

PART IV

GAMES OF ACTION

HANDS UP OR UP JENKINS

The company seat themselves around a table, the opposite sides being opponents. Each side chooses a captain. The captain on one side conceals a piece of money (a silver quarter is best) in one hand. Holding up both hands, he asks the other side which of the hands it is in. If the other side guess aright the quarter is passed over, and they begin the game as follows: All the hands of that side are hidden under the table while the quarter is given to one of the number. The captain on the other side calls, "Hands up!" or, "Up, Jenkins!" Immediately the closed hands of all the party are held high, arms being vertical. They are held in this position while the opposing party view them. The captain then calls, "Down, Jenkins!" Every hand comes down flat on the table with open palms. The opposing party then try to locate the quarter, the side assist-

ing their captain to guess. If the guess is right the quarter is passed over to the other side, but if the guess is wrong all the hands that are on the table are counted and noted for a score, and the quarter is retained. The same thing is gone over again until the money is located and passed over. The side trying to gain the quarter can, instead of locating it immediately, request certain ones to take off their hands, which makes fewer counts against them in case of failure to locate. But if they require certain hands to remove, and the money is under them, the hands remaining are counted against them, and the quarter is still retained until the other side locates it correctly. The side having the largest score, of course, wins the game.

SHAKING QUAKER

The company sit in a circle. One begins the game by patting his hand on his knee and saying to his left-hand neighbor: "Neighbor, neighbor, how art thou?" to which No. 2 replies: "Very well, I thank thee." No. 1 then asks: "And how is the neighbor next to thee?" to which No. 2 responds, "I don't know, but I'll go see." No. 2 then turns to No. 3 and asks the same questions, and so the questions pass around the whole circle until they come back

to No. 1, who, after replying, repeats the questions to No. 2, patting both knees with both hands. This form is then gone through with by the whole company; No. 1 then taps his right foot while both hands are patting knees, then adds left foot. The next time he shakes his head, then stands up, keeping all the motions going at the same time.

This is a very amusing game for small children, making noise enough, and yet not being boisterous.

HUNT THE RING

The players stand in a circle, holding a long cord forming an endless band, upon which a ring has previously been slipped.

This ring is passed rapidly from one player to another—always concealed by the hands—while somebody in the centre endeavors to seize the hands of the person who holds it, who, when actually caught, takes his place within the circle.

If the circle is very large two rings may be slipped upon the cord, and two players placed in the centre together.

A small key is often used instead of a ring, while still another variation is to have the concealed object a small whistle with a ring attached. When

this is adopted an amusing phase of the game is to secretly attach a string to the whistle, and fasten this to the back of the player in the centre by means of a bent pin at the other end of the string.

Then, while feigning to pass the whistle from hand to hand, it is occasionally seized and blown upon by some one in the ring, toward whom the victim is at that moment turning his back, causing that individual to be greatly puzzled.

A LEAF EVENING

This is quite an attractive manner of giving an evening of social pleasure.

Leaves are cut from green cambric to represent those of different trees and plants—two of each kind. One is given to each lady as she enters; this she pins on her dress. Its mate is dropped into a box or basket provided for the purpose.

When the company have all arrived, a signal is given to the gentlemen that they are to approach the receptacle containing the leaves, and each one is to pick up a leaf without looking to choose. He must then search for the lady who wears a similar one, and be her escort until after refreshments are served.

The table should be decorated with leaves, and at

each plate a leaf cut from white paper is placed. Each person is expected to write a rhyme on this leaf in which is mentioned the name of the leaf he wears. Before the guests leave the table, the hostess gathers up the papers containing the rhymes and reads them aloud. A vote is taken to decide upon the two best rhymes. The author of each of them receives a hot-house plant.

After refreshments are served a blackboard is in requisition. Each lady and each gentleman is led up to it blindfolded, and is first given a piece of white, then a piece of red chalk, with which they are expected to draw the leaf they wear. The red chalk is to vein the white leaf; the name of each artist is written beneath the leaf. When the couples have all finished their artistic work the blackboard presents a very amusing spectacle.

