out) Ha, they come in the ravine we can conceal our-selves! their destruction would be inevitable (near heart with 1'll cut them to pieces. Falcone's hand will aid us to best hack the reinforcement. To-night he leads his men to the Monte Rotundo, there, should their numbers treble ours, their destruction would be ineritable (around heads mist attack until they are reinforced to-night; ere that arrives Gian They are here but to reconnoitre. They meditate no compete with theirs? Broz No, courage is not wanting here. Still, will our strength Gian What! do you quail? they shall not be disappointed ! are now on their march, they expect to find us here, and tium Brave hearts! I bring ye tidings of the enemy-they Емет Вкогко. в.н., Р. З. ала Вкиелля в. ала и.н. .eretand

Rea iv for a ting d.

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Enter FORTUNATO, L.H., Pl. 2.

the hut out of Se 3, R.H. in front of bridge. Rock WINGS.

qu bands also a piece of rood at the bottom so that it will stand up,

shils and svator who and that as should be the character on sting

distance. Place Se 2 at the back. The Bridge, Se 3 in front,

SCENE 3. No. 3. Corsiean view. Bridge with Mountains in the

THE BRIGAND'S SON.

→* LIST + OF + PLAYS *

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.(ningn hord nub) ... om donot vodt it son: my rifle's loaded, and Fil give them a leaden dumpling iers! what's in the wind now I wonder? I wish father would come home. I'm afraid that -no I'm not afraid; Pather, when a wolf frightened me, scolded me, and said if I was his son, I must not fear man or peace. I am his body shooting in my preserves, I'll have a look ont. Soldshall feel to show him my prize; but I'm reckoning my chickens before they are hatched. Oh! how I love a hulders life (gun jived without) Hallo, fre away: Some-bout eriting in my print (in my prize and in the form and in the second point eriting in the second when given the should pass here within range of my rifle down is comes to a dead cortainty, and then father will pat my head, and call me his own boy-and how proud I pat my head, and call me his own boy-and how proud I with good appetites. I must not leave the hut, but if a fancy the bullet a dumpling; and now you have dined, you must get me something. Eather and mother won't come home for some time, and when they do it will be some gunpowder which will do for a curry, and you can Forth There, my little fellow, I've given you your dinner;

. hund ni ung 1 19 thort ai

Gian Bloodhounds! your blood be on your own heads. I'm wounded, two of them out of the five have already fallen;

Enter GIANETTO fring PI 4 on bridge, eails same side and enters

I could baffle them yet would tire blood but cease to flow.

know but you might wish to harm me; so keep your dis-

Fortu Not harm you -for you are wounded; but I did not

Take of FORTUSATO and replace him presenting gun.

two of my comrades--one of them has his arm broken,

bisi dauf aven ow-brize-a famous prize-we have just laid

stop, though I'm knocked up almost-musur't complain,

to your invitation - don t ask me to dinner, for I can't

and I thought I'd just stop and give you a call, according

truly delighted to see you once more. (Aside) I wish

Mistress Falcone! how charming you are looking. I am

triend, how are you again? hope you are well-and what,

sure I'll be uncommon friendly with him. What, my old

should aim at me! I'll put a good face on it, and make

letter by post; and if in spite of our relationship, he

a bullet from his rifle would reach one of us, as sure as a

turn out to be Ginnetto's friend, and should defend him.

Both exit ueross and re-enter in front.

Exit Soldiers and GLANETTO.

Mat and Guis Fortunato!

Nic Now we must march !

Mat You begin well.

nearest kin.

Fortu Father.

Mat (His feelings excited) Malediction !

General.

Nic Zounds! I don't feel at all comfortable. If Mattee should

mean, Guiseppa ? Fear not we are a match for them.

MAAT (From bridge) Soldiers at my hut! What can this

Enter MATTEO PI 4 and GUISEPPA PI 2 on the bridge.

ilogane without feeling tired; when we get to Crespoli

Nie I am so very overjoyed at catching you, I could carry you

Re-enter MICOLO PI 3. GIANNTTO between two Soldiers. PI 3. and FORTUNATO PI 2.

