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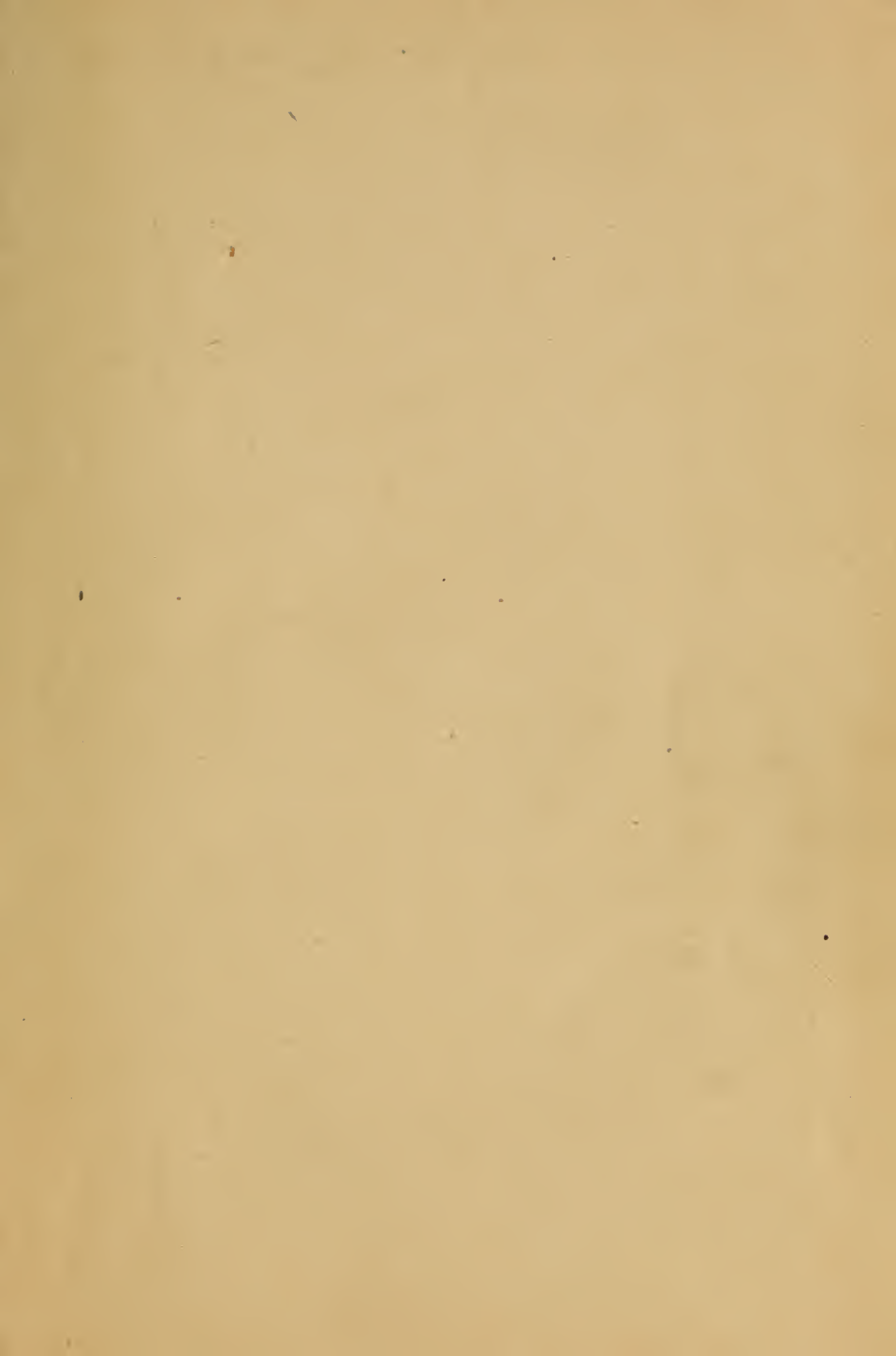


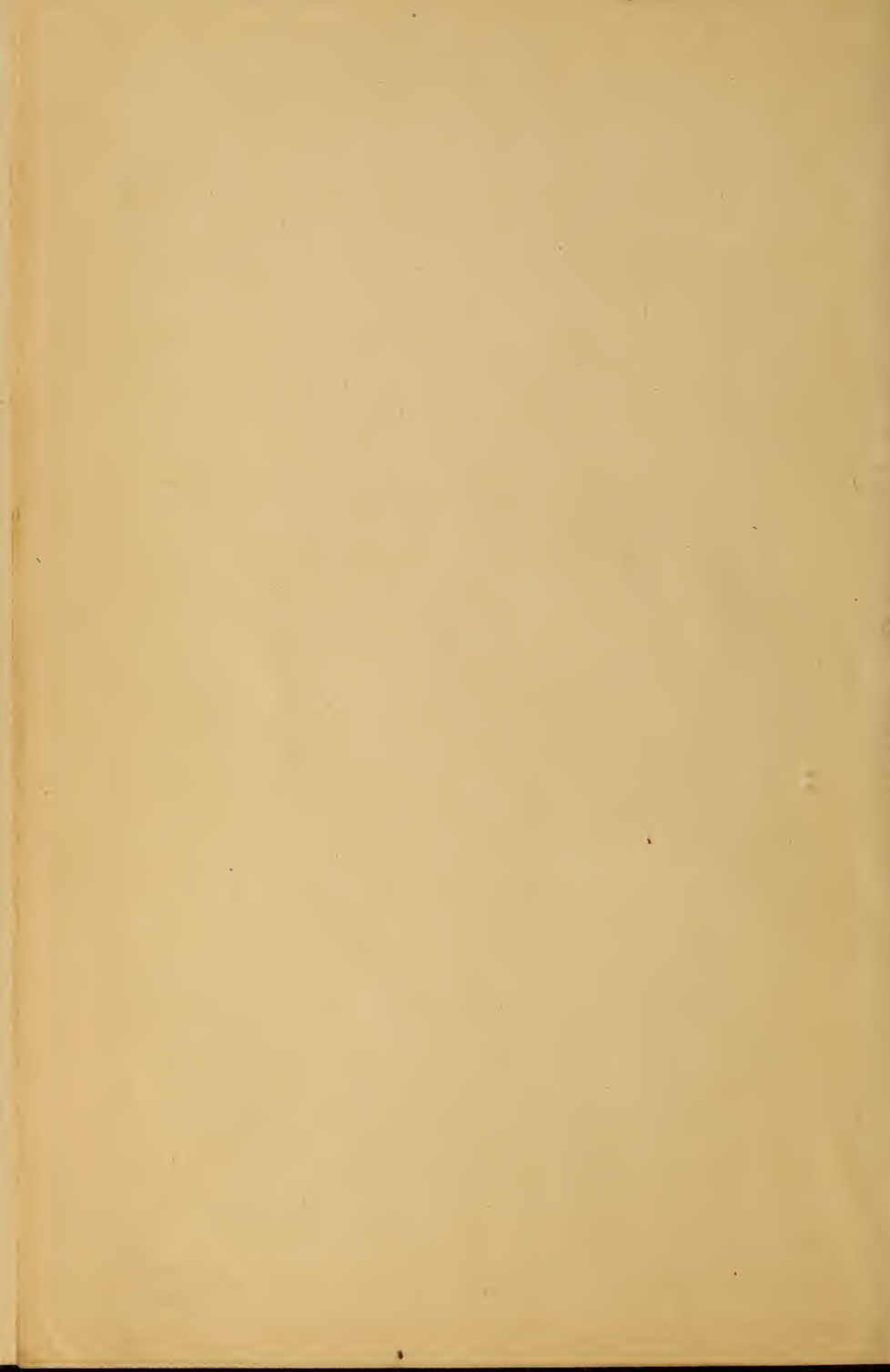
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NEW IDEAS

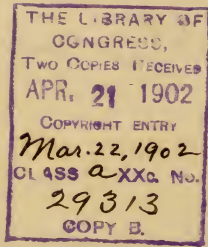
IN
MAGIC,
ILLUSIONS,
SPIRITUALISTIC
EFFECTS,
ETC.



• W. H. J. SHAW •

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NEW IDEAS IN MAGIC.

THE DEMON CARDS OF FAUST.

This is one of the most startling and unfathomable mysteries in card deceptions, suitable for stage or parlor. How to construct and work these cards: The pack changes three times, and you can also pull any card from your pocket as called for by the audience. Make a sort of pocket of stiff leather, as shown in Fig. 1. It is something like a bill rack open at A, B, C, D, which are pockets to hold

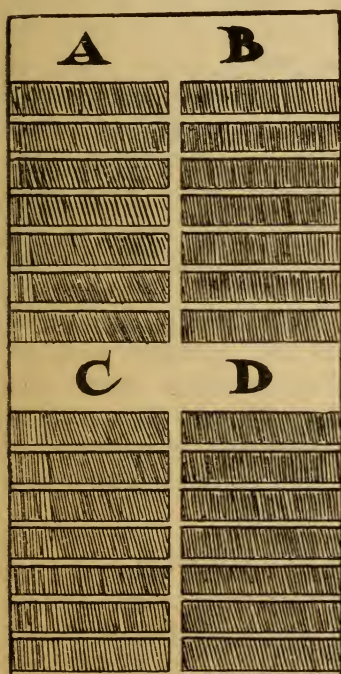


FIG. 1.

cards. Use a euchre pack, and put diamonds in A, hearts in B, clubs in C, and spades in D. Arrange in order to their

value. Having so prepared cards, place same in your upper left side coat pocket, and behind it have a pack of triple changing cards. To show all Queens, or all sevens, or to show an ordinary pack: To make these cards take 20 (Queens of Spades) and 20 (seven of diamonds), and cut them diagonally from top to bottom corners. Then soak them in water and peel off their backs and glue these twenty Queens and seven-spots back to back of 20 common cards.