BLIND MAN'S WAND

The person who is blindfolded is placed in the middle of the room, and a wand, light cane, or similar implement, is given him. The players form a circle and dance around him, holding each other's hands, and singing any popular chorus. When the chorus is finished all stand still. Then the blind

person holds out his wand at hazard, the person to whom it is pointed being obliged to take hold of it by the end presented to him. Then the blind player utters three cries, or sounds, which the holder of the wand is obliged to imitate. If the latter does not know how to disguise his voice, he is detected, and the blind player mentions his name and changes places with him.

THE FARMYARD

The leader must go round the circle, giving to each person the name of some animal, beast, or fowl. These names he whispers to each in turn. He gives them, at the same time, two signals. When he raises his right hand, each animal must make the noise peculiar to his kind: the horses neigh, the cows moo, the dogs bark, the cocks crow, the geese hiss, the turkeys gobble. As soon as the leader raises his left hand all must be silent. Ask a forfeit from any one who makes a sound after the left hand is raised.

HOT COCKLES

The origin of the title of this game is lost in the mists of antiquity. A player kneeling down before

a lady, conceals his face in her lap, and places one hand, with the palm uppermost, on his back.

The rest of the company advance in turn, each administering a slap to the open hand, the person kneeling meanwhile endeavoring to discover, with face still concealed, who has bestowed the slap.

When he guesses correctly, the detected player takes his place.

FOX AND GEESE

There must be an even number of persons in this game. A circle is formed, the players standing two by two, so that those who are on the outside each have one person in front of them; these are called the Geese, and there must be some space left between the couples, to allow the one who is chased to run in and out of the circle. Two must be left out, one a Goose, and the other the Fox. The Fox is to catch the Goose not belonging to the circle. The Goose may run around and also within the circle, but the Fox is not allowed to pass within. When the Goose who is pursued places himself before one of the couples composing the circle, there will necessarily be three in the row, and as this is against the rule, the outside one of that three immediately becomes liable to be caught instead of the

other, and must endeavor to avoid the pursuit of the Fox by darting within the circle and placing himself before some one of the players. It is the object of the Fox to catch the player who makes the third one of a row, and it is the object of each Goose to avoid the third place. The Fox can only touch the Goose as he stands the third in a row, or before he succeeds in escaping to a place of safety. If the Goose is touched by the Fox while in the position of third one in a row, or if touched in passing from this third place to one of safety, he becomes the Fox instead, and the other becomes a Goose again. The amusement of this game depends upon the spirit and animation with which it is conducted. Great rapidity of movement is necessary, especially when the Fox is a very active one, who will endeavor to dart upon the outside Goose in sudden and unexpected ways.

FLY FEATHER

The company sits in as small a circle as possible without crowding each other, and with a sheet stretched in their midst, held tightly under each chin.

Somebody takes a small downy feather—any pillow will furnish one—and lets it float in the air, giving it a puff with his breath.

The person toward whom it descends must likewise blow it up and away, for if it falls upon him, or he allows it to fall upon the sheet, he pays a forfeit.

SHADOW BUFF

A sheet being stretched across one end of the room, one of the players is seated upon a low stool facing it, and with his eyes fixed upon it. The only light in the room must be a lamp placed upon a table in the centre of the room.

Between this lamp and the person on the stool, the players pass in succession, their shadows being thrown upon the sheet in strong relief.

The victim of the moment endeavors to identify the other players by their respective shadows, and if he succeeds, the detected party must take his place.

It is allowable to make detection as difficult as possible by means of any available disguise that does not conceal the whole person, by grimacing, contortion of form, etc.

HIDE IN SIGHT

In this game the whole company must go out of the room, leaving only one. It is the business of

this person to hide a piece of money—for instance, a twenty-five cent piece—only it must not be hidden out of sight. It should be put plainly in view, on a table or the back of a chair, but as the piece is small it will not readily be seen. The whole company is then ushered in, and everybody begins to look for the piece of money—usually in the most improbable places. When one spies it he must not make any exclamation, must not even appear to have seen it, but must quietly go and sit down in a chair and say nothing.

