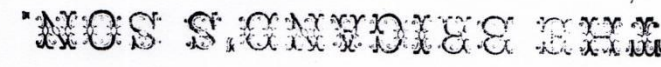


MATHEWS' JUVENILE DRAMA.



SCENE I. No. 1. A Village in Corsica. Entrance of L. Ann. HOOK WINGS. Soldiers waiting at back of Stage. MATTEO, FALCONE and GIANNETTO SAMPIERO, 1st dress. Plate 3, disgorge in centre of Stage as curtain rises.

THE LAMP a 4, 5 or 6 burner at the rate of a penny a burner, to be placed in the opening in front of the stage and some single burners in convenient positions behind to light up the scenes. Use nothing but Colza oil, Paraffin on no account as it smokes and flares THE WICK if damp will not burn. The night before using place it in the oven on a plate when the fire is out but a little heat left and in the morning it will be well dried. To PREVENT DISAPPOINTMENT try your lamps an hour or so before required, if they go wrong you can use candle ends. THE TIN SLIDES in which the characters are placed are 3d. 4d. or 6d a dozen you must have a good supply of these as the shortest play will require at least two dozen and the waiting while one character is taken out of a slide and another put in would make your performance very tedious and tire your audience. THE CURTAIN. Any dark thin stuff will do for this, it must be placed on the roller with something heavy at the bottom to keep it in its place, it is to be down at the end and before the commencement of the play. The Performances. At least an hour before sort out all your Characters, (after having well read the book) and arrange them in the order required on a table near the stage, place as many in slides as possible and have all your scenes ready so that you can perform a whole act before letting down the Drop Scene, and between each act, take all the characters out of the slides that are not wanted again, and prepare the scenes, wings, &c., so as to go through another act without waiting.

STAGE DIRECTIONS.

Table with 4 columns: Label (B.H., L.H., Pl., No., Fig.), three dots, and meaning (Right hand, Left hand, Plate of Characters, Number of Scene, Figures on Set Pieces).

The Reader is supposed to be on the Stage facing the audience.

N.B.—Care should be taken in Cutting out the Characters, (which should be pasted on Cartridge Paper or thin Cardboard) that the number of plate or set piece be marked on the back of the same to correspond with the book.

THE BRIGAND'S SON. 11

Fortu The padre went by this morning, on his old horse Peter. You little rogue, you're playing with me; tell me this moment which way Gianetto went, for he's the man we are in search of, and I'm certain he took this path. I've not seen anyone pass I tell you. Is your father at home? No; if he was, you would have been off long ago like a fly out of a mustard pot. (Aside) I'm glad he's not then. It's all nonsense you saying you were asleep--our guns must have woke you. Do you fancy your guns make so much noise? my father's carbine is much louder. I'm sure you saw Gianetto and for ought we know may have concealed him, I will call my comrades and search the house. Eh! My father is Matteo Falcone! (Aside) I dare not quarrel with Matteo--and I dare not return without my prisoner. I've my doubt, I have it--I'll try the effects of a bribe: (Aloud) What would you say if I gave you something? I will give you something--advice: if you wait any longer Gianetto will reach the mountain and then it will require a sharper fellow than you to catch him. Take off NICOLO and replace him with watch, R.H., Pl. 2