So if you hold them up fan shape to audience they will appear as if all Queens or all seven spots, and by turning pack over in hand they appear as an ordinary pack. Have another (third) pack to match these. They are strippers, with which you do a few tricks and then allow them to be shuffled, then taking the pack from party, place them in pocket in front of rack and say you will produce any card called for, which you can easily do, remembering location of suit. Count over tops of cards with the fingers till the desired card is reached. When sufficient cards have been produced place them back in pocket, and take out the changing pack and show an ordinary pack, and giving them a turn over, hold them up in fan shape in front of you and show all Queens. Keep on turning them around and show all seven spots. Then show them as an ordinary pack of cards, and if audience should wish to examine them, you must change them for a genuine pack. By looking carefully over the two illustrations in Fig. 1, you will understand at once the making of rack and cards. If this trick is properly executed it is of good effect.

MYSTIC ENVELOPES AND CARDS.

Place a pack of 32 cards in any certain order, and remember same. Take four slips of paper and write the names of cards as follows: On the first slip six names, on the second nine names, on the third slip seven names, and on the fourth slip ten names of cards. Place each in a separate envelope, each envelope must be smaller than the other, and place the smallest envelope in the second, this in the third, and this in

the fourth, so that in each envelope is one envelope and one slip of paper and have all sealed. Proceed to lay these cards out on a plate in four heaps, in just the order they are written on the slips of paper, leaving the last pack, which corresponds to slip in the smaller envelope toward the audience. It is best to lay these packs out on a plate and allow them to project a little over the edge of plate so that when you cover them with a borrowed handkerchief the positions of the packs can be easily seen by performer. (See Fig. 2.) When this is done and first have given one of the audience the sealed envelopes to hold, request some one to step forward and select any one of the four packs of cards and place it in his pocket and return to his seat. When the person has put

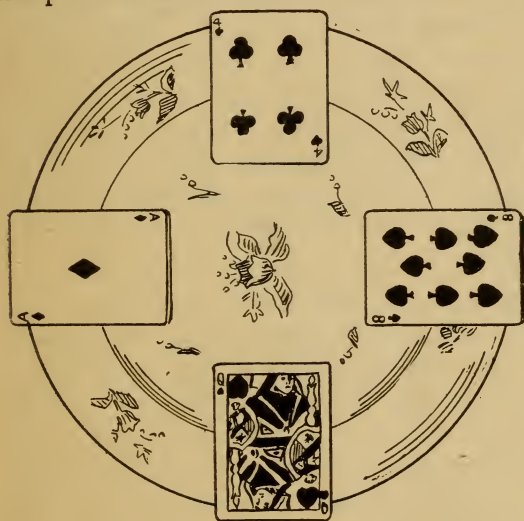


FIG. 2.

the cards in his pocket the performer comes forward, casting a quick side glance at covered cards, by which means he discovers which pack has been removed, owing to the handkerchief sinking down on the side. Performer now takes the envelope and opens it. If in it is the slip of paper containing names of cards in pack the person selected, it is only necessary to take out the slip of paper, leaving the rest in the envelope, and hand slip to party having cards in his pocket, requesting him to read aloud the names of cards he finds on the slip of paper and name the cards he has in his pocket, showing them plainly to audience, who seeing, of course agree. Should another pack be chosen, for instance

the cards in his pocket the performer comes forward, casting a quick side glance at covered cards, by which means he discovers which pack has been removed, owing to the handkerchief sinking down on the side. Performer now takes the envelope and opens it. If in it is the slip of paper containing names of cards in pack the person selected, it is

that corresponding to cards named on second slip of paper in the second envelope performer leaves the slip in the first envelope and takes out second envelope, which he opens and finds the required slip, leaving in the envelope the third one. If still another one be chosen, proceed as above till the required one is reached. The front pack is generally the one chosen. The slip corresponding with it being in the fourth envelope, heightens the effect of trick to break four envelopes. The placing of slip in each is to be made sure, as the front pack is not always chosen.

THE MAGIC GROWTH OF FLOWERS.

This forms a fine conclusion to flowers from cone. Take a piece of paper and make an open cylinder of it, holding upright and clipping it with thumb and finger. Show empty rattle wand in it. Wand is hollow and contains a stem of flowers made of feathers, which compress and go inside, leaving a small projecting stem at one end. As you withdraw wand you clip this end with fingers, holding paper and draw wand out leaving flowers behind in paper. Knock off paper and reveal flowers standing on palm of hand.

THE CHANGING CARDS.

Take a pack of cards in your left hand, and show right hand palm empty; ditto left hand. Right hand now passes over top card and it has changed and right hand shown empty. The explanation of this trick is as follows: Hold pack face forward between fingers of left hand. (See Fig. 3.) Call attention and exhibit right hand empty. Now take cards in right hand for the purpose of showing left hand empty. Take them in right hand, placing fingers at back of pack and thumb on face of cards well down in fork of thumb. Show left hand empty then replace cards in same position in left hand. As you draw away right hand press with thumb and slip off underneath card at lower part of pack which rests against palm and palm same. All this is done by simple gestures of drawing right hand away. Now call attention to top card and place palm of right hand over it and draw hand



FIG. 3.

down and leave the palmed card there and show the card changed. People imagine you have palmed off a card but immediately show right hand empty. This is an excellent palm and not difficult to learn and can be employed in a variety of ways.

THE BIRTH OF FLORIS.

This illusion is worked in a curtain recess or cabinet, same as used for illusion, "Thauma." Figure 4 shows how the illusion looks to the audience. Figure 5 explains the whole secret. The lady lying on a shelf is covered with a black cloth, with the exception of her face. There is a square piece of black cloth, which is weighted at the bottom hanging in front of her face. To the upper corners of this cloth is attached two black threads which run to the top of canopy (See dotted lines), and then down to the assistant. When the flowers are placed on a stand, the assistant slackens the threads, and the weighted cloth drops down exposing the head of lady to view, apparently resting in basket of flowers. To cause the head to disappear, the threads are pulled up, causing the cloth to rise as at first. The stand and basket

are painted white, and can be passed for examination at any time.

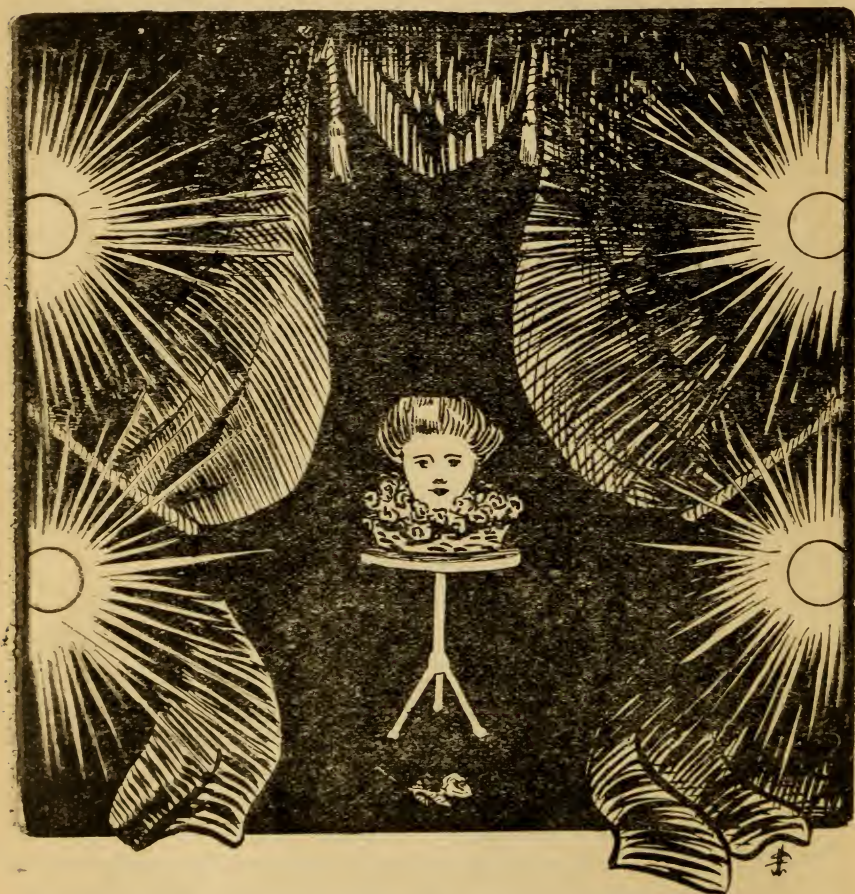


FIG. 4.