The fun for that person then begins, as it is most entertaining to see how the different people take the discovery they have made. Almost every one gives a little start when he sees it, then endeavors to look unconscious, strolls around the room once or twice, and then sits down. When everybody has found the quarter of course every one is seated. The last two or three have the worst of it because they are watched by all the rest.

NIP-NOSE

Seat the party in a circle, ladies and gentlemen alternately as far as may be. One lady begins by gently taking the tip of her right-hand neighbor's nose between her thumb and finger, endeavoring by

absurd questions and remarks to make him laugh or even smile.

If she succeeds, he pays a forfeit. In any case, he, in turn, bestows the same attention upon the lady at his right, she to the next gentlemen, etc., all being bound under penalty of a forfeit, to keep their countenances.

Of course, one would never think of preparing the tips of his fingers with burnt cork or carmine, whose transfer to a neighbor's nose would make him appear ridiculous, but it is, nevertheless, often done.

MAGIC MUSIC

One of the company takes a seat at the piano and another goes from the room. The remainder of the party then secrete some article previously agreed upon and recall the banished player.

At his entrance the pianist begins playing some lively air very softly, keeping up a sort of musical commentary upon his search, playing louder as he approaches the goal and softer when he wanders away from it.

In this way he is at last guided to the object of his search.

An interesting variation of this game is to have

the company decide upon some act to be performed by the absent player upon his return—he must shake hands with a certain person in the room, sit in a certain chair, etc. By a little skill on the part of the pianist this can be readily accomplished.

THE RULE OF CONTRARY

All the players standing up, take hold of the sides of a handkerchief. The leader says: "When I say 'hold fast,' let go; when I say, 'let go,' hold fast." He then says, "Let go," or "Hold fast," as he may feel inclined. When he says, "Let go," those who do not hold fast pay forfeits; when he says, "Hold fast," all who do not immediately let go are punished in like manner.

BEAN BAGS

Make twelve or sixteen bags six inches square of bed ticking or heavy canvas and loosely fill them with beans which have been previously washed and dried to remove all dust. With these can be played a variety of games, the two most interesting of which are as follows:

I

Appoint two leaders, who choose sides, arranging the sides in lines facing each other, with a small table at each end of each line.

The bean bags being equally divided, each leader deposits his share upon the table nearest him. Then at a given signal, seizing one bag at a time with one hand, with the other he starts them down the line, each player passing them to the next until they reach the last, who places them as fast as received upon the table next him.

When all the bags have reached this table, the last player, seizing each in turn, sends them back up the line to the leader, who again deposits them upon his table.

Whichever side first succeeds in passing all of the bags down the line and back, wins the round. It takes five rounds to make a game, the side winning three out of the five being successful.

The bags must be passed as rapidly as possible, and every one must touch the end table before being returned.

If a bag falls to the ground it is best to leave it where it falls until all the others are down the line, when it may be quickly picked up and passed on with little loss of time. But if in his excitement a

player stoops at once to pick it up, he will cause a delay in passing the remaining bags, which invariably creates much confusion and loss of time.

II

Have a board three feet long and two feet wide, elevated at one end by another board to an angle of thirty degrees, and having, some six inches from the top, an opening, about five inches square. Station this board at one end of a long room and divide the company equally.

Eight of the bean bags are all that are required.

The leader of one side begins. Standing at a suitable distance from the board, he endeavors to throw the bags, one at a time, through the square opening. Every bag that reaches the goal counts ten, every one that lodges upon the board five, and every one that falls to the ground outside of the board a loss of ten.

Suppose A to have put two bags through the opening (twenty) and two upon the board (ten)—that is a gain of thirty—but the other four bags falling to the ground makes a loss of forty, so his real score is a loss of ten.

B puts four through the opening (forty), three upon the board (fifteen), and one upon the ground (minus ten), which gives him a gain of forty-five.

The sides play alternately, and after three rounds for each, the scores, which have been carefully kept by one member of the party, are balanced, and the side having the greatest gain is declared the winner.

