

"Making Up"



The art of "make-up" is one of the first things an amateur actor should acquire to make a "hit."

ONE of the principal things which the amateur actor who wishes to make a "hit" must know thoroughly is the art of "making-up" to suit the various characters he or she is going to play.

You should remember, first of all, that the amount of grease paint you use depends on the lighting of the room or hall or theatre in which you are playing. On a large stage that is fully lighted, like an ordinary stage, a fair amount of paint is required. For a small hall with lighting that is not particularly strong, grease paint should be used sparingly.

Grease paint is supplied in sticks, which are given different numbers.

Before applying the grease paint, a little cold cream should be rubbed on the face. Then the stick of grease paint should be well rubbed over that. With the fingers this is rubbed completely over the face until it is all covered. Remember, also, to rub right back to the neck, and down below the chin, otherwise your "make-up" will look patchy.

A flesh colour grease paint is not sufficient by itself, because it makes the face look all the same colour. No. 9, therefore, is used to redden the cheeks, but it must be used sparingly. If No. 9 is used by itself, it gives a Red Indian make-up!

Here is a good tip to remember. The lighter a thing is painted, the more prominent it becomes when the stage lighting shines on it. Suppose, for instance, you have a very small nose, and wish to make it more prominent. You can do this by drawing a line down the centre of your nose with



Do not attempt to wash your face until all the grease paint has been removed with cold cream.

white grease paint. This makes it show up ever so much better!

A dark tint is used for making anything appear to be deep—wrinkles, for instance. A wrinkle is drawn on the face with what is called a "liner." This is a thin stick of grease paint, like a pencil, and is used like a pencil.

Suppose you are playing the hero in your school play. You require what is known as a "straight" make-up. Rub cold cream lightly over your face, then apply No. 2½, working it well into your face. Heighten the colour of your cheeks with No. 9. Darken your eyebrows with a brown liner, and, with the same liner, put in a faint wrinkle or two—not too many, but just sufficient to make you appear older. That is, of course, if you have an older part to play. If not, you do not need wrinkles.

To find out where the wrinkles should be, just allow your face to wrinkle naturally, then draw the liner down the wrinkles, very faintly. You will also have to colour your eyelashes. To do this, squeeze the end of the brown liner until it is flat. Then close your eye and draw the liner across the lashes, letting plenty of paint stick to them.

If you want to make your eyes appear blue, you must draw a line with blue liner just below your lower eyelash. Put a little brown liner on your upper lid and also on the lower lid. Then, with your finger, smooth this and rub it well in, taking care that it is not too dark. Your eyes are then made up.

When playing character parts, you require a "character" make-up. An old man would have a pale face, which you can



Making up as a tramp means that you should have an unkempt appearance.

get by using No. 3, or No. 1½. The liner you will use for wrinkles in this make-up is known as lake, and you can also get the effect of the old man's veins standing out on his hands by drawing them with a blue liner. For a Chinaman, you must use No. 7, which is a brown tint, and mix it well with chrome, which has no number.

Making up as a tramp means that you should have an unshaven chin, and this you get by using blue-black, which also has no number. Clowns make up with white grease paint, and they paint their lips with red. For a negro, burnt cork is better to use than grease paint, but if it is a comic negro the lips should be painted very large with red grease paint.

Here is a list of the various numbers for grease paints, and what they are used for:

No. 1 is a very pale flesh tint, and No. 1½ is moderately pale. These are the two lightest shades, and are generally used by girls. If you are playing a girl's part, you will use these, and heighten the colour of the cheeks with rouge or with carmine grease paint. No. 2 is fair complexion colour. No. 2½ is medium flesh colour, and is a popular colour for "straight" make-ups. No. 3 is pale complexion, and should not be used by itself unless you are playing the part of a very pale or ill person; but, mixed with No. 9, it provides an excellent colour for "straight" parts.

No. 3½ is slightly sunburnt, suitable for characters who are supposed to have come from abroad or who lead an open-air life. No. 4 is dark flesh colour, suitable for villains. No. 5 is sallow, and can be used

for Chinese. No. 6 is similar, but is more yellowish. No. 7 is for making up as a mulatto or a half-caste. If you were playing a Mexican, you would find this suitable.