Fortu Oh, bless its pretty heart, how it ticks-oh,-what a

THE BRIGAND'S SON.

but he's only a Frenchman, so its of no great consequence.

After that he hid himself so cunningly, that I should

never have found him, but for my little cousin, Fortunato.

appear in the report I shall give in to the Advocate-

Nic Yes, and I promise you that both your name and his shall

Re-enter two Soldiers and GIANETTO. Pl 3.

Gian Matteo Falcone. your son has betrayed me-Thus I spit

Nic Good-bye, cousin, I'll call soon and stay a long while with

Enter FORTUNATO, L.H., Pl 2. draw off MATTEO and put on R.H., Pl 1.

Mat Let me alone, I am his father, leave me, go in. (Exit Guiseppa R.H.) I have locked the door upon her; her pres-

Take off both and put on MATTEO presenting gun at his Son

kneeling. Pl 2.

Fortu Oh father, forgive me-mercy, I will pray to my cousin

Mat Heaven have mercy on thee. Gun fired mithout.

ence would unnerve me. Boy, listen to me, for gain, you have betrayed Gianetto-You know the brigands' oath?

Whosoever betrays his fellow must fall by the hand of his

Guis What would you do? How wildly your eyes glare.

Fortu Father, dear father, do not kill me.

the Corporal to pardon Gianetto.

Mat My oath-have you finished?

you-(aside) not within a hundred years if I know it. March! Exit NICOLO, GIANETTO, and Soldiers.

upon thy threshold-1t is the house of a traitor.

Mat (Aside) Oh, agony! my boy, what hast thou done?

THE BRIGAND'S SON.

pretty chain. (a pause) You will find him you seek, behind the hut, under the straw. Rait.

Gian I am wounded-I cannot walk-you must carry me.

Wie Eh? why, I've had a long journey over the mountains,

Mat What brings you here?

they were a hundred leagues off.

Fortu Ah. dere's my father. Exit

Fortw I gave you back your five francs.

we shall find horage.

Gian Perfidious traitor!

15

13

of his predecessors, and able to reproduce them as required.

latter only is living and in possession of most of the plays

but Skerr, WEBB REDINCTON and MATHEWS, of which the

are no other names connected with the Juvenile Drama

play thoroughly reliable and well done remember there

parts left out. Now, boy's, take my advice, if you want a

the Miller & his Men in the Id. packets, with all the best

signifit viros a tadw tud ,oonsmithed out of noiszimba

in some cases their companions were charged 1d. each for

of similar thrilling experiences in thir early days where

Charles Read, John Oxenford Charles Dickens, all speak

boy, that brought in the policeman out of the street.

a nodw sirraft surguraded by Augustus Harris when a

glorious explosion scene where the mill is blown up with

tant ! no bus banor og of sham srew llim saft to slins saft

the cave beneath the mill where the robbers dwelt. And

miller's boats cruss the water from KEMAR's Corrack. to

the time when, with a little ingenuity, they made the

MULLER AND HIS MEN ALP MENTIONED, Which calls to mind

How the cars of old men tingle when such plays as the (.woled teil 698) ARANG ALENUL Seel hgid ym gaisitrovha.)

These plays are published at this low rate by way of

you over such difficulties as were met with by myself.

terms in the play, and the directions given will assist

respect, every character mentioned in the dialogue will be

I am able to offer a play on the old lines, perfect in every

play as a boy, and with the experience I have obtained

been done in the past, having performed every obtainable

tathers and I am thoroughly acquainted with all that has

-basro bas readts and your fathers and Grand-

. Олукитек DRAMA, (made famous by the celebrated Skert),

I am the last of the publishers of the good old ExertsH

the trashy 1d. plays which cause so much disappointment. Maruew's Cherre Forriox must not be compared with