THE BRIGAND'S SON. 14

Fortu Father, do not fire, Gianetto has escaped, and pushed the two soldiers from this narrow bridge into the water. Exit both and put on MATTEO R.H., Pl.1. FORTUNATO, L.H. Pl 1. NICOLO on bridge Pl.1, just as GIANNETTO enters, L.H. Pl 4. Nic Put down your rifle-- what would you do? Fortu Save Gianetto, I betrayed him, I will now defend him. Nic Stand back, or I fire! Fortu You will, will you? you maggie! Then to make sure I'll fire first. (Fires) NICOLO draws back. Gian Fortunato, I forgive thee--thy courage has wiped away the stain of traitor. Mat Then he is my son again! Fortu Father! Exit. Enter BROZZO R.H. Pl 3. Broz Sampiero, reinforcement is marching in this direction to aid the yellow collars--I have collected our band by the rocky gorge. They think you dead or a prisoner, your presence at their head would arouse them to revenge. Mat Sampiero, we will stand or fall together. (Whistles) Enter FORTUNATO L.H. Pl2. Brigands R.H. Pl 1 and 2 distant drum heard Gian The foe advance, stand to your arms, at my signal let your rifles echo through the valley-- conceal yourselves. All exit but MATTEO and FORTUNATO. Fortu I'll stay by you, Father. Mat No my boy, get into the house with your mother--away! we'll soon beat the soldiers back. Fortu Oh, father, let me stay. I am not afraid, I don't tremble-- I can load your rifle for you. Mat No, in, I say-- a stray shot might strike you! Fortu (Aside) I'll have one shot at the rascals, if I die for it I'll hide behind the rocks. Exit. Mat Brave boy, they come. Exit. Enter Capt. ALEZZIO, Pl 1. NICOLO and soldiers, Pl.2. March across and exit, noise of fighting and guns firing. MATTEO and ALEZZIO Pl.4 fight across and exit.

THE BRIGAND'S SON. 10

Fortu I know, you, like my father, are chief of a band of---- Silence, blabber! I am pursued, hide me, for I cannot go further. Wait till my father comes home. Wait! I cannot, they will be here in a moment, hide me this instant, or I will kill you. You kill me? why your carbine is discharged. I have a stiletto. And I have a rifle loaded; and if you come near me I'll fire. Father is the best shot in the country-- and he says, I shall soon be as good, so I'm not afraid of missing such a big buck as you. You are no son of Matteo Falcone. Would you see me arrested at your father's threshold? I hay will drag me to prison-- load me with chains-- and condemn me to an ignominious death. Would they? What cruel wretches! Well, now, what will you give me to hide you? Five francs is all I have. Fear nothing, here creep under the straw behind the hut. Exit both. Re-enter FORTUNATO Pl.2. Enter NICOLO and two soldiers on the bridge, Pl 4. This way he must have come; two of our comrades are severely wounded; this is the hut of Matteo Falcone, a cousin of mine--a very distant one, I hope at this moment by your side? Oh, if I had how I would strut about as proud as a peacock; and if anyone should ask me what o'clock it was, I should say, look at my watch; when I'm a big boy, my father will give me a watch. What would you say if I should give you this? Give it me, and you shall see. Upon one condition, tell me where Gianetto is, and it is yours. You are joking. By St. Jago, I am not; tell me where Gianetto is concealed, and may I lose my epaulette, if I do not give you this watch-- come now.

THE BRIGAND'S SON. 15

Gian (heard off) Ah, Corporal! It's my turn now. GIANNETTO and NICOLO Pl 3 fight across and exit. Enter Soldier R.H. fires gun. Pl 2. Enter FORTUNATO L.H. Pl 4, fires gun at Soldier, both exit. Put on Brigands standing over Soldiers, R, and L. Pl 4, and those in Pls 1 and 2 also R, and L. Enter MATTEO. Mat We have conquered --but the stoutest heart amongst us is wounded unto death--(Enter FORTUNATO L.H. Pl.2, enter GIANNETTO L.H. Pl.2 followed by GUISEPPA R.H. Pl.2)--- Alas, Gianetto! Take off GIANNETTO and GUISEPPA and put them on in group Pl. 1 centre of stage. Gian Hurrah!--hur----- Mat You are bleeding. Gian It is my death wound; but your brave boy has revenged me on the cowardly soldier--my heart-pray for me! Dies. CURTAIN DESCENDS SLOWLY Position of Characters as Curtain falls BRIGAND, SOLDIER R.C. SOLDIER, BRIGAND L.C BRIGAND R.H. BRIGAND L.H. BRIGAND R.H. BRIGAND L.H. GIANNETTO and GUISEPPA C. MATTEO R.H. FORTUNATO L.H.