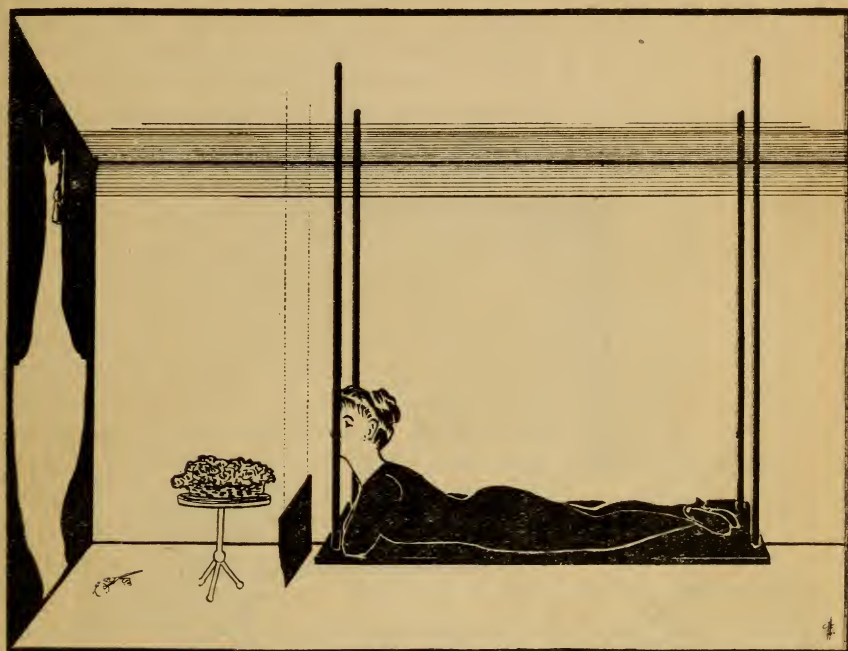


FIG. 5.

CASSADAGA PROPAGANDA.

The secret of this most remarkable illusion lies in the fact that although the cabinet is not large enough to contain a person, it is large enough to conceal a small person who rests behind the cabinet on a shelf. The cabinet itself is a box about $2\frac{1}{2}$ feet square and 2 feet deep. It has a fancy 6 inch moulding extending all around its front edge. (A, Fig. 7.) The cabinet is closed by two small doors which are attached by hinges to a separate frame (B, Fig. 7), so that the whole may be removed from the cabinet in order to show the inside. The doors do not reach to the top of the frame but within about six inches of it, thus leaving an opening above them. The rear of the cabinet is supplied with a shelf (E, Fig. 6), on which the person is to rest. A small door gives the assistant access to the interior of the cabinet.

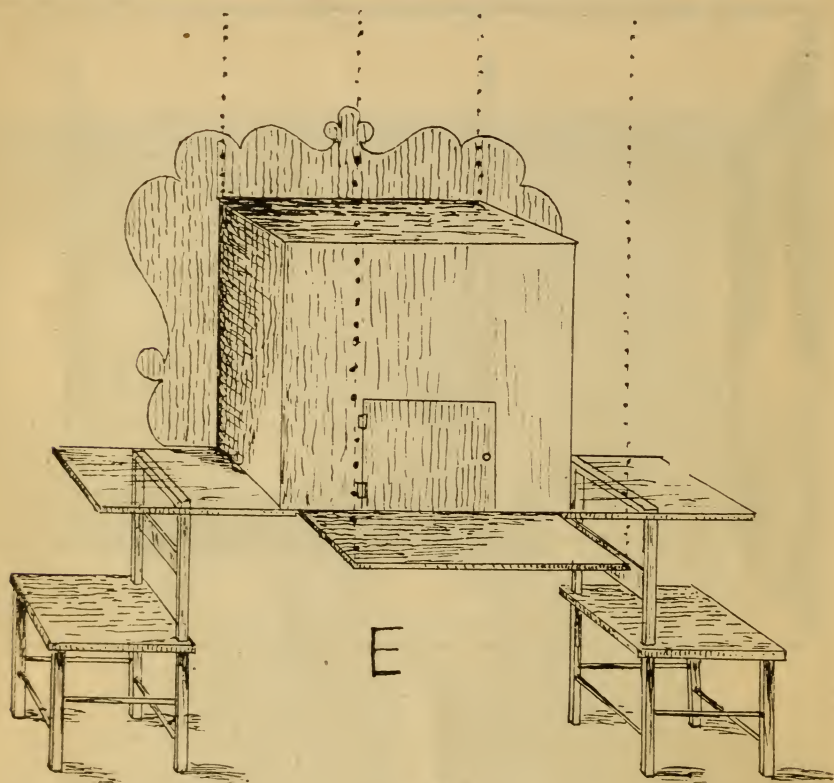


FIG. 6.

A specially constructed chair is required for this illusion (D, Fig. 7). It differs from the ordinary in the fact that the back is attached to the seat by spring hinges. The hinges keep the back up in its proper position but it may be pressed down as shown. Four wires as shown by the dotted lines in Fig. 6, lead from the cabinet up into the flies; here they meet and form one wire which runs over pulleys to a windlass behind the scenes. The background used consists of a large sheet of canvas which has parallel vertical stripes painted on it. These stripes so confuse the vision of the spectators that they are unable to see the wires. Two square-

backed chairs and a long pane of glass are also required. When the stage curtain goes up the cabinet is seen standing on the chair and the spring back of the former is down in order to make room for the latter. The assistant, who is generally a small, bright boy, is concealed behind the cabinet on the shelf. The performer now enters and going to the cabinet removes the frame containing the doors and places it on the floor. He now pretends to lift the cabinet from the chair and place it on the pane of glass which is resting on the backs of the two square backed chairs. At the same moment that the performer pretends to lift the cabinet the assistant behind the scenes raises it by means of the wires and windlass. A small metal clip (C, Fig. 7) is on the bottom of the cabinet and this the performer catches on the glass pane in order to keep the former from swinging. As soon as the cabinet is removed from the chair the springs raise the chair back up into its proper position. The frame with the doors may now be replaced and the manifestations are ready to commence. The small boy on the shelf produces all of the results through the door in the back of the cabinet. A miniature chair and tambourine are placed inside

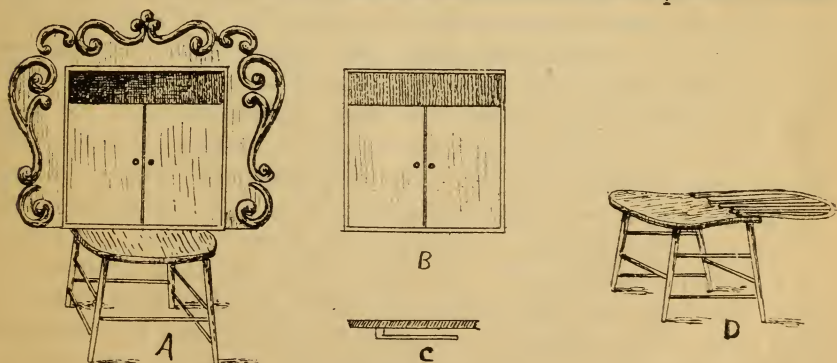


FIG. 7.

and the doors closed. Instantly a hand appears at the opening, the table is thumped and the tambourine is thrown out. Any slate placed inside has a message written on it. A

handkerchief is borrowed and placed inside; this immediately jumps out of the opening with a knot tied in it and then dances about the stage to the music furnished by the orchestra. This is accomplished as follows: When the performer places the handkerchief in the cabinet he carries with it a black silk thread which the assistant behind the scenes has control of. When the boy behind the cabinet ties a knot in the handkerchief he ties the thread with it and so the assistant behind the scenes has control of the handkerchief and can make it dance, etc. After each manifestation the doors of the cabinet are opened and the latter shown to be empty. The game of cards now takes place. The performer steps down among the audience with a small table which he places in the aisle. He now invites a lady and a gentleman to play a hand at euchre. The cards are shuffled by the lady and dealt by the performer. A mammoth deck of cards is now placed in the cabinet and the doors are closed. The performer now asks the "spook" in the cabinet to indicate which card the lady should play. This the spook does by showing through the opening one of the large cards. The lady plays the corresponding card in her hand and the card which the gentleman should cover it with is indicated in the same manner. This is continued until the game is finished. The modus operandi of this is as follows: The performer arranges before hand enough cards to form a euchre hand for two persons. He arranges them in such a manner that he will know just which cards the lady and gent will hold. These cards he palms off when taking the deck back from the lady after she has shuffled it, he places these on top. He now deals them out himself. The large deck has been so arranged that the boy can take them one after another from the top and they will represent alternatively which card the lady and gent should play. The hands should be so arranged that the lady wins.

NEW KNOTTED HANDKERCHIEFS.

This experiment is intended as an improvement on the ordinary method. For this purpose false knots are employed,

which are as follows: Each knot consists of a open discal piece of metal about half an inch in diameter. (See Fig. 8). This is hinged in the middle and fastens with a catch.

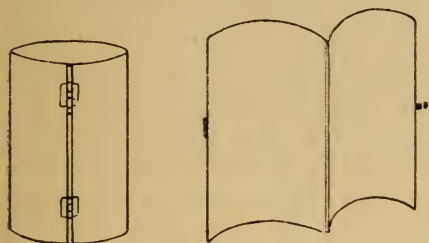


FIG. 8.

These fakes are painted white, and have a piece of cloth of the same color as the handkerchief. You can stick it around the outside. You have say three of these fakes open a little ledge at back of chair or behind something on your table. The open part of fake is upwards. Fakes being then placed. You either borrow or produce four handkerchiefs. These you carelessly throw over back of chair. Now, pick up one by one, at same time bring off one fake open and concealing it in hand. Now, take a second handkerchief up and place end of this to corner of other one evenly and close fingers over it, which at same time closes the fake around both ends and secures them. Proceed in the same way with the other handkerchief lifting it with a fake and fastening to other end of one of the handkerchiefs and ditto with the last handkerchief. You will find the movement quite easy and natural, and upon shaking them out the handkerchiefs appear completely knotted together. The trick may be introduced in various ways. All that has to be done to vanish knots is to slide handkerchief through hand, when fakes will slip off and remain in hand.