DARZOTIONS FOR PERFORMING THE SYENILE DRAMA

TES STAGE is best bought ready Made, PRIOES 9d 1/. 1/6. 2/6. &c.

saless money is an object, we would not recommend anything

 $\frac{1}{238}$ than 1/6 as the small stages are only suitable for short plays, when you have procured one it will be found convenient to add

wore cross pieces to the top of the stage, there should be at least

three so that two or three scenes can be ready for use at one time

If you can widen the stage about 6 inches on each side with wood

or cardboard to support the ends of slides and side wings when not

about during performance, you should tie a piece of string round the four legs-first making notches near the ends-and place

THE STAGE FRONT may be had PLAIN 1d. or 2d. COLORED 2d. or 4d it may be used flat or mounted on cardboard and built 6d. or 1/-

THE DROF SCENE 1d. plain 1d, colored, to be let down in front close

THE TOP DROP, Sky, Curtain, Cottage &c. to hang from the

back of each, SEE THAT THE DROP DORS NOT HANG TOO LOW.

THE SIDE WINGS which are intended to hide the spaces at side of

nich there are four on a sheet) and the SCENES; should be pasted

CUT SOFNES having Railings, Foliage, Windows, Shipping &c., that require cutting out should be pasted on very thin cardboard 1d and 1d. a sheet, which and may be had where you bought this

JOOT PIECES WATER PIECES &c., should have a piece of wood glued across the back at the bottom so that they will stand upright, but

as they sometimes fall down it is a good plan to have a piece of

stout wire projecting out of each and first having decided where the

pieces are to stand, to bore some holes in the stage into which the

wires will fall and hold the pieces firmly, sometimes a character

has to stand on a rock, walk across a bridge, or a ship sails across

the water in such cases, pieces of wood must be glued at the back to support them and high enough for them to be seen. A Foor FIRCE should always be across the stage in front so at to hide the

on cardboard allowing about an inch at the top as it is better to

top of the stage, to hide the space above the scenes, are sold in

sheets of three or four different sorts 1d. plain 1d. colored, when pasted on cardboard they should be cut in slips and a thin piece of wood long enough to rest on the top of stage glued across the

can hold it when letting down or drawing up.

to the opening in the stage front AT THE END OF EVERY ACT. It

should be pasted on cardboard about twice its height so that you

something heavy on the string.

have too much than too little.

sh ali a which support the Characters.

book.

Nie The rogue defended himself like a lion ; he has wounded

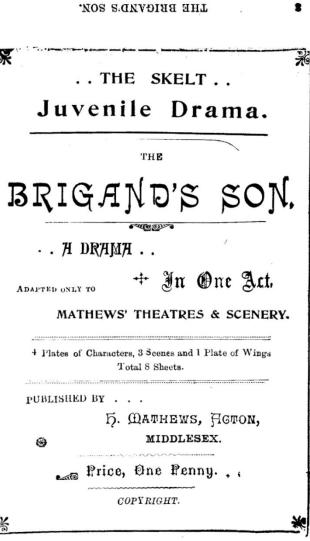
hold of Gianetto Sampiero. Mat (Aside) Poor Gianettol They have been attacked, then.

Gian I am Gianetto Sampiero.

Gian Boy, what would you ?

Gian You are the son of Matteo Falcone?

.891 #1404



Enter Capt. ALEZZIO. PI 1.

Captein We must commence our march. Fall in! To the Monte Botundo-narch!

Iake of Soldiers at table and re-place them warching. Pl. 5.

GIANETTO. 2nd Dress. L.H. Pl. 3. SCENE 2. No. 2. A Mountain Pass. ROCK WINGS. Enter

(oltsina emola) then like hunted boars at bay, and in our turn attack our own destruction. Now to summon my brave band, and unexpected, and my success is certain. They rush to their Gian They are on the march! I will attack them-it will be

All Hail to our leader, Sampiero!