THE BRIGAND'S SON. 7

Agreed! Should they attack you first, a lighted beacon from the Giant's Mount shall bring my men to your aid -- the same signal from the Monte Rotundo will summon you to my relief. I am known, in fact related, to the garrisonous corporal of this party you saw just now -- this fool I mean. Enter Corporal NICOLO, Pl.3. Now, my merry men, don't fall out with me when I tell you to fall in. The commanding officer is about to reconnoitre. A reinforcement will join us to-night at the Monte Rotundo. (Aside to Gianetto) Do you mark that? I am sorry to spoil sport, but I must now give the last toast, "Success to our enterprise." (They drink). It's a noble duty we have to perform - to free our country of these freebooters who infest our mountains, and who rob, plunder, and cut the throats of the peaceful inhabitants of the island. We'll hunt and exterminate the race of them from Cape Corso to Bonafacio. We'll march into their secret haunts, and hunt them out as ferrets do the rats. (Aside to Nicolo) Beware you set not traps to catch yourselves. Hal! this is -- (Alarmed) Your cousin! Your cousin--yes, (aside) confound the relationship! (Aside to Nicolo) Would you betray your cousin? You are the only person here who knows me--one word or sign and you're a dead man! You know me-- I have that felicity (aside) unfortunately. And who is this man with you? A friend, Adio, cousin; should you pass my mountain home, I'll welcome you as a friend, but for your own safety's sake, come not in that dress, or you may receive a warmer reception than you would desire. Adio, cousin. Exit MATTEO and GIANNETTO. Oh! Good bye, and good riddance--endangering my safety as well as their own! Should the commanding officer find out who they were, and saw me on friendly terms with them, I should get shot as an accomplice!

This sheet should be cut along the solid lines, folded along the broken lines and collated to form a booklet. You can then either stitch or staple the sheets together down the centre fold.

This sheet replicates the format of the original Mathew's typeset one except that we have adjusted the size of the pages to better fit the different paper size.

DIRECTIONS

Tips:

1. Find out which bits are which before cutting anything out.
2. Score along dotted lines, using the blunt edge of a scissors blade and a straight edge, before cutting out.

MAKING THE TOY THEATRE

Glue the upper part of the stage front (above the fold line) to a piece of card. Add the two top pieces and the bust of Shakespeare (Fig.1).

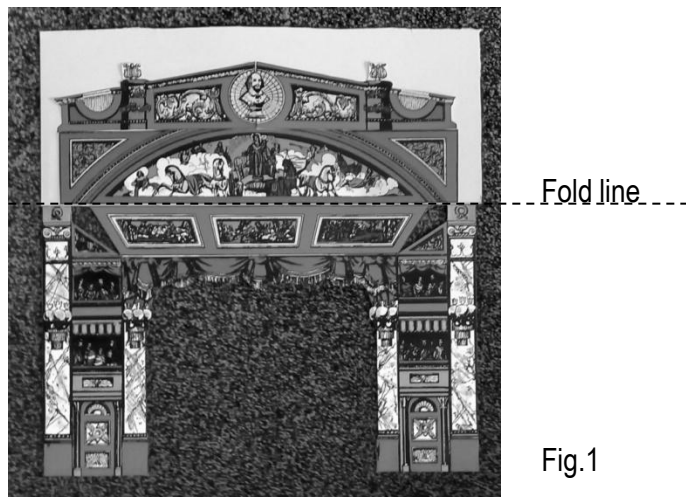


Fig.1

Cut out the stage front. Include removing the pieces not required that will allow it to become "moulded", but leave the pieces to make the tabs. Fold to create the moulded shape (Fig 2).

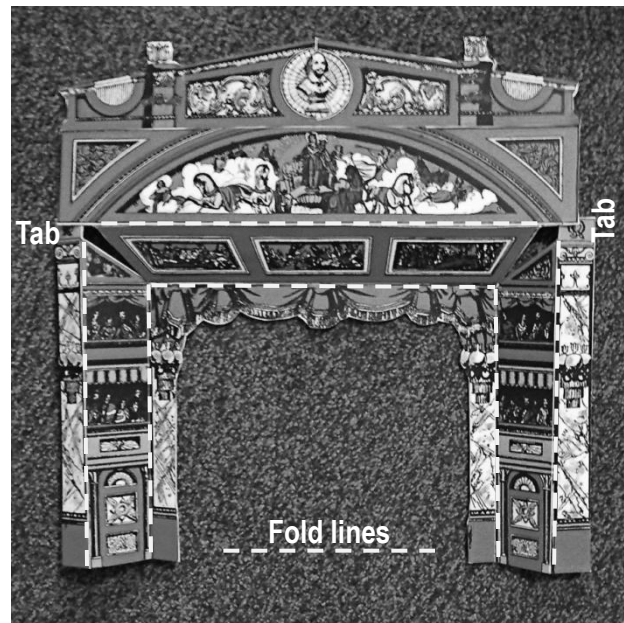


Fig.2

Glue the tabs (you might like to staple them as well) and form the finished moulded stage front (Fig 3).



