghiozi was taken from Dimotiki, the pop music of the 1920's and 1930's. Music in Karaghiozi functions as a link, smoothing the transition from scene to scene. During the "Golden Age" when Karaghiozi was popular and master puppeteers had sufficient funds, orchestras and singers were hired to accompany performances. The orchestras usually consisted of two singers, accompanied by tambourines, Bouzoukis (pear-shaped musical instruments similar to

an Eastern sitar), guitars, violins, accordians, baglamas (a miniature Bouzouki) and clarinets. Prior to this development, the master puppeteer sang a-capella.

There are four main types of Greek popular music used to introduce characters. For example, Karaghiozi enters a scene dancing to "hasapiko", the Pasha to a Turkish lament called "amane", Dionysius to an island type music called "nisiotiko" and Stavrakos to "rembetika" a type of Greek rebel blues.

C) SOUND EFFECTS

A typical play begins with a sound effect, the ringing of a bell, and ends with Karaghiozi exiting to the 'hit' sound or music. In order to create certain sound effects, the puppeteer created instruments of sound through simple means. However, the hit/slap sound ("Sfaliare") which is integral to all Karaghiozi plays was created by an instrument called a 'hastoukera', which was imported from the U.S. and used in movies. Every character in Karaghiozi is introduced with a sound effect, song, poem or music and exits to a sound effect.

D) THE PLAY

Karaghiozi shadow theater is best known for its comedies. In the early days of Greek Karaghiozi, the

performance followed that of the Turkish type,--a dialogue between two puppets. Around the 1900's, the main classical plays were invented, the primary characters developed and the theater acquired Greek conventions.

Prior to the "Golden Age", there had been no handwritten primary sources for the plays. This was due in part to the illiteracy of the major puppeteers who strongly believed that the craft was visual and oral and no written word could actually describe a performance.

Today there exists 30 classical written plays⁵⁴. In 1921, Louis Roussel was the first person to publish a Karaghiozi shadow theater play. The play was taken from a performance by Mollas and was published in pamphlet form in both French and Greek. (A excerpt of this play can be found in The Typical Play Section.) In 1924, the first published plays for children, written by learned Greeks, appeared and proved to be so popular that a trend of publishing pamphlets was developed⁵⁵. Cut-outs of characters were either included with the pamphlets or sold separately. The cut-outs were pasted on stiff cardboard and then chiselled out and incisions made where indicated on the cut-out, string was then used to

connect the joints (Figure 15). These published plays are distorted versions of actual plays with the vulgarities and coarse jokes eliminated and written in the "King's" Greek rather than Dimotiki.

The classical comedic plays were satires inspired by mythology, religion, history, politics, folk tales, current events and everyday life.

These plays, even though performed under different titles, followed a classical plotline and by varying the jokes and integrating the spontaneous reaction of the audience, appeared to be new.

A Greek Karaghiozi play consists of four main parts:

The Introduction/Prologue/Monologue

A bell signals the beginning of a performance. At the sound of a whistle followed by a slap, Karaghiozi pops on to the scene to Hasapico music and lands between his shack and the palace. Usually, Karaghiozi begins with a short monologue on the topic of poverty.

The introduction may vary in length but is usually approximately 20 minutes and may consist of more than one scene with interaction between several characters. Dialogue and jokes take place. The plotline in this section follows: Karaghiozi, the main character, is offered a job by Hatziavati, his best friend, who has

been hired by the Pasha to find the appropriate person for a specific job, i.e. a dentist, doctor, pharmacist, plumber, etc. Invariably, Karaghiozi pretends to be an expert on any job offered and is hired.

The Action

Following the basic formula for all classical plays: Karaghiozi is in his new job and has the complete confidence of all the characters even though he fouls up by giving the wrong perscription, drilling the wrong tooth, serving the wrong food.

Events in this section happen rapidly; timing is important and each scene moves easily from one sequence to the other. This section is very humourous.

The Climax

In this section the play is concluded: Karaghiozi is found out, is beaten by the other characters in the play. However, he uses his wit and turns around the situation to his advantage. The plays always end happily.

The Conclusion

This section is very short. Karaghiozi remains on the scene, sometimes comments on the main theme of the play, and then bids the audience good night.

E) DIALECTS

Mimicking a dialect is a very important element in a Karaghiozi performance. The master puppeteer must absolutely have this ability to mimick dialects representative of different regions of Greece. During Karaghiozi's peak in popularity, three styles of mimicking dialects developed from the schools begun by master puppeteers. These styles were called "a la Mimaro" the Patrini accent, "a la Roulas" the Roumeliotiki accent and "a la Manou" the Thessaliotiki accent⁵⁶.

There are five basic tonal voices that are used by the player when acting out the different character roles. Usually the puppeteer uses his normal speaking voice for Karaghiozi and goes up or down the tonal scale for the other characters. There are those that speak with a forceful assurance, one of authority, i.e. the Pasha, the landowners, the police and Barba-George. Secondly, there are those characters that are in love, and speak in a soft, far-away voices. Thirdly, women are characterized by a high, squeaky voice. Lastly, there are those characters with accents; many different accent types are used⁵⁷. The success of a character depends on how well the accent is immitated.

F) THE HUMOUR

In a Karaghiozi comedy you may have different kinds of jokes in one performance; puns, mistaken meaning, invented nonsense, foreign words used with various dialects, insult humor, a type of "Borscht Belt" Jewish humour, slap-stick, situational comedy and visual comedic effects.

No matter what type of comedy, the jokes are simple and clear. Immediate feedback allows the puppeteer to adjust the satire to appeal to the audience.

V. INTERVIEW WITH MASTER PUPPETEER

Today there are very few traditional performing master puppeteers left in Greece and George Haridimos at the time of this interview was 64, and the only one that practiced his craft in the Plaka area of the Acropolis in Athens. He is also a respected folk painter. I interviewed Haridimos on several occasions near the shadow theater at Lysicrate Monument. The following has been taken from two sessions, one on May 15, 1987 (Tape 1) and the other August 10, 1988 (Tape 2) and was translated by me from the Greek.

VW: What does Karaghiozi mean to you? (Tape 1)

GH: Karaghiozi is inside of us all, all of the Greeks.

Karaghiozi is something you live, it takes in all of your life. The life of Karaghiozi is not played somewhere up in the air but it really is an enactment of the player's life enfolding on the screen with Karaghiozi as the catalyzing medium. I believe that there is a system inside of me.--When Barba-George speaks he is inside of me, when he is tickled he laughs, I laugh, when Karaghiozi gets beaten, down roll the tears on my face. There is my magic. I give my soul in a performance. I don't pretend.

We all laugh at Karaghiozi and consider it a comedy. In reality it is a tragedy. If we analyze the words and their role, it is a tragedy.

Karaghiozi is a discipline, just like a liturgical ritual. I even have what they call a 15 syllable Byzantine rhythm. Those that write about me say that I have psalmodic quality to my voice.

VW: How did you learn the craft? (Tape 1)

GH: My father, Christos Haridimos, was a well known puppeteer in the Passalimani and came from the Roulias school. Most of what I learned from him was through his feedback on my performances. I had the good fortune to make my father a fan of mine. Until his last days he would come watch and critique my performance by saying "Come here, George, this I liked very much".

My father was a folk type, very much a tormented man, tortured by life. The experience of life makes a good Karaghiozi puppeteer. My father was also a teacher of other students. They came to learn from the big screen, a large performance, where many props and characters were used. He used to tell me to try to pick up an accent, to listen carefully to where they came from in Greece. Learn the Greek traditions, mythology, Byzantinian history and religion, he said. This is how Karaghiozi is created. I am listening to your accent now because I am developing a character for my performances who is a Greek North American tourist.

My father had "Brio". By Brio, I mean a certain rhythm, he didn't stutter or anything like that. He was smooth in his dialogue, completely illiterate. A Karaghiozi player should not be literate, what I mean, is that he should not rely on a written text to give a performance because it stops him from speaking freely. He should be educated but the written word should not get in the way of improvisation.

Most of what I know today I taught myself. I always loved my work and tried to do better at every performance. I played Karaghiozi from my gut.

VW: How did you get started playing Karaghiozi? (Tape 2)

GH: Ramos Fotis, a master puppeteer and a contemporary of my father, allowed me to share a performance with him. To get over my fear, we shared voices of the puppet characters for a week and then left me alone. That's how I started.

VW: What makes your performance traditional? (Tape 2)

GH: I base my performance on accumulated knowledge of experience through past generations that has been handed to me. The characters have been tried out and have survived. Every puppeteer tries to elevate the craft by adding the best of himself to his generation and then hands it to the next. That is how the tradition is created and enriched. In order to give

something new you have to know something in tradition.

I am waiting for the new generation of Karaghiozi players which will continue the craft so that I can applaude them as my father did me. The Cultural Affairs officials want a committee to judge Karaghiozi players. I don't agree to this idea. How can you tell if a person has talent for the craft by making them go through exams? Let the audience judge the new generation. I ask you, Vaso, in the old days, if you wanted to be a puppeteer, did you need a degree?

The government wants to fund street performances of Karaghiozi. They are willing to pay \$500-600 a week for Karaghiozi to be played on the street to crowds. The people will associate Karaghiozi performance with something that is free. They won't want to pay \$2.50 to come and see a real performance by Hardimos. The government is distorting the tradition. These performers are not trained, they are only out for the easy dollar.

VW: How much of your performance is improvised? (Tape 2)

GH: The art of Karaghiozi is so alive, the craft is not restrictive. People ask me at the door as they come in will we laugh today? I say that I don't know, I make and design as I go on, sometimes, I joke and laugh myself during a performance. This is a result of

many years of putting on a new play every night of the month. When I take out Hatziavati and he gets the performance going then I keep track of ten words. From those ten words I invent. You have to know where you are going. This is my trick, I don't think of anything else. If you listen to the same story ten times it will always be different. This is why it is a success, I improvise. The movement of the puppets is basic and the mimicking requires the freedom of the tongue. There is no pressure imposed by the form.

VW: Have you ever made any mistakes? (Tape 2)

GH: There was a time when I was the talk of the salons and made my mark when I once happened to play in a chic area called Kolonaki, all ladies and gentlemen in the audience. During the performance I tried my typical jokes and none of them worked. I was nervous, it wasn't my usual public, the Dimotiki class. I went blank, I forgot to say an important speech in a heroic play and there was silence. So I quickly collected myself and had Karaghiozi say to another character, "Where is the rest, you ran out of tape, you idiot?" The audience began to laugh. In this way I won a difficult audience over.

