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BIBI

A COMEDY OF TOYS

A Spectacular Musical Play

By CHARLES BARNARD

Author of "THE COUNTY FAIR"

PRICE \$1.00.

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W. L. HATCH

53 Bible House

NEW YORK

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NEW YORK.

BIBI

A COMEDY OF TOYS

IN THREE ACTS

By CHARLES BARNARD

Author of "THE COUNTY FAIR"

PRICE \$1.00 EACH

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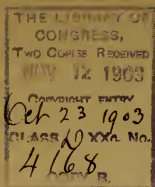
W. L. HATCH

53 BIBLE HOUSE

NEW YORK

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CAST OF CHARACTERS.

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- GLUEPOTT—The Toyman.
KATY—The Toyman's Daughter.
BIBI—A French doll.
ANGELICA—A rag doll.
TOPSY—A black doll.
PRINCE CAMEL—A gentleman doll.
CAPTAIN TILLEROPE—A sailor doll.
SERGEANT BONBON—A soldier doll.
SYLVANIA—A retired fairy.
MISS PUDDING HEAD—A doll's head.
SANDMAN.
MAN-IN-THE-MOON.
PUNCH AND JUDY.
FROG, OWL, CAT AND PIG—An animal quartette.
JACK-IN-THE-BOX.
PAPER DOLLIES.
JUMPING JACKS.
LETTER BLOCKS.
ANIMALS FROM NOAH'S ARK.
SHELF OF LITTLE DOLLS' HEADS.
SPECIALTIES AS DESIRED.

SCENE—THE TOYMAN'S SHOP.

TIME—A NIGHT IN DECEMBER.

ACT I—NINE O'CLOCK.

ACT II—MIDNIGHT.

ACT III—MORNING.

Costume Plot and Characterization of Characters.

KATY.—Bright and animated in speech and manner. Must act well, assuming a natural, easy manner of speech and gesture. Clear, merry laugh. Simple but picturesque dress of steel-gray cashmere. Stay bodice, cut square in neck, with yoke of soft, shirred mulle. Short loose sleeves to elbow. Skirt to top of shoes, looped up on left side with black silk cord, revealing underskirt of black. Dainty muslin apron, ribbons hanging from side on which are suspended scissors, pin cushion, needle case, etc. Pieces of ribbon of various colors are fastened carelessly about the waist. She removes these shortly after rise of the curtain on the first act.

BIBI.—Very pretty little brunette. Must be bright, pert and coquettish. Assumes great affectation of speech, walk and manner. Make-up: Face powdered; cheeks and lips rouged and eyebrows blackened. Hair done up in a psyche knot, with flowing French bang in front. Costume: Very stylish modern gown of bright red silk tulle. High-heeled French slippers. Red silk stockings. Natty French poke bonnet tied jauntily on right side of head with red tulle strings. Lorgnette on long gold chain. A number of glistening rings on the fingers of both hands. Large diamond earrings and other flashy jewelry on corsage. Mechanical toy pug dog on chain for her to wind up and lead off.

PRINCE.—Preferably a blonde. Long curly hair, falling on shoulders. Bright and gentlemanly in speech and action. Powder face and rouge cheeks. A fancy dress costume consisting of tunic, cape and tights. All black is very effective, or a combination of blue and pink. The color of this costume should harmonize with that of Bibi's as the parts run together. Fancy hat with a long feather. Little gold-headed cane.

ANGELICA.—A very ragged costume. The best effect is obtained by wearing two or three old dresses one over the other. An old tarlatan costume that is much crinkled and mussed gives the desired effect. Tie an abundance of old ribbons about the arms, waist, neck, etc. One black stocking and one fancy colored stocking. Old odd slippers tied on with strips of white cloth. Sunbonnet tied around neck hanging down back. Very rosy cheeks. Acts awkwardly, yet lively. Walks toed in and carries her fingers sticking out as though stuffed.

SYLVANIA.—Should be very pretty, with slight figure and fluffy golden blonde hair. Make up for the first act as an old hag, with brown lines of age about the eyes and mouth. For second act no lines, but rouge the cheeks and lips. Costumes: First act. Black dress. Narrow heavy black shawl brought over right shoulder, across the bosom, under left arm and then draped over and about the head artistically, the end hanging down over right shoulder. The shawl is drawn tightly under chin so that only the face is shown, giving a mysterious effect. Cane, with crooked handle, which she comes in leaning on. Third act. Fairy costume, heav-

ily ornamented with spangles and colored brilliants. Wings of gauze on wire, attached to shoulder at back. Crown with three jeweled stars on the front. Silvered wand with small brilliant star on end. White satin slippers, bespangled.

CAPTAIN.—Preferably short and fat. Assumes a rolling sailor's walk, a hearty manner and speaks in a loud, hoarse voice. Laughs heartily, frequently. Make-up: Sandy-red wig and sailor chin whiskers in a fringe under chin from ear to ear. Shaggy eye-brows. Face and neck very ruddy, cheeks and nose red. Costume: The regulation sailor suit and cap. Tin trumpet and cutlass.

SERGEANT.—Should be tall and very straight. Assumes pompous, military manner. Affects a commanding voice, a bravado style and a soldier strut, measured, stiff and angular. Whenever there is any noise or alarm he slinks back, shivers and weakens at the knees. Make-up: Rather red, with rosy cheeks. Blonde wig parted in the middle and brushed back from the forehead, standing stiffly out at sides. Blonde mustache, turned stiffly up at each end; a small goatee and blonde side whiskers. Costume: Bright red broadcloth officer's coat, elaborately ornamented with gold bullion, straps, epaulets and regalia. Numerous showy medals on breast. White duck trousers, patent leather boots, ornamented with gold braid and large brass spurs. Sword, white helmet, surmounted by large plume. A monocle, hanging on fine gold chain around neck. A blue military costume may be substituted for the one described.

TOPSY—Should be short, fat and very lively, capering and chuckling about from the time she is awakened. When spoken to she assumes serious expression and blinks and rolls her eyes continually. Make-up: Blacken face, neck (back and front) and arms up to elbows, with burnt cork. Wear negro wig, with stubby braids tied with narrow bright-colored ribbons. Costume: A baggy dress made of burlap. Short, shapeless sleeves to elbow. A torn, soiled blue and white checked muslin pinafore, with two deep pockets. Pockets full of jackstones, string, chewing gum, ribbons, etc.

THE MAN-IN-THE-MOON.—Tights, tunic, short full cape and hat with long feather. A combination of black and yellow is effective, as is also lemon and pale blue. Wind the limbs, criss cross, to the knees with narrow ribbon. An old pair of shoes may be gilded or use black shoes with rosettes. The moon is easily made by covering a round wire frame with three thicknesses of orange crepe paper and placing a lantern or electric bulb inside.

THE SANDMAN.—Should be very tall. Assumes quick, gliding walk and quiet, reposeful manner. Should be able to sing tenor. Make-up: Complexion ashen white. Heavy shaggy eye-brows. Costume: Tights of light atmospheric gray. Tight-fitting tunic, high in the neck, of soft cloth to match tights, the edge being cut all around into deep points and hanging from each point a silver star. A tight-fitting hood-shaped cap, of same color as tights

and tunic, should come low down on the forehead closely encircling the face and button tightly under chin. The top of the cap is cut peak shape, which hangs loosely back like a dwarf cap, with a silver star hanging from the end of peak. Hanging behind from shoulders is a long cape same color as tunic, cut into deep points all around, with a star hanging from each point. The Sandman wraps this entirely about him when he enters. Slippers of light gray, with long upturned points and pointed toes. The Sandman's manner and costume is to give the appearance of the supernatural and mystic.

GLUEPOTT—Should stoop considerably, walk with a funny little old man trot, with hands either clasped behind back or rubbing them gleefully together, excepting when gesturing. Should assume a high, shrill funny old man voice, with precise pronunciation and emphasis. Head should be tilted upward. Eyes merrily squinting over old-fashioned spectacles, that hang way down on bridge of nose. In gesturing use the index finger of the right hand, pointing and shaking it vigorously, keeping the left arm and hand behind the back. Make-up: Half bald "character" wig. Smooth face, deeply lined for man about sixty-five. Unshaven effect on upper lip. Costume: Old tight-fitting trousers patched and soiled. Old-fashioned frilled shirt, with high old-fashioned collar and gaudy tie hanging half untied. Old-fashioned flowered satin vest. Shirt sleeves rolled up to elbow, showing red woolen undershirt.