Broz But our numbers-

Capt Halt! From yonder eminence we can survey the Eater Capt. ALEZZIO, Pl. 1., MICOLO and SolDIERS. Pl. 3.

country round, and observe the hiding places of these locusts. Corp ral, how you loiter. Forward ! Consider my corporation! Exit all. Aic Consider my corporation!

this watch come now.	
cealed, and may I lose my epaulette, if I do not give you	
Fortu You are joking. Nic By St. Jago, I am not: tell me where Gianetto is con-	be exterminations.
yours. Fortu You are joking.	stand together and make common course against out would
Nic Upon one condition, tell me where Gianetto is, and it is	Marke And your bend outcounders mine. United they would us marke a node front against trace hireling galder. Let us
Fortu Give it me, and you shall see.	muster scrong - treble my number.
Vic What would you say if I should give you this?	of these bloodbounds, and save my brave band. They
boy, my father will give me a watch.	surges b add advardance and a surgent and we we guident and the
was, I should say, look at my watch; when I'm a big	O'UM MARTEGO, YOU SEGM THONGHITH.
peacock; and if anyone should ask me what o'clock it	
Fortu Ob, if I had how I would strut about as proud as a	the dance; it prevented suspicion. And while I sat at the
by your side?	Mat (Aside) It was a good idea of yours, Gianetto, to join
Nic How would you like to have a watch like that hanging	
Take off NICOLO and replace him with watch, R.H., Pl.2	eved in centre of Stage as enriain rises.
	TALCONE and GLANETTO NAMPLED, 1st dress, Plate 3, discov-
require a sharper fellow than you to catch him.	BOOK WING. A VILLIGG in Corsion. Exterior of the Lun.
longer Gianetto will reach the mountain and then it will	, product a submit to 1 of 1 alands
Fortu I will give you something -advice; if you wait any	
if I gave you something?	
I'll try the effects of a bribe; (Aloud) What would you say	
return without my prisoner. I've my doubt. I have it—	
Nic (Aside) I dare not quarrel with Matteo and I dare not	THE SSICEME 2 20M
Fortu Eh ! My father is Matteo Falcone!	WY O D D LOUX X MA Q Q LO X M
the house.	
Vic I'm sure you saw Gianetto and for ought we know may have concealed him, I will call my comrades and search	
father's carbine is much louder. Wic I'm sure you saw Gianetto and for ought we know may	
Fortu Do you fancy your guns make so much noise? my	
saying you were asleep our guns must have woke you.	
Nic (Aside) I'm glad he's not then. It's all nonsense you	
fly out of a mustard pot.	WATHEWS' JUVENILE DRAMA.
Fortu No; if he was, you would have been off long ago like a	
Nic Is your father at home?	
Fortu I've not seen anyone pass I tell you.	
are in search of, and I'm certain he took this path.	
Wic You little rogue, you're playing with me; tell me this moment which way Gianetto went, for he's the man we	
Peter, You Hittle marke and more alonical mith mor toll mo this	THE
Fortu The padre went by this morning, on his old horse	no the the second second second second
THE BRICAND'S SON. 11	
14 THE BRIGAND'S SON.	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
Fortu Father, do not fire, Gianetto has escaped, and pushed	but Colza oil, Paraffin on no account as it smokes and flares
the two soldiers from this narrow bridge into the water.	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
Exit both and put on MATTEO R.H., PI.1. FORTUNATO, L.H. PI 1.	in the morning it will be well dried. To PERVENT DISAPPOINT-
NICOLO on bridge Pl.1, just as GIANETTO enters, L.H. Pl 4.	MENT try your lamps an hour or so before required, if they go
Nic Put down your rifle what would you do? Fortu Save Gianetto, I betraved him, I will now defend him.	wrong you can use candle ends.
Fortu Save Gianetto, I betrayed him, I will now defend him. Nic Stand back, or I fire!	THE TIN SLIDES in which the characters are placed are 3d. 4d. or 6d
Fortu You will, will you? you magpie! Then to make sure	a domen you must have a good supply of these as the shortest play
I'll fire first. (Fires) NICOLO draws back.	will require at least two dozen and the waiting while one character is taken out of a alide and another, but in would make your per-
Gian Fortunato, I forgive thee-thy courage has wiped away	is taken out of a slide and another put in would make your per- formance very tedious and tire your audience.
the stain of traitor.	
Mat Then he is my son again!	THE CURTAIN. Any dark thin stuff will do for this, it must be placed on the roller with something heavy at the bottom is keep it in its
Fortu Father! Exit.	place, it is to be down at the end and before the commencement
Data Doctor - DIO	of the play.
Enter BROZZO R.H. PI 3.	The Performance. At least an hour before sort out all your Charac-
Broz Sampiero, reinforcement is marching in this direction	ters, (after having well read the book) and arrange them in the
to aid the yellow collarsI have collected our band by the	order required on a table near the stage, place as many in slides as
rocky gorge. They think you dead or a prisoner, your	possible and have all your scenes ready so that you can perform a whole act before letting down the Drop Scene, and between each
presence at their head would arouse them to revenge.	act, take all the characters out of the slides that are not wanted
Mat Sampiero, we will stand or fall together. (Whistles)	again, and prepare the scenes, wings, &c., so as to go through
	another act without waiting.
Enter FORTUNATO L.H. P12. Brigands R.H. P1 1 and 2	
distant drum heard	
	STAGE DIRECTIONS.