NEW COLOR CHANGING HANDKERCHIEF.

The fake for this you will see is somewhat similar to the ordinary handkerchief vanisher. A long piece of stout elastic is attached to the ring at end. To prepare fake for use take a small size silk handkerchief and stretch it between hands diagonally so as to make a kind of long rope of it. In one-half of the spindle revolving in take you will see a slot, put one corner of the handkerchief in this slot, let it go

through about one-fourth of an inch. Now, fit the little handle on to the square end of spindle projecting from one end of fake. Now, commence to wind the handkerchief on to the spindle by turning the handle, this must be done tightly, and carefully letting handkerchief run through fingers as it is being wound on so as to keep it even, wind on the whole length of the handkerchief leaving about one-fourth inch of the end of it projecting from the side of fake. It is now ready for working. Attach the free end of elastic to vest and bring it round under coat or fasten it any way you may prefer so long as it will fly up under coat, when released from hand place it under right side of vest, have a similar sized handkerchief of a different color examined, show hands empty and sleeves turned up, in returning to stage get down the fake from under vest in your right hand letting it hang over the back of hand, while holding it thus press with thumb the corner of the handkerchief on to the little spikes projecting from the open half of spindle to which original handkerchief was wound. When the handkerchief is fairly caught on to the spikes with thumb catch hold of the little end of the handkerchief wound on spindle and work it out sharply and you will find that in unrolling it will turn the spindle and cause the other handkerchief caught on the spikes to be rolled up round the spindle and disappear inside the fake. As soon

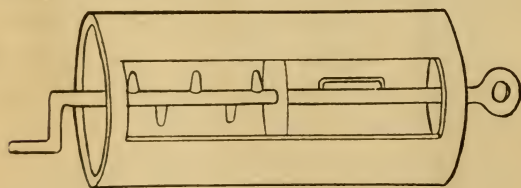


FIG. 9.

as the new handkerchief appears, and when general attention is drawn to the sudden change, release fake from hand and it flies up out of sight under coat.

Handkerchief being given for examination and hands again shown empty. Figure 9 shows fake; it is about $3\frac{1}{2}$ inches long, having closed ends and one long slot down one side. It is divided by a plate in center into two equal parts. It is $1\frac{1}{4}$ inches in diameter. A spindle runs through center from end to end revolving freely.

THREE LEGGED LADY.

A lady sits on a chair which is placed on a platform, and she appears to audience to have three legs. A glance at Fig. 10 will explain the whole secret. The lady sits on the chair which is back of a railing away from audience. The third or middle leg is produced by a lady who is at back of the curtain and puts her leg through curtain, and lets it rest in groove in chair, allowing lower part of leg to hang down. A short drapery hangs around seat of chair.

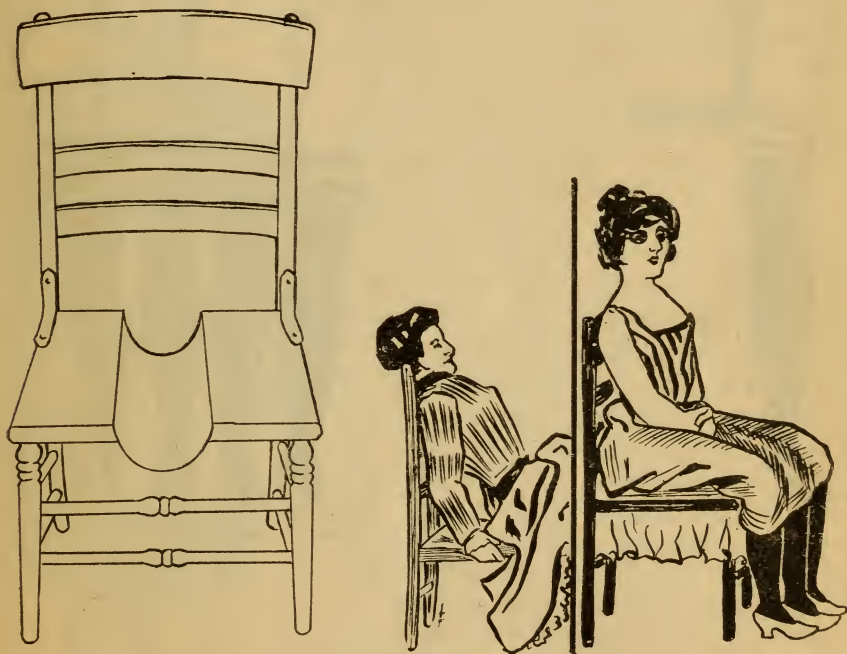


FIG. 10.

FOUR LEGGED LADY.

Here is a lady with four legs. She goes one better than the three-legged lady by giving the audience a few of the latest songs and dances. Fig. 11 will explain the illusion. The false legs are made jointed at the knees so as to bend

when she sits down or dances. They are also a trifle shorter than her own legs.

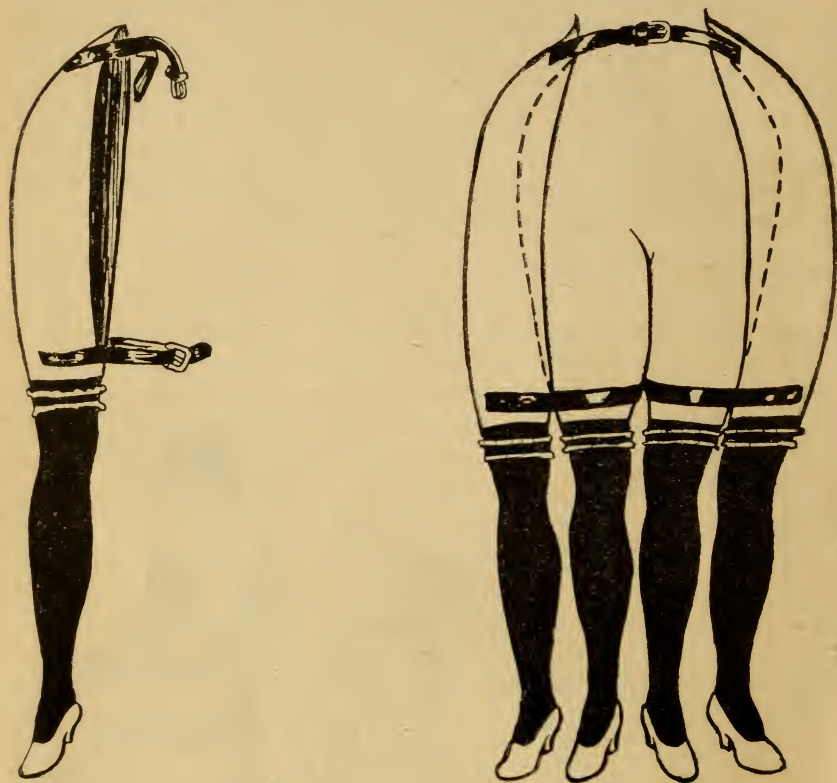


FIG. 11.



THE SOLDIER'S FATE.

Five or six men dressed as soldiers march into the circus ring or on the stage, and as they are drilling one of them disobeys orders, when the captain takes his sword and cuts the soldier's head off, letting the head fall to the ground. The man is then stood up against the center pole and his

head replaced and orders given him to march, when he starts to march backwards, when the captain sees the mistake of his head being placed on wrong. The captain turns it around and he marches away with the rest.

The secret of the above trick is that the man that has his head cut off has a false head, shoulders and arms. The man must be very short, so that when the false head and shoulders are placed over him that he will not look any taller than the rest of the men, and as they are all dressed alike, the audience do not suspect anything strange, as they must all have long blue soldiers' coats on, so the audience can only see their legs below the knees, otherwise the man for the trick would be seen to have short legs and a long waist, and that would not do. Fig. 12 shows how the head and shoulders fit over the man. The head is held on the shoulders by a peg, and when the captain strikes it with his sword he takes care to hit it in the correct place and give the sword a twist, which raises the peg out of the hole and the head drops to the ground.



THE MYSTERIOUS GLASS JAR AND COINS.

The performer introduces a very pretty glass jar which he shows to be quite empty. He next exhibits a glass stopper, has it freely examined and without exchanging it or placing

anything into it, places the examined stopper into the empty jar, thus hermetically closing the latter. He now takes a number of coins, say five, and commands them to leave his hand and pass into the closed glass jar. Presto! The hand is shown empty while at the same time the five coins are seen and heard to arrive in the glass jar. The conjurer then takes up the jar, still closed by the stopper, and takes it down to the company who open the jar, take out the five coins and examine everything very closely to prove that "there is no trickery."