JACK-IN-THE-BOX—Should spring up out of box on cue and grin. Make-up: Very red complexion. Eyes, nose and mouth lined with red. Dark red wig, hair standing on end. Dark red whiskers under chin, from ear to ear. Costume: Yellow blouse, belted in at waist, high collar. Blue knickerbockers, large and loose.

PUNCH AND JUDY—Can be represented best by property Punch and Judy. If children are used they should be very small and made up like Punch and Judy. Punch: Large crooked nose, fastened on with nose putty and rouged. Costume of light yellow and green, blouse, knickerbockers, cap, yellow shoes. Humped chest and back. Judy: Make up the same, only hair parted in the middle. Costume same colors, only dress made with basque, high housekeeper's cap. Punch: A short stick. Judy: A doll, in a long dress. Punch and Judy masks (price 25 cents each) may be worn if desired.

THE DOLLS' HEADS.—Six very pretty little girls. They must wear very low dresses, so that when they sit in the cabinet only their necks and heads show above to resemble dolls' heads. They should be carefully trained to remain immovable, even to the twitching of a muscle or the winking of an eye until the "cue" for their action or expression is given.

NOAH'S ARK ANIMALS.—Boys can be selected to impersonate the animals, of which as many or as few of the Noah's Ark colony can be used as convenient. The boys should be trained to

imitate the action, walk and noise peculiar to the animal impersonated. The most important animals to represent are the elephant, giraffe, monkey, donkey, bear, dog, cow. The costumes for animals are very easily made from canton flannel or cambric of the proper color. Whole heads may be bought from the Hints Publishing Co. at \$2 each, express extra, or animal faces at 35c. each postpaid. The elephant and giraffe can only be had in whole heads.

MISS PUDDINGHEAD—Should be very pretty and able to laugh a peal of laughter naturally. She should be seated under a table so that her head and shoulders will show through a hole in the top. The table is masked with drapery.

Costumes for the Paper Dollies, Letter Blocks, Animal Quartette and Jumping Jacks will be found described in the drills.

ACT I.

SCENE.—A plain room with entrances at R. and L. and at back. At right, near front, table for Miss Puddinghead. At back left a large Noah's Ark, with practical entrance from back for Noah, his family and the animals. At right a shelf for little doll's heads. At right about half way up stage large box for Jack-in-the-Box. At centre back a Punch and Judy cabinet with practical curtain. At right center a table with chair at each side of it. On table work basket, lighted candle, etc.

Curtain discovers Katy, seated at right of table, sewing. Bibi is seated in low chair just left of centre. Prince Caramel is on the floor propped up against Bibi's chair. Angelica is on the floor propped up against the wall, at right of Katy, in a very awkward position. Her toes are turned in and her left hand, with the fingers wide spread, is held against her chest. Capt. Tillerope lies on the floor full length beside her. Sargeant Bonbon stands leaning against wall near door at back. Topsy lies on a bench at back. All the dolls remain perfectly motionless until awakened. Lullaby music at rise of curtain. Lights down. Enter the Sandman very softly at back. He watches Katy for a moment and then, unobserved by her, sprinkles sand from his bag over her. The work drops from her hands and she gradually falls asleep, resting her head on her arms on the table. The Sandman then glides quietly about the room, going from one doll to another, and changing their positions slightly. He laughs silently, executes a graceful dance and exits gaily at back. The more graceful action-work he can introduce the more effective the scene. The music stops and a clock outside strikes nine slowly. Katy awakens gradually.

BIBI, ANGELICA, CAPTAIN TILLEROPE, PRINCE and BONBON—*(Speak together—sotto voce)*—We—wish—we—could—be—sold.

KATY *(Startled. Looks about.)* Why! Who spoke? Can't be the dollies are talking! *(Looks to back.)* Oh, here comes

Daddy. It must be time to shut up the Toy Shop. (*Enters Gluepott at back.*)

GLUEPOTT (*at door*). You up, Katy? I thought you had gone to bed.

KATY. No. There was so much to be done I sat up to attend to it.

GLUEPOTT (*comes down. Looks at dolls.*) They look fine, Katy. They are not the least bit shopworn.

KATY. Well, Daddy, when you consider that these dolls were left over from last Christmas, I think you will say they look as good as new. (*Points to Angelica.*) There's Angelica. Her left ear was broken and one eye was out of place, but I fixed her up with a little stratena so that she ought to go off well—that is well as can be expected for a rag dollie.

GLUEPOTT. Why do you call her Angelica?

KATY. Oh! Because she has such a heavenly smile. Do you know, Daddy, I have my suspicions about that doll.

GLUEPOTT (*alarmed*). Suspicions!

KATY. Yes. She's in love.

GLUEPOTT. A doll in love.

KATY. Certainly! Under her warm woolen bosom, her heart beats for Captain Tillerope.

GLUEPOTT. Captain Tillerope! Which is he?

KATY (*points to Captain Tillerope*). I was repairing the Captain's weather beaten cheeks—touching them up with carmine, you know—when I noticed a distinct blush has appeared since I placed Angelica where she could see him.

GLUEPOTT. Two dollies in love—how very funny.

KATY. Oh! It's a serious affair, for I have noticed that Angelica's painted smile has grown much broader since the Captain began to notice her. (*Points to Bibi.*) Now this is Bibi, the French Doll. She's a perfect flirt.

GLUEPOTT. Dear me. A flirt and so young.

KATY (*points to Prince and Bonbon*). There's Prince Caramel, and Sargeant Bonbon. I feel sure they both care for her and I put the Sargeant out there by the door so that he and the Prince would not quarrel.

GLUEPOTT. Gracious! I didn't know dolls had any feelings.

KATY. Dollies have feelings? Just you treat a dollie badly and you'll see how soon she will show it. (*Takes up squeaking doll from table.*) Dollies have feelings? (*squeaks it.*) Hear that?

GLUEPOTT (*goes to door back*). Don't do any more, Katy. It's time to lock up for the night. (*Locks door.*) There! The robbers can't get in and the dollies can't get out.

KATY. How funny you are, Daddy. Who ever heard of a toy or a doll running away?

GLUEPOTT. You remember the Jumping Jack who jumped out the window.

KATY. Oh! The wind blew the curtain and knocked him off the window seat.

GLUEPOTT. Anyway there he was on the sidewalk in the morning. It he hadn't broken his leg in the fall I dare say he would have run away. Everybody knows that all dolls want to be sold and get away from the shop.

KATY. Yes, every dollie hopes to go and live with some good child.

GLUEPOTT. You remember the walking doll who got on the ten cent counter. She wanted to get off quick—and she put her pride in her pocket and climbed on the bargain counter. We won't take no chances Katy, for if anything should happen to this fine stock of assorted toys we would soon go over the hill to the poor house.

KATY. Don't talk like that, Father. Nothing will happen in a toyshop.

GLUEPOTT (*to right*). I hope not—yet, a toy-shop is a mighty queer place—a mighty queer place.

KATY. You go to bed, father. I will put out the light and go to my room very soon.

GLUEPOTT. All right—and don't sit up too long, Katy.

(*Exit Right.*)

KATY (*gathering up work*). Poor father! He works so hard to keep our little home together. Now mother has gone I have to be housekeeper, shop girl and toy mender and keep up father's spirits. It always makes him laugh when I talk about the dollies. Of course, the wooden things haven't any feelings.

THE OTHERS (*together, sotto voce*). Any feelings! Ha! ha!

KATY (*startled, moves up*). Gracious! What's that? How nervous I am to-night. I'd better go to bed. (*Tries the door at back.*) The door's locked. (*Crosses to right.*) The dolls certainly can't run away. How silly I am. Dolls can't move. (*If Katy is a singer she can introduce the song "Buy a Doll" (price 25 cents) at this point, otherwise exit right, taking candle with her. Lights down.*)

ALL (*together sigh*). Ah me!

TOPSY. Bress de Lord, Children! It am awful to be a dolly. I wish I could wiggle my legs. They've got the figgits.

BIBI. Oh Prince, Prince Caramel!

PRINCE. What is it, my love?

BIBI. Oh! Prince! There's a fly on my nose. Do brush him off.

PRINCE. You know, dear Bibi, I'd do anything for you—but I can't stir a finger.

SARGEANT BONBON. You have my sympathy, dear dollie, my heart beats for you.

PRINCE. Do hear the man. His heart, why it's nothing but sawdust.