- The foe advance, stand to your arms, at my signal let Gian 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. Oh, father, let me stay. I am not afraid, I don't Fortu
- 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, P1 1. NICOLO and soldiers, P1.2. March across and exit, noise of fighting and guns firing. MATTEO and ALEZZIO P1.4 fight across and exit.

And so have you grown, quite a great gawky: ill пиол Bless me, how you have grown! ыN Then you are my big cousin, I suppose ? пиод Indeed ! then you are my little cousin. υN Quite correct. nuod Matteo Falcone's son ? (Exit and re-enter NICOLO. Pl. 3.) -- hey? Why, are not you cousin of mine-a very distant one, I hope at this moment severely wounded; this is the hut of Matteo Falcone, a This way he must have come; two of our comrades are υN if Id (sepind sui Re-enter FORTUNATO PL2. Enter NICOLO and two soldiers on the hut. Exit both. Fear nothing, here creep under the straw behind прод Five francs is all I have. upy will you give me to hide you? Would they? What cruel wretches! Well, now, what $n\mu o_{J}$ Rhominious death. to prison -- load me with chains -- and condemn me to an arrested at your father's threshold? T hey will drag me You are no son of Matteo Falcone. Would you see me uvy such a big buck as you. says, I shall soon be as good, so I'm not atraid of missing Ill fire. Father is the best shot in the country-- and he And I have a rifle loaded ; and if you come near me nuod I have a stiletto. upy You kill me? why your carbine is discharged. nuor me this instant, or I will kill you. Wait ! I cannot, they will be here in a moment, hide uvy Wait till my father comes home. nuos 'Jannur Silence, blabber! I am pursued, hide me, for I cannot go uvy I know, you, like my father, are chief of a band пиод Οĭ THE BRIGAND'S SON. THE BRIGAND'S SON. 15 (heard off) Ah, Corporal ! It's my turn now. Gian GIANETTO and NICOLO P1 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.

A man with a hanging cap and brigand's dress -eh?

have you seen a man go by just now, umph?

weeds grow apace as my grandmother says.

Umph! how could I see with my eyes shut, fast asleep?

I must be civil , the urchins father may be near. Umph!

ыN

υŊ

пиод

- Put on Brigands standing over Soldiers, R, and L. Pl 4, and those in Pls 1 and 2 also R, and L. Enter MATTEO.
- We have conquered --but the stoutest heart amongst us Mat is wounded unto death-(Enter FORTUNATO L.H. Pl.2, enter GIANETTO L.H. Pl.2 followed by GUISEPPA R.H. Pl.2)--- Alas, Gianetto!
- Take off GIANETTO and GUISEPPA and put them on in group Pl. 1 centre of stage.
- Hurrah!---hur-----Gian
- 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.