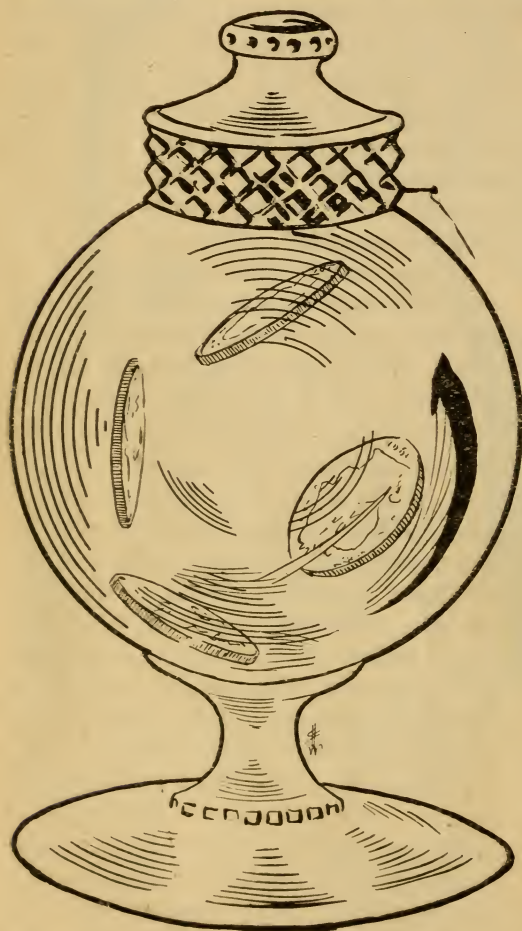


FIG. 13.

of the jar. The lid is hollow and there is a small hole drilled on the side to place a pin in. (You will notice pin in lid by

The secret of this fine trick is in the lid

looking at Fig. 13) which holds the coins in place. A fine thread is then attached to the pin, so when the coins are concealed in lid and the thread pulled, the coins will drop in the jar. To prepare place the lid on the table with coins concealed and thread attached. Take the jar in your hand and show empty, then place jar on the table, borrow five half dollars from some one in the audience and make passes as if throwing them in the jar. Assistant at same time pulls thread and coins are heard to fall into jar. Taking up jar you pass among audience, take off lid and pour coins out and let jar be examined.

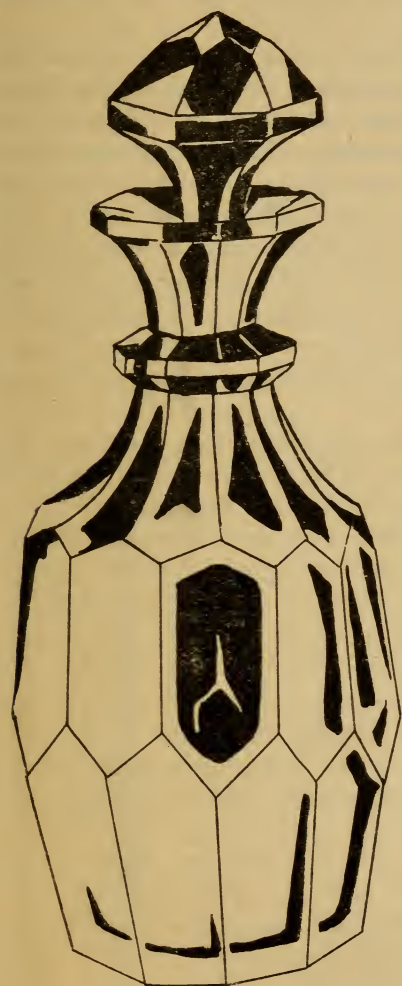


FIG. 14.

THE CRYSTAL DECAN-
TER AND MYSTERIOUS
HANDKERCHIEFS.

While it is a very simple matter to vanish a handkerchief from a decanter held in the hand of the performer, it was not until very recently that a method was devised by which either of two handkerchiefs will vanish from a decanter that was previously emptied of wine, closed with a glass stopper, and placed on a skeleton (glass topped) stand.

Two handkerchiefs, one green and the other red in color, are placed in it and the decanter is left standing on the table. The performer now steps aside from the table, and the hand-

kerchiefs disappear from the decanter in the order named by the audience, either the green or red going first, as the spectators may desire.

This is a mechanical trick and not a very complicated one. The stand or table is an ordinary one with a glass top, in which is drilled a one-inch hole, so that it will come directly over the hollow tubing forming the center leg of the table. There is also a corresponding one inch hole in the metal flange that holds the glass top to the center leg of the table. The hole in this flange is closed with a metal cap, which can be palmed off at the will of the performer, leaving the hole clear through the flange, glass top, and into the hollow leg of the table. A slight pressure with the first finger will throw the cap into the palm of the hand, where it can be retained like a coin.

The decanter is an imitation cut glass, or it can be the genuine article if one so desires. The design is of diamond shapes, as you will see by the illustration (Fig. 14). One of the upper diamonds is neatly cut out, and the edges highly polished. Pass two stout threads through the hole in the side of the decanter, up the neck and out of the mouth. Form loops on these ends of the threads, passing the other ends down through the hole in the top of the table, down the center leg thence to the one lower joint of the table and off to the assistant. Pour wine in the decanter, and cork. Let the decanter down, drawing the loops out and laying them on the table top. Have a tray of small glasses alongside the decanter.

When ready to introduce the experiment, step to the table, remove the glass stopper, pick up the decanter with the right hand and pour the wine into the glasses on the tray. In the meantime secretly pass the fingers of the left hand through the looped ends of the threads. The assistant now comes on and gives you the two handkerchiefs, and taking the tray of glasses, passes the wine amongst the audience. Now place the handkerchiefs in the decanter, one at a time, passing each handkerchief secretly through a loop on the

end of one of the threads before placing it in the decanter. You now pick up the decanter, grasping it by the neck with the thumb pressing over the two threads, where they enter the secret opening at side of decanter, and step several feet away from the table, the threads being drawn after you. In returning to the table, the assistant draws in the slack of the thread until you place the decanter on the stand. Cork the decanter and set the same on stand in front of the hole in the top, and with the side of the decanter containing the hole, to the back. While doing this remove the cap that concealed the hole in the top of the table. It is not necessary to remove the cap up to this point of the trick.

The audience now selects the handkerchief that is to vanish first, and the assistant pulls the proper thread and the handkerchief disappears—the second handkerchief vanishes by assistant pulling at the remaining thread. To prevent a possible mistake the threads should be of different colors.

If the performer wishes, he can palm duplicate handkerchiefs and produce them from the pocket of some gentleman in the audience, after both handkerchiefs have been vanished from the decanter.



THE WONDERFUL RISING WAND.

The performer freely shows a slender wand about 20 inches in length, which he holds at finger tips allowing one end of wand to hang down, at command the wand instantly rises upwards in the hand. While the method is very simple, it has puzzled many people. A glance at Fig. 15, will explain a good deal of the trick. You have a small notch cut in one end of the wand, in this notch catch a rubber band, and allow rubber to pass over fingers and push wand down and hold tightly. By releasing fingers a little, wand will rise slowly. You can also use a lead pencil to good effect.

FIG. 15.

THE HYPNOTISED WAND.

The performer shows a black wand with nicked tips and proceeds to suspend it from tips of fingers in all sorts of apparently impossible positions. He then lays the wand on his right hand and holding the left hand near the extreme end of the wand, causes the latter to follow the movements of the left hand, as if attracted by some mysterious force.

The secret of this trick lies in the wand. It is hollow, made of any light material. A lead weight about one and a

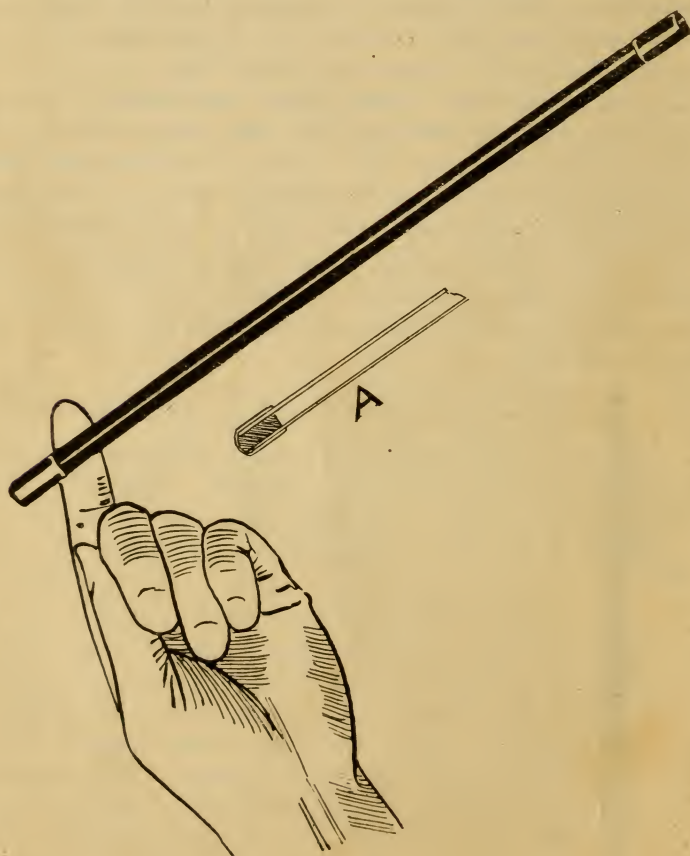


FIG. 16.

half inches long, slides easily in the wand, see "A" in Fig. 16. By letting this weight slide to one end of wand you can then balance it on tips of fingers and allow wand to roll backwards and forwards.

THE HANDKERCHIEF METAMORPHOSIS.

A new and very clever trick which by means of an ingenious piece of apparatus can easily be performed with great effect. A red silk handkerchief is held between the hands and caused to change into ribbon of same color that are seen emerging from the performer's hand.

There are four pieces in this little apparatus as you can see by looking at Fig. 17. "A" shows hole, into which handkerchief is worked in. "D" shows underside of "A."