SARGEANT. Well, a good soft pine heart is better than a breast full of cotton batting.

PRINCE. Do you mean to be personal, sir?

SARGEANT. Oh! If the shoe fits you can wear it.

BIBI. Oh, gentlemen, dear gentlemen. Why will you quarrel so? You know I admire you both.

SARGEANT (*aside*). That's the trouble. She's a flirt, but I'll win her yet.

PRINCE (*to Bibi*). Has the wretched creature gone?

BIBI. Who?

PRINCE. The fly.

BIBI. Yes, thank you. Flies are so annoying.

CAPTAIN TILLEROPE. Shiver my timbers! How I wish I had my sea legs.

ANGELICA. Oh! Captain, you would not leave your Angelica?

CAPTAIN. No. I never desert a ship mate. Still—if I had my sea legs—(*a knock at door, back.*)

BIBI. Hark! What noise is that?

ANGELICA. Oh! I hope it's not a mouse.

CAPTAIN. Do not be alarmed, Angelica, I'm on deck.

BIBI. Oh! It's a mouse! Save me, Prince! I hate mice.

PRINCE. Calm yourself, my love. I am by your side.

(*Knock again at back.*)

SARGEANT. It's a customer!

TOPSY. Bress de Lord. I hope I'll get off de bargain counter

CAPTAIN. I hope I shall go off at a good figure.

ANGELICA. And leave me alone in this old shop! Oh, Captain!

CAPTAIN. Well, a dollie must look after the main chance. I cannot stay here till I'm shop worn.

(*Enters Katy at right with lamp, lights up.*)

KATY. Thought I heard someone in the shop. (*Listens.*) Oh, it's nothing! (*Turns to go out right, knock at back repeated.*) Why! It's a customer. (*Puts lamp on table, moves to back.*) Rather late for customers. (*Unlocks door at back, enter Sylvania.*) Come right in, Marm. This way, this way, Marm!

SYLVANIA (*comes down, looks about*). What place is this?

KATY. This is our work-room, Marm.

SYLVANIA (*points left*). And what's in there?

KATY. That's the store room, Marm. It's full of toys and dolls.

SYLVANIA (*points right*). What's in there?

KATY. Why, the kitchen and the sitting-room. We live in there.

SYLVANIA. And where's the toy-shop?

KATY (*points back*). Why, Marm, you just came through it. Gracious! Excuse me, the front door must be open or you couldn't have got in. (*Exits quickly at back, Sylvania looks about, Katy re-enters at back.*)

KATY (*surprised*). Why, Marm. The front door is locked. How did you get in?

(*Brings Katy to center, confidentially.*)

SYLVANIA. Oh! I never mind little things like locks. I don't mind telling you, my child, I am a retired fairy.

KATY (*surprised*). A retired fairy.

SYLVANIA. Yes, at one time I carried on quite a large fairy business.

KATY (*disappointed*). Oh! I thought you were a customer.

SYLVANIA. Oh! no, we fairies are better than customers. You see, my child, I happened to meet the Sandman on his rounds and he told me he had just made you a call.

KATY (*surprised*). The Sandman! Why, I thought the Sandman was a story book person.

SYLVANIA. I'm surprised, my dear, that you say that. Every good child believes in the Sandman. The old gentlemen was telling me he had just invented a new style of dream. He had it all folded up in an envelope and he said he intended to give to the first good child he met in his travels to-night. I saw him stop at your door, so I thought I'd call and see if you cared for my fairy gifts to-night.

KATY. Fairy gifts, Marm!

SYLVANIA. Certainly. How would you like a water melon coach drawn by six white mice?

THE OTHERS (*sotto voce*). Ah! Mice!

KATY. Did you speak, Marm?

SYLVANIA. I'm not saying a word.

KATY. I thought you said something about mice.

THE OTHERS (*sotto voce*). Mice! Ah!

KATY. Did you speak, Marm?

SYLVANIA (*takes out bottle of salts*). Really, my child, you seem quite upset. Let me give you my smelling salts.

KATY. No, thank you. I never faint.

SYLVANIA. My smelling salts are quite reviving. Let me show you. (*Puts bottle to Bonbon's nose, and he sneezes.*)

KATY (*surprised*). Why, I never knew a doll could sneeze.

SYLVANIA (*laughs*). Oh! That's nothing. When I was in practice I could do all sorts of wonderful things. It's very sad, my dear, but nowadays children do not believe in fairies. All the fairies of my acquaintance are so discouraged that they have shut up shop and retired from business.

KATY. Oh! I'm sure all good children believe in fairies.

SYLVANIA. My dear child, you make me very happy. Let me present you my smelling salts to show my appreciation.

KATY (*takes the bottle of salts*). Thank you, Marm. It's a pretty bottle. I'll keep it to remember your visit.

SYLVANIA (*offers card*). There's my business card. If ever you should happen to want any little fairy jobs I shall be glad to take the contract. Terms cash, payable yesterday.

KATY. Your terms are certainly liberal, Marm. I suppose there is a discount to the trade.

SYLVANIA. Certainly. Two hundred per cent. off. Orders by cobweb telegraph promptly attended to. Telephone call Nowhere Street. Should you want me at any time, just read my card backwards. Good night, my dear. Don't forget, read my card backwards whenever you want any fairy business.

KATY. Wait a minute, Marm. The front door is locked. Let me get the key. -

SYLVANIA (*moves to door at back*). Oh, never mind. We fairies never stop for little trifles like doors. You'll excuse my haste, for I've an engagement with the Man-in-the-Moon. I shall mention you to him, my dear. It's quite possible he may give you a call. Good night, my child.

KATY (*escorting her off back*). Good night, Marm.

(*Exit Sylvania, followed by Katy.*)

SARGEANT BONBON. That was such a beautiful sneeze.

ANGELICA. We quite envied you, Sargeant.

BONBON. I wish she'd give me another whiff of that bottle, it's strong enough to bring any able bodied dollie to life.

BIBI. Pooh! What's the good of coming to life? A dollie could not go anywhere alone.

BONBON. I know what I'd do if I could walk. Sh-sh-s. That horrid toy girl's coming back.

(*Enters Katy at back, carries the smelling bottle and card.*)

KATY. It was the strangest thing I ever saw, she just walked right through the door as if it was a paper ring in a circus. (*Reads card.*) Sylvania, late with Queen Mab and Company. General fairy business. Number three oughts Fairy Ring, Moonlight Town, Surprise County. Terms cash, payable yesterday. (*Puts card in pocket.*) Funniest business card I ever saw. I'll keep it as a curiosity. (*Looks at bottle, then at Bonbon.*) I wonder if he will sneeze again?

(*Puts the bottle to Bonbon's nose. He sneezes violently and suddenly comes to life, and snatches the bottle out of Katy's hand.*)

KATY (*starts back in surprise. To Bonbon*). Here! here! Give me that bottle.

BONBON. Not much, Miss. I want it myself.

KATY. Why, you naughty dolly. Give me the smelling salts.

BONBON (*moves toward Bibi*). No. They brought me to life and I'm going to bring Bibi to life.

KATY (*trying to take the salts from him*). Oh! No, no. Don't you do it.

BONBON (*offering the salts to Bibi*). Bibi, dear Bibi, wake up.

BIBI (*with a sneeze and a comic shudder*). Ah! Where am I?

BONBON. Here, lovely Dolly, besides your faithful Bonbon.

BIBI (*taking steps and moving arms as if ready to dance*). Why, what's the matter? I feel so limber—so springy?

KATY. Mercy! She's alive, too.

BONBON (*coming to her*). You're alive, dear Bibi.

BIBI. Go away! Who are you?

BONBON. I'm your faithful Bonbony. Aren't you glad I brought you to life with these funny salts?

BIBI (*discovers Prince, runs to him*). Ah! There is dear Prince Caramel. (*Tries to rouse him but he does not move.*) Wake up

Prince, Prince Caramel, wake up. Oh! He is only a stiff and wooden dolly.

PRINCE (*stiffly*). Give me the salts.

BIBI. Ah! I understand—the smelling salts. (*To Bonbon.*) Give me the magic salts, Sargeant.

BONBON (*drawing back*). I want 'em myself.

BIBI. Ah, dear Sargeant, give me the salts. (*He refuses and turns away.*) Won't you give me the salts—do—dear—Bonbon.

BONBON. You want to wake up the other fellow.

BIBI (*taking his arm*). Ah, my dear Bonbon. You won't refuse your Bibi, Bonbony dear—dear Bonbony.