No. 8 is reddish brown, and, like No. 9, can be used for Red Indians. No. 10 is a light brown, and is only used when a light brown effect is required.

In addition to these numbered grease paints, there are also the following, which have no numbers: carmine, which is a substitute for rouge; chrome, for painting sallow complexions; blue-black, red, and white. "Liners" are supplied in the following colours: black, brown, lake, grey, red, carmine, mid-blue, and light blue.

When your make-up is finished, you must powder it thoroughly, letting the powder soak into the grease. But be sure to dust off the superfluous powder, or you will look patchy. Remember, too, that the powder will make you look a little paler, so your make-up should be slightly heavier than you really require before you start to "powder off."

If you have to come on the stage as though you had been running along a dusty road, you can get the effect by dusting your clothes with Fuller's Earth. If you are supposed to be muddy, mix some Fuller's Earth with water, and dab that on your clothes. It gives the effect very well, and can be brushed off when dry without harming the clothes.

To take off your grease paint after the performance, rub cold cream well into your face, and then wipe your face with a rag or towel. Do not wash your face until all the grease is removed from it.

If you pay attention to these little details, and practise "making-up" before the great night, it will pay you, for a good make-up has a great deal to do with the success of a play.

You can obtain the grease paints from almost any chemist's shop, and they cost from about 4d. to 6d. a stick. One stick will last you for a very large number of performances, and if you break it into pieces or take turns in using it, one stick will do for three or four performers.

High Days & Holidays



THE SUMMER VAC.

IF May's for mirth, and June's for joy,
 July must stand for jollity;
 The Summer Vac., to every boy,
 Brings frolic and frivolity.
 Good-bye to Latin and to Greek,
 And schoolboy feuds and factions;
 Heigh-ho! for many a merry week
 We're free from such distractions!

Wharton and all his chums have planned
 A treasure-hunt in Devon;
 Whose towering tors, and shining strand,
 Afford a glimpse of Heaven.
 To Lancashire Mark Linley goes,
 'Mid hubbub of machinery;
 Smithy will seek the Alpine snows,
 And revel in the scenery.

Old Coker, on his motor-bike,
 Will go pedestrian-hunting;
 Potter and Greene would rather like
 To pass the days in punting.
 Bunter, on the Vacation's eve,
 Has made no preparations;
 He'll spend it angling, I believe—
 Fishing for invitations!

Even the masters, staid and grim,
 Will cease their arduous swotting;
 Prout will enjoy his daily swim,
 The Head is going yachting.
 Oh, it will be a glorious Vac.!
 Its joys we'll all remember
 Long after we come trooping back
 To Greyfriars in September!

When You Can't Go Out!

Here are a few simple, home-made tricks that will cause much amusement and help while away a wet afternoon.

How often it happens that the rain comes pouring down on the day you have arranged for an outing! What, then, are you to do to pass the time away? Here are a few bright suggestions.

We will commence with a smart little trick, for which you require six pieces of thin cardboard. Cigarette-cards will do admirably. Bend them in the manner shown at Fig. 1. The trick is to construct a firm box out of the six of them—a box that will stand a fair amount of handling without dropping to pieces.

Fig. 2 shows how the cards are to be fitted together. With a little care, you will be able to construct the box without the slightest difficulty, but your chums won't be able to do so until you show them how!

Another cute puzzle is made from four pieces of cardboard, cut to the shape shown at Fig. 3. These are the dimensions of the

cards: width at bottom, two inches and one-tenth; height at left side, two inches and one-tenth; height at right side, two inches and six-tenths; width at top, one inch and five-tenths.

The puzzle is to arrange the pieces in a square, which will measure four inches along each side. You will find this very puzzling until you look at Fig. 4, which shows just how the pieces of card should be arranged.