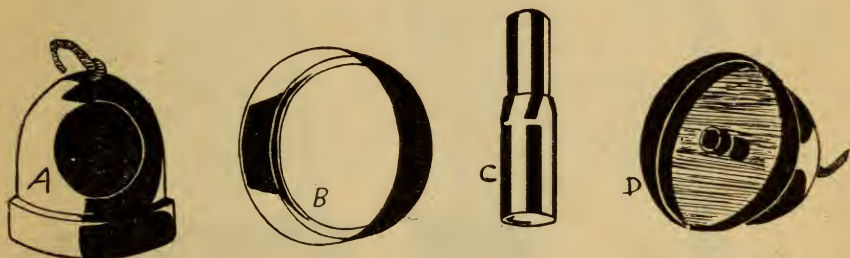


FIG. 17.

Place a small red roll of paper in bottom of "D," then band "B" on to hold paper in place, then place pin "C" in small hole in "D." The pin fits tightly to paper. Elastic is attached to ring on end of "A," the other end of elastic is attached to back of vest. So prepared you have fake vested.

To perform, roll sleeves up and show a red handkerchief, at same time secretly get fake in hand and work handkerchief into the hole and with your finger push pin out which will fall to the floor, taking end of paper with it as you keep working handkerchief in, paper keeps coming out at bottom. After handkerchief is worked in and paper all out, let fake fly under coat and hang at back and show hands empty.

WAND AND OBEDIENT RING.

Wand examined, a ring is borrowed and dropped on to wand, which is held upright. After a few magnetic passes ring ascends or descends wand, dances to music, and finally jumps off, when wand can again be examined.

For this trick you require an ordinary wand and a clip or cap (painted to match the same) to fit over the top, to which is attached a black thread (see Fig. 18), the other end is attached to button or vest, or you can have a black pin in top of wand and slip thread over it, borrow a ring large enough to slip over wand, then by moving wand slightly the ring will travel up and down.

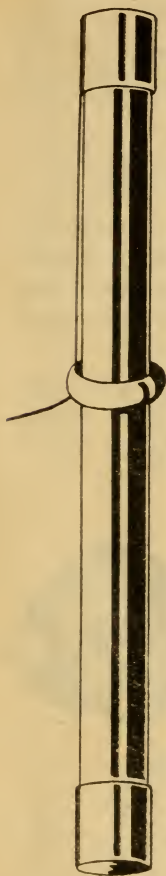


FIG. 18.

NEW DICE TRICK.

A solid, finely-finished die of $2\frac{1}{2}$ inches is freely handed around for thorough inspection. The performer takes the die in his left hand, holding it with outstretched arm with the number squarely facing the audience. By simply

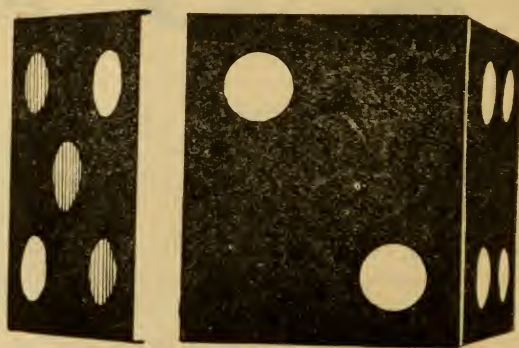


FIG. 19.

waving his right hand in front of the die the number which was plainly visible in

front has changed into another; for instance, the four-spot to a six-spot. This can be repeated several times with other numbers also. By looking over the illustration (Fig. 19) you

will at once understand the secret. The dice is a solid wooden dice. But you have a piece of tin the same size as dice with two of its edges turned over about one-eighth of inch and two spots painted white on it and three holes stamped in it. You can pass dice for examination. Having fake cover palmed, pass hand in front of dice and leave fake on dice, etc.

THE CRYSTAL CASKET OF YOUTH.

The frame of the casket is of iron and is five feet high and three feet four inches square at the bottom. The bottom is made of thin, strong wood. The top is two cross-

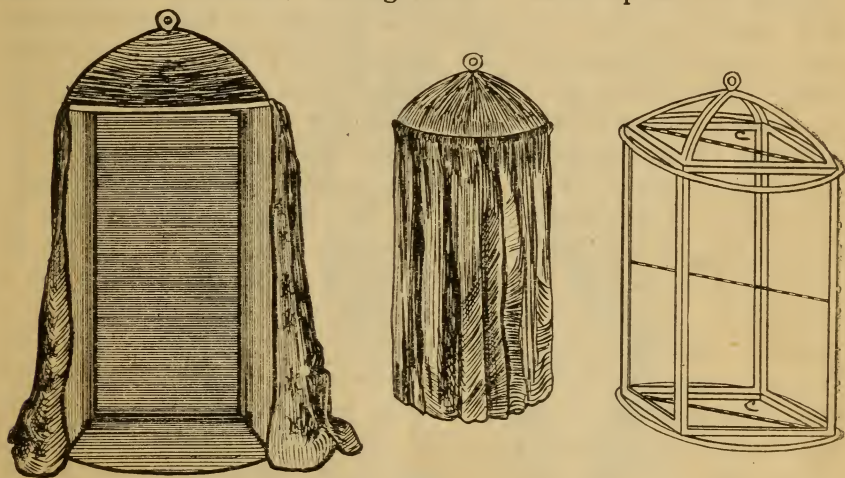


FIG. 20.

bars of iron gas pipes, the same as the side parts. (See Fig. 20, which shows the casket opened and closed, also the frame work.) The side parts fasten at the bottom with screw nuts. The iron pipes which form the top meet in the centre so that the casket may be hung up by a single rope from the flies above. The casket is covered with light blue paper muslin outside and red inside. It is hung heavy both inside and outside with large bangles to give it a crystal appearance. The bottom is painted to give it a stage appearance. The front opens and closes with a curtain. The casket is to hang

in the centre of the stage and about four feet from the floor. The scene is that of a cave with beautiful and curious objects, such as owls, crocodiles, and astrological emblems set here and there. Stage dark, curtain rises and an old astrological magician is discovered in a fanciful dress with white beard and hair reaching to the floor. He ceases his incantations and taking his staff in hand he causes lights to appear here and there which make his cave brilliant. An old man now enters and asks to be restored to youth. The magician says he will give him youth for a few years if he will enter his Crystal Casket in order to accomplish the change. The old man agrees to this. The magician stamps on the ground and two servants appear and are directed to bring on the golden ladder, which they do. The front curtain of the casket opens at command and it is seen to be empty. The old man is now assisted up the ladder by the servants and the curtain is closed after him. The magician begins his incantations and colored fireworks come from the top of the casket which is being turned around by the servants. Suddenly the front curtain is thrown aside and there in place of the old man is a beautiful young girl dressed in silk hose and doublet as a prince. She is assisted down the ladder to the stage and steps to the footlights and sings. The casket is still open and is empty and nothing is to be seen of the old man. This is all done so quickly that the audience cannot comprehend where the old man went to and where the young girl came from.

Secret—The cabinet is square inside and has a mirror running from top to bottom. It reaches from the front right hand corner to the back left hand corner, thus dividing the casket into two parts. The mirror is made in two pieces like a window and the lower half can slide up behind the upper half. This mirror reflects one side of the casket but the audience looking at it from a distance suppose it to be the back. When the curtain rises the young girl is already concealed behind the mirror. When the old man is put in casket and the curtain closed the girl raises the lower half of

the mirror and comes out, the old man taking her place and closing the mirror. The old man stays back of the mirror until the scene closes.

NEW HALF LADY.

In center of stage or on a platform is seen by audience a half lady resting on a wooden trestle with four legs. The stage or platform is about 4 feet high. The trestle is two

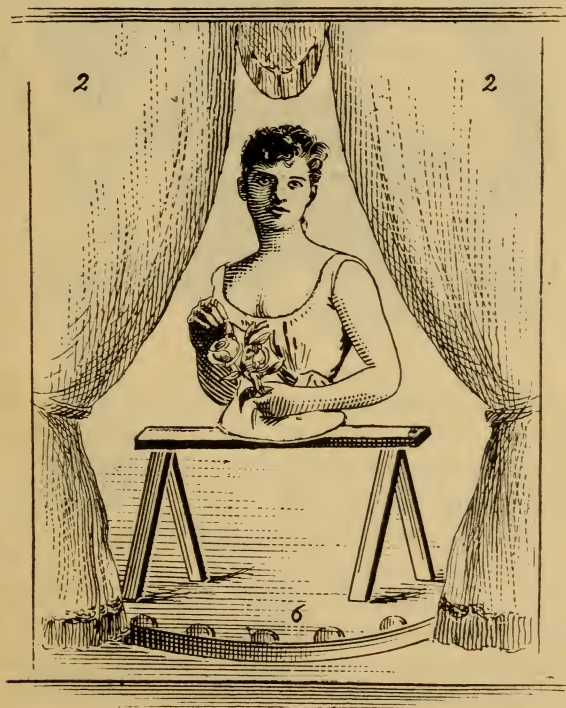


FIG. 21.

feet high and three feet long. In center of trestle on top is a false bust (like that used in swinging half lady) and is ironed on firmly and finely finished as shown in Fig. 21. Black cloth is tacked on back legs of trestle (see Fig. 22).



FIG. 22.

The wall is draped with the same kind of goods, also cover lady with black cloth. When you open curtains the half lady is seen resting upon a trestle by audience. No lights are needed to shine inside. The canopy surrounding lady is four feet wide, five feet high and five feet deep. Have it quite dark at back of canopy.

NEW HANDKERCHIEF PRODUCTION.