BONBON (*relenting*). Will you be mine?

BIBI (*on her knees*). Give me the salts, dear Bonbony. You won't refuse your Bibi?

BONBON. I suppose I've got to give it to you. (*Gives her the salts.*) You are so fussy about things.

BIBI. Oh, thank you, dear Bonbon. (*Offering salts to Prince.*) Wake up, Prince!

BONBON. Oh, I knew you didn't care for me.

PRINCE (*suddenly waking up*). Ah! How funny, I'm alive! (*Takes a few dance steps.*)

BIBI (*returning salts to Bonbon*). Much obliged, Sargeant.

BONBON (*aside, takes salts*). She's a heartless flirt.

PRINCE. Why, Bibi dear, what did it? I feel so jolly.

(*A fancy dance may be introduced here by the Prince, the others showing much interest in him.*)

BIBI. It's the magic salts. Come, let us wake up all the dollies.

PRINCE. The salts! Where are they?

BIBI. The Sargeant has them.

KATY (*to Bonbon*). Here! You've made trouble enough. Give me the salts at once, before you wake up the whole shop.

BONBON (*turns away*). No, no, I want 'em myself.

PRINCE (*to Bonbon*). Give me the magic salts.

BONBON. I will not.

KATY (*alarmed*). Oh! Now they are going to quarrel.

PRINCE (*hand on sword*). Draw, villain.

BONBON (*hand on sword*). Come on! Whose afraid of a porcelain headed dolly.

PRINCE. You're a sawdust hearted doll, sir. Give me the salts at once.

BONBON. Never. (*Both draw their swords.*) I'll defend it with my latest breath.

(*They dance around each other and cross swords. After a few passes Prince knocks the sword from Bonbon's hand.*)

PRINCE. Your salts or your life.

BONBON (*knees trembling and knocking together*). Oh! well. Take your old salts. I don't want them. Just like a French dollie. Cambric heart and porcelain head. (*Retires up stage.*)

PRINCE. Ah! Now for some fun. We'll make this old toy

shop hum. (*Crosses over and offers the salts to Captain, and is followed by Bibi.*) Wake up, Captain.

CAPTAIN (*sneezes violently*). Shiver me tarry topmast, what port is this?

BIBI. Why, you are alive, Captain. Isn't it jolly? (*Fans him vigorously.*)

CAPTAIN. Plum duff and salt horse! (*Introduce clog steps.*) I've found my sea legs at last. But where is my Angelica? (*Looks about for her.*) (*Calls.*) Angie, Angie, my girl! On deck, all hands on deck! (*Sees her.*) Oh! There you are. Why, what's the matter? Are you seasick?

BIBI. Do wake up the dear girl, Prince.

PRINCE (*offers salts to Angelica*). Wake up, Angelica. (*Angelica sneezes comically.*)

ANGELICA (*much business in getting up*). Gracious me, am I alive? Mercy, how I do look. I'm all coming to pieces. Why! Hello, Captain, are you alive, too?

CAPTAIN. On deck, my hearty, and glad to see you.

BIBI. Oh! This will never do, Prince. I must have a maid. (*Sits in chair at left of table and fans herself.*)

PRINCE (*offers salts to Topsy*). Oh! Certainly, here's a maid for you.

TOPSY (*hilarious sneeze*). Hi yah! (*She makes an extravagant bow by throwing her right foot forward so that it will rest on the heel with the bottom of the foot toward the audience. Bend the body forward and make a sweeping gesture with both hands.*) Here we am agin.

PRINCE. Hold the salts, Topsy, and be careful not to take the cork out.

(*During all this Katy has moved from one to the other in surprise and amazement.*)

TOPSY (*tries the salts*). Bress de Lord. Dis am powerful stuff. Hi yah! It am lively. (*Breaks into a wild dance much to the amusement of all the others, except Katy.*)

(*At end of dance Topsy exits at left and takes the bottle of salts with her.*)

KATY (*alarmed, moves to right*). Oh, this will never do. That black dollie has the salts and everything in the toy shop will come to life. (*Sound of voices outside, left.*)

ANGELICA. Oh, Captain! Something dreadful has happened in the store room.

BIBI. Oh, Prince, why did you give the magic salts to that crazy Topsy? She will bring all the toy animals to life, and I'm so afraid of that woolly elephant. (*Noise and confusion of voices outside left increases. Enter Topsy at left with the bottle of salts.*)

TOPSY. Golly, dis am powerful stuff. The Jumping Jacks am alive and kicking. Here dey comes a hopping like a hopper grass. (*Crossing to right.*)

BIBI (*clings to Prince*). Oh, save me, Prince, save me. (*Hides behind chair.*)

(*Angelica clings to Captain.*)

PRINCE (*draws his sword, but alarmed*). Do not be alarmed, ladies. I am here. (*Rushes behind chair.*)

CAPTAIN (*drawing his cutlass, but very much afraid*). Clear the deck for action! Let all the women and children go below.

ANGELICA (*clings to Captain*). No. I'd rather die with you.

CAPTAIN (*sternly*). Do not unman me, Angelica.

BONBON (*behind others up stage, scared and crying*). Call out the guard! Call out the guard!

(*Topsy, since her last entrance, has been capering about the stage. She goes first to the Jack-in-the-Box (or a monkey may be used if preferred) and after bringing him to life gives a whiff of the salts to each of the dolls heads. They open their eyes and smile.*)

KATY (*to Topsy*). Here! You have made trouble enough. Give me that smelling salts.

TOPSY (*escaping from her*). I shan't neither. (*Suddenly opens bottle before Doll's Head at right.*) Wake up, Miss Puddinghead. (*The Doll's Head laughs.*)

(*Music for Jumping Jacks begins.*)

BIBI. How can that girl laugh—while death may be staring us in the face?

KATY. Oh, the Jumping Jacks have escaped. Here they come!

MISS PUDDINGHEAD. Ha, ha, ha, ha!

(*Enter the Jumping Jacks. Bibi and Prince and Captain and Angelica move up to back. Bonbon moves up right. Katy and Topsy to right.*)

THE JUMPING JACKS DANCE.

(*At end of dance Topsy crosses to Noah's Ark and Jumping Jacks separate to each side.*)

(*Topsy opens the bottle before the Ark.*)

KATY (*to Topsy, crossing to her*). Here! Here! What are you doing? That's Noah's Ark! You'll wake up the animals!

TOPSY. Whose you talking to, child? We dollies am alive now.

KATY (*alarmed*). Oh, I must call father. The toy shop's bewitched.

MISS PUDDINGHEAD. Ha, ha, Ha, ha!

KATY (*calls off right*). Oh! Daddy, Daddy. Come here, come here.

CAPTAIN (*to Katy*). Silence, little girl! How dare you call yonder cruel Toyman?

KATY. Why, you silly little doll. What are you talking about?

CAPTAIN. I'd have you know, Miss, I'm Captain of this crew and while I'm on deck you must obey orders.

KATY. Now be quiet, or I shall put you in a paper box.

CAPTAIN (*to others*). Do hear this child. I'm sure she cannot be a good child.

ANGELICA. Mercy! What has the little thing done, umph?

CAPTAIN (*very angry*). She said she would put me—me—Captain Tillerope, in a paper box.

MISS PUDDINGHEAD. Ha, ha, Ha, ha!

THE OTHERS (*together*). Oh! What a wicked—wicked child.

MISS PUDDINGHEAD. Ha, ha, Ha, ha!

CAPTAIN (*to Katy*). If you say another word you shall be thrown into a dungeon.

KATY. Why, there isn't a dungeon in the whole shop.

CAPTAIN. Silence! (*stamps foot*). Children should be seen and not heard. (*Blows horn in her ear.*)

TOPSY (*drops the bottle on floor and it breaks*). Oh! Jiminy, I've broke the magic smelling bottle.

(*At once Punch and Judy appear in their show. Jack-in-the-Box darts out of his box with a laugh. The doors of Noah's Ark open and the Animals and Noah's family appear. Great uproar outside left.*)

CAPTAIN (*to Jumping Jacks*). Jumping Jacks! Arrest this child. Load her with chains.

(*The Jumping Jacks advance from each side and seize Katy. She struggles to free herself from them, but they hold her a prisoner.*)

TOPSY. The whole Jimagery am alive and kicking.

MISS PUDDINGHEAD. Ha, ha, Ha, ha!