A prize is often given for the highest individual score.

JACK'S ALIVE

This absurd game requires a small piece of fire-wood, which is held in the fire until well ablaze and then extinguished, leaving the end still smouldering.

The stick is then passed from hand to hand as the players are seated in a circle, each one saying "Jack's alive," as long as a spark of light remains.

When the last spark expires the person in whose hands "Jack" has died has his face decorated with the charred end of the stick by his neighbor at the right, who, however, has the privilege of making but one mark, although the extent of the mark is not limited.

In case the victim is a lady a forfeit may be demanded to take the place of the foregoing punishment. The stick is then lighted again, and the game continues.

THE RAT HUNT

All the players seat themselves in a circle, one of them being supplied with a stick, toy, or other implement with which to make a scratching noise on the floor. The player who acts as Cat, stands up in the centre. The holder of the toy watches an opportunity to scratch on the floor with the toy, when the Cat is not looking in his direction. The latter turns quickly around to detect, and if possible to seize the instrument from the scratcher.

The scratcher, however, passes the toy to another, and so on, the person holding it sounding it whenever the Cat's attention is turned in an opposite direction. If the Cat succeeds in detecting a player and seizing the toy from him they change places—the detected scratcher becoming Cat in his turn.

SLIP THE RULER

All the players except one seat themselves in a row. They pass a ruler in regular order from hand to hand up and down the line. It is the duty of the one standing to try to seize the ruler. If he succeeds in doing this the player in whose hand it was at the

time changes places with him. If the players sit close together and make very rapid movements they may succeed in baffling the searcher for a long time.

THE BAG OF LUCK

The "Bag of Luck" is a decorated paper bag suspended in a door-way at a convenient height; the children, blindfolded, are given three trials to break it with the pretty ribbon wound wands provided for the purpose. These sticks are given afterward as souvenirs of the evening. The child who succeeds in making the first hole in the bag is entitled to a prize, but all share its contents. It is usually filled with confectionery, but flowers may be substituted when candy is considered objectionable.

GOING TO JERUSALEM

One person goes to the piano, while the others arrange in a line as many chairs, less one, as there are players; the chairs alternately facing opposite directions.

Then as the pianist begins to play the others commence marching around the line of chairs, keeping time to the music.

When this suddenly ceases, everybody tries to sit down, but as there is one less chair than players, somebody is left standing and must remain out of the game.

Then another chair is removed and the march continued, until the chairs decrease to one and the players to two. Whichever of these succeeds in seating himself as the music stops, has won the game.

THE SILENT CONCERT

In this performance the company for the time imagine themselves to be a band of musicians. The leader of the band is supposed to furnish each of the performers with a different musical instrument. Consequently, a violin, a harp, a flute, a piano, a jewsharp, and anything else, are all to be performed upon at the same time. The leader begins playing a tune on his imaginary violoncello, or whatever else it may be, imitating the way of performing it. The others all do the same, the sight presented being, as may well be imagined, exceedingly ludicrous. In the midst of it, the leader quite unexpectedly stops playing, and makes an entire change in his attitude, substituting for his own instrument one belonging to some one else. As soon as he does this, the per-

former, who has been thus unceremoniously deprived of his instrument, takes that of his leader, and performs on it instead. Thus the game is continued, every one being expected to carefully watch the leader's actions, and to be prepared at any time for making a sudden change. Forfeits are, of course, in order when the player whose instrument has been appropriated fails to immediately imitate the motions which the leader has just abandoned.

"SIMON SAYS"

In this game an imaginary Simon is the presiding genius, and the orders of no one but Simon are to be obeyed. The leader of the company generally begins by saying "Simon says thumbs up," when every one must immediately obey the command of Simon, or incur the penalty of paying a forfeit. Simon may then say, "Wink your left eye," "Shake your neighbor's hand," "Twirl your thumbs," or anything equally absurd. Whatever Simon says must be done. No command, however, not prefaced by the words "Simon says" is to be regarded. With the idea of winning forfeits, the leader will endeavor to induce the company to do certain things not authorized by Simon. Indeed, the fun of the

game consists in every one doing the wrong thing instead of the right one, and in having to pay a number of forfeits.