VW: What if the audience doesn't laugh? (Tape 2)

GH: I get depressed. If one laughs then the other.

will follow. It takes at least two or three people to start the laughing. You have to understand the audience. You test out your joke to find out your audience, if they are serious or more slap-stick. It is the audience that decides the way the performance goes and the end result. The audience participates, not like in cinema. I have noticed a change in audiences over the years, today they are ready to accept any kind of humour but on the other hand, they have been exposed to the sensational visual effects of the cinema and television and are very hard to win over with what is seen as Karaghiozi. I also feel that the level of audience intelligence has gone down from the time when I was a young puppeteer. Before they used to be much more demanding in terms of excellence from the players. If a player wasn't good, he would be literally beaten by the audience.

VW: How much influence does public opinion have on your performance? (Tape 2)

GH: There are limits. There is a trend today to make Karaghiozi for children only. However, there is one thing that I will never be able to accept and that is when a parent comes up to me and very politely asks me to have Kolutiri say "Costaki, did you eat all of your food?" It really hits me in the heart, it is so

distorted. I give the parent a sidelong look and in my own way I say "Excuse me, but I can't". What kind of downfall has Karaghiozi come to? The public, especially parents, is trying to have Karaghiozi be educated and to speak in Katharevousa. I was interviewed on T.V. once, they spoke to me in Katharevousa I answer back in Dimotiki. They also said I could read, it's not true, I can't. They are trying to put pressure on me to change the language. The situation is dramatic, I said I will voice my laugh, the people's laugh. Some people don't like the words being used, for example, "Rea" (which means "Hey"), they consider it bad or something like that, it depends on how you use it. Sometimes, Karaghiozi says "Go to hell". The public doesn't like this.

I find that well read people will love Karaghiozi the way he is and the folk art traditions in general. Then there are those that are always criticizing and trying to change the form.

VW: What was Karaghiozi like when you were a young puppeteer? (Tape 2)

GH: It was a time when Karaghiozi had to compete with all of Hollywood, the theaters held 2,500 people and the puppets became increased in size so that they could be seen from far away. It was hard to move the large

puppets and it took talent and alot of effort to manipulate them and mimick the voices at the same time. We made alot of money, everything was complete, we had helpers, you could experiment, you could please families--it was something then. Today look at me I have to do everything, go here, go there, I worry,...will people come?

You don't know, Vaso, what it was like to see Karaghiozi performed right. I confess it to be the best of theaters. You just can't imagine it.

VW: What were the folk puppeteers like? (Tape 1)

GH: All the illiterate puppeteers were the cream of the art because many tried to perform Karaghiozi but most died out. Those that failed just didn't perform right because they were untrue to the craft and had no talent for the art. They worked hard and money was scarce. They suffered. They bartered in the cities the eggs and wheat that they earned doing Karaghiozi in the country.

There were about 30 players here in the Plaka. People were able to compare the differences in the performances. One could see the best and the best stood out. Today, I am the only one left and the public can't compare. I believe that players were workaholics and because they lacked in literacy, they

were in constant search for creating themes for Karaghiozi and that this search was rooted in a desire to learn. They were asked to be creative and therefore their minds were always thinking of the evening's performance. They went to investigate or participate in a day's events so they could be current. These puppeteers brought Karaghiozi up to a higher level and gave the art its glory.

VW: What was it like in the Plaka then? (Tape 1)

GH: Fewer people lived in these neighbourhoods at that time. Everybody knew everybody so that satire was invented here, sometimes it was about the milkman who added water to thin the milk. Today satire is hard and it is difficult to touch everybody. Let me give you an example. As a puppeteer you could get a good understanding of the different types that went to the local water fountain or cafe. It would be the source for the evening's performance. I would use the disagreements and circulating rumours I heard during the day in Karaghiozi and people would laugh. Karaghiozi theater became alive and was closer to the people then.

Recently, the government renovated the Plaka area. No cars come up here to the Plaka anymore. Less people come up to the theater than they did before.

The city always says that they will do something about saving the folk arts but look at what they have done to the folk song, it is not at all sung right. The developers have tried to destroy this area. Now, there are new laws to prevent building in the Plaka and the government is trying to bring back the old Athens atmosphere of the 1930's. The government has said that they will preserve this area and have designated this theater as an archeological site. I have a permit to stay but this theater can be turned into anything they want and rumours have it that after I retire they want to create a Karaghiozi museum out of this place. As things are going they haven't asked me if I can hand down the art.

VW: I heard there was a conference on Karaghiozi held by the Panhellenic Association of Shadow Theater Players on April 12, 1987 at the "Spiritual Center" in Athens. Did anything come out of it to save the art? (Tape 1)

GH: They gave me an honorary degree for my life's work, for my craft, making me honorary president of the association. You should have seen it--flashing cameras, reporters around me. I tried to hide but it was no use. I asked them why do you want to make me honorary president, I have already been honored years ago by the old puppeteers.

The reason why we got together was with the intention to get Karaghiozi recognized as an artform so that it could be classified and given its rightful place among other arts. In this way we could get funding from government ministries.

We also discussed all the problems that Karaghiozi is going through, where the artform is heading and we came to the conclusion that new students were needed to continue the tradition. I am ready to teach it, but how is this to be accomplished? How are we to hand it down to the next generation? Nothing concrete came out of the conference.

The other puppeteers think that one of the ways to save Karaghiozi is by performing on television and they reproached me for not getting involved to save it.

VW: Why don't you want to appear on television? (Tape 1)

GH: The reason why I don't want to appear on television is that I feel restricted. As I mentioned before, the officials want Karaghiozi to be more didactic, to teach children ancient Greek mythology. They wanted me to sing an ancient tragic song. I am not an opera singer. I need creative freedom and television doesn't give me this.

On television Karaghiozi is not allowed to exist on its own right and to appear the way it is. The

public is used to seeing Karaghiozi on television and believe it to be this way. The magic of Karaghiozi can't be experienced on television. They even use signs to tell the audience when to clap. It has become something else, Karaghiozi is not believable today. Karaghiozi has to be played melodically and performed at a place designated for it just like they do for the ancient theater tragedies.

VW: What would you do to save the artform? (Tape 2)

GH: I would turn the theater into a school just like "Kounis" did with the theater craft. As a consultant I would bring my expertise and experience to the student/assistants. I know my work well, I can train new puppeteers.

I believe Karaghiozi will not die if there is a sense of craft.

IV. DISCUSSION

Karaghiozi shadow theater is an important folk art form and it has not been given its rightful place among the world's arts. I think shadow theater has something significant to offer within the artistic process. I think in general the folk arts have not been considered as having anything significant to offer within the contemporary concept of what great art is. In my opinion Karaghiozi is a significant development within artistic process in that the two-dimensional, flat surface has been liberated through motion.

All two-dimensional art deals with portrayal of motion. There is a conflict between the illusionistic space on the flat surface and the way the illusion is created by using a marking tool on that same surface. Drawing occurs over time and results in a stationary drawing of an object on a flat surface. An artist struggles with the portrayal of illusionistic motion in space. All realistic painting can be said to exist within the illusion of moving, receding planes. As is witnessed in history the artist has tried to control motion on the flat surface through perspective, receding and projecting planes and moving the portrayed object through space.

I feel that shadow theater is much more developed in terms of the handling of two dimensional material than all

static art. As Calder liberated the static object in sculpture so has shadow theater liberated the static object from the confines of the flat surface. In film we have static images superimposed to create the illusion of motion through mechanical means,--not real motion but an illusion of motion. Shadow theater physically liberates the static object from it's flat surface and deals with the real movement of a real shadow moving in space. In Karaghiozi shadow theater we have the captured shadow being made to move and the control of the shadow over the flat surface space.

The process of creating an art form is also a ritual. Karaghiozi shadow theater is a ritual. In primitive society, dance was performed to influence the spirits and as a way of controlling destructive forces while at the same time amusing the spectator. Through this mimetic shadow dance the community grasped the power of unseen forces. In this way the primitives participated in the power as part of a ritual. The screen is the mask, the dancing shadows are the actors, Karaghiozi is the dancing shadow demon, the audience is the community that grasps the power of unexpected forces and the puppeteer makes the invisible visible. The community gains power over the real world. Karaghiozi shadow theater developed at a time when the survival of the Greek community was threatened. The

ritual experience is absent on television, and Karaghiozi is distanced from the audience.

Throughout the history of art, the beholder has always had the desire to participate and understand the creative process. It is a contemporary idea to have the audience participate within an artform; the "Happenings" of the 1960's are a reflection of this idea. The puppeteer also creates a world where the audience can participate in the creative act. The audience and the puppeteer collaborate to create the work which unfolds in present time.

As I mentioned at the beginning of this thesis, Karaghiozi shadow theater is a dying art form. George Haridimos is one of the last performing traditional puppeteers in the Plaka. His retirement will signal the end of an epoch, and from then on traditional Karaghiozi shadow theater will be diluted. I recently interviewed Foulis, a puppeteer from the Sparta area. He is successful in drawing audiences in the thousands, however, the type of comedy he specializes in is political satire. He has made an attempt to remain truthful to the craft but has given in to technological innovations and has succumbed to parental pressures in terms of what is performed.

Karaghiozi is fondly remembered by the older generation of Greek people. To those Greeks born after World War II, he is known through visual media such as comic books,

television, radio, records and advertising and does not have the same impact on this generation as it had on their elders. Traditional Karaghiozi has lost its audience. The audiences of the 1980's are less naive, not as patriotic, distant from traditional values, and less interactive. The visual magic of Karaghiozi has gone from the minds of the people because of technological progress.

If Karaghiozi shadow theater has a chance of survival it will be accomplished through education. In Greece a shadow school is needed where new players can be formed by master puppeteers as suggested by Haridimos, so that the traditional craft can be handed down to the next generation.

I believe that knowledge about Karaghiozi shadow theater can be preserved through art education. Art education can create an awareness of shadow theater, making it accessible to wider audiences, both young and old. Also, adapted productions based on the Karaghiozi style, performed by professionals, should tour the schools. A quality performance can be used to teach Karaghiozi: the craft, its history and culture and the medium. Such performances could also include hands-on workshops for children or have audiences participate in dialogues with the puppets.

Shadow theater can easily be integrated into an

already existing art program because it is a form of artistic expression which involves students in the creative process. Shadow theater can be used to teach art. The manipulation of coloured shadows, light and movement upon a 2-dimensional plane organizes the picture plane and a moving object and can prove to be an interesting exploration to illustrate the imagined.

In the Proposed Lesson Plans section there is a suggested course of study designed to be used by art teachers. There is a special quality that emerges when one examines the traditional history of the process of development in Karaghiozi shadow theater. The art of Karaghiozi is non-restrictive in the sense that it allowed generations of puppeteers creative freedom to explore the medium within a traditional structure. New material can be integrated to enrich the old and some of the old material eliminated because it does not apply to current issues. In this way, there is a constant, creative search, one which is intended to bring about improvements to Karaghiozi.

Karaghiozi shadow theater is a traditional art form and carries with it traditional social views. Certainly, for those that want to know about traditional Karaghiozi shadow theater, the craft must be preserved, but when trying to teach the traditional characters of Karaghiozi, the teacher must take care to teach the positive elements of the

craft. The way in which some of puppet characters, for example, the Jew, the miser, and the Turk, were presented may mislead the viewer in believing that Karaghiozi shadow theater is racist. However, these characters were well-mannered, educated and polite and most often represented the fantasized rich⁵⁴. The goal of the Karaghiozi puppeteer was to please, not to offend his audience. As mentioned previously, Greek shadow theater in its beginnings resembled the Turkish type. The Turkish type grew out of the ethnic neighbourhoods under the Ottoman Empire. Among the puppeteers were Turkish rahiades (priests), Christians and Jews⁵⁵. The Turkish type contained all of the different character types representative of the above ethnic groups, i.e. the Albanian, the Arabe, the Armenian and many others, including "Frenk", the Greek drunk⁵⁶.

On the Ancient Greek stage, male actors performed female roles. This tradition of male performers was perhaps carried over to Karaghiozi shadow theater. Karaghiozi puppeteers have always been men. Perhaps, because of the difficulty involved in creating the female voice very few female characters were invented. Society in the 1920's accepted stereotypical views of women in Karaghiozi shadow theater, i.e. the nagging wife, the young woman as an object of pleasure, and the ugly, wise old

woman. It is important to mention that this non-progressive representation of the female characters in traditional Karaghiozi is evolving as attitudes towards women improve.

It is hoped that through this process the students will acquire knowledge of the craft and become capable of appreciating Karaghiozi shadow theater as an art form and worth saving. In this way art education may contribute to the survival of knowledge about Karaghiozi shadow theater. To keep Greek Karaghiozi shadow theater as a living heritage, it must receive financial support from the government agencies, and it must have a school where the traditional standards and qualities are maintained. This school would train apprentices to the craft, and prepare those who want to go to the schools to teach children. Shadow theater can be taught to all children in the schools. The craft will remain alive in this way and through public awareness, the survival of Karaghiozi shadow theater, will be assured.

FIGURES

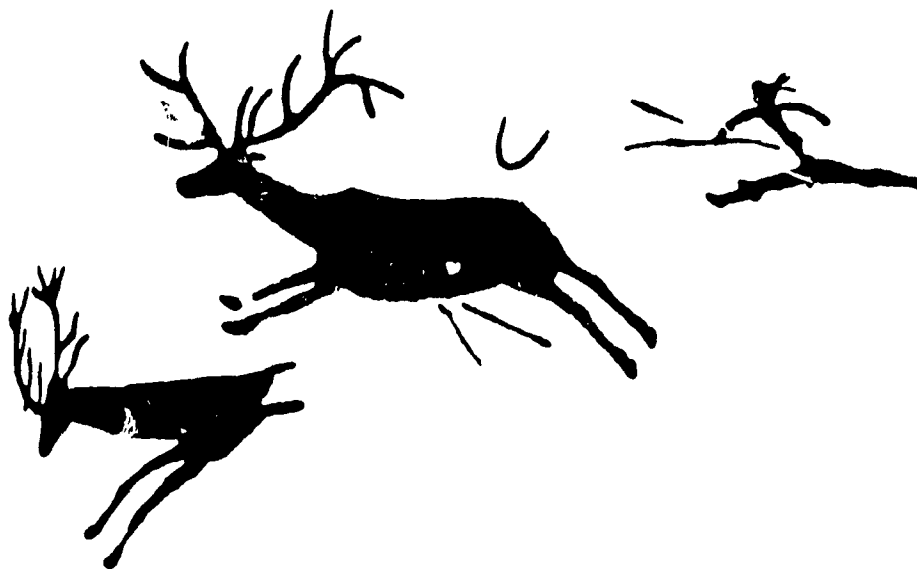


Figure 1.

"The Stag Hunt", Vallorta, Castellon, Spain.

Encyclopedia Britannica, William Benton, Vol. 2, p.245.



Figure 2.

"Ox and Horses from Lascaux".

La Prehistoire by Albert et Jacqueline Ducros, Editions
Fernand Nathan, Canada, 1985, p.105.



Figure 3.

"Bison with Superimposed Arrows", Niaux, c.15,000-10,000
B.C., Ariège, France.

Art Through the Ages by H. Gardner. Ed. Horst de la Croix
and Richard G. Tansey, 6th ed., New York: Harcourt, 1972,
p.30.



Figure 4.

"Cheiron and his Companions", Phlax, Vase painting, 302
B.C.

Masks, Mimes and Miracles: Studies in the Popular Theater
by Nicoll Allardyce. New York, N.Y.: Cooper Square
Publishers, Inc., 1963, p.58.



A



B

Figure 5.

- A) "Mimic fools", terra-cotta statuettes, 4th B.C.
Masks, Mimes and Miracles: Studies in the Popular Theater by Nicoll Allardyce. New York, N.Y.: Cooper Square Publishers, Inc., 1963, p.47.
- B) "Karaghiozi dresses as Bridesmaid", cardboard, parchment and cellophane by Spiropoulos Vasilaros.
The World of Karaghiosis, the Set. A Yannyonnos, Ar Yannyonnos, J. Dingli, Athens: Ermis, 1975, p.11.



Figure 6.

"Terra-cotta figure with jointed limbs", 5th Century B.C.,
Castelli, Khandia.

Athens Annals of Archaeology, Vol. XVI, Athens:

Department of Publications of the Tap Service, 1983, p. 1.



Figure 7.

"Melian Terra-Cotta Relief", c. 475-450 B.C., London
Museum, England.

A Handbook of Greek Art, Gisela M.A. Richter, The Phaidon
Press, London, England, 1959, p.225.



Figure 8.

"Nicolas Smashing Idols", Decani.

Art and Ritual of the Byzantine Church, Christopher
Walter, Variorum Publishes Ltd., London, England, 1982,
p.vi.



Figure 9.

"Low Relief showing Mime of the 11th Century wearing
Animal Mask". The Byzantine Theater, Dimitris Nalpantis,
Archeology, August 1984, Vol. 12, p.44.



Figure 10.

"Pamphlet paper cut-out showing Peponas", No. 14 in a series published by Asteros Editions, Athens.



Figure 11.

"Minerva and Diana", c.1920, Theophilos Hadzímichail
(1864-1934).

National Gallery, Alexandros Soutzos Museum, Athens. (A
postcard reproduction, 1938).



Figure 12.

"Fikellora", Amphora from Kneiros, c.540 B.C.

Art of the Ancient World: Pottery, Sculpture and
Architecture from Egypt, Mesopotamia, Crete. New York:
Prentic-Hall, Inc & Harry N. Abram, Inc., 1977, p. 177.

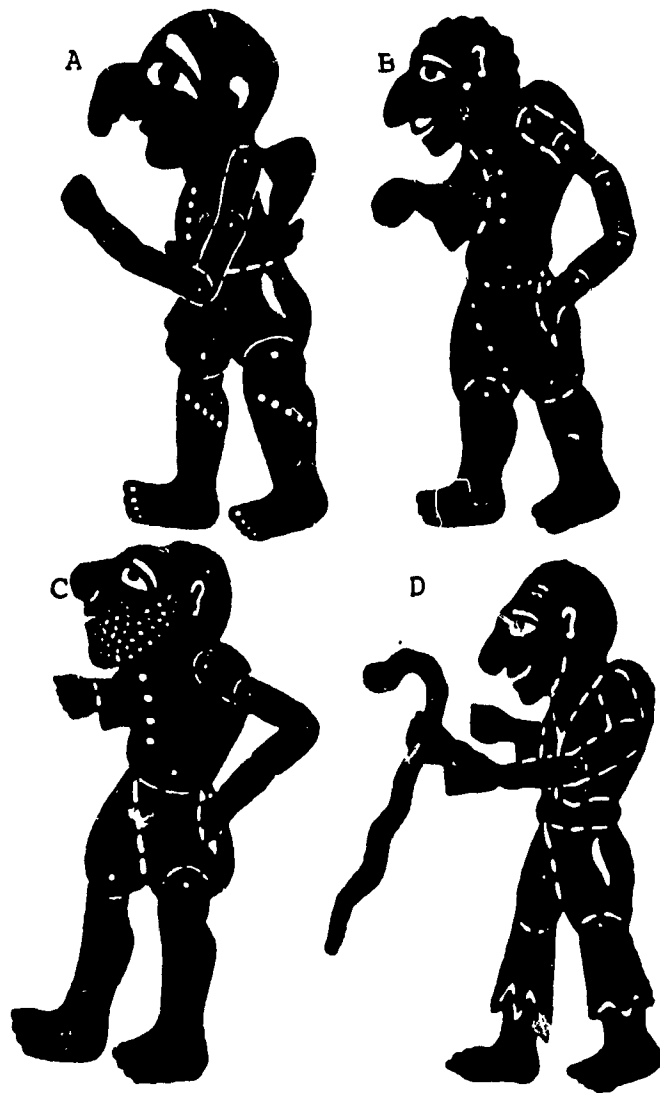


Figure 13.

"Karaghiozi" by Al Vrachalis (A), Mimaros (B), Poulias (C) and Memo (D).

Karagiosis, Georgos Ioanou, Athens: Ermis, 1971, Pl. A, p.81.



Figure 14.

Billboards.

The World of Karaghiossis, the Set, A. Yanyonnos, Ar
Yayannos, J. Dingli, Athens: Ermis, 1975, p.235.



Figure 15.

"Figure cut-outs from pamphlets".

Karaghiosis, the Refugee: An Ethnographical Study of the Greek Shadow Theater, Thanos Fotiadis, Athens: Gutenberg, 1977, p.290.

DISTORTION OF THE ART FORM



Tsakiroglou, an actor performing the role of Karaghiozi in a play called "The Voyage by Themeh" by Thanos Fotiadis.

(Karaghiosis, the Refugee: An Ethnographic Study of the Greek Shadow Theater, by Thanos Fotiadis, Athens: Gutenberg, 1977, p.274.)



A Karaghiozi puppet in plastic which acted as stem to a lollypop.

(Purchased in local general store, Sparti, 1989.)



Βελιγέκας

Advertisement found on "Neo-Vitam" margarine package showing Karaghiozi on front announcing that a puppet (Veligekas) could be found on the back of the carton, 1987.

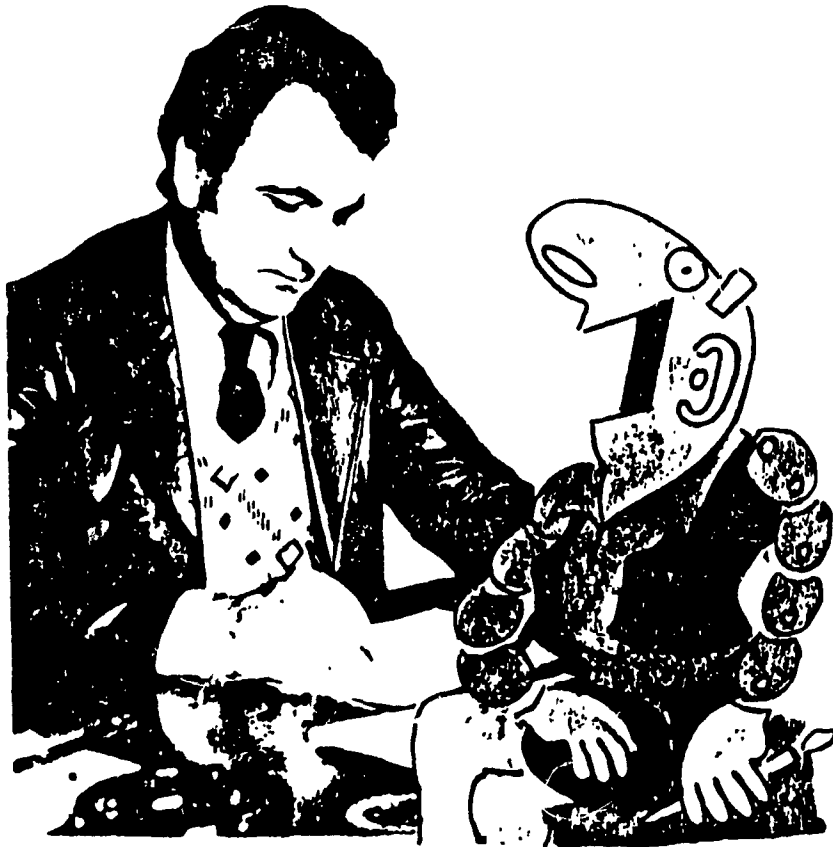


Karaghiozi, as Socialist, from a program on Greek Television,
ERT2, broadcast in 1983.

Karaghiosis...Karaghiosis by Georgos Skoirtis, Athens:
Kendros, 1983, p.128.



A pamphlet entitled "Karaghiozi on the Moon", published by Dimitris Darema, Athens, 1966.



Backcover of a comic book showing Karaghiozi is talking and the author is writing.

Karaghiozi in the Land of Performance, Panagiotis G. Koka,
Athens: Kastanioti, 1983.

PROPOSED LESSONS PLANS

My basic assumption is that humanity discovered the medium of drawing upon a flat surface by watching the cast shadows of objects. People used silhouettes because they are the simplest way of portraying an object. My intention with these lesson plans is to help the student discover the shadow as a medium of artistic expression through a series of exercises which culminate in a combined understanding of both the shadow as a medium and traditional Karaghiozi shadow theater craft. The historical sections guide the student in the way in which humanity discovered this medium.

These lessons have been developed for middle elementary grades, i.e. Grades 4-6.

LESSON 1

Aim:

To discover the shadow.

To acquire a concept of manipulating shadows.

Sensitivity Discussion:

What do you think when I say the word "shadow"? Have you ever noticed the shadow of your body on a sunny day? When does it become very long and stretched out? Have you ever noticed the different shapes that objects cast as shadows? Have you ever noticed the way that shadows move and change shape as they fall on objects? Do shadows sometimes appear scary because of their shape? Can they appear funny at times? Have you ever played any games with shadows--like trying to measure someone's shadow? Do you think that shadows can be useful?

Activity:

A shadow screen is brought out with a light source. (A simple shadow screen can be made with stretchers approximately 3 x 4 ft., and a taut linen cloth tacked over it.) Students take turns one by one behind the shadow screen. They are asked to invent shadow shapes using their hands. If shadows resemble objects or animals then students try to guess what they are.

Art Activity:

Each class member is given a sheet of white paper where they are asked to rest the palm side of one hand on the paper so that the hand stands vertical and casts a shadow. Then they draw around the distorted shadow. Many different positions can be attempted so that drawings overlap and the drawings appear abstract. The abstraction of the hand or a suggestion might be made to place it in an imaginary environment.

Time - 45 minutes

LESSON 2

Aim:

To discover and examine the outline and shadow silhouette as portrayed by prehistoric painters.

To examine overlapping outlined images found in cave paintings.

To invent a story from a prehistoric painting.

Art History:

The following slides/illustrations of prehistoric cave paintings are shown:

1. "Chinese Horses" at Lascaux near Montignac-Sur-Vezere, Dordogne.
2. "Oxen's Head" at Lascaux near Montignac-Sur-Vezere, Dordogne.
3. "Ox and Horses" at Lascaux.
4. "The Stag Hunt" at Valltorta, Castellon, Spain.

Sensitivity Discussion:

Slide 1 - Chinese Horses

The students are directed to look at the prehistoric impression of a hand which is found beside the horse. How do you think that the prehistoric artist drew the hand?

Slide 2 - Oxen's Head

What do you think the prehistoric artist drew first? What was the colour that he used for its body?

Slide 3 - Ox and Horses

What kind of animals do we have in this prehistoric painting? Name an animal that can be found in the front and one found behind another? Can you tell me where they might be going or where they might be coming from?

Slide 4 - The Stag Hunt

Can you invent a story that would tell about what is going on in this prehistoric painting?

Time - 45 minutes

LESSON 3

Aim:

To notice the profile shadow formula of the figure which was popular in the ancient world.

To become aware of shadow vase painting of figures.

Art History:

The following slide illustrate the formula used to portray the human figure in Ancient Greece:

"Achilles and Ajax Gaming", 530 B.C., detail of an Attic amphora.

Sensitivity Discussion:

How are the figures facing? Which way are their feet facing? Which parts of their bodies are in the frontal view, what parts in a profile view? What has the artist scratched out in white? How much do these figures resemble shadows?

Storytelling Section:

Did you know that most of the vase painters of this period were known as shadow painters and that ancient Greeks were fond of shadows especially the outline of figures cast by sunlight so much so that they decorated the walls of their homes with the outlines. There is an ancient Greek legend that tells about the way painting was invented: "Once there was a young couple who were very much in love and the young

man became very ill and died. As he lay in his death bed his lady-love, Corinthia, noticed his shadow profile on the wall and drew around it. In this way she was able to keep his image forever." The story has been told in many ways. (Source: The H. story of Silhouettes by E. Nevill Jackson, The Connoisseur, 1911, p.3.)

Art Activity:

A large piece of paper is fixed to the wall. Students find a partner and one poses in front of a lamp which casts a shadow silhouette on a wall. The other student draws around the profile silhouette. They take turns and when finished cutout the profile silhouette. The silhouettes are then displayed and the students try to guess the person portrayed.

Time - 45 minutes



"Achilles and Ajax Gaming" by Exekias. Amphora, Attic, 530
B.C.. Vatican Museum, Rome.

A Handbook of Greek Art by Gisela M.A. Richter, 6th Edition,
Cromwell Place, London, England, 1969, p.334.

LESSON 4

Aim:

To experiment with an opaque material that results in a highly contrasting shadow.

To experiment with a translucent material that results in a coloured shadow.

Art Activity:

Students are encouraged to experiment with black construction paper by cutting out different shapes. They may use scissors or craft knives to decorate shape interiors so that openings and incisions are explored. The openings are noticed as empty spaces that allow light through. What was cut away or full is also noticed. Positive and negative space is discussed. The students try their shapes behind the shadow screen while the rest of the class watches the shadows cast. Students then glue coloured tissue paper to the incised sections of their shapes and try them on the screen. The students should notice that this opaque material has clear-cut edges resulting in a highly contrasting hard and soft outlines.

Students are now given white paper where they are asked to invent an animal, object or imaginary creature. They may also draw from observation. Then one or both sides of the

drawn image is drawn with coloured pencils or painted with watercolours. Once this is done the students cut out the forms and project the forms against the shadow screen where they can observe the coloured shadow effects.

Materials such as acetate, cloth, oiled paper, paper doilies can be used to experiment with.

At this time, rods are introduced to fix the object so that it can be held against the screen.

Time - 45 minutes

LESSON 5

Aim:

To tell a story through mime.

To manipulate light.

To explore sound effects.

To have an object move to the rhythm of music.

Sensitivity Discussion:

How can you tell someone to say something without words?

Can you express anger without a sound? Can you express laughter without a sound?

Art History:

Slides of Ancient Greek black figure vase paintings of dancers are shown.

Art History Discussion:

What do you think the figures are doing in this vase painting? What are the objects in their hands? How are they positioned?

Activity:

Students are asked to recreate with their own bodies, the scene of the dancers in the vase painting to understand the way that they moved. Students improvise a short mime inspired by the scene. One student is chosen to go behind the shadow screen and to react to a piece of music using his hands.

The students are then asked to choose a small object which is held stationary behind the screen while another student moves a light source. The effects are observed. Once again the students take turns behind the screen where they hold up and rotate or move the objects across the screen. The class participates by creating sound effects or a sound that best fits the movement that they see on the screen.

Time - 45 minutes



"Bird-masked Actors", cenochoe, 6th Century, B.C., Athens.
Masks, Mimes and Miracles: Studies in the Popular Theater,
Cooper Square Publishes, Inc., New York, N.Y., 1963, p.33.

LESSON 6

Aim:

To study the articulations of the human body.

To relate the idea of articulations to puppet joints.

To develop observation skills.

Sensitivity Discussion:

Where are the joints of your body? How far can you open your arm? How far can you bend it backwards? How do your legs bend and your waist? What are the parts of your body that are not jointed? Have you noticed the way animals move? Do they have Joints in the same places as humans do?

Awareness Activity:

Students are asked to examine their hands, the joints and how they bend. One student is asked to go to the front of the class and to become the model. The student poses so that the class may observe the placement of the body's articulations within the body. The model is then asked to perform a slow motion walk so that the placement of the body's articulations can be viewed in movement.

Art History:

Slide of the ancient Greek terra cotta jointed figurine (Figure 6).

Art History Discussion:

What do you think this figurine is made of? What is special

about this figurine? Where are the joints placed? Which way are the feet and face facing? How might it have been made to move?

Art Activity:

Students take turns being the model while others draw the figure.

Time - 45 minutes

LESSON 7

Aim:

To become familiar with Karaghiozi, the puppet, and Greek shadow theater.

To become familiar with some of the characters in Karaghiozi shadow theater.

To learn how to connect the horizontal rod to the puppet.

Sensitivity Discussion:

A Karaghiozi shadow theater puppet is shown. The puppet is moved in different positions in order to show the various joint movements of the puppet.--Does this puppet have joints? Where? Which way is the head facing? Which way are the legs facing and the body, how is it positioned? What colour are his cheeks? What colour are his hands, face and legs? Which parts of the puppet are outlined in black? Do you see any perforations? Where? What about his arms, are they both the same size?

The puppet is then tried on the screen where the shadow is observed.

Art History:

A brief introduction of the shadow theater's history is presented, followed by the introduction of the main characters and different types. A typical Karaghiozi plot is introduced. Karaghiozi shadow theater is discussed as a

dying art form.

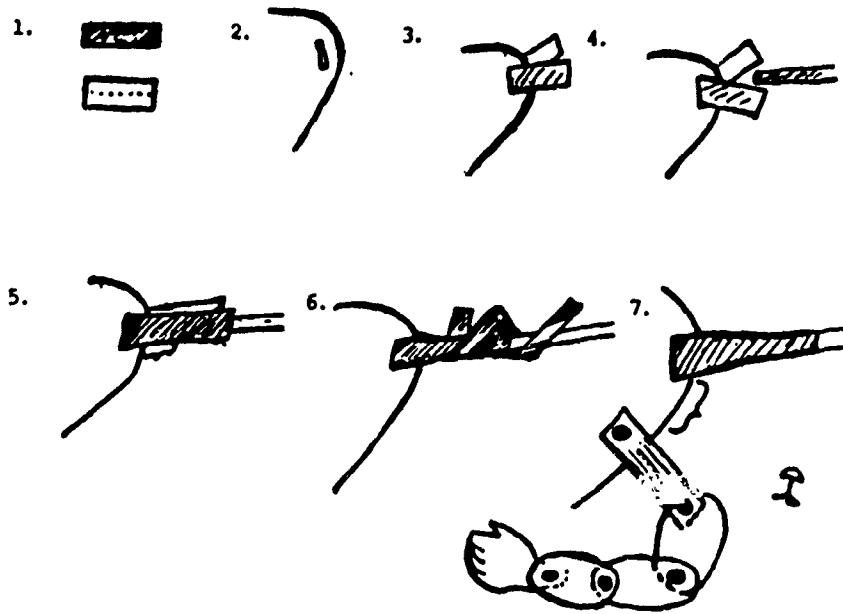
Art Activity:

Stencils are given out to the students of Hatziavati, Karaghiozi and his three sons. Each student gets one stencil 8-1/2" x 11" and a piece of cardboard or very stiff paper the same size. They glue the stencil to the cardboard. The incisions and puppet parts are cut out. Then the puppet parts are assembled at the joints at the points indicated.

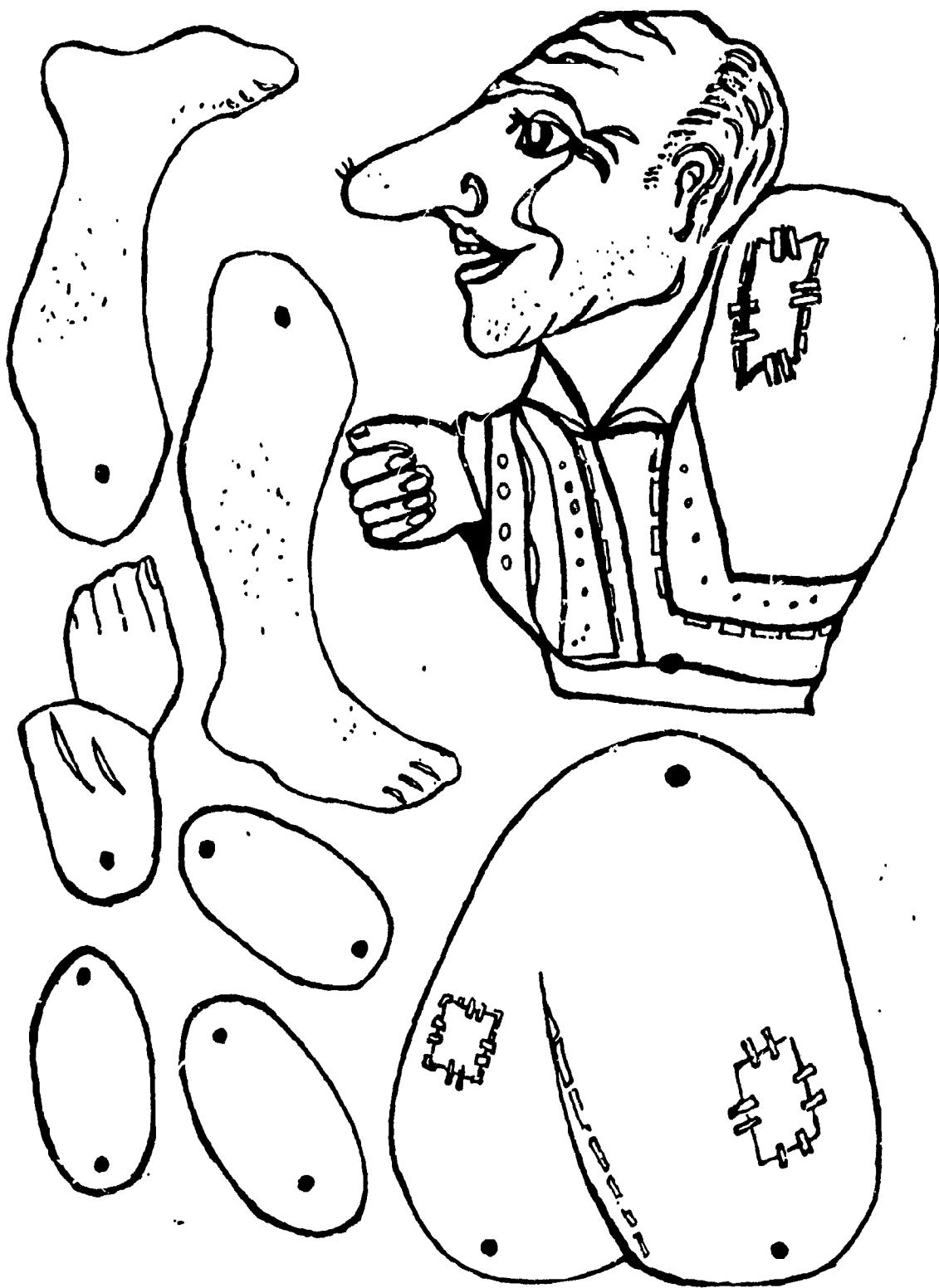
To attach the horizontal rod follow this procedure:

1. Connect rod to the shoulder part of the puppet using a 1" x 3" piece of masking tape, folded lengthwise in half with sticky part inside.
2. Make a 1/2" incision in the top part of the shoulder area of the puppet.
3. Slip the masking tape through this incision so that it is folded over lengthwise.
4. Attach bamboo stick lengthwise between two flaps of masking tape and affix all with another piece of tape, making sure that 1/4" is left between the shoulder cardboard edge and the bamboo stick.
5. To join the arm to the shoulder of the puppet, the arm part must be connected 1" below the incision for the rod.

6. A 2" elastic is used to connect the arm and the shoulder which allows the arm to flip from front to back when a second rod is connected to the hand.
7. Paperclip rivets are used to connect all other joining parts.



Time - 90 minutes



LESSON 8

Aim:

To become familiar with the humour of Karaghiozi, i.e. mistaken identity, play on words, synthesis of words or just plain slap-stick comedy.

Sensitivity Discussion:

What makes you laugh? Can you tell me about something funny that happened to you? What are some of your favourite T.V. comedies? Tell me why? Can you tell a joke? Does anyone know what slap-stick comedy is? Can anyone give me an example of mistaken identity? Can anyone invent a series of words that doesn't mean anything but really sounds funny?

Activity:

A dialogue excerpt from the Karaghiozi play (Appendix III) is given to the students. Each is assigned a role which is read orally to the class. Types of humour used in the play are discussed. The students perform the dialogue on the screen with the traditional puppet characters made in the previous lesson.

The students are asked to make verbal changes within the traditional dialogue so that they can integrate their invented humour. A new piece using the characters is then performed.

Time - 45 minutes

LESSON 9

Aim:

To invent a shadow puppet character using the Karaghiozi craft.

Sensitivity Discussion:

Can you invent an imaginary person? What would they look like? How would they dress? What kind of voice would they have, would it be high and squeaky or low and deep? Can you imagine how they would walk and move? What kind of person would they be, kind, always in love, smart, or a bully?

Art Activity:

The students invent an imaginary person that they describe as their character in writing. The character is then sketched from their description respecting the drawing of the head in profile with the eye in full frontal view. The student decides on how many sections their character puppet will have, where the joints will be and how they will move. All jointed sections must have a semi-circle, rounded edge,--this will allow the puppets easy movement. The character is painted or coloured in before the puppet is cut out. Ocre is used for the flesh tone areas and red for the cheeks and vivid colours for the costumes. Perforations are made using a craft knife and the entire puppet is outlined in black and then cut out.

Students are asked to think of a way in which their puppet character can be introduced, i.e. a song, poem, monologue, sound effect, music or any combination. Ideas may be worked out in comic strip form and can include scenery and dialogue. The students can rehearse on the screen and finally everyone gets a turn to introduce their puppet.

Time - 90 minutes

LESSON 10

Aim:

To write a simple funny story inspired by the comedy used in Karaghiozi and to interact with an audience.

To rehearse the invented play for a final school performance.

Sensitivity Discussion:

Can you think of a situation that you can act out? What happened before this situation occurred? What happened after? Can you describe this in words in a sequence? Can you think of some sounds that are connected to the situation? When would this scene take place, at night or during the day?

Art Activity:

Students are asked to form a group to write a play.

Each individual will be assigned a certain task, i.e. sound and light effects, assistant to puppeteer, puppeteer, scenery/props/advertising posters.

Final performance rehearsal, reminding the students that all parts must be memorized.

At live performance, students make allowances for audience interaction by asking riddles, directions, telling a joke

and the audience to continue ("Knock, Knock --- Who's there?")

Time - 135 minutes

A TYPICAL PLAY

TRANSLATED EXCERPT FROM A TYPICAL PLAY
FOUND IN AN ELEMENTARY READING BOOK WRITTEN BY
GALATIA GRIGIORIADI-SOIRELI, PUBLISHED BY DIADACTIC BOOKS,
ATHENS, 1983 AND
PERFORMED BY S.E. SPATHARIS BASED ON
AN ANTONIS "MOLLAS" PAPOULIAS PLAY

Karaghiozi was very much loved by audiences both young and old. In the following play, translated from a children's story book, one really feels the excitement and impact of a Karaghiozi performance. The theme of the play is a parody on death through self-deception and gluttony.

"Karaghiozi in the neighbourhood" the children screamed, as their eyes sparkled with glee and their hearts pounded in their chests. "Tomorrow night at 7:00 at Anest's cafe--All are welcome".

It was 5:00 in the late afternoon and children were already seated at benches which were set up in a semi-circle by Anesti (the chairs were reserved for the adults). By 6:00 p.m. the children had taken out their pennies and were impatiently waiting.

At 7:00 p.m. the berde was pulled out and the performance finally began.

Hatziavati appears and screams are heard coming from behind the berde. "They are beating Karaghiozi!" somebody screams from the audience. Suddenly Karaghiozi pops into the scene. He is going crazy and knocks Hatziavati to the floor.