KATY (*sinking on her knees*). Daddy, oh, Daddy. The toy shop is bewitched.

PICTURE.

QUICK CURTAIN.

ACT TWO.

(*Same scene. Time, midnight. Stage quite dark. Moonlight effects seen through window at back. Curtain discovers Katy sitting in a chair by table who appears to be tied into chair with small ropes. Lamp on table unlighted. Slow music at rise of curtain.*)

KATY. Dear me! (*Tries to rise, but cannot, tries to unfasten ropes.*) I never knew Dollies could be so strong. They tied me into the chair—so tight—I can't get out. I can't call father. He went up stairs long ago. Oh! This is too vexatious. (*Tries to untie knot.*) To be a—prisoner—in—the—toy shop. I can see by the moonlight, it's long past midnight, and I suppose I've got to stay here 'till morning.

MISS PUDDINGHEAD (*softly*). Ha, ha, Ha, ha!

KATY. Oh, you needn't laugh. You're nothing but a porcelain doll's head.

MISS PUDDINGHEAD. Ho, ho, Ho, ho!

(*Enter the Man-in-the-Moon at back very softly, carrying "Moon Lantern" behind back in one hand. Runs noiselessly about*

stage examining the place. Discovers Katy and laughs silently. Runs to back of table and slaps his hand down on it hard.

KATY (*frightened*). Gracious! How you startled me. I'm glad you came in, Mr. Policeman; we've had an awful time here to-night.

MAN IN THE MOON. Green Cheese! How dark you are here.

KATY. The dolls blew my lamp out. I wish you'd light it, Mr. Policeman.

MAN. Lamp! I never need a lamp. (*Displays moon. Lights up.*) I always carry a piece of the moon in my pocket.

KATY (*surprised*). Why, Mister! Where did you get such a pretty little Moon?

MAN (*hangs moon on wall at back*). I'm the Man-in-the-Moon. I'll lend you this baby moon, but you must be very careful. Don't let your dog bay the moon. It might frighten the little thing, and it would change to its last quarter and go out.

KATY. Why, I thought the Man-in-the-Moon was just a story book person.

MAN. The Man-in-the-Moon a story book person! (*Laughs.*) What an idea! Why, I'm just as true—as green cheese.

MISS PUDDINGHEAD. Ha, ha, Ha, ha!

MAN (*discovers the ropes on chair*). Bless my stars! Why are you tied up like this?

KATY. Oh! Mr. Man! Our dollies came to life and tied me up.

MAN. Can't you get out?

KATY. I wish I could.

MISS PUDDINGHEAD. Ha, ha, Ha, ha!

MAN (*to Doll's Head*). Why! How rude you are to laugh.

KATY. Oh, never mind her, Mister man, she's only a doll's head. She's quite hollow.

MISS PUDDINGHEAD (*in deep voice*). Ho, ho, Ho, ho!

KATY. Oh! Mister Man! Can't you untie these ropes?

MAN (*tries the ropes and cannot unfasten them*). The knots are too tight for me. You see the moon is so pale I'm not very strong.

MISS PUDDINGHEAD. He, he, He, he!

MAN (*suddenly*). Ah! I have an idea. Send for a fairy.

KATY (*sadly*). A fairy.

MAN. None but fairy fingers can untie such hard knots.

KATY. Oh, yes. Yes, now I remember. A retired fairy called here this evening. I have her card in my pocket. Oh! Mister Man! I can't reach it. Can't you find it—in my pocket?

MAN (*business of finding pocket*). Certainly, Miss. Here it is.

KATY. Read it, Mister Man. Read it and the fairy will appear.

MAN (*reads card slowly*). *Sylvania, late with Queen Mab and Company, General Fairy Business, Number three oughts, Fairy Ring, Moonlight Town, Surprise County. Terms Cash, payable yesterday.*

(A pause—they look about.)

KATY. Perhaps you read it wrong.

(*Man reads card again quickly. Both look about. He puts card in Katy's lap.*)

KATY. Oh! Dear! I was afraid she wasn't a real fairy.

MISS PUDDINGHEAD (*softly*). He, he, He, he!

(*Enters Angelica at left, crying.*)

ANGELICA. Oh! It is awful to be a live dollie. (*Sees Katy.*) Ah! There is that child. (*Runs to Katy, hides her face in her lap and sobs.*)

KATY (*man appears deeply concerned*). Why, Dolly, dear! What's the matter?

ANGELICA (*sobbing*). He—he doesn't care—care for me—any more.

KATY. Who does not care for you?

ANGELICA. Captain Tillerope. He is so busy ordering the toys about, he won't look at me. Oh, dear! Life is an awful—awful bother.

KATY (*aside to Angelica*). Stop it, Angelica! A big doll like you crying before company. (*Angelica discovers Man, rises, dries her eyes and arranges her dress, etc.*)

ANGELICA (*aside*). My! What a pretty dolly.

KATY (*to Man*). Mister Man. Allow me to make you acquainted with one of our best dollies. (*Presenting them.*) Mister Man-in-the-Moon, Angelica. Miss Angelica Rag Doll, Mister Moon. (*Both bow ceremoniously.*)

ANGELICA. I'm glad to meet you, sir. I should know you at once by your beaming smile.

(*Man offers her his arm and they move up stage left talking and laughing together.*)

KATY (*aside*). Well, I must say! They are mooning already.

MISS PUDDINGHEAD. He, he, He, he!

(*Here the Frog, Pig, Owl and Cat make a great uproar outside left.*)

KATY. Dear, dear, dear, Noah's Ark has broken loose again.

ANGELICA (*alarmed, to Man*). Oh! The animal toys have escaped,

MAN (*to Angelica*). Do not be alarmed, I will protect you.

(*Enter Topsy at left—quickly.*)

TOPSY. Where am dat chile? Where am dat chile? (*To Katy.*) De Animalculums hab escaped. Here dey comes. Here dey comes. (*Goes to left of Katy. Enter Frog at left.*)

FROG. Paddy got drunk. Paddy got drunk.

(*Angelica and Man laugh.*)

KATY. You have a bad cold Froggie.

FROG (*in deep voice*). Paddy got drunk. Paddy got drunk. (*Enter the Owl at left.*)

OWL. To wit—to whoo! To wit—to whoo. (*Comes down.*)

(*Enter the Cat at left.*)

CAT. Mewe. Mewe.

KATY. I declare! It's the Owl and the Pussy Cat who went to

sea in a beautiful pea-green boat. They must have jumped out of a music book.

OWL (*nods his head, pleased*). To wit—to whoo! To wit—to whoo!

CAT (*nods her head, pleased*). Mewe. Mewe.

(*Enter the Pig at left.*)

FIG. We, We, We!

KATY. And here's the Piggy Wiggy. (*To Man.*) You remember the song of the Owl and the Pussy Cat, Mister Man?

FROG. Paddy got drunk.

KATY. We were not speaking to you, Mister Froggie.

MAN. Is it a serenade?

TOPSY (*with laugh*). Serenade! Serenade! Serenade! You must be lunny, Mister.

MISS PUDDINGHEAD. He, he, He, he!

KATY. Angelica, dear! Could you sing the song of the Owl and the Pussy Cat?

ANGELICA. (*Song: "The Owl and the Pussy Cat," with Pantomimic drill for animals. If Angelica is not a singer, Katy may ask Topsy to sing the song. At end of drill animals crowd around Angelica and shake hands with her, after which the frog, owl and pig move up stage to right entrance and the cat sits down beside Katy and rubs his head against her. Angelica goes back and sits beside Man-in-the-Moon.*)

KATY (*to Topsy*). Oh, dear, I wish I could get out of this chair. Can't you untie the ropes, Topsy?

TOPSY. I dasn't, Missus. That Cap'n Tillerope am terrible bossy kind o' man. I dasn't touch dem ropes, Miss.

FROG. Paddy got drunk. (*Exit.*)

OWL. To wit—to whoo! (*Exit.*)

FIG. We, We, We! (*Exit.*)

KATY. Oh! Topsy, Topsy! There's a mince pie on the kitchen table. They will be sure to eat it and they'll all be sick before morning.

TOPSY (*following them*). Hol' on, chil'ren! Hol' on, chil'ren! It's a coming! It's a coming, and only one more riber to cross. (*Exit Topsy, right.*)

KATY. Oh! You beautiful Cat.

THE CAT (*bites one of the ropes and it falls off the chair*). Meowe! Meowe!

KATY. Why you lovely Kitty! You bit the rope in two.