Fig.3

Cut out and fold the top drop as shown on the sheet. Glue it in position on the back of the stage front. The top needs to be level and 1cm below the folded edge on the stage front, so it will hide the top of the act drop (Fig.4).



Fig.4

Cut out the stage floor, glue the stage sides at B. Glue the stage back at D and E. Fold the orchestra so that the folds are the same on each side and glue it at C and onto the sides. This will form the stage (Fig.5).



Fig.5

Fold and glue the footlight holder centrally under the opening in the front of the stage (Fig.6).



Fig.6

Cut out the footlight shield and glue oven foil to the white side (Fig 7).

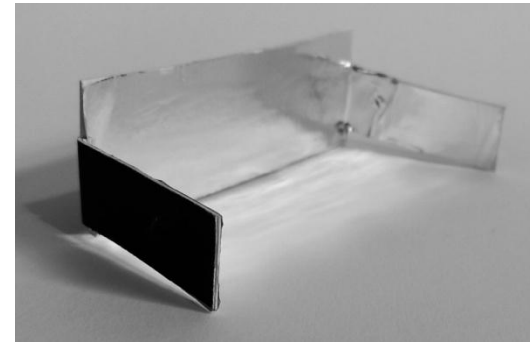


Fig.7

Glue the footlight shield into the opening (Fig 8).

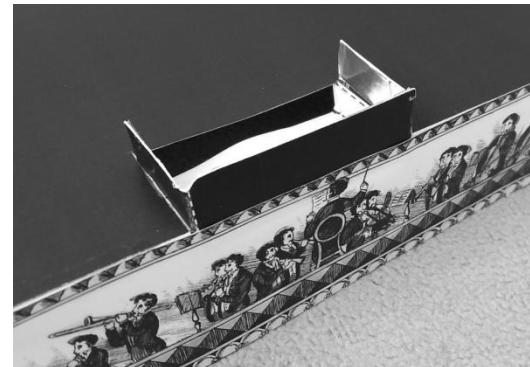


Fig.8

Line the inside of the stage with re-cycled cardboard or hardboard, this is essential to make the stage solid (Fig 9).



Fig.9

Glue the uprights (3 and 4) to the rear corners of the stage at F. Glue the tabs J on the uprights (1 and 2) at position G. Glue the rear beam between the uprights 3 and 4 (Fig 10).



Fig.10

Glue the sides of the scene grid onto the uprights so that the tops are on line H, and M is hidden (Fig 11).

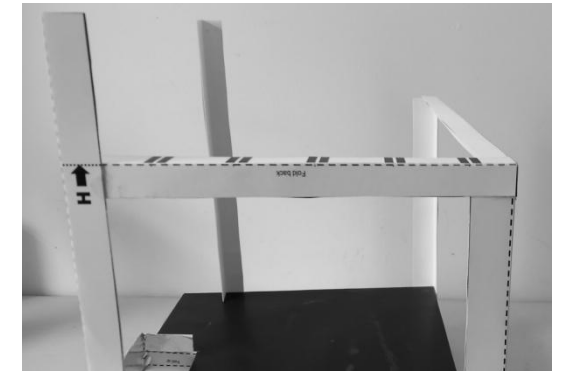


Fig.11

Glue the stage front onto the front uprights at K (Fig 12).



Fig.12

Cut out and fold the scene grid slats.

Tip: It is difficult to fold these thin strips so cut halfway between each one, fold them and then finally cut to size.

Position and glue them to cover the black rectangles on the scenery grid sides (Fig 13).



Fig.13

The scenery grid holds the scenes and wings in place (Fig 14). You may prefer to substitute sticks (sold for use in room scent diffusers) or small section wood mouldings for the card if you are going to perform a lot on your Toy Theatre.