This little apparatus is for producing and vanishing a handkerchief with one hand only. Back and front of hand shown empty before and after trick. For this trick, a small square box 2x2 inches, and one inch in depth, with a hole in one end is required. Two wire clips pivoted to center so that it can be turned from front to back of hand. Have handkerchief in box at back of hand, show hands empty, then bring box into palm of hand and produce handkerchief. Bring fingers through again and leave box at back of hand.

THE LATEST BILLIARD BALL TRICK.

The performer shows two very handsome nickel-plated goblets, which he places on a table quite apart. He next shows two solid billiard balls, one red and one white, which

are given for inspection. He places in each goblet one of the billiard balls, which are plainly seen by the audience. Performer now rolls up his sleeves and shows both sides of hands, he passes them over the goblets and instantly the balls have changed places. Once more he passes his hands over the changed balls and they assume their original places. The balls are taken out and given for inspection again. This is very useful in connection with the many billiard ball trick combinations now so popular. The secret lies in the vase having a half shell, pivoted at each side, so as to revolve in the vase. (See Fig. 23.) This half shell is painted red in one vase and white in the other vase. There is a short pin soldered on the edge of shell, so that when you pass your hand over the ball in

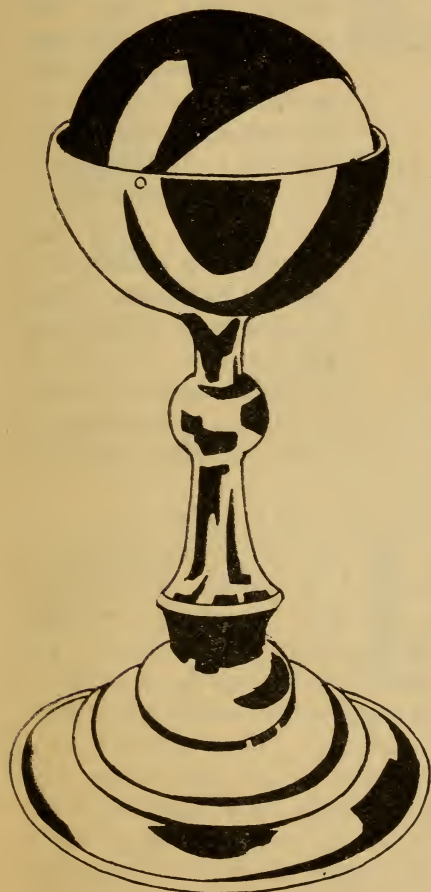


FIG. 23.

the vase your hand catches on to pin, and you push shell down under ball in the vase, and take out the ball and pass for inspection. You can change it back by pulling shell back into place.

THE WONDERFUL VELVET BAG.

A very handy piece of apparatus for changing watches, rings, cards, slips of paper, handkerchiefs, etc., under the

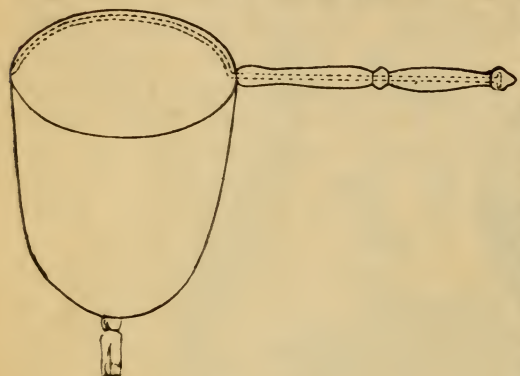


FIG. 24.

very eyes of the spectators, who place the respective articles into the bag themselves, the performer holding it by the extreme end of the handle. By looking at Fig. 24 you will notice that dotted lines run through the handle and around one side. They represent a wire, and to the end of wire in

handle a knob is fastened securely. A cloth is sewed to wire in bag, also around bottom part of bag and up to near top of bag. By turning knob you pass this cloth flap from one side to the other. The rest is easy.

THEO, THE FLYING LADY.

EFFECT.—The curtain goes up, and at the back of the stage is seen a half moon surrounded by stars. A lady now steps upon the stage attired in a bright Egyptian costume. After a beautiful smile and a salutation to the audience, she turns completely around and walks into the air from three to six feet from floor, depending on stage room, while suspended in the air without any visible support. Theo dresses as a soldier, goes through a drill, marches across the stage, and turns right and left. Next Theo dresses as a Spanish Girl, and as such dances a Spanish dance all over the stage while in midair. She next represents other beautiful tableaux. Theo next walks the ceiling, head downward, turns side, forward and back somersaults; in fact, Theo does every possible movement a person could make on the floor, more graceful in the air without any support. At last Theo descends, walks to the footlights, bows and retires.



SOLDIER GOING THROUGH—
A DRILL IN THE AIR.



TURNING SUMERBAULTS



WALKING IN THE AIR



WALKING THE CEILING
HEAD DOWNWARDS



SPANISH DANCE

FIG. 25.

EXPLANATION.—The entire stage sides, back and floor, are draped in black. On curtain at the back of stage near the top is a half moon cut out of white cloth and sewed to the black curtain. A few white stars are also sewed around above the moon. These must be up very high, so that none of the apparatus will pass in front of them, as it would give the whole thing away. The apparatus is placed close to the back curtain, all being painted black and covered with the

kind of cloth curtains are made out of. The upright and arms are made of steel tubing, the braces are iron rods. There is a brace at the back and one at each side. They hook into upright and are fastened to floor with large screw eyes. See Fig. 26, which will explain all. The upright is

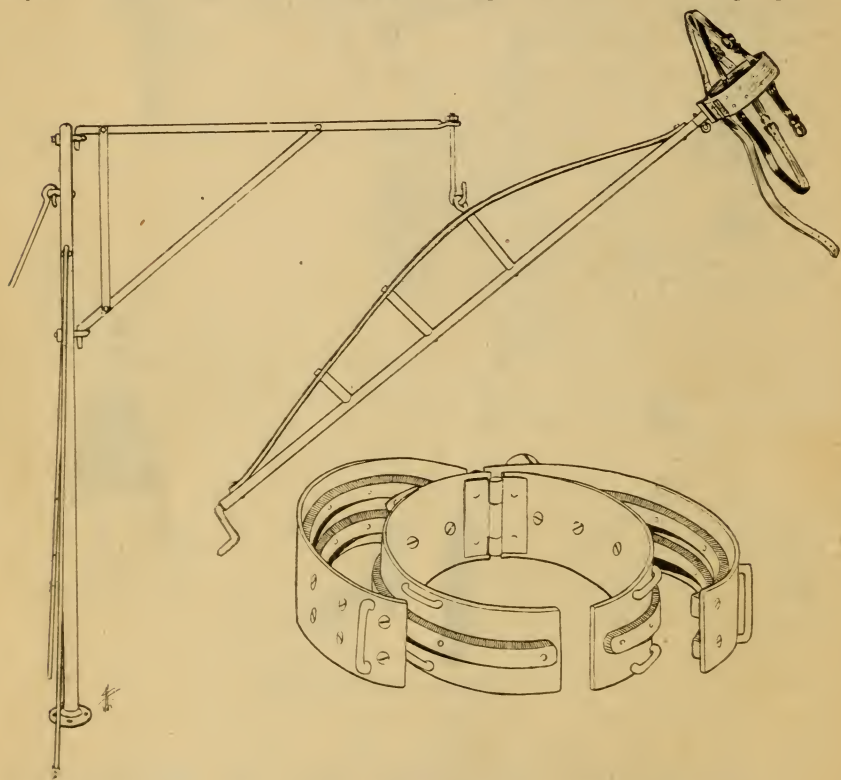


FIG. 26.

six feet six inches high. The arm is five feet, and belt holder and crank are six feet long. The arm and holder can be turned from side to side. The holder hangs to the arm by means of an iron swivel. The crank passes through steel tubing, and at opposite end from handle has a spring catch like on the handle of an umbrella. This catch fastens itself in a socket at back of belt, which the lady wears under her

costume. By looking over Fig. 26 you will see how the belt is constructed, one belt revolving inside of the other. The straps that hold belt to lady are attached to the inner belt. The assistant who manages the apparatus is dressed in black and wears a black mask also. Lady must be dressed in light costume, and when she comes out on stage she stands facing audience in the middle of cave. Assistant walks up behind her and connects rod to belt, then steps back to handle and moves her from one side to the other, backward and forward, and by turning crank turns her upside down and completely around. Of course all this requires some practice, and the lady must do her part in executing the different positions. The belt is made of steel and is a nice piece of work if made well, and I would advise you to obtain it from some dealer. Have lights arranged same as in Black Art.

THE FISH POLE TRICK.

The performer comes upon the stage with a regular fish-rod which he proceeds to put together and attaches to it the line and hook. Stepping close to the foot lights, then going through the regular proceeding of casting out and getting a bite, he pulls up the line and a gold fish is seen hooked. He removes it from the hook and deposits it in a transparent bowl of water. This is repeated several times and at the conclusion, the bowl with the live fish is given to the audience for inspection.