CAT (*bites rope again*). Meowe! Meowe!

KATY. You dear Cat! Once more!

CAT (*bites last rope, Katy springs out of chair and puts the card in her pocket*). Meowe! Meowe!

KATY (*scratches the Cat's head*). Thank you, Kitty. That was very kind in you. Here! Let me scratch your head.

(*Cat exits at right.*)

(*Enter Prince Caramel at left. Man and Angelica move to right.*)

PRINCE. Where is that child? I must find that child. (*Sees Katy.*) Oh! Here you are.

KATY (*at center*). Where are your manners, Dollie? Don't you see we have company? (*Man and Angelica rise.*)

PRINCE. Oh! Excuse me.

KATY (*presenting Prince*). Mister Man-in-the-Moon. Let me present one of our Gentleman Dollies, Prince Caramel. The Man-in-the-Moon, Prince. (*Business of shaking hands. The Prince holds his hand high and the Man presents his low down. Funny business of finding each others' hands. Prince goes to table and talks with Katy.*)

ANGELICA (*aside to Man*). The Prince is very attentive to the Belle of the Toyshop.

MAN. Is she as pretty as you, Dollie?

ANGELICA. Well!—Bibi's rather pretty in a painted up way. I never quite admired her porcelain smile and her heart's just as a piece of sleazy seledia.

MAN. You have a warm heart, Dollie.

ANGELICA. Anyway, my heart's all wool and warranted to wash.

PRINCE (*who has been talking to Katy*). Bibi has promised to be mine if I can get the Paper Dollies for her bridesmaids.

ANGELICA. Those Paper Dollies are dreadful thin for bridesmaids.

PRINCE. And fat Dollies are so suggestive of woolen rags.

ANGELICA (*aside and hurt*). He said that just to hurt my feelings. He knows I'm all wool.

KATY. There Prince! You've hurt her feelings. It was very rude in you to allude to wool before Angelica. I'm quite ashamed of you.

PRINCE. She always was jealous of Bibi.

KATY. Stop it, Prince! The Paper Dollies cannot go to your wedding, for they have never been separated.

MAN (*to Katy*). How affectionate they must be. Are they sisters?

KATY. Yes. Twins. I cut them all out at once.

(*Enter Bibi at left, calls to Prince and looks off left.*)

BIBI. Oh! Prince! Here are the Paper Dollies. (*Sees Man. Aside.*) What a handsome Dollie. (*Prince moves to door left and then crosses to right of stage, where he sits during the drill. Bibi crosses to Angelica, who presents her in pantomime to Man. He offers Bibi his arm and they promenade across back of stage, leaving Angelica alone—her feelings much hurt. During the above action Topsy and Katy move the table back into the corner. Enter the Paper Dollies at left.*)

DANCE OF THE PAPER DOLLIES.

KATY. I ought to cut them apart. (*At end of fifth figure Katy cuts them apart. At end of dance the Dollies hold out their hands to the Prince as if begging for something.*)

KATY (*to Prince*). The Groom is expected to give a present to each of the Bride's Maids.

PRINCE. I can't do it—You never made any pockets in my clothes. (*At once the Dollies begin to cry.*)

KATY. Dollies! Dollies! You mustn't cry. (*They cry louder.*) Oh! What shall I do to amuse these Paper Dollies? Ah! The Punch and Judy Show. Dollies! Dollies! Here is Mrs. Judy and Mr. Punch. (*She draws the curtain. The Paper Dollies stop crying and laugh at the show.*)

(*Enter Topsy at right.*)

TOPSY. Chile! Chile! Come here dis minute. The animal-calums has got the colly wobbles. (*Exit right.*)

KATY (*crosses to right*). Excuse me a moment. (*To Prince.*) Will you see the Paper Dollies home? Be careful they are not blown away. (*Calls off right.*) Oh! you naughty Toy Animals. (*Exit at right.*)

(*Prince stands by door at right as the Paper Dollies pass out and is about to follow them when Angelica, who has been watching Bibi and the Man in the Moon, approaches him.*)

ANGELICA (*aside to him and pointing to others.*) Prince! Look there!

PRINCE (*sees the others and is jealous*). Never mind! When we are married I'll teach her to be flirting with light-minded things like the Man in the Moon. Come, I want you to select the music for the wedding. (*Exit both at right.*)

MAN. (*Coming down stage with Bibi*). Ah, My Sweet China Dollie! Your porcelain smile has won my heart.

SOLO AND DUETS "BIBI."

(*They should execute a dainty dance while singing the chorus.*)

BIBI (*who has listened with earnest attention*). Can I go on my wheel?

MAN. I have a tandem.

BIBI. A tandem! Then I'll go.

MAN. Let us fly at once—for I must be back before the morning cock can crow.

BIBI. Ah! You will not leave me in the morning?

MAN. I have to be at the office at sun rise to change the moon's quarters. But why think of that? Come, let us escape on a moon beam.

BIBI. And you are sure you love me?

MAN. I swear it by the moon's pale sage green cheese!

BIBI. Ah! Now I believe you. (*They exit quickly at back.*)

MISS PUDDINGHEAD (*laughs loudly*). Ha, ha, Ha, ha! (*Enter Captain Tillerope at left.*)

CAPTAIN. What means this mocking laughter?

MISS PUDDINGHEAD. Ha, ha, Ha, ha!

CAPTAIN (*looks about*). Ah! The child! The child has escaped. She will call the Toyman. We shall all be packed away in a showcase. (*Calls off left.*) On deck! On Deck, all hands!

MISS PUDDINGHEAD (*loudly*). Ha, ha, Ha, ha! (*Enter Bonbon at left.*)

BONBON. Here, Sir! What's the trouble?

CAPTAIN. Our prisoner has escaped. Place a guard of tin soldiers at every gate. (*Bonbon looks about as if in search of some one.*) Why don't you obey orders? That child may put us all on the bargain counter.

BONBON. I'm looking for Bibi.

(*Enter Prince and Angelica at left.*)

PRINCE. What's the trouble, Captain?

ANGELICA. Why—where—is Bibi?

CAPTAIN (*seriously*). I tell you, gentlemen, that child has escaped. She will call that cruel toyman and we won't have any more fun. (*Enter Topsy at right.*)

TOPSY (*at right*). Here we am agin, chilren. (*To Captain.*) Whose you looking for, Boss?

CAPTAIN. Where is that child?

TOPSY. She am a doctoring the animalculums.

PRINCE. I don't care for the child. What I want to know is where is Bibi?

BONBON. She was the fairest porcelain dollie in all the shop. Poor girl, she's lost.

ANGELICA. Ah! I know. She has run away with the Man-in-the-moon. (*All horrified.*)

MISS PUDDINGHEAD (*loudly*). Ha, ha, Ha, ha!

CAPTAIN (*to Doll's Head*). Silence, you painted thing. Cease your hollow laughter or I shall tear you limb from limb.

TOPSY (*laughs*). Golly, Captain. She ain't got no limbs to tear.

MISS PUDDINGHEAD. He, he, He, he!

KATY (*coming to center*). Why, dollies. What's the matter?

TOPSY. Oh! Chile! Chile! Dat Bibi hab esloped wid de Boss of the Moon.

KATY. Bibi run away! (*Touches Captain's arm and turns him round*). Call your Collie, Captain. He's a Good Shepherd dog. He will be sure to find her and bring her home in his mouth. Hurry, Captain! (*Exit Captain at left.*) Bibi can't go far, for I forgot to oil her joints and her knees will soon begin to squeak.

(*Re-enter immediately at left. He carries a large rope which trails behind him and off to left. Others all watch him with the greatest interest. Suddenly the rope is pulled from off left and Captain is jerked backward. He pulls on the rope and with a great effort pulls the rope on at left. At the end of the rope is a large woolly French Poodle on wheels. All laugh.*)

KATY. What a beautiful Collie. He will be sure to find Bibi. You will find her, won't you, doggie? (*The Dog opens his mouth and barks very loudly. Lights all down, as the moon fades, to almost complete darkness.*)

TOPSY. Bress de Lord. It am de end of de world.

KATY. Mercy! The Moon has gone out.

THE OTHERS (*together in alarm*). Ah ! ! ! ! !

MISS PUDDINGHEAD (*very loud*). Ha, ha, Ha, ha!

QUICK CURTAIN.

ACT THREE.

SCENE—THE SAME.

TIME—A FEW MINUTES LATER. LIGHTS UP.