The "fakir's bands" trick is another good one. You make

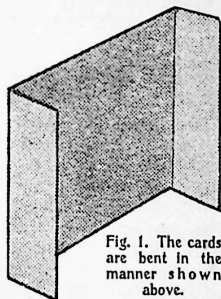
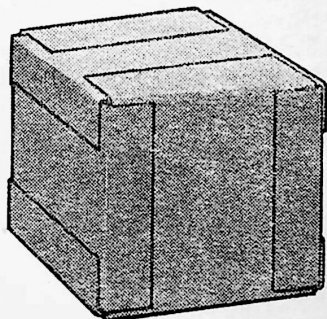
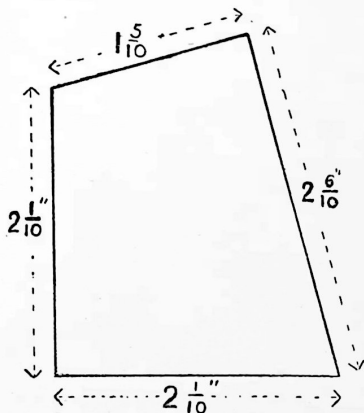


Fig. 1. The cards are bent in the manner shown above.

Fig. 2 (below). The completed box. It is quite easy to put together, but your chums will be baffled.

Fig. 3 (left). Four pieces of cardboard are cut to the shape and dimensions given.



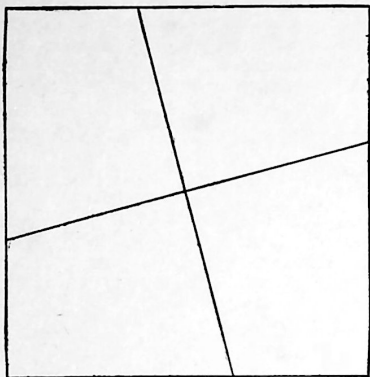


Fig. 4. To solve the puzzle, the pieces of cardboard are arranged in this shape.

three rings of paper, and commence to cut them lengthwise. The first ring you cut, as everyone naturally expects, falls into two separate rings. But when the second ring is cut in the same manner, your chums will be surprised to see that, although it falls into two rings, those rings are interlinked! When you cut the third ring, they will get another surprise, for it will fall into one ring twice as large. Fig. 5 shows you what the rings will look like.

This is how the three rings, which all look alike at first, are made to produce such

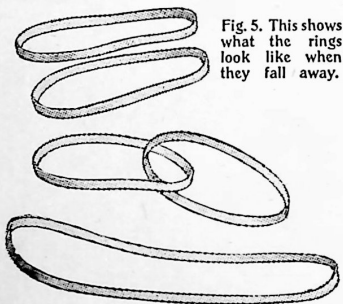


Fig. 5. This shows what the rings look like when they fall away.

astonishing results! When you make the first paper ring, you join the ends together and gum them in an ordinary straightforward manner. Before you fasten the second ring you give it a half-twist. Before you join up the third ring you give it a complete twist. Fig. 6 shows you how to do it.

A "lung-tester" which affords a great deal of amusement is made as follows: bend a cigarette-card in the same manner as you did for making the puzzle box. Place it on the table like a little bridge, then try to blow it over so that the bent ends stick up in the air. You will find that this is not very easy. The way to do it is to blow on the table about six inches in front of the card. Give a short, sharp blow, and the card will turn over.

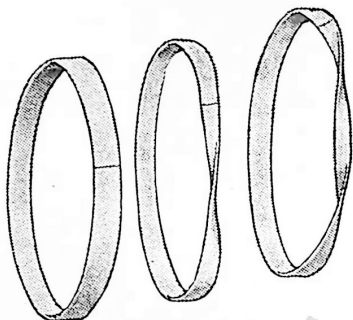
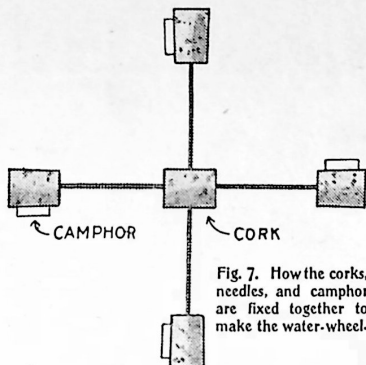


Fig. 6. The first ring is made in a straightforward manner, the second is given half a twist, and the third a full twist.