THE CUSHION DANCE

A hassock is placed end upward in the middle of the floor, round which the players form a circle with hands joined, having first divided into two equal parties. The adversaries, facing each other, begin by dancing round the hassock a few times; then suddenly one side tries to pull the other forward, so as to force one of their number to touch the hassock, and to upset it. The struggle that necessarily ensues is a source of great fun, causing even more merriment to spectators than to the players themselves. At last, in spite of the utmost dexterity, down goes the hassock or cushion, whichever it may be. Some one's foot is sure to touch it before very long, when the unfortunate individual is dismissed from the circle, and compelled to pay a forfeit.

SILENT QUAKER

The company seat themselves so that each one can whisper to his next neighbor on his right. When all are ready the whispering begins. Each one tells

his next neighbor to do some absurd thing. When every one has received a commission the leader announces the "meeting has begun." All join hands and solemnly shake them, after which no one must speak or laugh. Each one in turn performs his commission with solemnity. Any one who laughs or speaks pays a forfeit.

Suggestions for commissions: One might be ordered to make a pantomime speech, another told to dance a jig, another commissioned to sing by action. A gentleman might be told to play barber or dentist. Another might offer to eat a philopena, etc.

THE FORT HAS FALLEN

Those of the company who wish to play arrange themselves in a straight line on the floor, all kneeling on the right knee, while on the other knee they must have their hands resting, and must twist their thumbs. Their countenances must all wear a very solemn, woeful expression; indeed, the rule is that should even a smile be detected a forfeit can be demanded. The following conversation is then carried on, each sentence of which, both question and answer, must be repeated, in turn, by every one of the players. The utmost gravity must be sustained throughout:

"Well, friend, how art thou? Hast thou heardst the latest news?" "Nay, nay; what might it be?" "There is rumor of war. [The player must here cease twisting his thumbs and hold up both hands in horror.] A fort has fallen." [Shakes the head mournfully.] "When did it fall?" "Just now. This way."

When the conversation reaches this point the player at the top of row gives his neighbor a push, which has the effect of upsetting all the players on the floor, thus turning the solemn meeting into a very uproarious one.

A COBWEB PARTY

In preparation for this amusing pastime two balls of string of contrasting colors are requisite, one color being for the ladies, the other for the gentlemen. Also as many gifts or favors (two of every kind) as expected guests. Tie from the chandelier in the parlor the strings, and twine them around various articles of furniture; proceeding in different directions with each string. They can be carried into other rooms, and even up-stairs by twining around the balusters. When the first strings have been carried far enough, break them from the balls, and

to these ends attach favors. Then go back to the chandelier, tie other strings and make other goals by attaching favors, until there is the required number. The cobweb is then complete. When the guests have all assembled, and it is desired to begin the game, they must gather around the chandelier, and to each one is given one of the strings. At a given signal, each member of the party begins following the course of his or her string, winding into balls as they proceed toward their goal. As the favors are discovered, the finders return to the parlor. The gentlemen then search for the ladies holding corresponding favors to their own, and act as their escorts until after refreshments are served. Appropriate gifts are those which are sold as "German Favors," as these can be used in adorning the person, and thus afford a great deal of amusement.

THROWING THE HANDKERCHIEF

The company being seated around the room in a circle, some one stationed in the centre throws an unfolded handkerchief to one of the seated players.

Whoever receives it must instantly throw it to some one else, and so on, while the person in the

centre endeavors to catch the handkerchief in its passage from one player to another.

If he catches it as it touches somebody, that person must take his place in the centre. If it is caught in the air the player whose hands it last left enters the circle.

The handkerchief must not be knotted or twisted, but thrown loosely.