(*Before rise of curtain the woolly dog is heard to bark and the Doll's Head to laugh loudly. Curtain discovers Katy beside table just lighting the lamp. Topsy sitting on floor at right of table, eating a piece of water melon. Angelica and Captain at center. The woolly dog has been turned round and Bonbon stands beside him holding the rope. All appear very sad.*)

CAPTAIN (*to Sargeant sadly*). Take him away, Sargeant. Poor Bibi is a lost dollie.

BONBON. Come, doggie. That's a good doggie!

(*The dog does not move.*)

CAPTAIN. Be careful, Sargeant. Don't let him run away with you. (*The dog is then slowly drawn off to left by a wire. When off, the rope is pulled violently and Bonbon holding the rope is pulled off quickly to left. The others do not laugh.*)

MISS PUDDINGHEAD. He, he, He, he!

CAPTAIN, PRINCE, TOPSY AND ANGELICA (*together sighing*). Ah me. Poor Bibi.

CAPTAIN. Cheer up, Angi, girl. That child will find her yet.

ANGELICA. Poor Bibi always did cry for the moon.

TOPSY. Bress de Lord, chilén. Dis chile will find the poor gal—and only one more riber to cross.

PRINCE. I shall tear her image from my heart. (*Enter Bonbon at left brushing his clothes, etc.*)

KATY (*suddenly*). Ah! I know what I'll do. (*Others deeply interested.*) Oh! The fairy can find her. (*Takes out card.*) Here's her card. (*Comes to center of stage as she reads. Others crowd around her.*) Sylvania, late with Queen Mab. Hold on, that's wrong. She said I must read it backwards. (*Reads card.*) Yesterday—payable—cash terms. (*Stops, looks about.*)

MISS PUDDINGHEAD (*softly*). He, he, He, he!

THE OTHERS (*together*). That's—no—good. (*They all turn away.*)

(*Sylvania suddenly appears at back dressed as a fairy. She is accompanied by her fairy train, which may consist of as many*

fairies as desired, who enter from every available entrance and execute a dainty fairy dance led by Sylvania. Sylvania runs lightly down, pausing behind Katy in a graceful pose. Fairy train enters simultaneously with her and forms picture at back of stage.)

ALL (together). Oh—o—o—oh!

KATY. Why, marm. How you startled me. (*All move to sides of stage.*)

(*At close of dance fairy train exits.*)

SYLVANIA (to Katy). Any fairy business to-night?

KATY. Oh! marm. One of our most valuable dolls has run away with the Man-in-the-Moon.

SYLVANIA. Gone to the moon! This is serious. These moon jobs are very expensive. I shall have to ask a hundred dollars a minute.

KATY. Why! Bibi only cost three sixty-nine. I could never pay your prices, marm.

SYLVANIA. You don't pay till yesterday.

KATY. Oh, thank you. Your terms are very liberal. I wish you would find her for us.

KATY. But, Marm—excuse me, I mean Fairy Queen.

SYLVANIA. Excuse me, I'm not a Fairy Queen. I'm just an every day business fairy. Call me Sylvie, if you wish.

KATY. But Sylvie. There's no wire to the Moon.

SYLVANIA. Then I'll build one. (*Waves her wand towards wall at side.*) My assistant, Puck, once put a girdle around the world in forty minutes. That was in Shakespeare's time. (*Here a telephone suddenly appears on the wall.*) We do things quicker now. (*Rings bell of telephone and puts receiver to her ear.*) Hello, Central! Give me the Moon. (*Listens at 'phone, others stand listening with the greatest interest.*)

SYLVANIA (to 'phone). Oh! That's too bad. (*To Katy.*) The moon is dark and there's nobody at home.

KATY. Where can they have gone?

SYLVANIA (*rings bell*). I know what I'll do. I'll call up the long distance Solar System Line. (*To 'phone.*) Hello, Central! Ring up Saturn. (*Listens.*) Hello, Saturn! Connect me through your station with Mars. (*Listens.*) Hello, Mars. Give me the back of the Moon. What's that, Saturn? You don't say. Which way were they going? Going North. Oh! Yes, I see. Never mind the Mars circuit. Thank you. All right. Good bye. (*To Katy.*) The telephone girl on Saturn says she was out walking in one of the rings just now and she saw the Man-in-the-Moon and a pretty girl on a tandem going up the Milky Way.

ANGELICA. I always said Bibi would come to a bad end. The idea of going off with a man on the Milky Way.

PRINCE. She will never, never come back.

KATY (to Sylvania). Which way were they going?

SYLVANIA (to Katy). They were going North. I suppose he intends to give her a lemon soda at the Great Dipper.

PRINCE. A lemon soda? They must be engaged.

BONBON. How can they ever get down again?

SYLVANIA. Oh! They can take the vernal equinox or they can coast down the Zodiak. I know what I will do. (*Rings bell.*) I'll call up the Great Northern Bear. Hello, Central. Give me Ursa Major. (*Pauses, laughs.*) Hello, Major. What are you growling about? Yes, thank you—pretty well. How are you, Major? Have you seen the Man-in-the-Moon? Yes—tandem. Pretty girl—No. She's only a Dollie. Wish you would. Thank you, Ursa. Good Night. (*To Katy.*) Ursa Major says he saw them just now resting at the Little Dipper. He promised to growl at them and he says he is sure that will send them flying down the Solar System in no time. (*Rings off call. The Telephone disappears in wall.*) Now, my child, it is plain to me that this Dollie must go to housekeeping.

KATY (*laughs*). Bibi keep house!

SYLVANIA. Let the Dollie be married as soon as she returns.

PRINCE (*eagerly to Sylvania*). Oh! Marm! If you please, I'd like to be the Dollie's husband.

BONBON (*to Sylvania*). Miss Fairy, I love that Doll with all my sawdust heart.

PRINCE. She promised to be mine.

BONBON. She promised me, too.

MISS PUDDINGHEAD. He, he, He, he!

TOPSY. Golly. De Gemen Dollies is mashticated on dat white gal Dollie.

KATY (*to Sylvania*). What shall we do? Bibi can't marry both.

SYLVANIA (*to Katy*). She will marry the Best Man. (*To Prince and Bonbon.*) Gentlemen, are you prepared to make this lovely China Dollie happy?

PRINCE. I'm learning my letters. I can spell short words now.

BONBON. I'm studying music. I can play on the straw-fiddle.

ANGELICA (*to Captain*). How much do they know?

CAPTAIN (*to Angelica*). Oh! they can't either of them box the compass as slick as I can.

SYLVANIA (*to Prince*). Now, Prince! Let us hear you spell.

PRINCE (*moves to left*). I'll get my Alphabet. I can't spell without the Letter Blocks. (*Exit left.*)

BONBON. I'll play a tune on my straw-fiddle. (*Exit left. Sylvania waves her wand towards the door, left. Others greatly interested*)

KATY. Why, Sylvania! What are you doing?

SYLVANIA. I'm casting a spell on the letter blocks.

MISS PUDDINGHEAD. Ha, ha, Ha, ha! (*Enter Prince at left.*)

PRINCE. The Letter Blocks have all come to life. They are marching this way. (*Moves up to back at left. Enter the Letter Blocks.*)

LETTER BLOCK DANCE.

(Exit the Letter Blocks.)

SYLVANIA. That was very good, Prince. Bibi should be very happy with such a good speller.

PRINCE. And will she be mine?

KATY. We'll see, Dollie. Run along now like a good boy and put the Letter Blocks back in their box. *(Exit Prince at left. Enter Bibi, quickly, at back. Others surprised.)*

BIBI *(with dancing step)*. Hurray, Fellers! We had a high old spin—

(Introduce here any pretty fancy dance.)

KATY. Why, Bibi. What language! *(Angelica and Captain turn away quite shocked.)*

BIBI. I guess when a dollie's alive and kicking she's bound to have some fun. *(Laughs.)* I had a lemon soda and I stepped on a Comet's tail. My! How he squirmed and the Man-in-the-Moon—he's a gay boy—had an orange phosphate and he called me a dizzy dollie. And we tried to dance with the Great Bear—but he growled so loud—we lit out for home.

KATY. Stop it! Stop it, Bibbi! A big doll like you behaving in this light minded manner.

TOPSY. Golly! She's been to de moon. She's as long as a June Bug.

(Bibi's dance should continue to this point, when Sylvania waves her wand over her and she begins to dance slower and slower until she sinks into a chair a stiff and wooden doll again. Others watch her with interest.)

