MARIONETTE SHOWS.

One of the most fascinating of evening entertainments, especially for a club of boys or girls like the chapters of our Busy Window club, is a marionette show. It is one of the oldest of amusements, and yet it is always new and popular. And for an "open meeting" at which admission is charged there is nothing more attractive. Directions are here given for making a marionette show, and any club of boys and girls will find it inexpensive and not at all difficult, and with a little practice it will be made most laughable. Using the characters of Red Riding Hood, the old grandmother, the wolf and the woodsman, the whole play of "Red Riding Hood" may be given, the characters dancing through the play in the greatest ease. Besides that, other little plays with clowns, dancing darkies, funny policemen and other characters may be given. The main fun in a marionette show is the cute way in which the oddly dressed characters are made to hop about. After once making the dummy men and animals an imaginative boy can work up any number of odd shows for them.

The first and most important thing is to make the dummies. All that is necessary for this work is a sharp jackknife, some bits of pine and a box of screw eyes. The dummy shown in the picture (A) will give you an idea about the working of all the dummies. As you will see, there are ten parts, all of which are very simply made, except the head. That will have to be whittled out of some very soft wood.

Screw eyes are used to fasten the parts together. Screw one of these eyes in, say, the shoulder, then, with a pair of pliers, open the ring of another screw enough to allow it to slip into the screw eye already fixed, then close it again, and the two will be secured together. Next insert the second screw into the top joint of arm, and so on with the other arm and legs. Fix the neck into the body in the same manner. The face must, of course, be painted according to the character it is supposed to represent, with water or oil color or chalk.

The wig may be made of a piece of dyed sheep's wool or of raveled worsted or rope end or a regular doll's wig may be used. The picture A shows the figure set up with the two working sticks. The strings which cause the dummy to dance are of dark carpet thread. One strand should be placed into each side of the head, about where the top of the ear comes. A small tack nearly driven in will give a support to fasten the thread to. The lines from each side of the head are known as the life lines, their real purpose being to support the figure, which must be fastened to a piece of wood (1). Bore a hole with a thin piece of wire made redhot through the center of the palm of each hand, next make a knot at the end of a length of thread and pass it through the hole made in the hand until the knot reaches the underneath part of hand, and then fasten the other end of the thread on to stick (1). Drive a tack into each of the upper joints of legs just above the knees, fasten threads on to these and the other end on to stick (2).

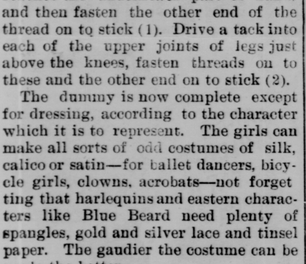
The dummy is now complete except for dressing, according to the character which it is to represent. The girls can make all sorts of odd costumes of silk, calico or satin—for ballet dancers, bicycle girls, clowns, acrobats—not forgetting that harlequins and eastern characters like Blue Beard need plenty of spangles, gold and silver lace and tinsel paper. The gaudier the costume can be made the better.

Make the costumes so that they are left open at the back, both jackets and breeches; they can then be pulled on to the figure and carefully tacked on at the back, for it is very seldom you require to show the backs of figures. A fair average height for the figures for a performance is about 8 to 10 inches.

The dummy, now being complete, you take the stick (1) in your left hand, palm uppermost, and the stick (2) in your right hand, palm downward. By moving the left hand backward or forward, and giving a kind of seesaw motion to your right hand, the dummy will have the effect of walking; also with the right hand fingers you can manipulate the threads connected with the arms of the figures. With a little practice you will soon be able to make the dummies do many things which will greatly please you and very much astonish your audience.

With a dark background the threads, which are run out through the cloth of the costume with a needle, will show very little, if at all, and this makes the dancing of the dummies all the more astonishing.

Of animals you can have your choice, as they are all worked on much the same principle. A bull, which may also be used as a horse or a goat, or for that matter, for almost any other animal by

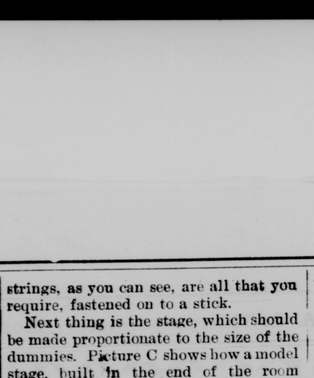


HOW THEY ARE MADE.

painting it differently, is shown in picture B. With a little practice it can be made to appear very mad. This is apt to cause lots of fun in the clown's comic scenes rushing backward and forward, and finally tossing the clown into the air or through a window.

It is made in six separate pieces—body, head and four legs. You see that the legs are just loosely screwed on to the body and the head wired into the body, so that before going on to the stage it may be put up or down. Two strings, as you can see, are all that you require, fastened on to a stick.

Next thing is the stage, which should be made proportionate to the size of the dummies. Picture C shows how a model stage, built in the end of the room where the entertainment is to be given, looks to the audience, and picture D gives a view from behind, showing a boy operating one of the dummies. If more than one dummy is used on the stage at a time, another boy or girl can help in the play. The draperies can be made of almost any kind of cloth, and the girls can easily fix them up beautifully. Sheets will do because no lights are used behind the scenes. Picture D is so plain that any boy will see just how the stage is built. The wings (4) may be cut out of stiff paper and painted. They can be fastened to the frame of the stage at the side with screw eyes, and two boys can move them back and forth as required. No. 5 may be a dark window shade, either plain or painted in dark colors, or it may be



WORKING A DUMMY.

merely dark paper. This rear scene should always be dark, so that the threads which operate the dummies may not show against it. If there is a boy in the club who can paint scenes, he can make almost any number of them to suit various acts. They can be put up on ordinary spring curtain rollers. In "Red Riding Hood" the background may be a dark forest; in "Blue Beard," a big, dark castle, and so on. The stage floor should be covered with dark green cloth or paper. The boy who works figures may stand on a chair or box behind the scenes. The frame of the stage, as you will see, is very simple, and the draperies can be tacked to it. The footlights can be made of old tin tomato cans. The tops and bottoms can be melted off and the crease down the side opened, so that they will make half round reflectors. Candles may be used for lights. It is essential that the footlight reflectors be made of tin, the inside bright and the part to the audience painted black. Four or five will be enough for an ordinary stage.

You may have a boy introduce the characters or not, as you see fit. The show will be all the better if accompanied by some lively music—jigs and waltzes. There may be two or three different plays, separated by musical selections or club exercises of different kinds. While the acts are going on the lights in the audience room may be turned down as in a theater, and nearly all of the light will be thrown from the footlights on the stage characters.—Chicago Record.

Another Worm.

An inspector was recently examining a class of girls in natural history.

"Tell me the names of any animals you know," he began, but the faces of the children expressed bewilderment at the request. At length, however, a little girl at the back of the class shot up her hand as though a bright idea had suddenly struck her.

"Ah," said the inspector, "the smallest girl in the class knows! Well, my dear, what is it?"

"A worm," came the triumphant answer.

"Well—er—yes, a worm is really an animal, but can no one think of any other?"

Again profound silence reigned.

"If I were one of you big girls," the inspector remarked after a pause, on seeing the same hand held up, "I should be ashamed of myself."

Then turning to the little scholar as a last resort, he said:

"Well, what is it this time, my girl?"

"Another worm, sir," was the quick response.—Scottish Nights.

Tender Hearted Children.

William and Mary lived in town and did not know a great deal about the fowls and animals that are so common in the country, but they were both very fond of pets and would make a personal friend of every animal they met.

Their mother did not like to buy dressed fowls in the market, preferring to have a live turkey or chicken sent home a week or more before killing it, so that it might be fattened under her own directions. This was all very well in certain ways, for Willie and Mary were very fond of feeding the fowls, but when the day of slaughter came it was not so well, for howls of protest would go up from both children, until it was found to be impossible to kill a fowl that they had fed, and their mother had to abandon her lifelong practice of buying live birds.

A Cat Hotel.

