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Spring 1972

### The Theatrical Make-up of Rumpelstiltskin

Anne Coppenger

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[The theatrical make-up of  
Rumpelstiltskin]

HONORS SPECIAL STUDIES--SPRING 1972

Anne Coppenger

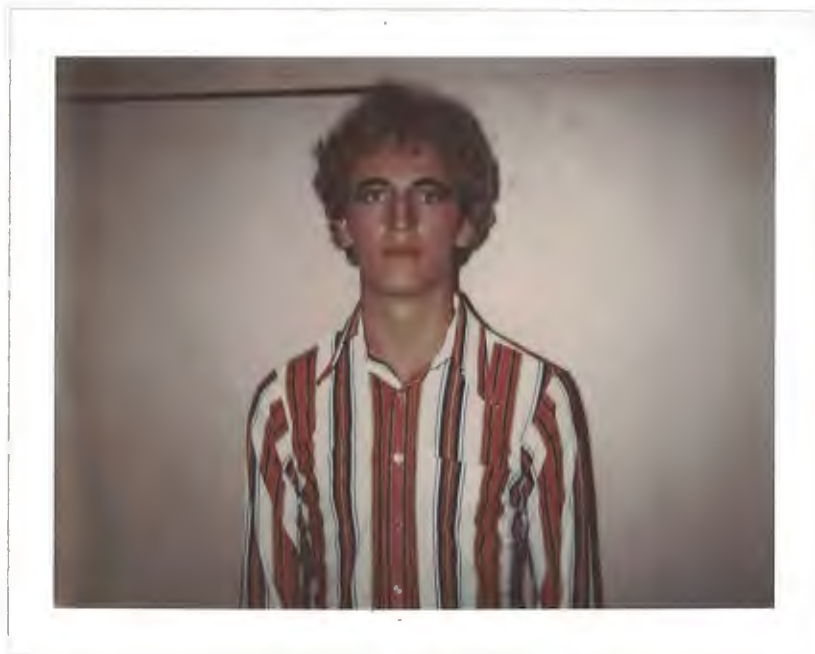
H491

In planning this semester's project in the practical application of techniques of stage makeup, it was decided that the two most basic makeup techniques were the Classic Greek (correctional) and Old Age makeup. The theatre student who masters these two techniques will have little problem in making up for almost any part (with variations, of course).

The Classic Greek face is that of the mythological Greek gods--oval in shape with symmetrical proportions and masklike features. This is achieved by first measuring the face and its supposedly symmetrical parts, and then by altering with makeup in an attempt to simulate perfection. The jaw is shaded as needed to make the face appear more oval; the eyes are lined and shadowed to appear larger and farther apart; the nose is shaded to give the illusion of the very straight, even-bridged nose; the eyebrows are shaped and more clearly defined; cheek rouge is applied to finish shading the face; and the mouth is clearly defined and generally enlarged to classical Greek proportions.

To make up my model, I started with Stein base stick #14 and mixed it with base #10 to give the face a youthful, healthy color. Necessary shading lines were drawn with maroon shading stick #25, eyes and brows were defined with black-brown pencil, a light cheek rouge was drawn on, and the mouth was defined and enlarged by deep lip rouge. Then all was blended to complete the creation of the Greek face.

The photographs below show how the lines and shadow areas were first painted on and then blended to achieve the desired effect.



For my own Classic Greek I used the same basic techniques, using instead base colors #9 and 10.



The value in learning to do the Classic Greek face lies in its correctional makeup quality. Modified, it can be used more practically to simulate greater perfection in the facial features.

The Old Age makeup technique was harder to do. The desired illusion to create is that in which the facial muscles and skin have begun to stretch and sag, hollows have appeared in the bony crevices of the face, and, where the bones are prominent, the skin has sagged into wrinkles, bags, pouches, and/or jowls. To create this effect with makeup, shading is used to sink the temples, cheeks, and eye sockets, and shading-highlighting to accentuate wrinkles of nose to mouth, cheek-chin, and frown lines. The eyes are painted to give the illusion of folds above and below. Cheeks, jowls, chin, and upper lip are all treated with a shading-highlighting combination. Hair is often grayed to complete the illusion of age.

I enlisted the help of a friend at this point. He demonstrated the old afe technique for me, showing me how lines are drawn, shaded, and highlighted on face and neck to achieve the desired effect, and then gave me a good deal of help on my own face. Stein base #9 was used for both faces; he used a maroon shadow stick and I a brown; highlighting was with stick #23 and clown white.





Probably the first thing I learned about good stage makeup is that it requires a light touch, and that the makeup artist is in many ways much like the portrait painter. There is a whole realm of possibilities to be explored in this fascinating area of theatre.

Notes

- 1: More detailed illustration (both visual and verbal) needed in both cases. Remensson's faces taking correctional makeup, close-up detail shots, sample colours and chart-type sketches would have clarified the story.
2. Some sort of reference to your sources needed.

Grade —

Honors Special Studies - Fall 1971  
Anne Coppenger

4491

For this semester's Special Studies I was chairman of publicity for the annual OBU Children's Theatre production, Rumpelstiltskin. In planning my project I tried to take into consideration the best ways to attract the interest and capture the fancy of local children of all ages.

The play itself was to be a colorful production, so I decided, in conjunction with Mr. Raymond Caldwell, to have all printed matter done in lively pastels. The posters were printed in deep pink on lime green, the handbills in deep pink on light pink, and the programs on deep pink, orange, and lime green. The bright colors not only added to the color of the production itself, but they also were meant to attract the children's (and parents') attention and be easily identifiable as Rumpelstiltskin publicity, even at a distance.

In keeping with the fairy-tale story line of the play, I tried to give the artwork on posters, programs, and handbills a touch of whimsy. I carried the same motif of the funny little man and his closely-guarded name throughout the printed publicity, to "tie it all together" for the public.

Besides putting up, we publicized the play over the local radio station, in the school paper, and by sending invitational letters to primary and elementary schools within a fifty-mile radius of Arkadelphia. The last method was not as effective as it could have been, due to unexpected difficulties in finding an address list of the surrounding schools.

Possibly the most important publicizing we did came in the form of visits to local primary and elementary schools. These went as follows:

After making advance arrangements with respective principals, the two girls playing the parts of the Miller's Daughter and Rumpelstiltskin and I went to the schools on two afternoons. In each classroom I made a few introductory remarks, the costumed characters entered and enacted a brief, representative ~~of~~ scene, and I distributed posters and handbills to the classrooms before leaving. The visits to the schools probably did more to arouse the children's interest than any other form of publicity we could have used.

In working on this project I learned much about not only the concepts behind publicizing something, but also the amount of work that is really necessary to inform the General Public - even when there's the added boon of a tradition



of good childrens theatre that has already made a name for itself in years past.

The following are included in the report:

Sample programs and poster

"first-draft" sketches for each

Artwork used

Letter to surrounding schools

Copy of radio announcement.

Rumpelstiltskin





Rumpelstiltskin



THE OUACHITA BAPTIST UNIVERSITY CHILDREN'S THEATRE WORKSHOP PRESENTS ITS THIRTEENTH ANNUAL PRODUCTION:

# Rumpelstiltskin



BY CHARLOTTE CHORPENNING  
DIRECTED BY BELINDA DAVIS AND RAYMOND CALDWELL

## — CAST —

RUMPELSTILTSKIN .....	Debbie Strickland	QUEEN .....	Mimi Adams
MOTHER HULDA .....	Jamie Roark	QUEEN'S SON .....	Michael Tinsley
MILLER'S DAUGHTER .....	Debbie McFerrin	NURSE .....	Sherry Dublin
MILLER .....	Brad Loman	PAGES .....	Paulo Barbosa John Nicolini
MILLER'S WIFE .....	Cookie Schoeppel	LADIES-IN-WAITING .....	Sandra McGee Martha Nobles
INGERT .....	Gene Vestal		
GOTHOL .....	Billy Sample		
KAREN .....	Susan Moss		

## SYNOPSIS

### ACT I

Scene 1: At the Edge of the World

Scene 2: In the Queen's Garden

### ACT II

Scene: The Queen's Spinning Room,  
The next morning

### ACT III

Scene: Same as Act One, a year later

NOTE: THERE WILL BE TWO TEN-MINUTE  
INTERMISSIONS.

## ACKNOWLEDGEMENTS

Mr. Kenneth Sandifer  
Mr. Rex Cooper  
Mr. Dennis Holt, Sr.  
Mr. Bob Belshan  
Mr. Ray Moore  
Mr. Bill Deaton, KVRC

Mr. Stan Rogers  
Mrs. Raymond Geran  
Mrs. Arthur Tinsley  
Mrs. Edwin Moss, Jr.  
Pizza Q

## CREW CHAIRMEN

STAGE MANAGER .....	Claude Nixon
REHEARSAL ASSISTANT .....	Myra Wellman
SET CONSTRUCTION .....	Bob Belshan, Jim Danner, and Gene Vestal
SET DECORATION .....	Brad Loman
COSTUMES .....	Tommy Mullins, Peggy Geran, and Sharon Otwell
PROPERTIES .....	Rita Guthrie
PUBLICITY .....	Anne Coppenger
MAKE-UP .....	Bennett Brown
LIGHTING .....	Jim Danner
SOUND .....	Bob Belshan
HOUSE .....	Dick Whiteside

## SPECIAL THANKS ALSO TO:

Mimi Adams, Robert Clark, Betty Corley, Karen Dunnigan, Frances Eason, Colleen Ferguson, Nancy Fikes, Emily Fray, Alana Ichter, Kathy Martindale, Judy Kay Merryman, Debbie Moore, Susan Moss, Phyllis Oliver, Steve Peters, Becky Russell, Carol Seaton, Mike Walston, Myrtle Williamson, Connie Wilson, and Ann Yates.

Rumpelstiltskin



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MILLER'S WIFE ..... Cookie Schoepel  
INGERT ..... Gene Vestal  
GOTHOL ..... Billy Sample  
KAREN ..... Susan Moss

QUEEN ..... Mimi Adams  
QUEEN'S SON ..... Michael Tinsley  
NURSE ..... Sherry Doublin  
PAGES ..... Paulo Barbosa  
John Nicolini  
LADIES-IN-WAITING ..... Sandra McGee  
Martha Nobles

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~~Rumpelstiltskin~~

Rumpelstiltskin





The Ouachita Baptist University  
Theatre Department presents its  
13th Annual Children's Theatre  
Production:

# Rumpelstiltskin



by Charlotte Charpenning

Directed by BELINDA DAVIS  
and Mr. Raymond Caldwell

December 8-11, 1971  
Verser Drama Center

Admission prices:

Children 25¢  
(under 12)  
Students 50¢  
Adults \$1.00

Performances:

\* Wed, Dec. 8 at 4 p.m.  
\* Thurs, Dec. 9 at 4 p.m.  
Fri., Dec. 10 at 4:30 p.m.  
Sat. Dec. 11 at 10 a.m.

For information

and group  
reservations;  
\* contact OBU Extension 249

Rumpelstiltskin

~~35~~  
35



Rumpelstiltskin

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299



Dear Educator:

Each year the Ouachita Baptist University Children's Theatre Workshop is pleased to present a production for children. This is our thirteenth year, and we are happy to announce this year's play, Rumpelstiltskin, to be performed in Arkadelphia on December 8, 9, 10, and 11, at the following times:

Wednesday, December 8, at 4 p.m.

Thursday, December 9, at 4 p.m.

Friday, December 10, at 4 and 8 p.m.

Saturday, December 11, at 10 a.m. and 2 p.m.

Because we believe in the worth of the legitimate theatre experience in a child's education, we are interested in having as many children as possible from this area come to see the play. For this reason, we are more than happy to reserve blocks of seats for groups who would like to attend. We hope that you will make it possible for your students to attend one of the performances by allowing them to come or, better yet, planning to bring a group of them.

Of course, we realize that it would be difficult for some groups to bring large numbers of children to Arkadelphia. We are, therefore, able each year to accept a limited number of invitations to perform at schools within a fifty-mile radius, on a box-office-percentage basis. For further information, call 246-4531, Ext. 249, or write to Mr. Raymond Caldwell, Ouachita Baptist University.

In the past, we have been most grateful for the excellent co-operation we have had from the schools in this area. You may recall some of our previous productions of Cinderella, Sleeping Beauty, Pinocchio, The Clown That Ran Away, Hansel and Gretel, Heidi, The Dancing Donkey, The Prince and the Pauper, Peter Pan, and Dickens' A Christmas Carol. We are looking forward to seeing you again this year at Rumpelstiltskin. Thank you for your interest.

Sincerely,

The OBU Children's Theatre Workshop

OUACHITA BAPTIST UNIVERSITY  
ARCADELPHIA, ARKANSAS

RUMPELSTILTSKIN  
Radio Announcement

Remember A Christmas Carol and Peter Pan? This year, the Ouachita Baptist University Children's Theatre Workshop, for its thirteenth annual production, will present RUMPELSTILTSKIN, December 8-11, at Verser Drama Center. Tickets are 25¢ for children under 12, 50¢ for all other students, and \$1.00 for non-students. Performances will be Wednesday and Thursday, Dec. 8 and 9, at 4 p.m., Friday, Dec. 10, at 4 and 8 p.m., and Saturday, Dec. 11, at 10 a.m. and 2 p.m. Children of all ages are most cordially invited.

The Ouachita Baptist University  
Theatre Department presents its  
13th Annual Children's Theatre  
Production:

# Rumpelstiltskin



by Charlotte Chorpenning

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For information and  
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Extension 249