

naturally, we know what we really mean is a reality, but by naming the reality, we are the producers. We made this wonderful Jesus guy there, with the bearded fellow in the middle and Mary and Jesus on the two thrones on either side. It's very valuable for societies to have picturesque beauties up there, elegance, wonderfulness.

David Cayley

Whether its changing the gods or "toppling the government," as he suggested earlier, Peter Schumann speaks with a prophetic assurance that has resounded through his work for 40 years. Its foundation, it seems to me, is his profound sense that it's now or never for our fast decaying civilization. His message is, resist, wake up, dare.

Peter Schumann

We are living in a world which we don't have to submit to. We can stand up against it. We can do that. We don't have to only dream about it. There's so much in people that wants to *be*.

What's "tourism"? What is the "tourist"? The tourist goes out, away from his own life to see that ancient life that his industry destroys. But the tourist must realize that he can't be a tourist, that instead, he must live that life.

David Cayley

That the tourist must live the ancient life he now only consumes is one of the great convictions underlying Peter Schumann's work. And not just the tourist, who stands here, I think, as a figure for an entire civilization, a civilization which appears to Schumann to be pursuing a mere shadow of its lost life. But that ancient life, he thinks, is still there, growing wild and capable of resurrection. His art demonstrates the possibility by its originality, by its abundance and by its devotion to communal, rather than commercial, demands.

Today, at age 68, Peter Schumann remains extraordinarily vital. He is still touring, still making puppets, still baking bread for all his shows and still leading parades on his 12-foot stilts. Look for him. The best may be yet to come.

Peter Schumann

I want to do bigger and very different types of shows. I just don't know yet how and when. So, when we invented the mass a couple of years back, I thought, oh, now, we got some form that we...as if that was our final thing. But in actuality, I'm looking for — and I can't describe it, but it's something very different.

David Cayley

So, there's more to come.

Peter Schumann

Yes, definitely.

David Cayley

God willing.

Peter Schumann

Yes, yes.

David Cayley

Thank you, Peter.

Peter Schumann

Oh, you're welcome.

David Cayley

That was a great pleasure for me.

Peter Schumann

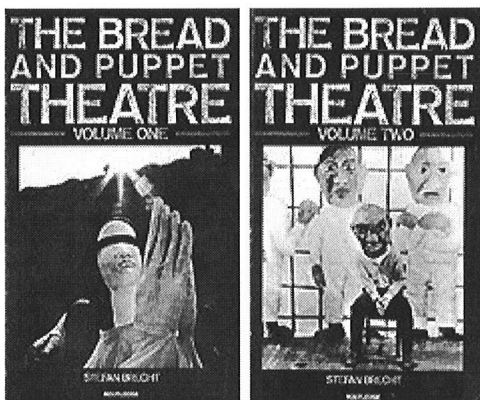
Good. I'm glad to hear that because then it makes sense.

Paul Kennedy

On *Ideas*, you've listened to the fourth and final episode of "Puppet Uprising: Peter Schumann's Bread and Puppet Theater." Pictures and writings by Peter Schumann are available on our website at cbc.ca/ideas Tonight's program was written, presented and produced by David Cayley, with the assistance of Susan Mahoney and Dave Field. Our Associate Producer and Webmaster is Liz Nagy. Thanks to Jutta Mason, to Taylor Stoehr, who believed puppets could appear on radio, to Peter and Elka Schumann and to the many puppeteers who offered hospitality and encouragement. The Executive Producer of *Ideas* is Bernie Lucht, and I'm Paul Kennedy.

Puppet Uprising Bibliography & Videography

Relatively little has been written about the Bread and Puppet Theatre, but there is one astonishing exception. In 1988, **Stefan Brecht** published a massive, two-volume work called, simply, **The Bread and Puppet Theatre**. (Routledge was the North American publisher.) Totalling near 1,600 pages, the work is highly opinionated but quite fascinating.



Brecht did exhaustive interviews with many of the people who worked with the theatre in the 60s and 70s and quotes great swatches of these interviews verbatim as a sort of parallel text to his own. The result is an interesting polyphony which allows other opinions than his own to be expressed. The books have wonderful photographs, describe shows at length, and sometimes reproduce texts, as well as providing a comprehensive history of the theatre up to the early 80s. Stefan Brecht regards Peter Schumann as "one of the great artists of the century."

Other works consulted in the preparation of the series include:

John Bell, **String, Hands, Shadows: A Modern Puppet History**, The Detroit Institute of the Arts, 2000.

John Bell, "Uprising of the Beast: An Interview with Peter Schumann," in **Theater**, Yale School of Drama, Erika Munk, ed., Vol. 25, #1, Spring/Summer, 1994.

George Dennison, **An Existing Better World: Notes on the Bread and Puppet Theater**, Autonomedia, Brooklyn, N.Y., 2000.

Goldensohn, Barry, "Peter Schumann's Bread and Puppet Theatre," **Iowa Review**, Spring '77.

Puppets, Masks and Performing Objects, ed. John Bell, M.I.T. Press, Cambridge, Mass., 2001.

TDR, #47, 1970, a special issue on the Bread and Puppet Theatre. (This journal had been *The Tulane Drama Review*, and then became just *The Drama Review*).

Publications by Bread and Puppet Press, Glover, Vermont 05839 include:

John Bell and Ronald Simon, **Landscape and Desire: Bread and Puppet Pageants in the 1990's**, 1997.

Peter Schumann, **Fiddle Sermons from Insurrection Masses with Funeral Marches for Rotten Ideas**, 1999.

Peter Schumann, **A Lecture to Art Students at SUNY/Purchase**, New York, 1987.

Peter Schumann, **Puppetry and the New World Order**, 1993.

Peter Schumann, **The Radicality of the Bread and Puppet Theater**, 1990.

A number of videos of Bread and Puppet circuses, pageants, and shows have also been made. These include: