

HOW TO MAKE PUPPETS AND PUPPET-SHOWS.

BY DANIEL C. BEARD.

THE puppet-show is certainly an old institution; and, for aught I know, the shadow pantomime may be equally ancient. But the puppet-show here to be described originated, so far as I am aware,

within our family circle, having gradually evolved itself from a simple sheet of paper

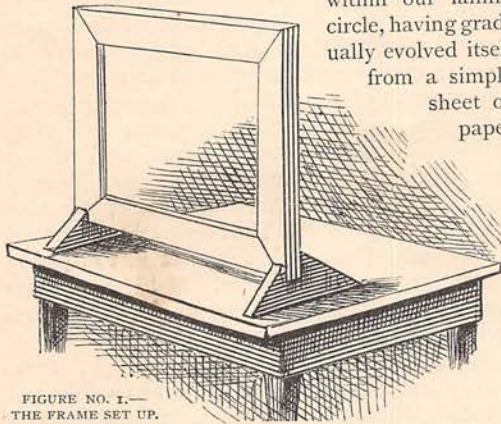


FIGURE NO. 1.—
THE FRAME SET UP.

hung on the back of a chair, with a light placed on the seat of the chair behind the paper.

The puppets (not the most graceful and artistic) originally were impaled upon broom-straws, and by this means their shadows were made to jump and dance around in the most lively manner, to the intense delight of a juvenile audience. As these juveniles advanced in years and knowledge, they developed a certain facility with pencil and scissors; the rudimentary paper animals and fairies gradually assumed more possible forms; the chair-back was replaced by a wooden soap or candle box with the bottom knocked out; and the sheet of paper gave way to a piece of white muslin. Thus, step by step, grew up the puppet-show, from which so much pleasure and amusement has been derived by the writer and his young friends that he now considers it not only a pleasure, but his duty, to tell the readers of *ST. NICHOLAS* how to make one like it for themselves.

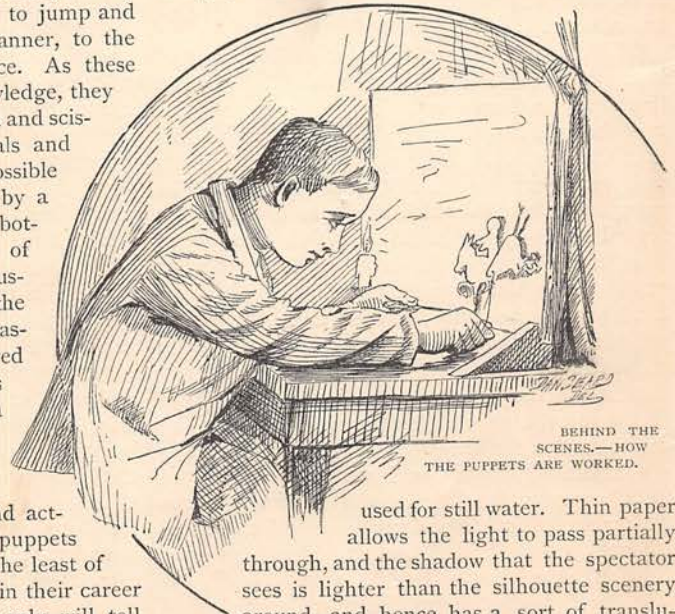
The construction of properties and actors, and the manipulation of the puppets at an exhibition, are by no means the least of the fun. To start the readers fairly in their career of stage-managers, this article not only will tell how to build the theater and make the actors, but it will give an original adaptation of an old story, prepared especially for a puppet-show.

Among the rubbish of the lumber-room, or attic, you can hardly fail to find an old frame of some kind,—one formerly used for a picture or old-fashioned mirror would be just the thing. Should your attic contain no frames, very little skill with carpenters' tools is required to manufacture a strong wooden stretcher. It need not be ornamental, but should be neat and tidy in appearance, and about two feet long by eighteen inches high.

On the back of this, tack a piece of white muslin, being careful to have it stretched perfectly tight, like a drum-head. The cloth should have no seams nor holes in it to mar the plain surface.

A simple way to support the frame in an upright position is to make a pair of "shoes," of triangular pieces of wood. In the top of each shoe a rectangular notch should be cut, deep enough to hold the frame firmly. Figure No. 1 shows a wooden frame on a table, and the manner in which the shoes should be made.

The scenery can be cut out of card-board. Very natural-looking trees may be made of sticks with bunches of pressed moss pasted upon the ends. Pressed maiden-hair fern makes splendid tropical foliage, and tissue or any other thin paper may be



BEHIND THE
SCENES.—HOW
THE PUPPETS ARE WORKED.

used for still water. Thin paper allows the light to pass partially through, and the shadow that the spectator sees is lighter than the silhouette scenery around, and hence has a sort of translucent, watery look. Scenery of all kinds should be placed flat against the cloth when in use.

And now that you have a general idea how the

show is worked, I will confine my remarks to the play in hand. It is a version of the old story of "Puss-in-Boots," and there will be given here patterns for all the puppets necessary, although in the court

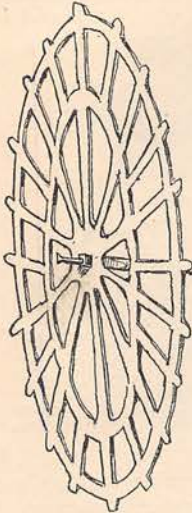


FIGURE NO. 2.—THE MILL-WHEEL.

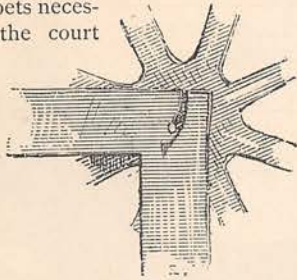


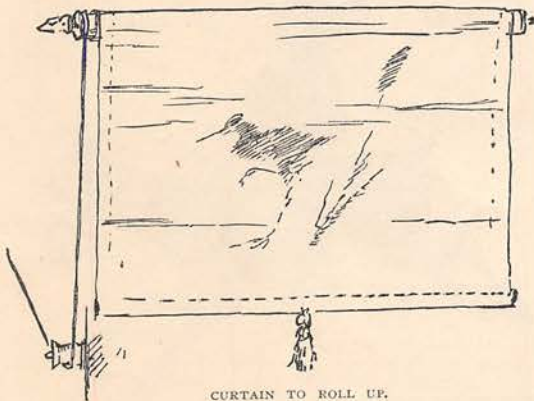
FIGURE NO. 3.—SLOT IN MILL-BEAM, WITH AXLE OF WHEEL IN PLACE.

scene you can introduce as many more as you like.

The first scene is the old mill.

This scene should be made of such a length that, with the bridge and approach, it will just fit in the frame. Take the measurement of the inside of the frame.

Then take a stiff piece of card-board of the requisite length, and with a pencil carefully copy the illustration, omitting the wheel. Lay the card-board flat upon a pine board or old kitchen table, and with a sharp knife (the file blade is the best) follow the lines you have drawn. Cut out the spaces where the water is marked, and paste tissue-paper in their place. Take another piece of card-board and cut out a wheel; in the center of this cut a small, square hole, through which push the end of a stick, as in



CURTAIN TO ROLL UP.

Figure No. 2. Drive a pin into the end of the stick, allowing it to protrude far enough to fit easily into a slot cut for that purpose in the cross-

beams of the mill. (See Figure No. 3.) The wheel can then be made to turn at pleasure by twirling between the fingers the stick to which the wheel is attached.

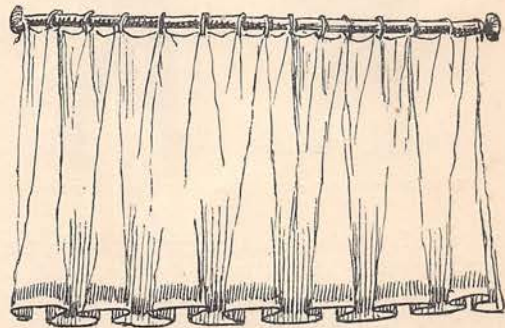
To make Puss: Take a piece of tracing paper, and carefully trace with a soft pencil the outlines of the cat, from the illustration here given. Then tack the four corners of the tracing, reversed (that is, with the tracing under), on a piece of card-board. Any business-card will answer for this purpose. Now, by going over the lines (which will show paper) with a hard pencil, you will find it will leave a sufficiently strong im-



FIGURE NO. 4.—SHOWING HOW TO MAKE THE KICKING DONKEY.

pression on the card to guide you in cutting out the puppet.

Almost all the puppets can be made in the same way. Puss as he first appears, the rabbit, rat, and bag, should be impaled upon the end of a broom-straw; but the remaining puppets should each have a stick or straw attached to one leg, or some other suitable place, just as the stick is pasted to the donkey's leg as represented in Figure No. 4.

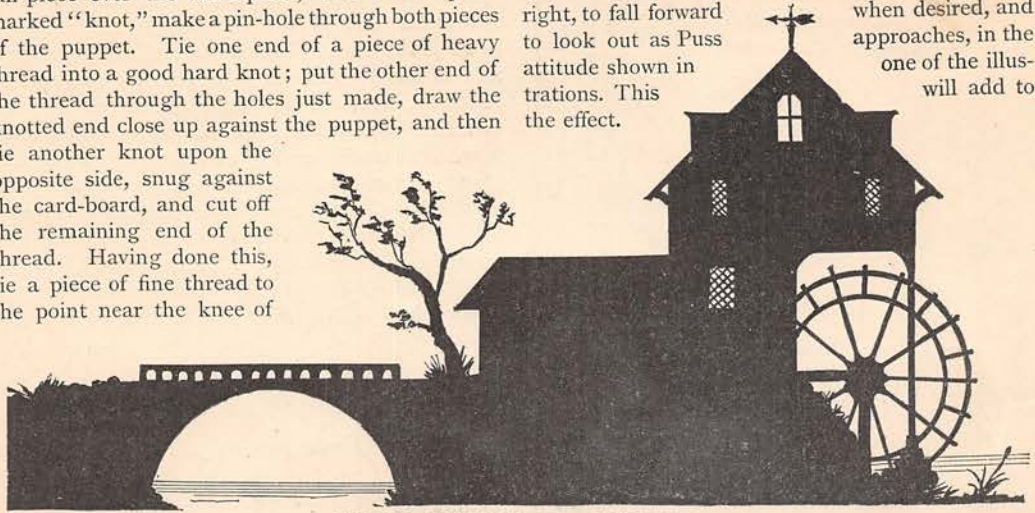


CURTAIN TO SLIDE ON A ROD.

Corsando and the donkey are made of two separate pieces, as indicated in Figure No. 4. The dotted line shows the continuation of the outline of

the forward piece. Cut out the two pieces in accordance with the diagram, and then place the tail-piece over the head-piece, and at the point marked "knot," make a pin-hole through both pieces of the puppet. Tie one end of a piece of heavy thread into a good hard knot; put the other end of the thread through the holes just made, draw the knotted end close up against the puppet, and then tie another knot upon the opposite side, snug against the card-board, and cut off the remaining end of the thread. Having done this, tie a piece of fine thread to the point near the knee of

King separately, and then fastening the lower end of his body to the coach in the way the two parts of the donkey are joined, he can be made to sit upright, to fall forward when desired, and to look out as Puss attitude shown in the illustrations. This will add to the effect.



THE MILL, THE BRIDGE, ETC.—FIRST SCENE.

Corsando, and fasten a stick to the fore leg of the donkey, as shown in Figure No. 4. Paste a straw in one of Corsando's hands for a whip, and two pieces of string in the other hand for a halter or bridle. By holding in one hand the stick attached to

In cutting out the puppet showing Carabas in a bathing-suit, use as pattern only the silhouette part of the second figure of him; by following the open outline, you will have Carabas in court dress.

To make Puss carry the Bag, the operator will have to use both hands, holding in one hand the stick attached to Puss, and in the other the straw attached to the Bag. Then, by keeping the Bag close against Pussy's paws, it will appear to the audience as if he were holding the Bag. In the same manner he is made to carry the dead Rabbit to the King. When the Rabbit seems to hop into the Bag, he, in reality, hops behind it, and then drops below the stage.

The operator must remember never to allow his or her hands

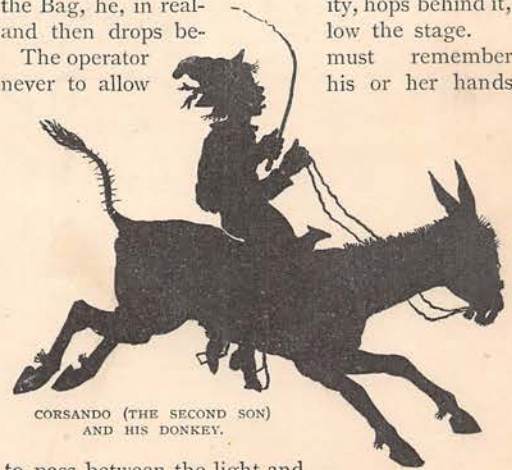


THE ELDER BROTHER—THE MILLER.

CARABAS, AS HE FIRST APPEARS.

the leg of the donkey, and gently pulling the thread marked "string" in the diagram, the donkey can be made to kick up in a most natural and mirth-provoking manner.

When you make the King and Princess in their coach, you will have to enlarge the whole drawing proportionally, so that each horse will be about as large as Corsando's donkey. By cutting out the



CORSANDO (THE SECOND SON) AND HIS DONKEY.

to pass between the light and the cloth, as the shadow of an immense hand upon the cloth would ruin the whole effect. All the puppets for each scene should be carefully selected

before the curtain rises, that the operator can at hand upon the one wanted. be no talking behind the scenes; and the puppets should be kept moving in as life-like a manner as possible while their speeches are being made for them. Several rehearsals are necessary to make the show pass off successfully. With these hints, we will now go on with the play.



PUSS.—AS HE FIRST APPEARS.

PUSS-IN-BOOTS.

PUPPETS: CARABAS, afterward the MARQUIS; his oldest brother, the MILLER; CORSANDO, his next older brother; PUSS-IN-BOOTS; WOLFGANG, the Ogre; KING; PRINCESS; KING'S SERVANTS; DONKEY; RABBIT; BAG; RAT. Also, if desired, COURTIER.

Act I. Scene I.

SCENE: Landscape with tree, bridge, mill at one side. CORSANDO discovered riding the DONKEY backward and forward. MILLER and CARABAS emerge from the mill, and stop under tree.

MILLER:

Come, come, brother Carabas, don't be downcast! You know, as the youngest, you must be the last. Our father, of course, left to me the old mill, And the ass to Corsando, for so reads the will; And he had nothing else but our



PUSS-IN-BOOTS.



THE BAG.

big pussy-cat, Which is all he could give you. A fool can see that! Yet Dick Whittington once the Lord Mayor became, And his start and yours are precisely the same. But see! I am wasting my time from the mill, For while I am talking the wheels are all still. I have nothing to give you—be that understood. So farewell, my brother! May your fortune be good.

[Exit MILLER into Mill, when wheel begins to turn. CORSANDO approaches, and stopping the DONKEY in front of CARABAS, addresses him.

CORSANDO:

Now, dear brother Carabas, take my advice: Go hire out your cat to catch other men's mice.

and so placed once lay his There must

[CORSANDO turns to leave; PUSS comes out and gives the DONKEY a scratch, causing him to kick wildly as he goes off.

CARABAS:

O Fortune, befriend me! what now shall I do? Come, Pussy, stay by me—I depend upon you. You are all that I have, but can do me no good, Unless I should kill you and cook you for food.

PUSS:

Meow! Meow! Kill me not, my good master, I pray—

Have mercy upon me! Now list what I say: I'm no common cat, I assure you of that.

In the top of the mill, where the solemn owl hoots,

You will find, if you look, an old pair of top-boots.



THE RABBIT LEAPING INTO THE BAG.

Bring them to me, With the bag you will see Under the mill, by the roots of yon tree.

CARABAS:

Well, Puss, what you ask for I will not refuse, Since I have all to gain and have nothing to lose.

[Exit into the mill.

[PUSS stands a moment as if to think, then capers up and down the stage and speaks.

PUSS:

A rat? Bah! what's that? Sir Whittington's cat Would have grown very fat,

Had she lived upon such prey, All the time, day after day, Till she made a Lord Mayor of her master!

But mine shall gain a name Through much sweeter game, And not only climb higher but faster!

[Curtain.

Act I. Scene II.

SCENE: Woods. Enter PUSS-IN-BOOTS, carrying BAG.

PUSS:

Mey-o-w! m-e-y-o-w! Were it not for these boots I should sure have pegged out; But if I'm not mistaken, there's game hereabout.



THE RABBIT,— DEAD.

For I scent in the air A squirrel or hare. I wonder now whether he's lean, lank, or stout?

But I know a habit
Of the shy little rabbit:

He 'll enter this bag, and then, my! wont I
grab it?

[Arranges bag, and hides; RABBIT comes out, and, after running
away several times, enters the BAG, when PUSS pounces upon
it.

PUSS:

To the King in a moment I 'll take you, my dear,
For he 's e'en over-fond of fat rabbits, I hear.

An I once gain his ear,
I see my way clear;

For I 'll tell him a story both wondrous and queer.
And then my poor master 'll have nothing to
fear—

If he acts as I bid him, good fortune is near.

[Curtain.

Act II. Scene I.

SCENE: KING'S PALACE. KING discovered standing behind a throne.
PRINCESS and attendants standing around. A loud "meow!"
heard without. KING and COURT start. Enter PUSS, with RAB-
BIT in his paws.

PUSS:

Meow! My great Liege, may Your Majesty please
To smile on a slave who thus, here on his knees,

A humble offering
From Carabas doth bring.

And Sire, my master further bade me say,
If it please his gracious King, he will gladly
send each day

The choicest game that in his coverts he can find;
And your kind acceptance of it still closelier will
bind

A hand and a heart as loyal and true
As e'er swore allegiance, O King, unto you!

KING:

Your master has a happy way
Of sending gifts. Thus to him say,
That we accept his offer kind,
And some good day, perhaps, may find
A way to thank him which will prove
We value most our subjects' love.
Carabas, is your master's name?
What rank or title doth he claim?
Shall we among the high or low
Look for your lord, who loves us so?

PUSS:

A marquis is my master, Sire;
In wealth and honor none are higher.

[Aside:

(Cats must have a conscience callous!
Who work their way into a palace.)

Now, if it please Your Majesty,
I will return, and eagerly
To my marquis master bring
This kind message from his king.

[Curtain.

Act II. Scene II.

SCENE: High-road; one or two trees. CARABAS and PUSS-IN-
BOOTS discovered.

PUSS:

Meow! my good master, have patience I pray.

CARABAS:

Patience to doctors! I 'm hungry, I say!

PUSS:

All will go well if you mind me to-day,
And while the sun shines we must surely make
hay.

CARABAS:

Carry your hay to Jericho!
Who can eat hay, I 'd like to know!

PUSS:

Meow! my good master, your help I implore,
And while I help fortune, you open the door.

CARABAS:

No house do I own, so where is the door?—
Ah! Pussy, forgive me, I 'll grumble no more,
But help all I can in your nice little plan;
For I know you have brains, Puss, as well as
a man.

PUSS:

Meow! my good master, e'en though you froze,
You must bathe in yon river!

[Exit CARABAS.

And now for his clothes!

The King's coach is coming, and I 've laid a
scheme—

Though of that, I am sure, the King does n't
dream.

The coach is in sight! Now, may I be blessed
If I don't wish my master was wholly undressed!

[Loud cries without.

There! now hear him screaming—the water is
cold;

I 'll go bury his clothes, for they need it—they
're old.

[Exit PUSS, who soon returns. As he reënters, the KING'S Coach
appears.

PUSS: Meow! my good master! Alas for him!
Help! Fire! Murder! My master can't swim.

[Runs to Coach.

Help! help! gracious King, or Lord Carabas
drowns!

KING:

Ho, slaves! To the rescue! A hundred gold
crowns

Will we give to the man who saves Carabas' life!

[SERVANTS rush across the stage.

[KING continues, aside:

My daughter shall soon make the marquis a wife.

PUSS (aside):

Mighty keen are a cat's ears!
 Who knows all that Pussy hears!
 This is better than I hoped for, by a heap.
 What a very lucky thing
 The blessed, kind old King
 Does n't know this shallow river is n't deep!
 [Exit PUSS, running after SERVANTS. PUSS immediately
 returns, crying:
 O King! what a combobbery!

Act III. Scene I.

SCENE: Interior of Ogre's castle. PUSS-IN-BOOTS discovered.

PUSS:

I'm here at last!
 Much danger
 's past;



THE KING AND THE PRINCESS IN THEIR COACH.

There 's been an awful robbery,
 And no clothing for the marquis can we find.

KING:

That is no great disaster,
 For tell your worthy master
 We always pack an extra suit behind.

If we can trust our eyes,
 He's just about our size.
 So, while in yonder grove
 we take a rest,
 Your master 'll not en-
 croach;



ONE OF THE KING'S SERVANTS.

Whoa! Back! Back!

[Enter CARABAS, in bathing-suit. PUSS runs after him.

PUSS:

Meow, my good master!
 I could n't do it faster.
 But I've now a costly suit, and just your size.
 In the King's coach you're to ride,
 With the Princess by your side;
 Make love to her, and praise her beauteous eyes.
 And, master, list to me!
 Whate'er you hear or see,
 Be very sure you never show surprise.

[Curtain.

But such long tramps my liking hardly
 suits;

'T was wisdom when I guessed
 That it was surely best
 To secure these blessed, helpful old top-boots.
 I was made to understand
 That all this beauteous land
 Belonged to this man-eating old Wolfgang.
 But as down the road I sped,
 To each laborer I said:

Your life upon your answer now doth hang.
 When the sovereign comes
 this way,
 When he questions, you
 straightway:

"This land belongs to Cara-
 bas," must say.

[Awful growling and noise heard, and WOLFGANG enters.

WOLFGANG:

Blood and thunder!
 Who, I wonder,
 Sent me such a tempting
 pussy-cat for dinner?
 I can't under-
 stand the blunder;
 But I'm glad, my pussy-cat,
 that you're no thinner.

PUSS:

M-e-o-w!—my brother Wolfgang—(ah, how
 rich!)

I would n't have believed
 You so easily deceived.
 Know that I am Catoscratch, the witch.



THE KING.

WOLFGANG: Rattledly bang!
Snake and fang!
So you 're a witch, all skilled in herbs and roots!
My power is no less,
But I must confess
That I ne'er before this saw
a cat in boots!



THE PRINCESS.

PUSS:
Meow! my brother, speak
not of my skill:
'T is true I can change
to a cat, but no more,
While fame says that you
can assume at your will
Any form that you please,
be it higher or lower.
Many a league,
With much fatigue,
From a country of ice and
snow,

On my broomstick steed
Have I come, with speed,
These great wonders to see and know.

WOLFGANG:
Cuts and slashes!
Blood in splashes!
Who dares doubt what I can do?
Now tell me, old witch,

Of the many forms,
which
Shall I take to
prove this to you?
PUSS:
Meow! my great
Wolfgang, it
seems to me that
Of all 't would be
hardest to turn
to a rat!

[WOLFGANG must be drawn backward toward the light. This will cause his shadow to grow to immense proportions. After slowly lifting him over the candle, take up the RAT and just as slowly put it over the light, and move the puppet up until it touches the cloth. The audience will see WOLFGANG swell up to a shapeless mass, and then, apparently, reduce himself to a tiny rat.

PUSS must then be made to pounce upon the RAT, and by passing the RAT behind PUSS, and then letting it drop, it will look to the audience as if PUSS swallowed the RAT whole.

PUSS:
Bah! Ugh! Spat!
What a horrid rat!



THE OGRE.

[Struts up and down the stage.

Well, I think for a cat I'm pretty plucky!
Now I'll go and bring
The Princess and the King
To the castle of Lord Carabas,
The Lucky!

[PUSS, dancing frantically, laughing and purring, nearly tumbles against the KING, CARABAS, and the PRINCESS, as they enter.

PUSS:
Pardon, most gracious
Sire, pardon, great
King!
That your humble servant
should do such a thing;
It's because I'm so delighted,
More than if I had been
knighted,
That the marquis, my master,
should entertain the
King.

KING:

A truly faithful servant you must be, Pussy.
When the marquis can spare you, come to
me, Pussy.
We'll see that you're not slighted,
Even now you shall be knighted,
Sir Thomas Cat de Boots your name shall
be, Pussy.

KING, continuing, to CARABAS:

This castle, marquis brave,
Beats the very best we have.

CARABAS:

Most gracious Sire, there's not a thing
Belongs to me —

[PUSS rushes frantically to CARABAS, and whispers in his ear; then returns.

CARABAS:

But to my King.
For my life and all I have to thee I owe.

KING:

My Carabas, we're pleased;
Our mind is cheered and
eased,
For we feared that this great
castle held a foe.
'T is a princely home, 't is
true,



THE RAT.

And we'll make a prince of you.
You shall wed my charming daughter, ere
we go.



CARABAS.—FIRST, IN BATHING-SUIT; THEN IN COURT DRESS.

PUSS: M-e-o-w! M-e-o-w! M-e-o-w!
 What would say his brothers, now,
 If they saw Lord Marquis Carabas the Great?

And until the last horn toots
 (With Sir Thomas Cat de Boots),
 He shall occupy his present high estate!

[All dance.

[Curtain.

BONES AND BOW-WOWS.

BY FRANK BELLEW.



OMMY TOODLEMACKER had grown to be nine years old, and his father and mother thought it was high time he should begin to go to school. So, as soon as the Christmas holidays were over, Tommy's mother dressed him in good warm clothes, and giving him a basket full of bread and meat and pie and doughnuts, she sent him off to the village school-house, two miles away.

On the next page is his portrait as he appeared at starting, and as it does not reveal to you the expression of his mouth, nor the form of his nose, we may as well say that in those features he did not differ greatly from the average American school-boy.

As to his clothes, although they were good and warm, they were all home-made, and they were the funniest lot of wearables ever seen in that district,—one garment having been reconstructed from an old army-coat of his father's. His father and mother owned a small farm, out of which they just managed to make a living, and that was all.

The first day that Tommy went to school, all the dogs along the road rushed out and barked at him; but he was not afraid of dogs—indeed, he was very fond of them, and so he had a pleasant word for each of these, and to two or three who looked rather lean he gave a bit of his lunch.

Every day after that, as he went to school, he would take a little parcel of scraps, such as chicken-bones, and bits of fat or bacon-rind, and give them to different dogs on the way, until at last they all looked out for the coming of Tommy Toodlemacker, and as he passed, trotted out, wagging their tails, as much as to say (provided they were Irish dogs), "There is our old friend Tommy. The top of the morning to you, Tommy"; or (if they were very sober native American dogs), "How do you do, Thomas Toodlemacker?"

This went on for some months, until, one fine morning, Tommy did not come past as usual, and when the dogs trotted out at the regular hour with their tails all ready to wag, and no Tommy came, they crawled back with their unwagged tails hanging down, for they were much disappointed.

When the second morning came, and no Tommy arrived, all the dogs grew very anxious, and one big fellow named Bruno galloped off to Tommy's house, and there learned from Tommy's own dog (for of course he had a dog) that their poor little friend was sick in bed.

This sad news was soon conveyed to all the other dogs, and they at once held a council of sympathy, and all agreed that, as Tommy was sick, he must want something to eat, and they would each save the finest bone out of his supper, and carry it over to their sick friend next morning.

So, early the next day, a file of dogs of all sorts and sizes might have been seen, each with a bone in his mouth, marching along the road toward Tommy Toodlemacker's home. When they got there, and found he was too sick to be interviewed, each deposited his bone at the front door (just as fashionable gentlemen leave their cards), and then they marched off again.

This ceremony was repeated every morning, even after Tommy got well enough to come out and see the dogs, and pat each one on the head, and say, "How do you do?" And every morning, after they had gone, Tommy's father took the fresh pile of bones and put them in a barrel in the wood-shed.

Now, by the time Tommy was quite well, the barrel in the wood-shed was full up to the brim with bones, and Tommy scarcely knew what to do with them, for he was a tender-hearted little fellow, and was afraid the dogs' feelings might be hurt if they should find out he had not eaten the bones. Just as he was wondering whether it would be better to throw them into the river or to