H: Halt! Oh, Holy Mother! He is crazy! Dear Karaghiozi, what's up! Tell me!

K: Do I own myself? Don't my seven lives belong to myself?

H: That's how it is, Karaghiozi.

K: I want to die!

H: Die? Who's stopping you?

K: Then tell me why they don't let me die!

H: Tell me who is it that doesn't let you die.

K: Yes sir, I have decided to die right here! I want to die a death from eating too many Turkish Delights.

I went into a cafe where I found a case of Turkish Delights. I picked it up and placed it on the floor where I kneeled before it and confessed my sins. Then I said, "Oh God, forgive me and may he forgive all of you, too."

That's when I started eating Turkish Delights so that I should die.

Let me tell you, my friend Haziavati, here's the plain and clean truth. I started counting the Turkish Delights because I wanted to know how many Turkish Delights it would

take for me to die,--just in case I decide that I want to die again so that next time I will know how many Turkish Delights I will need to eat. Just at the point when I had eaten 60 or so, in comes the cafe owner, who asks me what I am doing. So I told him that I am dying. The cafe owner says "You are dying, you con artist!" He started to beat me, then everybody in the cafe sees me being beaten and they join in and beat me also. I asked him "Why sir, don't you let me die".

H: You didn't understand why they were beating you! They beat you because you had eaten Turkish Delights that did not belong to you!

K: Oh! That's why they were beating me and I thought that they were beating me because my life was so precious!

H: They beat you because of the Turkish Delights and that you should never show up at that cafe again because if you do they will surely beat you again.

K: Why should I be beaten again?

H: Because you ate the Turkish Delights.

K: But I paid my debts for the Turkish Delights. I ate 60 and they beat me for 100. That's how they owe me 40 Turkish Delights.

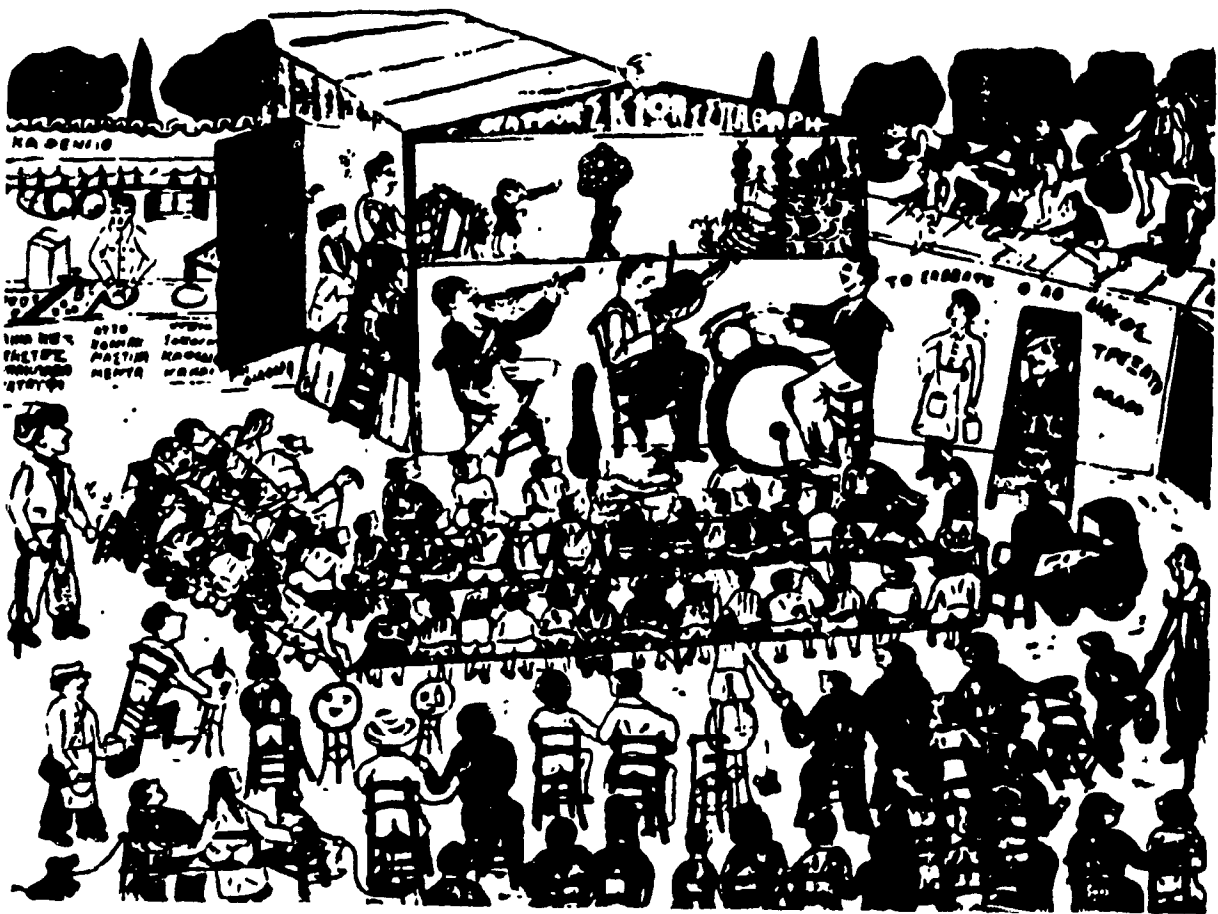
As the children laugh out heartily, the benches begin to squeak and quake from the laughter. The adults also laugh as they forget their worries from their labours and become children

again.

"Health to Karaghiozi! The undying Karaghiozi" they yelled out, "who has made us forget our misery". "Long live Karaghiozi" says another. The mother of Evglia, who also forgets her daily burdens and can be seen laughing so hard that her pale cheeks have now turned red and are starting to resemble her daughter's.

K: "And now Avanti, Maestro! Come, let's eat, let's drink and hungry we will sleep."

The show is now over but the song of joy lingers on to warm the heart and tortured soul of the typical neighbourhood man.



Painting by anonymous artist of Karaghiozi being performed by Eugenos Spatharis.

Karaghiosis, the Refugee: An Ethnographic Study of the Greek Shadow Theater by Thanos Fotiadis, Athens: Gutenberg, 1977, p.285.

ILLUSTRATION OF CHARACTERS IN KARAGHIOZI

Most of the following character descriptions are taken out of Karaghiosis by Georgos Ioanou, Vol. A., (Athens: Ermis, 1971, unless otherwise stated).

Karaghiozi:

Karaghiozi represents the typical Greek character, a real type in Greek society, one that was poor and used his wits to survive. He has a hard, quick voice which is cry-like at times. He always speaks from experience, an experience acquired through everyday life. Karaghiozi is a satire, ugly in appearance, semi-bald and hunched-backed. He knows that he is ugly but does not care. He has a long arm which is ready to grab at a piece of bread. Karaghiozi does whatever he wants with all of the other characters. He does not have a trade but is willing to try any type of work even if the job calls for a professor. In the 1960's, he became an astronaut and landed on the moon. When Karaghiozi is found out he is then beaten for pretending to be able to do the job; however, he is not afraid of being beaten because he has gotten used to it. Karaghiozi would rather starve than work and starve. He is an optimist and always in a good mood, full of enthusiasm. Karaghiozi enters the scene to "hasapico" music, a popular form of Greek music. The watering can is his prop with which he usually hits other

characters, except for Baba-George.

The Appearance of the Puppet:

The puppet has a long arm which is jointed in five sections, the body is jointed at the waist with leg joints at the knees. The puppet is shown barefoot and wears torn, patched clothes.

Dialogue:

(The Pasha has just noticed the condition of Karaghiozi's shack):

Pasha: "Is this where you live, Karaghiozi?"

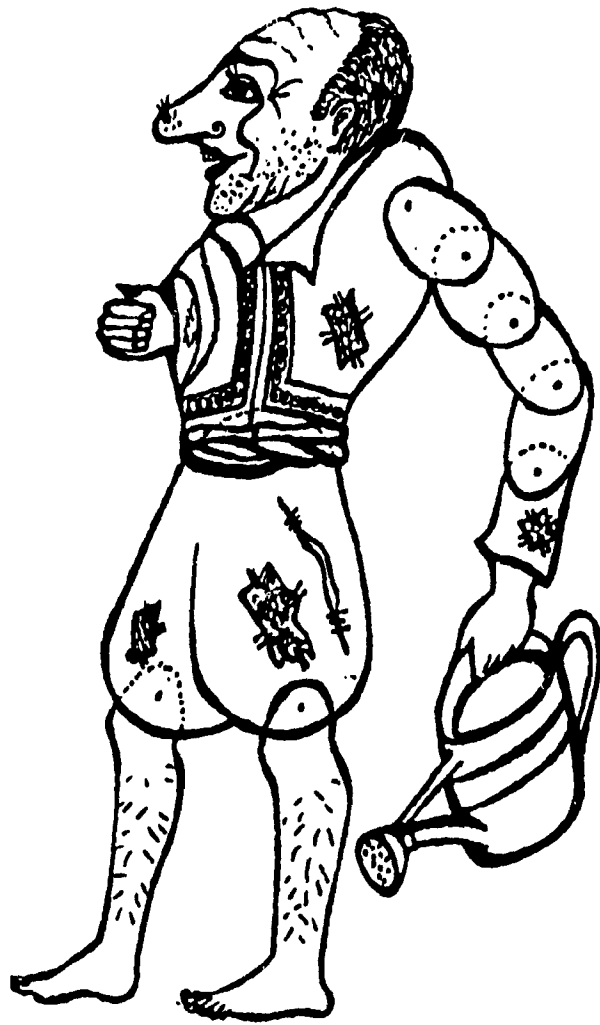
Karaghiozi: "Yes, here, my Pasha."

Pasha: "But your house has hardly any roof!"

Karaghiozi: "It doesn't matter, we always have fresh air."

Pasha: "And what do you do when it rains?"

Karaghiozi: "When it rains, we go outside so that we can get rained on more evenly."



KARAGHIOZI

Omorphonios:

Omorphonios means "the pretty young boy". Mollas invented him and Spiros Melas says that this character is the most invented. He does not represent any particular type in society. He is a short, middle-aged man with a very large head and large, fat nose. Karaghiozi makes fun of his nose. Omorphonios enters the scene reciting a poem. Omorphonios is a mama's boy, narcissistic, drags his words out when he speaks and ends every sentence with "Ouit" which is supposed to be the French "Oui".

The Appearance of the Puppet:

The puppet is jointed in two sections at the waist and the nose may also be jointed. He usually carries a flower and smells it because he is always in love. He is well-dressed in the western fashion, jacket with tails, checkered pants and bowler hat which does onto fit his inflated, large head.

Dialogue:

(Omorphonios addresses a woman:)

Omorphonios: "Open your lips and tell me golden words, ouit. I am the handsome young man than loves you a little bit, ouit."



OMORPHONIOS

Stavrakos or Stavrakas:

Yannis Moros invented Stavrakos, based on a real type that existed in Athenian society of the 1920's. He symbolizes the fake bully of the "Manges" subculture. He acts tough but runs away when there is real trouble. He speaks a Greek jargon called "Mangika", a form of street slang. Usually he says "Aderfaki" which is the equivalent to today's "Hey, man" in English; however, the direct translation means "brother". Karaghiozi always beats him up and makes fun of the way he speaks.

The Appearance of the Puppet:

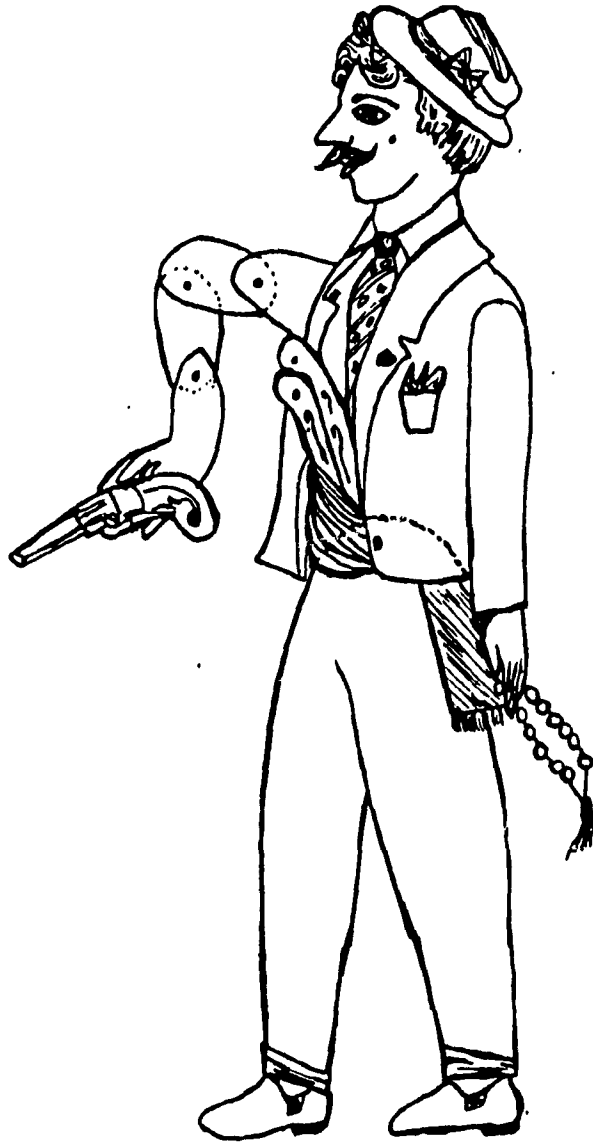
Stavrakos is dressed smartly in the Western fashion, complete with tie and bowler hat. He carries props such as cardboard knives, pistols, real worry beads and, at times, a cane, pipe or bouzouki. The puppet has a long arm jointed in one or several parts, the rest of the body consists of two parts jointed at the waist. Stavrakos enters to "Rembetika" music, a rebel blues.

Dialogue:

(In this scene Stavrakos is going to get rid of a ghost with his knife and gun):

Karaghiozi: "How are you, Stavrakos? What is it that brings you this way?"

Stavrakos: "Hey, man, Karaghiozako, Karaghiozako, we came to save you from the ghosts, it's going to work!" Hey, man, because we will play a game with knives that will end up in smoke!"



STAVRAKOS

Signor Dionysos/Nionios:

Mimaros, the master puppeteer, introduced Dionysos, who represents what the poor Greek people fantasized the aristocratic. Dionysos is a polite individual. He speaks very fast with an accent which could be from the island of Zankithos and usually sings about the island's beauty. He is a very short man with a beard and he pretends to be rich and acts like a "Cassanova" with women. Dionysos is introduced to "Nisiotika" music which comes from the islands.

The Appearance of the Puppet:

The puppet body has two parts and is jointed at the waist. Dionysos wears a carnation behind his ear, a tall hat, striped pants and jacket with tails, in the Western fashion.

Dialogue:

Karaghiozi: "Right over there on the table, there is a letter. It is in the doctor's name. Why don't you just open it, Dionysos, so that we can see what is written inside."

Dionysos: "What are you suggesting, thick-skull, to open up someone else's mail?"



SIGNOR DIONYSOS

The Jew:

He comes from Saloniki, his name may be Solomon, Jacob or Abraham. He speaks with an accent that could be anything from Armenian, half-Greek, or an invented Spanish dialect. Because of the little Greek that he knows he is often misunderstood and says nonsense words. He is a miser, rich, smart and has only one problem, money. Karaghiozi usually tricks the Jew into giving money. He is an older man with a beard and is skinny looking. The puppet is introduced to Turkish type music.

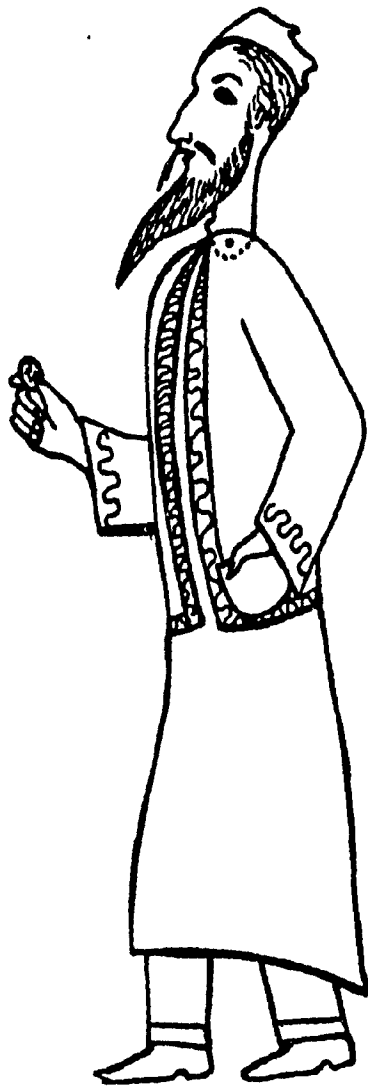
The Appearance of the Puppet:

It is made out of two parts, jointed at the neck. The puppet's head swings backwards and forwards when the puppet dances, usually to Turkish type music. The Jew is the most delightful puppet of all because of the way the puppet moves. He dresses in the Jewish, oriental fashion.

Dialogue:

(The following is an example of the nonsense words that the Jew says):

The Jew: Vrizo, la vrizo la, vrizo, vamos, Karaghiozo, hey,
 hey, hey, hey, hey!"



THE JEW

Kolitiria (Karaghiozi's children):

"Kolitiria" means the "glues". The number of children that Karaghiozi has depends on the puppeteer's discretion. Kolutiri is Karaghiozi's first son and was invented by Mimaros. The other two sons, Scorpio and Biri-ko-ko were introduced later. Micholopoulos added Potoula, Karaghiozi's daughter and fourth child. Karaghiozi's children are the spitting image of their father and often have one, long arm. The Kolutiria, as performed by Haridimos, symbolize the way Greek society has stereotyped children, the first born, the one that turns out being the best, the second, the one that nobody really pays attention to and ends up being a rebel, and the baby, the one everyone adores and finds cute. The first son speaks well because he is a good student in school, the second speaks more of a street language and the baby usually eats his words but displays wit which surpasses the other two. They never miss an occasion to make it known that they are starving. The Kolutiria usually enter to sound effects or sometimes to a march.

The Appearance of the Puppets:

The puppets arms are in five pieces and they are jointed at the waist and at the knees. The Kolutiria are barefoot and their dress resembles that of Karaghiozi's.

Dialogue:

(An excerpt from a recent play performed by Haridimos):

Karaghiozi: "What is your best subject?"

Kollitiri: "I, father, am very good in history.!

Karaghiozi: "And you, Scorpio?"

Scorpio: "I excel in trouble!" (Karaghiozi slaps him one
and the puppet does a flip.)

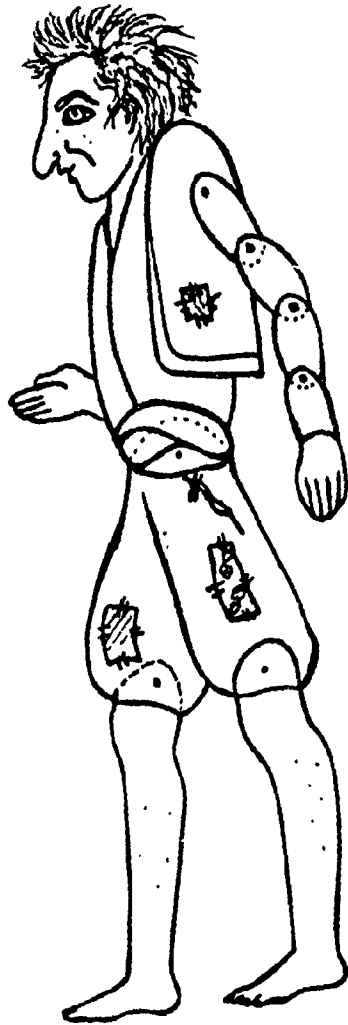
Karaghiozi: "Biri-ko-ko?"

Biri-ko-ko: "Yes."

Karaghiozi: "If you had to choose from all of your subjects,
which one do you like the best?"

Biri-ko-ko: "Recess!"

Karaghiozi: "Bravo! Bravo! What a waste of money trying to
educate them! Ha!"



KOLITIRIA

The Pashas, the Beys, and the Veziris:

These characters all represent the same type and usually appear only once in a play. The Pasha is the highest ranking authority and is sometimes called a Bey. The Beys were Turkish merchants and the Veziris were captains in the military. The character represents the comfortable rich and is usually a sweet person with many worries. His voice is chant-like, he never lies, is generous and of high virtue. Hatziavati usually gets his jobs from the Pasha which he then offers to Karaghiozi. All three are introduced to "Amane" type music.

The Appearance of the Puppet:

The puppet body has one joint at the waist and consists of two parts. The Pashas and the Beys dress in a luxurious, oriental fashion and the Veziris wears a rich oriental uniform.

Dialogue:

(What the Pasha is saying the the following poem is that if one chooses to be in love they must be prepared to suffer, therefore, we as outsiders should not pity lovers when they are suffering):

Pasha: "Eyes of lovers, may not be feared, you should watch them tear and show no pity.



THE PASHA

Fatimet, Keria Vasiliki, Karaghiozina:

Women characters have small roles in Karaghiozi shadow theater. Karaghiozina or Aglaia, Karaghiozi's wife, sometimes called the little slave, makes rare appearances only when Karaghiozi is thinking of marriage or engagement. Most often just her voice is heard. Or if the Kollitiria make mention of her. Then there are the Turkish girls usually daughters of the Pashas, Beys, and Veziris, and who are more often seen. They may be called Fatimet or any other Turkish name. They are always in love. There are those that are seen as objects of pleasure. A good example would be Keria Vasiliki, the Pasha's lady love. Women's voices were always made by the puppeteers using a squeaky, comical tone.

The Appearance of the Puppets:

The women puppets are made in two sections joined at the waist. Aglaia is sometimes shown holding a duster. She wears a long skirt with an apron on top, dressed in the Western fashion. Turkish girls dress in the rich, oriental fashion. The women of the harem are sometimes shown nude from the waist up.

Dialogue:

Pasha: "Good-day by Vasiliki, beautiful flower of
Anatolia and jewel of the horizon."

Vasiliki: (Very sad) "Good morning."

Pasha: "Don't tell me you are sad again. What is the
matter, my love child"

Vasiliki: "Nothing, afendi."

Pasha: "Again, the same! You call me afendi again, why? Am I not your loyal servant?"

Vasiliki: "I have nothing, my Pasha."

Pasha: "Then why aren't you happy? Ah, you are right, you are young and beautiful, still a child, it's impossible for you to be happy, locked up in here in this harem. That's right! (He sighs.) Ah! Ah! To those beautiful feet of yours that are white as marble and are the sculptured statue of your ancestor's craft! Oh, Vasiliki! My Vasiliki! (He tries to embrace her.) My love." (She slowly pushes him away.)

Vasiliki: "Ali! Stop it!"



FATIMET

Veligekas:

Velegkas was invented by Mimaros and represents the policeman who is always on the Pasha's side. He is a Turkish-Albanian. He speaks Greek with a tone of authority and is out to get all who do not obey the law, especially thieves. Veligeka hits whenever he can but respects Barba-George. He usually enters the scene to hit sound effects.

The Appearance of the Puppet:

The puppet is jointed in three parts at the waist and at the knees. He is dressed in the oriental manner and carries swords and knives.

Dialogue:

(The following dialogue was taken from "Karaghiozi, the Refuge" by Thanos Fotiadis, page 440. Karaghiozi persuades Veligekas to do something against his will):

Karaghiozi: "Don't I know you from somewhere from.....a beating!"

Veligekas: "Why are you shaking?....."Are you shaking?"

Karaghiozi: (Karaghiozi pulls him away) "Come inside."

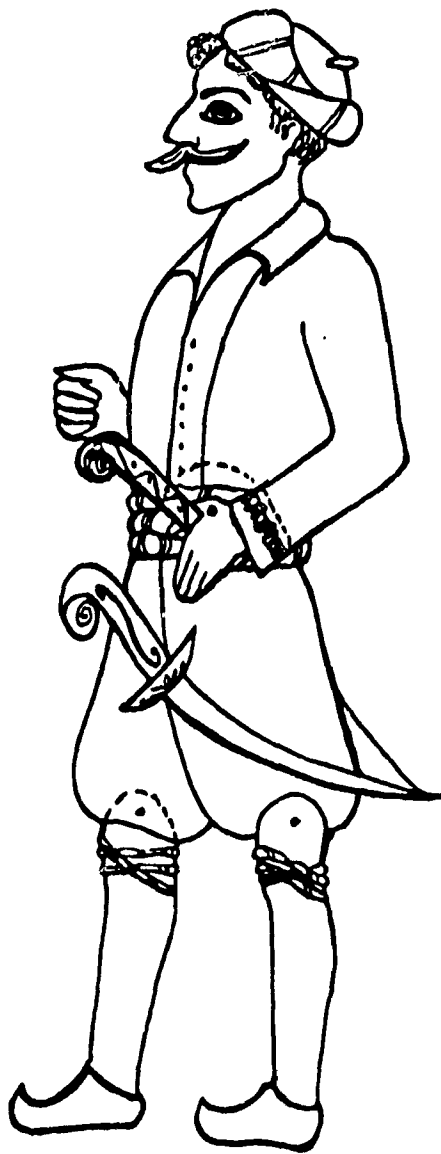
Veligekas: "Don't you dare touch me!"

Karaghiozi: (Karaghiozi insists on pulling him inside). "It's much more comfortable, I tell you."

Veligekas: "Take your dirty hands off me!"

Karaghiozi: (Karaghiozi continues to pull him inside.) "It's much more comfortable inside, I tell you."

Veligekas: (Veligekas finds himself inside.) "You call this
comfortable?"



VELIGEKAS

Hatziavati:

Hatziavati is Karaghiozi's loyal friend who often gets beaten by him. He also gets beaten by Velegeka, the policeman. He is the most Turkish looking when compared with the other characters. He is poor like Karaghiozi but is luckier at getting jobs because he is usually hired by the Pasha. He plays the middleman by trying to get the right person for the job and Karaghiozi usually gets it. In general, he is an honest, quiet family man, although sometimes on rare occasions he may turn thief. He is said to be handicapped with one arm, that's why he holds his beard. He speaks in the pure Greek form "Katharevousa" and has a sweet chant-like voice. He usually enters the scene signing. Hatziavati symbolizes the typical clerk.

The Appearance of the Puppet:

The puppet is jointed at the waist and at the knees. Hatziavati is dressed in the oriental fashion and is very clean. He is always shown holding his beard.

Dialogue:

Karaghiozi: "Go on, what do you mean?"

Hatziaviati: "Here, my Karaghiozi, why don't you come and get dressed as the Bride?"

Karaghiozi: (Karaghiozi slaps him) "What do you mean? What do you think I am?"

Hatziavit: "My Karaghiozi, 50 gold coins! Here they are! Just think about it!"



HATZIAVATI

Barba-George

Barba-George is Karaghiozi's uncle. Invented by Yannis Poulas, Barba-George speaks with a heavy, peasant dialect called "Vlachika". He is handsome in the Greek Kleftic folk tradition. The Kleftic movement was a form of resistance against the Turkish occupation. He often says "oie, manoulamou" which means "oh, mother". He is a bit naive but honest, normally he does not catch on too quickly, he always speaks in reference to what he knows about, which is country life. He gets to beat every other character, even Karaghiozi. Barba-George is introduced to mountain type music called "Kalamatiano".

The Appearance of the Puppet:

The puppet is jointed at the waist and knees. He is also the largest. He wears the Greek national costume of white tights, a short, white, layered, pleated kilt called a "fustanella", a long-sleeved blouse, vest and "tsarouchia" shoes with pompoms. He carries a utility bag where he may keep all sorts of things, a comb, a mirror, cream to curl and stiffen his mustache, gun powder, a stone to sharpen his lighter and magical charms to help him out during his love endeavours. His mother, wife and sister also throw in charms that save him from evil. On his head he wears a touque. He carries a shepherd's cane.

Dialogue:

(In this scene Barba-George takes off one "tsarouchi" and starts

beating Veligeka, the policeman and Karaghiozi tries to stop him. The following dialogue is from a pamphlet that appeared in 1930):

Barba-George "Let go of my foot, Karaghiozi!"

Karaghiozi: "Oh! my! was that your foot, sweet uncle dearest! Oh! That is why it smells so sweet." (Karaghiozi gets a hold of Veligeka and knocks him down.)

Veligekas: "Just you wait until I get my hands on you!"

Karaghiozi: "Who did you say you wanted to get your hands on, you dog-face, you want me! Hit him, Uncle!"



BARBA-GEORGE

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APPENDIX

List of materials the author has in her possession on the subject of Karaghiozi:

1. Stencil figures of Karaghiozi characters, No. 1-8, new version, printed by K. Dimopoulos, Athens.
2. Karaghiozi poster with 16 characters in stencil form printed by I. Rakou and Sea, Thessaloniki. (2 ft. x 4 ft.)
3. A tape recording of a two hour performance of a Karaghiozi play entitled "My Fiance and the Haunted Box", performed by Haridimos in Athen, Greece, August 10, 1988.
4. A Greek pamphlet dated 1966, entitled "Karaghiozi on the Moon", printed by D. Darema.
5. A photocopy of a rare pamphlet with illustrations, published during World War II by M. Saliveri, Athens, about the Italian invasion of Greece.
6. A parchment puppet of Karaghiozi made by Vasiliki Antonakis Warmoes.
7. A video tape recording of three performances given by two different puppeteers on ERT in Greek.
 - A) Television show called the "Kolitiria" performance by Vagos, on June 12, 1987 in the play "The Seria".
 - B) Television show called the "Kolitiria" performance by Yenerali, on June 9, 1987 in the play "Karaghiozi at

Luna Park".

8. A poster of the puppet Barba-George made by G. Haridimos (17" x 11").
9. Slides taken in May 1987 by Vasiliki Antonakis Warmoes of Karaghiozi shadow theater performance and theater:
 - A) Lyscrates Monument.
 - B) Puppet theater facade.
 - C) Haridimos at the front entrance of the theater taken from the inside.
 - D) Haridimos sweeping grounds in front of the double flying frames of the theater stage.
 - E) Haridimos straightening out the frame of a tin cut-out figure (Karaghiozi and Alexander the Great), made by his father, which is hung on the back wall of the theater.
 - F) An example of a billboard painting done by Haridimos on one of the side walls of the theater which depicts the Greek hero, Katsadonis in chains.
 - G) Haridimos with an assistant behind the berde against descended flying frames.
 - H) Haridimos with an assistant examining the state of the props.
 - I) A detail of the cardboard building prop examined against the light for damage.
 - J) The palace or Seraglio taken before a performance in

the evening.

K) Haridimos and assistant performing Karaghiozi.

L) The assistant creates the slap sound while Haridimos makes puppet perform a flip.

10. A cassette taping of a half-hour television, 1986.
11. Anonymous painting of Karaghiozi (2'x1') found in Kastorion.
12. A photocopy of a pamphlet entitled "Karaghiozi, the Captain", published in 1930.
13. A cassette taping of a half-hour performance from an old record entitled "The Birth of Kolutiria" and "Karaghiozi Gets Engaged".
14. Ten cassette tapes, numbered from 1-10 (one hour each) of interviews with G. Haridimos.
15. Two paintings of Karaghiozi and Hatziavati done by G. Haridimos.
16. One parchment puppet (1'x1/2') of Barba-George by G. Haridimos.
17. One photocopy of the figure of the Pasha created Lucas, a Spartan artist.
18. Three cassette tapes, number 11-13, of an interview with Foulis, a Spartan Karaghiozi puppeteer.
19. A cassette taping of a half-hour radio interview of Vago Korifiati, a puppeteer, Spring 1987.
20. Paper figure cut-outs and props published by Papadimitriou-Agiras of:

- A) Captain Darling
- B) The Priest
- C) Omorphonios
- D) The Old Aunt
- E) Kolokotronis
- F) The Seraglio

22. Paper figure cut-outs and props published by Ioanis

Mystakis-Asteros.:

- A) Karaghiozi, The Ice Cream Man.
- B) Alexander the Great
- C) Verziropoula