THE GIANTESS

Much amusement may be caused by performing the following:

A tall gentleman is dressed in a skirt. Then a large umbrella is covered over with a gown and cloak, a ball is tied on the point of the stick above the dress, and a bonnet and thick veil are put on it. The umbrella is partially opened, so that its frame sets out the dress and cloak as crinoline does. The gentleman gets under it, and, holding the handle up as high as he can grasp, appears like a gigantic woman. Somebody knocks at the hall door, to pretend that there is an arrival, and a minute or two afterward the door is opened and "Miss Littlegirl" is announced. The Giantess then walks into the room, bows, etc., to the amusement of the company.

A good effect is produced by holding the umbrella handle naturally when entering and then raising it by degrees, giving the appearance of a startling growth. She can thus appear to rise till she peers over the tops of pictures. She may talk to the company also, bending her head down toward them and speaking in a squeaking tone of voice.

THE GAME OF TRUSSED FOWLS

Two boys, having seated themselves on the floor, are trussed by their playmates; that is to say, each boy has his wrists tied together with a handkerchief, and his legs secured just above the ankles with another; his arms are then passed over his knees, and a broomstick is pushed over one arm, under both knees, and out again over the other arm. The "trussed fowls" are now carried into the centre of the room and placed opposite each other, with their toes just touching. The fun now begins, as each fowl endeavors, with the aid of his toes, to turn his antagonist over on his back or side, the one who can succeed in doing this winning the game. It frequently happens that both players are upset, and in that case, they must, of course, commence all over again.

KI-YI

This is rather a noisy game, but even children of a large growth enjoy a little romp occasionally. The game is played in the following manner:

The players stand, and arrange themselves in two lines, facing each other, as in the Virginia Reel. Every one does simultaneously just as the leader does. He starts the game by singing, in a monotonous tone, "I turn my right hand in (suiting the action to the word by extending the hand toward the opposite neighbor), I turn my right hand out (turn body slightly around and extend hand toward back), I give my right hand a shake, shake, shake (shake hand), and turn my body about" (turn completely around). The leaders turn around and march to what was the end of the line, followed by their respective files. As they meet, they come up in couples to their original places. As they start off they sing until in places the following doggerel:

"Ki, yi, yi, yi, yi,
 Ki, yi, yi, yi, yi,
 Ki, yi, yi,
 Ki, yi, yi,
 Ki, yi, yi, yi, yi."

When the company are facing each other again,

the leader starts with the left hand, all the foregoing being gone through with again.

The right foot is treated in the same way. Then the left foot. The head is utilized by saying: "I put my head to the right, I put my head to the left, I give my head a shake, shake, shake, and turn my body around." At the end of every movement the march and the "Ki-Yi" are repeated. The head movement is the last. By the time this is reached, the company have had gymnastics and laughing enough to insure a good night's sleep.

 BOSTON

Seat the company around the room and give each a number.

Blindfold one person and station him in the centre of the room, twirling him around several times so that he may successfully "lose his bearings."

He must then call any two numbers included in the number of players, and the two people representing them must at once rise and change places, while the "blind man" endeavors to seize one of them. If he succeeds in doing this he must, while still blindfolded, identify the captive, who then, in turn, enters the circle

More than two numbers may be called at once, and when the "blind man" calls out "Boston" and everybody changes places, he may, by slipping into a vacant seat during the confusion, find a substitute in the person left standing when all the chairs are occupied.

THE PROMENADE CONCERT

The players seat themselves in a circle, each adopting a musical instrument on which he is supposed to be the performer. As, for instance, one chooses the violin, and draws his right hand backward and forward with a vigorous action, as though he were drawing the bow across the instrument. Another takes the cornet, and puffs out his cheeks to the utmost extent. A third chooses a clarinet, and rolls his eyes painfully. Another beats an imaginary drum; while another, strumming with his hands upon his knees or a table (the latter real or imaginary) shows that the piano is his choice. The banjo, jewsharp, comb and paper, triangle, cymbal, tambourine, hand-organ may all be represented. Every player must imitate the action, and, as closely as possible, the sound peculiar to his adopted instrument, selecting any tune he may think best calculated to display its powers. No two play-

ers are allowed to play the same tune, and the greatest enthusiasm must be thrown into the performance.