GIANETTO and GUISEPPA C.

MATTEO R.H.

FORTUNATO L.H.

Kotundo. JIN Enter Corporal NICOLO, Pl.3.

corporal of this party you saw just now - this fool I mean. to my relief. I am known, in fact related, to the garrulous the same signal from the Monte Rotundo will summon you - his row the Giant's Mount shall bring my men to your aid Agreed! Should they attack you first, a lighted beacon 10W

THE BRIGAND'S SON. L

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.

these freebooters who infest our mountains, and who rob, noble duty we have to perform - to free our country of toast, "Success to our enterprise." (They drink). It's a I am sorry to spoil sport, but I must now give the last (Aside to Gianetto) Do you mark that ? notice. A reinforcement will join us to-night at the Monte you to fall in. The commanding officer is about to recon-

JUN μαt

Now, my merry men, don't fall out with me when I tell

as well as their own! Should the commanding officer find Oh! Good bye, and good riddance-endangering my safety Exit MATTEO and GIANETTO.

safety's sake, come not in that dress, or you may receive a

home, I'll welcome you as a friend, but for your own

A friend. Adio, cousin; should you pass my mountain

I have that felicity (aside) unfortunately. And who is

the only person here who knows me-one word or sign

(Aside to Nicolo) Would you betray your cousin ? You are

(Aside to Nicolo) Beware you set not traps to catch

them from Cape Corso to Bonatacio. We'll march into their

of the island. We'll hunt and exterminate the race of

plunder, and cut the throats of the peaceful inhabitants

secret haunts, and hunt them out as ferrets do the rats.

Your cousin—yes, (aside) confound the relationship!

with them, I should get shot as an accomplice! out who they were, and saw me on friendly terms JUN

warmer reception than you would desire. Adio, cousin.

11DW

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5 nov ditw mem sidi

Your cousin !

yourselves.

-- si sidt !sH (bsmplA)

and you're a dead man! You know me--

WYTHEWS JUVENILE DRAMA

THE LAMP placed in	a 4, 5 or 6 burn the opening in f	ner at the rate of a penny front of the stage and som	a burner, to be e single burners
		hind to light up the scen	

- 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 she oven on a plate when the fire is out but a little heat left and in the morning it will be well dried. To PERVENT DISAPPOINT-MENT 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 dosen you must have a good supply of these as the shortest play will require at least two dozeu 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 " keep it in its place, it is to be down at the end and before the commencement of the play.
- The Performance. 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.

в.н.		•••		means				Right hand.	
L.H.	•••			means			•••	Left hand.	
Pl.	•••	••	•••	means		•••	Plate of Character		
No.	•••			means	•••		Number of Scene,		
Fig.	•••			means			Figure	on Set Piece	
					_		-		

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

N.B .- Care should be taken in Cutting cut the 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.

DIRECTIONS

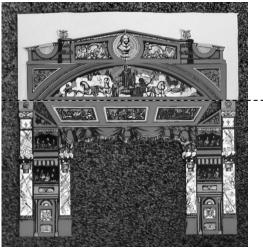
Glue the sides of the scene grid onto the uprights so that the tops are on line H, and M is hidden (Fig 11).

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).



Fold line

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).

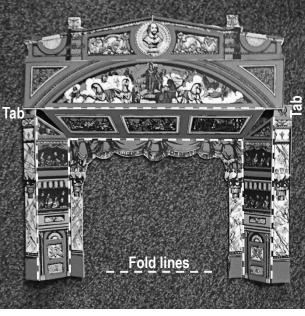


Fig.3

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).

Glue the tabs (you might like to staple them as well) and

form the finished moulded stage front (Fig 3).



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).

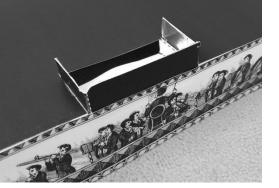


(Fig 7).