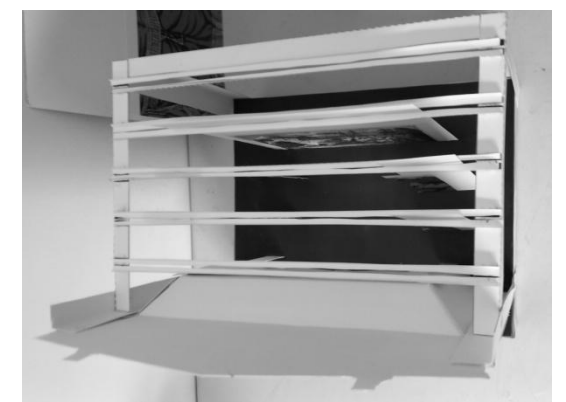


Fig.14

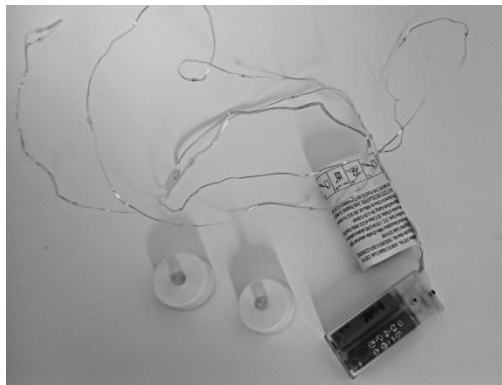
Cut out and stick the curtain act drop onto a piece of card 24cm high and 21cm wide. Drop this into the first scenery slot and your theatre is complete ! (Fig.15).



Fig.15

LIGHTING YOUR TOY THEATRE

You need two battery tea lights, available at craft shops, and a small lighting string with about 20 LEDs powered by 2 AA batteries, also readily available (Fig.16).



DO NOT USE REAL TEA LIGHTS, CANDLES OR MAINS ELECTRICITY!

Fig.16

Drop the tea lights into the footlight holder (Fig.17).



Fig.17

Wind the LED string around the scenery grid from side to side, between each slot, so that it does not interfere with changing the scenery (Fig.18).

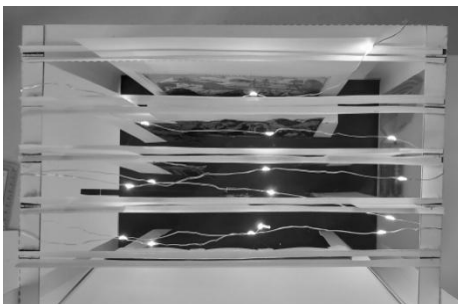


Fig.18

CUTTING OUT CHARACTERS

Cut out according to your capabilities, basic, simple or complete (Fig.20). Always leave a flat edged base so that they will stand up. Write the character name and plate number on the back of each figure.

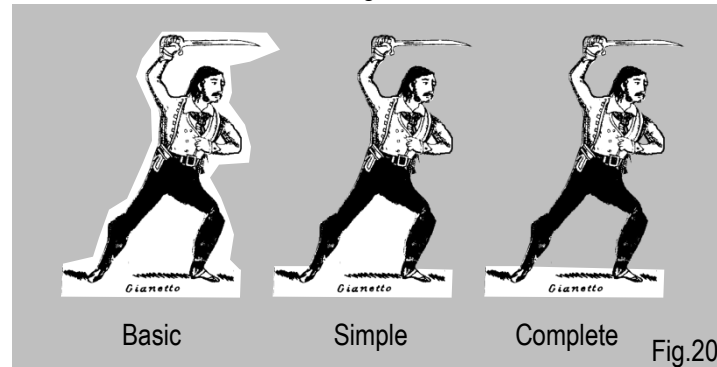


Fig.20

TIP 1. If cutting out areas such as between legs do this first using a craft knife before cutting out the figure.
TIP 2. Roughly cut around each character before cutting them out finally.

MAKING SCENES AND WINGS

Trim the bottom of scenes and glue to 24cm high and 21cm wide card.
Cut out each wing and glue them to 24cm high card strips so that the card does not show behind the shaped edges. The final scene has a bridge setpiece. You need to glue this to a block of wood or a cardboard box so that it stands on its own. The top of the block needs to be 6cm high and 2.5cm deep so that characters can move on it (Fig.21).