Gravity is indispensable (because next to impossible), and the slightest violation of it costs a forfeit.

The conductor takes his place in the centre of the circle, sitting cross-legged on a chair, with his face to the back of another chair on which he beats time. When the music (?) is at its height, and the greatest confusion prevails, the leader suddenly singles out one of the performers and asks him why he is at fault? The person thus unexpectedly pounced upon must immediately give some excuse for his want of accuracy, which excuse must be in keeping with the nature of his instrument. For instance, the fiddler replies that the bridge is broken, and he couldn't get across; the pianist, that he has left one of the keys of his instrument at home on his dressing-table, etc. Any delay in this, or repetition of an excuse already given, costs a forfeit.

THE CURTAILED DONKEY

Cut the figure of a donkey from dark paper or cloth, and fasten it upon a sheet stretched tightly across a door-way.

The donkey is minus a tail, but each player is

given a caudal appendage, which would fit his donkeyship if applied. To each tail is attached a paper, bearing the name of the person holding it—and it is sometimes further adorned by a small bell fastened at the end.

When all is ready, the players are blindfolded in turn—placed facing the donkey a few steps back in the room—then turned around rapidly two or three times and told to advance with the tail held at arm's length, and with a pin previously inserted in the end, attach it to the curtain wherever they first touch it.

When the whole curtain is adorned with tails (not to mention all the furniture, family portraits, etc., in the vicinity) and there are no more to pin on, the person who has succeeded in fastening the appendage the nearest to its natural dwelling-place, receives a prize, as does also the player who has given the most eccentric position to the tail intrusted to his care.

MUM SOCIAL

There are many ways of planning such a social, but the one given below has proven so successful that it should have wider circulation.

From the time the company enters the room, not

a word should be spoken until refreshments are served. The only mode of expression that can be allowed is by pantomime. Every time an individual breaks this rule, he must pay a fine or forfeit.

To make the time pass pleasantly, before the hour for refreshments, a stage is provided, on which certain persons are required to make a speech in pantomime. A large bulletin-board at one end of the room contains the programme. There is to be no curtain, for all preparations are to be seen by the audience. On a table, near where the speeches are made, stands a bell.

Suppose the first lecture of the performance to be a "political stump speech, by Captain O'Connor." The young man who gives the lecture steps forward and rings the bell to call the attention of the audience. He then proceeds to give his "lecture," which, of course, must have been well practiced in private. If any accessories are needed, they must be brought and laid where convenient, and by their use the lecture is made more ridiculous, and the lecturer can the better hold the attention of his audience, who are interested in knowing what he is going to do with this and that.

The audience are not required to be seated during the performance. It is better that they should not be, for the silent lectures should not follow in quick

succession. The company should be given opportunity between times for pantomime gossiping, and not be required to give their attention to the stage until the ringing of the bell which announces that another lecture is to take place.

The funnier these lectures can be made, the better; for the object is not only to amuse, but to provoke them to laugh and talk.

"Woman's Rights," "Jealousy," "War," "Looking Backward," "The Girl in Love," etc., might be chosen as subjects.

The lecturer should have no assistant, for the entertainment would then prove a show and not a lecture, and the audience would lose the fun of watching one person trying to make a speech without saying a word.

PART V

CATCH GAMES

MESMERIZING, No. 1

The mesmerist and his victim sit facing each other, each holding in his hand an empty saucer apparently alike, but in reality that of the latter has been secretly prepared by having the under side blackened with lamp-black or burnt cork.

The mesmerist, after making a few passes in the air with his free hand, says: "Now, fix your eyes upon my face and do whatever I do."

He thereupon begins slowly to stroke his own forehead, from time to time touching the saucer on the underside and occasionally varying the motion by drawing a finger down his nose or over his cheeks.

The victim, with his eyes steadfastly fixed upon the unsullied countenance of the mesmerist, never realizes that his own face is gradually assuming a resemblance to an Indian in full war-paint, until he is introduced to a mirror by the amused spectators.