MISS PUDDINGHEAD. Hah, ha, Hah, ha!

KATY. Oh! She's a doll again.

SYLVANIA. That Man-in-the-Moon is a very frivolous person. His example has quite spoiled the girl. I've put her under a spell till she learns to behave. Now, my child, if that is all you wish done, I'll bid you good night.

KATY. Oh! You must have supper before you go.

SYLVANIA. Thank you. You are very kind.

KATY *(to Topsy)*. Topsy, get out some cakes and strawberry jam and pie.

TOPSY *(moves to right)*. Pie? Did you say pie, chile? *(Laughs.)* Pie—and only one more riber to cross.

(Exit right.)

KATY *(to Captain)*. Come, Captain. Will you and Angelica join us? *(To Sylvania.)* This way, please. *(Katy escorts Sylvania out right.)*

CAPTAIN *(examines Bibi.)* Why, she's just a dollie again.

ANGELICA. Don't touch her, Captain. She's an awful example. Come, let's hurry or that hungry fairy will eat all the pie. *(Exit both at right.)*

MISS PUDDINGHEAD. Ha, ha, Ha, ha!

(Bonbon outside left.)

BONBON. Oh! child! child! My strawfiddle's bewitched. It's all come to pieces. *(Enters.)* Why, where have they gone? *(Enters Prince at back.)*

PRINCE *(discovers Bibi. Crosses to her.)* Ah! There is my Bibi. Oh! Bibi. When did you get back? Why, what's the matter? Can't you hear me? Can't you speak? Can't you move? Oh! I see. You are only a doll. Your head is cold porcelain—and your heart's cotton batting. *(Looks off right.)* There they are—and having supper. Come on, Bonbon. Let's have a piece of that pie. *(Exit right.)*

BONBON *(to Bibi.)* Bibi, girl. Don't you know me? Your scrumptious charms and burble ways have won my tulgey heart. Speak to me, Bibi. Tell me you love me or I shall chortle at your feet. Ah! What whiffling grief. She's only a doll. *(Looks about.)* I will never desert you, dear. I will stand guard beside you till that child returns. *(Mounts guard beside her. Enter Sylvania at right.)*

SYLVANIA *(sees Bonbon).* Ah! This is the faithful lover. He shall be rewarded. *(Waves her wand over Bonbon and he becomes stiff and motionless beside Bibi. Sylvania beckons with her wand to right. Enter Katy at right.)*

KATY. Oh! They are just dolls again. I'll put them away in a drawer.

SYLVANIA *(waves her wand over Bibi and Bonbon).* No! They must be married first. *(Bonbon and Bibi slowly come to life again.)*

KATY. Oh! Marm. It must be very late. It's time the dolls and toys were packed away for the night.

BIBI *(at center).* That horrid, selfish Prince. I heard every word he said. I never can care for him again.

BONBON. Oh! Scrumptious Dollie, wilt thou be mine?

BIBI. My Tulgey heart is whiffling for thee.

BONBON. Oh! Frabious day! Calloo Callay! I chortle in my joy.

SYLVANIA. Call the Dollies. *(To Bonbon.)* The groom must provide the Wedding March.

(Bonbon moves to left.)

BIBI *(to Bonbon).* Oh! Manxious boy, do not leave me.

BONBON. I must prepare for the festival. *(Exit at left.)*

(Prince and Angelica, Captain and Topsy enter at right. Prince goes to Bibi and speaks to her, but she turns her back on him. The others laugh at him.)

MISS PUDDINGHEAD. Hah, ha! Hah, ha!

(Enter Bonbon at left.)

BONBON. Every doll is alive. Let the festival begin.

(Goes to Bibi at center back. Katy and Sylvania at left. Topsy, Angelica and Captain at right. Prince by himself left front.)

(Where the stage facilities will permit, make a dark change to an exterior. A garden scene with a balustrade at the back with steps leading up to it is very effective and gives opportunity for grouping the characters during the carnival scene. A wood will answer in case a garden is not available. If the exterior is all set behind the interior it only takes one minute to raise the back drop which has been let down in front of the balustrade, and pull back the interior wings. Lights up.)

FESTIVAL OF DOLLS.

(Here may be introduced Drills, Dances, Marches, Songs, etc., at will. At the end a Cock is heard to crow loudly outside back.

At the close of the "Carnival," Sylvania and Katy come forward on the line, "Oh, fairy, how shall I ever get these dollies and toys back in their places again?" At this point let all the characters on the stage, together with the paper dollies, take their places for the finale. It is best to arrange them with the tallest at the back, in semi-circles about the stage, leaving sufficient room for the Sandman to enter down the centre of the stage between them. They can take their places quietly and slowly so that on the line "Ho, Ho, Sandman," etc., they will be all ready for the Sandman's entrance. During his "Hush, Hush Song" they should all appear very much frightened. As soon as he takes up the Lullaby they should follow him with a pretty Lullaby movement, swaying both hands first to one side and then to the other. As he sings lights slowly down until at the end of Song it is quite dark. On the words of his song "And winking and blinking" they all rub their eyes as though sleepy, and on the line "Over the beds where the good children lie" begin to move toward the back of the stage very slowly and quietly, still keeping up the action work while forming into a big picture pose with the tallest on the raised platform back of the balustrade, the next row in front standing on the floor, etc. On the last word of the song lights out, make a dark change back to the interior. The back drop can be let down in front of the picture, and they should be instructed to keep perfectly still, until the final curtain is down, to avoid any noise behind the scenes during the closing lines of the play. Sandman and Sylvania exit and under cover of darkness the speaking characters take their original places in the Toy Shop. Sunrise effect begins. A rosy light shines in at the window. Lights slowly up and the audience sees the Toy Shop as at the beginning of the play. The music of the Lullaby song continues softly until the final curtain.)

KATY. I hear the cock crow. It's almost morning. Oh! Fairy! Fairy! How shall I ever get these toys and dollies back to their places again. (Enter Paper Dollies.)

SYLVANIA. Nothing is easier. I'll call the Sandman.

KATY. Why! Who is that?

SYLVANIA. He is the lullaby man. (Waves wand and sings.)

Ho! Ho! Sandman! Come hither.
(*Enter Sandman quickly and softly.*)
THE SANDMAN (*sings*).

SANDMAN'S ENTRANCE SONG.

Hush, hush, hush, I am the Sandman,
You'd best be still and have no will, I'll calm you with my sand,
Hush, hush, hush, for that's the wisest plan,
So go to sleep, my little ones, I am the Sandman.

KATY. Yes, but I want them to go home. (*Sandman and Sylvania put their fingers to their lips to enjoin silence.*)

SANDMAN. Hush—sh—sh—sh— (*While the opening bars of the lullaby are being played.*)

THE SANDMAN'S SONG.

AIR: SLUMBER SO GENTLY.

Soft fall the shadows and rosy the west,
Swift through the darkness each bird seeks its nest.
The firefly lights up his flickering lamp,
Soft fall the dew drops so cool and so damp.
The breeze dies away, and the woods are now still,
The brook stops its laughter, and silent the rill.
So blinking and winking, so winking and blinking,
The moon is now sinking,
And winking and blinking,
The stars are all winking,
And loud through the forest now hear the owl hooting.
Over the beds where the good children lie,
Swift through the darkness the Sandman doth fly;
The Sandman is shaking the sweet dreamland tree,
Soft like the dew drops may dreams fall on thee.

(*As he sings lights slowly down till at the end it is quite dark. Under cover of the darkness all except Katy, Bonbon, Topsy, Captain, Prince, Angelica, and Bibi, move slowly off at right and left. Others take same positions as at beginning of Play. The Sandman blows the lamp out. Lights quite down. Exit Sandman. Sunrise effect begins. A rosy light shines in at the window. Lights slowly up. Soft music begins and continues till after fall of curtain.*)

TOPSY, PRINCE, BONBON, BIBI, CAPTAIN and ANGELICA (*sighing, very softly*). Ah! Me! ! !

THE DOLL'S HEAD (*very softly*). He, he, He, he. (*A pause. Lights all up.*)

KATY (*waking up. Looks about*). Why! It's morning. Where's Sylvania and the Sandman?

THE OTHERS (*very softly indeed*). Ah! me.

KATY. Hark! I hear that fairy music still. (*Sits listening by table as the sunlight from the window falls upon her.*)

SLOW CURTAIN.

END OF PLAY.

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