A New York lady and her daughter recently opened a hotel for cats, and it seems to have turned out a paying concern, for they receive a large number of both winter and summer boarders. The cats' hotel is situated close to the Hudson river and rejoices in the name of Naurashaun farm. For $3 a cat is boarded for one month, and there are no extras. Each cat has its own little home and even its own yard, which is turfed. Pussy is an exclusive creature and often dislikes to be made to eat or, indeed, to mix. The only other boarders taken are parrots and canaries.—Golden Days.

THE FIRST PAIR.

The Boy's Mother Had Not Become Accustomed to Knickerbockers.

Doctor (hat in hand—Is there a little sick boy here?

Mother of the Sufferer—Yes. Come in. Doctor, my poor dear is very sick. Since this morning—I don't know why—he keeps falling down.

"Falling down?"

"Yes, all the time."

"Falling to the floor?"

"Yes, to the floor."

"That's strange. How old is he?"

"Four years and a half."

"He ought to stand all right at that age. How did it begin?"

"I don't understand it at all, I tell you. He was very well last night, and he played all around the room. This morning I went to wake him as usual. I put on his socks, I put his little breeches on and then I put him on his feet. He fell at once."

"Perhaps he tripped."

"Listen, doctor. I picked him up. He fell right down again. I was startled, but I picked him up—bang! down he went, and he did it seven or eight times running. I tell you, I don't know what ails him, but since this morning he keeps falling down."

"That's very singular. Let me see him."

The mother goes out of the room and then comes back with the boy in her arms. His chubby cheeks are rosy, and he appears to be extravagantly well. He wears trousers and a loose blouse starched with dried preserves.

"Why, he's a splendid child," says the doctor. "Stand him on the floor."

The mother obeys. The child falls.

"Once more, please."

The child falls again.

"Once more."

Third attempt, followed by the third fall of the sick boy.

The doctor is thoughtful. "Unheard of!" He says to the boy, whose mother holds him up by the arms, "Tell me, my fine little fellow, have you a pain anywhere?"

"No, sir."

"Does your head ache?"

"No, sir."

"Did you sleep well last night?"

"Yes, sir."

"Have you any appetite now? Would you like a little soup?"

"Oh, yes, sir."

"Exactly," and the doctor adds with an air of authority, "He has paralysis."

The mother cries: "Paral— O Lord!" She raises her hands toward heaven, and the boy falls.

"Yes, madam. I am sorry to say he has complete paralysis of the lower limbs. You can see for yourself that the flesh of your dear child is absolutely insensible." (Speaking, he goes close to the boy and prepares to make the experiment.) "But—but what's this? What's this?" And he screams out, "Thunder and lightning, madam, what's this you are chattering to me about paralysis?"

The amazed mother answers, "But, doctor"—

"Of course the boy can't stand on his feet. You have put both his legs into one leg of his breeches."—Boston Journal.

Prices For Books.

Works which are greedily sought after in one generation are neglected in the next. Booksellers now rarely think it worth while to give the height of an Elzevir or to devote a note to an Aldus. The first editions of the classics, which in the days of our grandfathers were the collector's chief pride, are now fallen from their high estate. I have bought recently for 30 shillings a fine copy of the first edition of Aristophanes, Aldus, 1498, in a handsome binding, with gauffered edges, which in the first half of the century brought prices ranging from 130 francs to 425 francs. I could instance other similar cases of decline and fancy I can see symptoms of giving way in those books which the modern collector most affects.

In Paris, indeed, a "rot" has set in as regards modern works. Yet the best books in good examples steadily mount in price. First folio Shakespeares, concerning which a discussion is being conducted in Notes and Queries, are far commoner books than is generally thought. The "boom" in them was started by Lilly of New street, W. C., who showed me rows of first folios which he never allowed to be sold under a certain price. These now bring large sums, and the tendency is and probably will be upward. In early poetry generally the prices, once thought very high, of the "Bibliotheca Anglo-Poetica" are now often surpassed. Booksellers of the better class tell me that there is a steady demand for good books.—Notes and Queries.

Will It Come to This?