Fig.21. The last scene in "The Brigand's Son".

MAKING SLIDES FOR MOVING THE CHARACTERS

Cut strips and rectangles from thin black card using the pattern. The two folded rectangles glue to the base, but not to each other, so that they will hold the character in place by pressure (Fig.22). Ideally you need to make one slide for every character in the play, you can use them later for other plays.



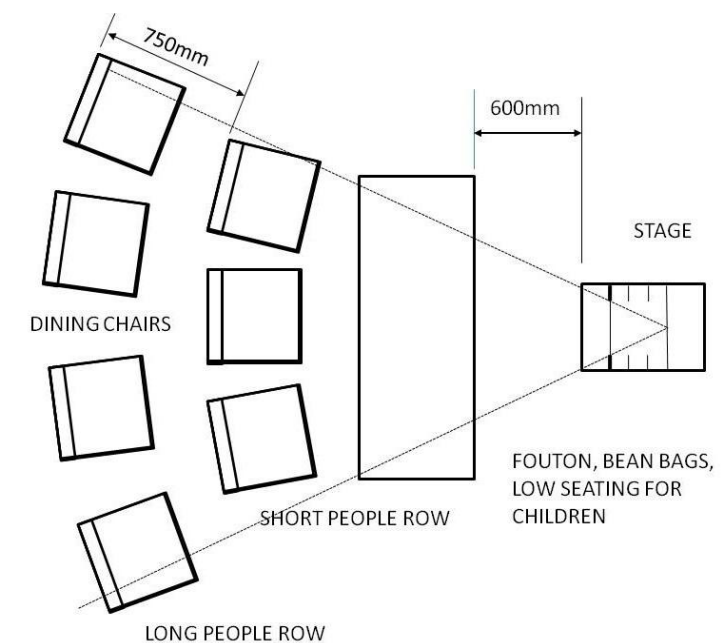
Fig.21

PREPARING FOR PERFORMANCE

1. It is possible for one person to perform the play from behind the stage, moving the characters from both the left and right hand sides. Alternatively two people can perform, each one taking one side, a third person might change the scenes and work the sound. More than three is too crowded.
2. You need to set up the theatre on a low table at eye height for the audience.
3. You may prefer to surround the theatre with a screen of card or curtains so that you cannot be seen, although some performers prefer that. A table cloth on the table will hide your feet.
4. Place thick books either side of the theatre to help prevent it slipping around, so that they create a surface on the same level as the stage to place the characters in their slides on.
5. Have all the scenes ready in order with the first scene set. In this play there is only the one set of wings, but in other plays you will need to change them. They slot into the scenery grid but make sure they are placed correctly by checking from the front before the show.
6. Arrange the characters on either side of the stage according to their entrances.
7. You may find it easier to record the dialogue, music and sound effects before hand, so that you only have to remember the entrances, action and scene changes. You will need a device that can easily be paused so that the sound does not run away with you!

PERFORMING THE PLAY

1. Raise the curtain act drop to start the play. Lift scene 1 to show scene 2 when ready. Drop the curtain again to make the changes for scene 3.
2. Change your voice(s) for each character and jiggle the slide to show which is speaking. Do this quickly if the words are dramatic, etc.
3. Have equipment handy for sound effects, if you have not pre-recorded them, a tin lid provides a realistic gun shot noise if struck quickly, for example.
4. Music, if not recorded, can be performed using whatever instruments performers can manage. Music boxes work well, you can buy the movements separately and these provide a wide range of tunes.
5. Change the scenes quickly. This play should not last more than 20 minutes. Take care of your audience.



How to arrange your room so that every one can see. Don't forget to dim the lights in the room and make sure everyone has turned off their phone.

This theatre can also be used to perform other plays with either the traditional 6 by 8 inch (15 x 20cm) scenes or A5 scenes. If you buy the sheets plain (uncoloured) then you will need to colour them using bold bright colours so that the black ink of the prints show through. Use broad sweeps of colour rather than fine detail for the best effect. This is a one act play but plays with more than one act would use a pictorial act drop between them and only raise and lower the curtain at the beginning and end of the play. For a lot more information about Toy Theatre plays, performing and stage effects see: