

and so make the acrobat stand on his hands, a trick which never fails to give a lot of pleasure, like "Mister Henry Mobbs," the strongman acrobat of the Hogarth Puppets, by Jan Bossell.

*Smoking Dolls* have long narrow tubing fitted into the bodies and up to the mouth.



Fig. 62.—Smoking and other trick actions.

This tubing is carried "off" stage, and the smoke is blown through by an assistant.

Most marionette tricks are produced by one or other of the methods described and illustrated. If the craftsman is an ingenious sort of person, he will discover means of making marionettes do what appears to the

audience as being most marvellous things. They will stand on their heads, they will jump through hoops (apparently), they will change into other beings as though some puppet witch had cast a spell upon them. They will turn the pages of the music they are playing on the piano in the manner of the Italian maestro of the Vittorio Podrecca Troupe, or like "Faust" in the Ivo Puhonny production of that famous drama. All these things will they do, and much more besides. One thing, however, the producer should remember, a sort of *Golden Rule*, never to be forgotten, and that is *never to repeat a trick* more than once after a puppet has successfully accomplished it. This means that trick dolls will occupy the stage for only very short spells and this is good, because the longer the audience remain mystified and the thing is above their heads the greater the success of the wonderful marionette is going to be.

In the production of a straight play there are seldom opportunities for trick dolls in the true sense of the word, but none the more for that there are often occasions, even in the most serious of dramas, where a little bit of tricking and manipulation are required; picking up letters, hats and so on. In such a case as this the craftsman or operator must seek to make the action a perfectly natural one, without any show or preliminary jiggery to attract the