Cut out the footlight shield and glue oven foil to the white side



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



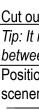






Fig.6

Fig.10





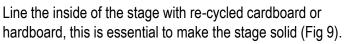




Fig.9

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.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.

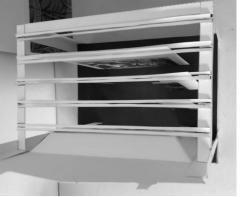


Fig.14

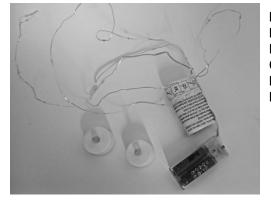
Cut out and stick the curtain act drop onto a piece of card 24cm high and 21cm wide. Drop this into the first scenery slot and your theatre is complete ! (Fig.15).



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 readilly 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).

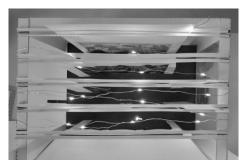
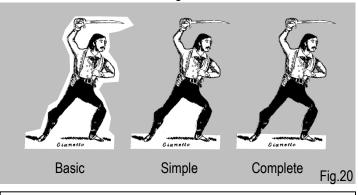


Fig.18

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.



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.

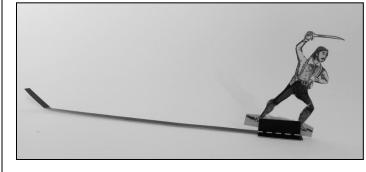
Cut out each wing and glue them to 24cm high card strips so that the card does not show behind the shaped edges. The final scene has a bridge setpiece. You need to glue this to a block of wood or a cardboard box so that it stands on its own. The top of the block needs to be 6cm high and 2.5cm deep so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

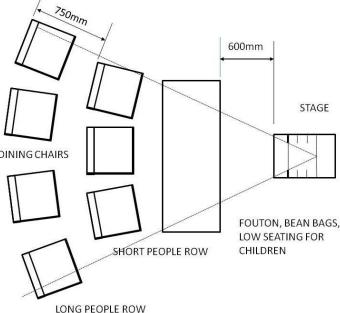


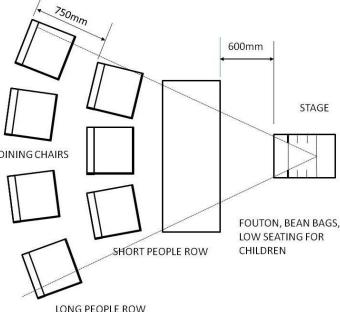
3. Have equipment handy for sound effects, if you have not pre-recorded them, a tin lid provides a realistic gun shot noise if struck quickly, for example. 4. Music, if not recorded, can be performed using whatever instruments performers can manage. Music boxes work well, you can buy the movements separately and these provide a wide range of tunes. 5. Change the scenes guickly. This play should not last more than 20 minutes. Take care of your audience.

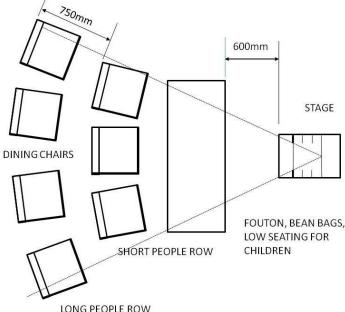
Fig.21

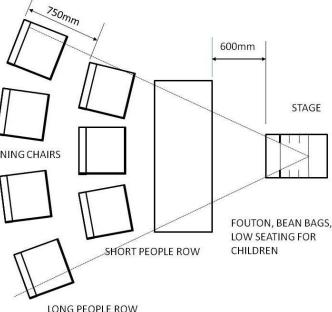
PREPARING FOR PERFORMANCE

- 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.
- Place thick books either side of the theatre to help 4. 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.
- Have all the scenes ready in order with the first scene 5. 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
- accordng to their entrances. You may find it easier to record the dialogue, music 7. 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!









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:

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.

www.toy.theatre.co.uk