When airships shall fly gracefully over our heads and wires carry thoughts as well as words, and people live on their capsules of chemically prepared food, then names will probably be dispensed with and a symbol will be sufficient to designate one's person. The most advanced scientists have always been unable to remember the names of their acquaintances. They never forget faces, and so they deem names unnecessary. Symbols suggestive of the natural characteristics of the person would be much better. Darwin once forgot his own name. Professor S. of Harvard, after committing to memory the string of names of a Spaniard to whom he wished to present an old friend, forgot the name of his friend at the crucial moment.—New York Times.

Professional Call Delayed.

New Woman Physician—George, is there any prospect of it clearing off very soon?

George—No. Why?

N. W. P.—Mrs. Smith sent for me to come over and see her three days ago, and I have been waiting ever since for it to clear off. I am sure she will be expecting me.—Philadelphia North American.

Any Old Fruit ... Huckster

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RUDYARD KIPLING STORIES & POEMS — The Christmas McCLURE'S contained a complete *Short Story* by Rudyard Kipling entitled "THE TOMB OF HIS ANCESTORS," the tale of a clouded Tiger, an officer in the Indian army, and a rebellious tribe. We have in hand also a *New Ballad*, a powerful, grim, moving song of War Ships. It will be superbly illustrated. Mr. Kipling will be a frequent contributor.

ANTHONY HOPE'S NEW ZENDA NOVEL — "*Rupert of Hentzau*," the sequel to "*The Prisoner of Zenda.*" In splendid invention, in characters, in dramatic situations, it is the noblest and most stirring novel that Anthony Hope has ever written.

SHORT STORIES BY GREAT AUTHORS — *Rudyard Kipling, Robert Barr, William Allen White, Ian Maclaren, Octave Thanet, Stephen Crane,* and many others, the best story writers in the world, will contribute to McCLURE'S during the coming year.

EDISON'S LATEST ACHIEVEMENT — *Edison's Wonderful Invention.* The result of eight years' constant labor. Mountains ground to dust and the iron ore extracted by magnetism. *The Fastest Ship.* An article by the inventor and constructor of "Turbinia," a vessel that can make the speed of an express train. *Making a Great Telescope,* by the most competent authority living. *Lord Kelvin,* a character sketch and substance of a conversation with this eminent scientist on unsolved problems of science.

THE RAILROAD MAN'S LIFE — Drawn from fifteen years' personal experience as brakeman, fireman and engineer, by *Herbert H. Hamblin.* It is a narrative of *work, adventure, hazards, accidents and escapes,* and is as vivid and dramatic as a piece of fiction.

THE CUSTER MASSACRE — The account of this terrible fight written down by Hamlin Garland as it came from the lips of *Two Moons,* an old Indian Chief who was a participant in it.

NEW YORK IN 1950 — Its houses, streets, means of travel, water supply, safeguards of life and health, sports and pleasures—the conditions of life of the perfected city of the next century, by Col. George E. Waring, Jr., Commissioner of the Street-Cleaning Department of New York.

MARK TWAIN — Mark Twain contributes an article in his old manner, describing his voyage from *India to South Africa.* The illustrations are by *A. B. Frost* and *Peter Newell,* and are as droll and humorous as the article itself.

ADVENTURE — Andrée: His Balloon and his Expedition, from materials furnished by the brother of Mr. Strinberg, Andrée's companion. *Sven Hedin in Unexplored Asia,* a story of remarkable adventure and endurance. *Landor in Thibet.* His own story. He was captured, tortured and finally escaped to India. *Jackson in the Far North.* The famous explorer writes of the years he lived in regions far north of the boundaries of human habitation.

NANSEN — The great Arctic explorer has written an article on the possibilities of reaching the North Pole; on the methods that the next expedition should adopt, and the important scientific knowledge to be gained by an expedition; concerning the climate, the ocean currents, depths and temperature of the water, etc. This knowledge will be of the greatest value to science.

ILLUSTRATIONS — The best artists and illustrators are making pictures for McCLURE'S MAGAZINE. *A. B. Frost, Peter Newell, C. D. Gibson, Howard Pyle, Kenyon Cox, C. K. Linson, W. D. Stevens, Alfred Brennan,* and others.

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