An amusing novelty which is easily made is a working water-wheel. For this you require five corks of the same weight, four needles, and a block of camphor. Fix the needles and the corks together as shown at Fig. 7. Divide the camphor into four equal parts, and attach one part to each of the four corks, as shown, with the aid of sealing-wax.

Now you must rig up some sort of contrivance which will hold the water-wheel vertical above the surface of the water, with



only one of the corks touching the water. The camphor and the water will "quarrel," causing the wheel to revolve merrily.

Here is an interesting little game. Get two hair-brushes with handles and as stiff bristles as you can get. Place the hair-brushes at one end of a table, and then, at the signal to start, you and your chum begin to tap the handles of the brushes. As

each brush-handle is tapped, the brush will give a little jump forward. Whoever gets his brush first to the other end of the table wins the game. You must not *push* the brushes; that is not allowed. The secret of winning this novel race is to tap the handles lightly, not heavily, for they jump farther when given a light tap.

Now for a final puzzle. Draw a circle and place nine dots inside it in the form of a cross, as at Fig. 8 (left). The puzzle is to separate these dots by three smaller circles, drawn inside the larger circle in such a manner that each dot is left in a space by itself. Fig. 8 (right) shows how it is done. Anyone who does not know the secret will have a puzzling time before he discovers it!

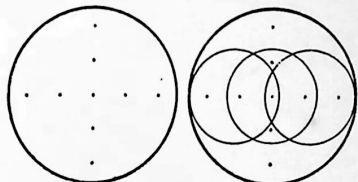
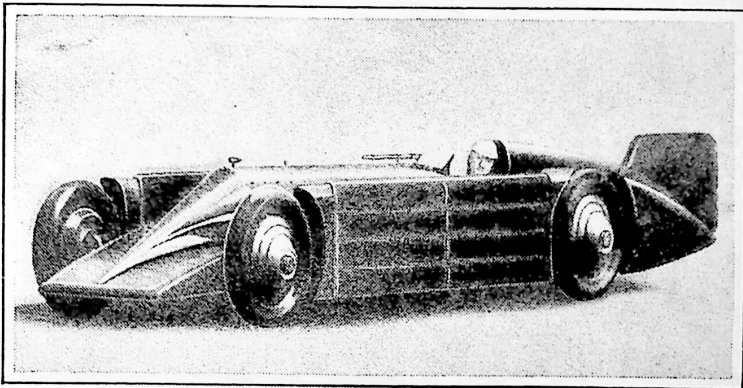


Fig. 8 (Left). Nine dots are placed inside a circle in the form of a cross, and (right) the solution.



This wonder car, the Golden Arrow, British throughout, cost £18,000 to build. But it was well worth it, for with gallant Major Segrave at the wheel, the Golden Arrow gave to Great Britain the land-speed record of over 231 miles per hour.

BUNTER'S BIRTHDAY PARTY!

by Dick Penfold



BUNTER, upon his birthday morn,
Sent out some invitations;
"Please come to tea—R.S.V.P.
I will provide the rations!"
"R.S.V.P." you'll realise
Mean! "Really Succulent Veal Pies!"

We all accepted, on the spot,
This offer so magnanimous.
"At half-past three, we'll go to tea!"
The chorus was unanimous
From Wharton, Cherry, Bull, and Toddy,
Russell and Rake—and everybody!

A glorious banquet met our gaze
In Study Number Seven:
Bacon and ham, junket and jam—
It was a gorgers' heaven!
And Billy Bunter's beaming face
Was like the moon that shines in space!

"Tuck in, you fellows!" Bunter cried,
When we were sat at table:
"I am in luck! This birthday tuck
Was sent by my Aunt Mabel."
But scarcely had we said, "Here goes!"
When on the door came showers of blows!

Into the study Wingate rushed,
Followed by Gwynne and Coker.
Bunter showed sense: in self-defence
He darted for the poker!
Cried Wingate—and his tones were irate—
"You've raided our supplies, you pirate!"

'Twas Wingate's ham, and Coker's cake,
The pies were Gwynne's possessions:
Bunter was smacked, and cuffed and whacked;
He paid for his transgressions!
And, to crown all the thwacks and thumpings,
His guests bestowed the best of bumpings!