For this trick obtain an ordinary fishing rod and line. Also get a piece of brass tubing about nine inches long and $1\frac{1}{2}$ inches in diameter, with three slots cut in it "A" Fig. 27. Also have another piece of tubing to fit over "A," with slots cut just the opposite way from "A," see "B" Fig. 27. These slots are large enough to place small gold fish in. Now when "B" is fixed properly over "A," you can turn "B" so as to close up the three slots, and by turning "B" a little to the right lower slot is open, turn a little more and second slot is open, and so on to the third. There is a hook on end of line, and the bait is a piece of thin tubing $1\frac{1}{2}$ inches long

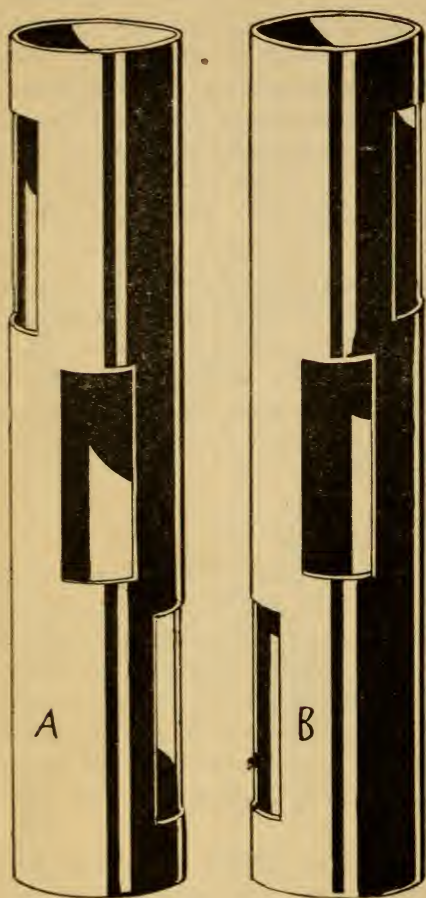


FIG. 27.

and $\frac{3}{8}$ of an inch in diameter, it has a fine wire ring soldered at one end to catch onto hook on line. At the other end of bait is fastened a thread 3 inches long, and to the end of thread is attached a piece of silk, cut and painted to represent a gold fish. This silk you roll up nicely and place in the bait. It is necessary to have a fake fish and bait for each live fish you desire to catch. Now have a bait box on your center table with these fake baits in. On a side table near front of stage have a glass bowl of water, and three live gold fish in the three compartments in "A" on rod. It is well to have some wet green moss in these compartments so as to keep the fish alive. To introduce the trick, show hands empty, then take the fishing pole and show same. Now take one of the baits

from bait box and place on hook, wave pole and line from side to side, then give it a quick jerk and the fake fish falls out of bait and dangles at end of line. In the mean time turn "B" on rod and get fish in your hand, take fish off of line and drop the real fish in bowl of water, and drop palmed fake fish in bait box as you go to take out another bait, and continue in this way until you have produced the three fish.

Some performers do away with the fake on end of rod, and use a rubber pocket with a little water in it, but I much prefer the fake on handle.

THE ARTIST'S DREAM.

A large frame with a curtain in front sets on a three step platform on the stage, Artist pushes aside the curtain and removes canvas with picture of lady on it from back of the frame, turns canvas around and so shows that no one is concealed anywhere about frame. The canvas with picture of

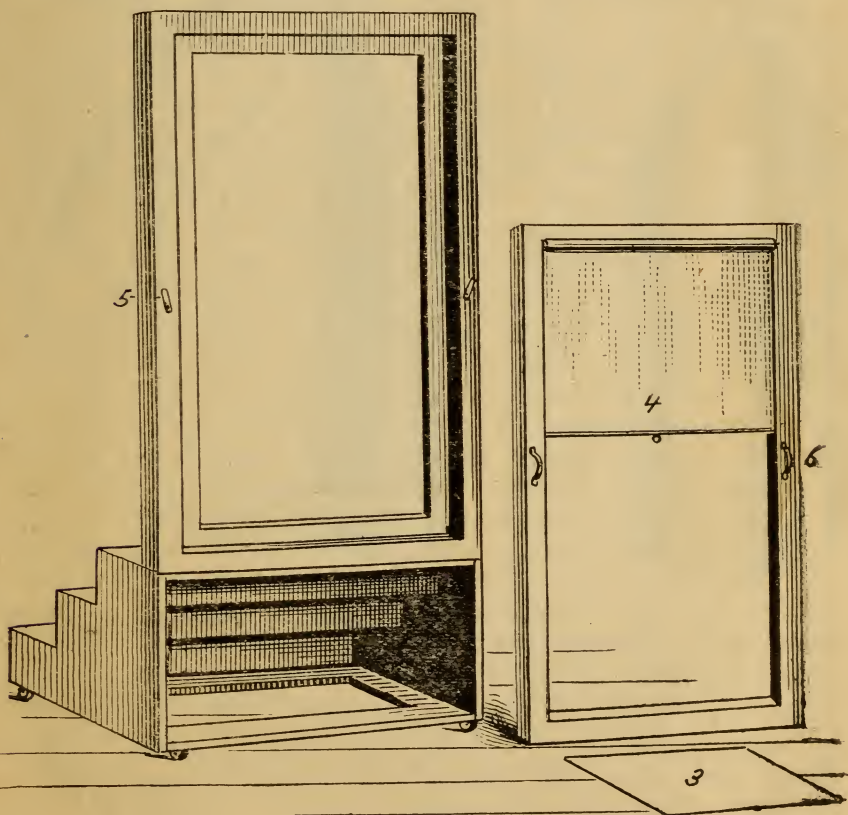


FIG. 28.

lady on is then replaced in the frame, curtain drawn in front of frame and the Artist seats himself on a chair and apparently goes to sleep and dreams that the picture came to life. While in pretended dream curtain raises a little from one side and a living lady steps from the frame. Artist awakens and sees her. She then goes back in the frame. Artist says: "Has my model come to life, or have I dream't it." He goes to the frame and raises the curtain, and there finds only his painted canvas.

Explanation:—The canvas with painting on is on a heavy stretcher. This canvas works on a spring roller, (4 in Fig. 28), on the top of stretcher. It works the same as the curtain slide in a watch frame. On back of stretcher at each side is a handle (6 in Fig. 28) apparently for Artist to lift canvas out of frame, but it fills also another purpose which I will explain later on. There are two wires fastened to top of stretcher, which run up into flies and off to the assistant in wings. When these wires are slack, they don't prevent Artist from turning the canvas so as to show the back. The frame is also swung all around to show that no one is concealed behind it. After showing frame and back and front canvas, Artist sets canvas back into frame. When the canvas stands in position to replace in frame, lady comes up through trap 3, behind canvas (which conceals the move), takes one of the handles (referred to above) in each hand and places her feet on the stretcher, which projects enough to get a passable footing, (this part is to be accomplished quickly), Artist raises canvas back into frame. The wires attached to top of stretcher are pulled by assistant to make lifting of canvas with lady on easy enough. Now, all lady has to do, is to unfasten the curtain or canvas, and let it slide up in top of stretcher onto spring roller. She now steps out on stage from under curtain that hangs in front of frame. Then after she goes back she lowers canvas and hooks it. Then the front curtain if pushed aside by Artist and the lady is gone and only the painting of her is seen on canvas.

THE HANDKERCHIEF CASSETTE.

This is a handsome nickeled tube with two small lids, all of which are thoroughly examined. Into the tube are placed one or more silk handkerchiefs, after which the lids

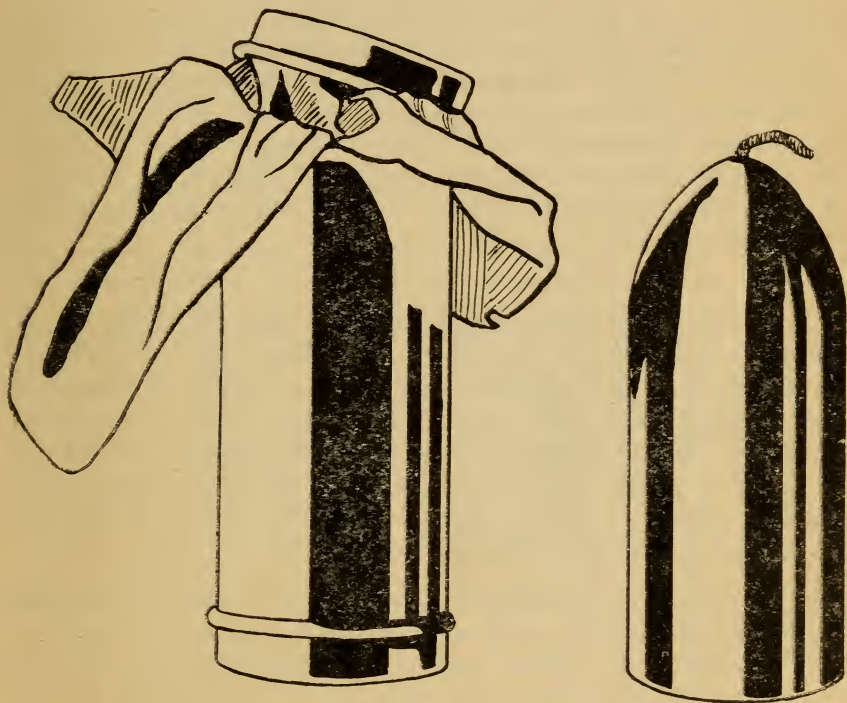


FIG. 29.

are put on the tube and the later is then given to some one to hold. At the conjurer's command the handkerchiefs are found elsewhere. The person holding the tube opens it, examines it and finds it entirely empty.

Secret:—By looking over Fig. 29, you will see the required apparatus. The tube is 3 inches long, with a cap to fit each end is required, there is also an inner tube 2 inches long which slides freely, is made in shape of a cone, one cap

is double having an inner cap in which is stuck a small piece of a handkerchief, same color as the one to be used in the trick, the tube is shown empty, then the inner tube is attached to a string which passes up left sleeve to right side of coat, over shoulders with a loop at the end, now place handkerchief in tube pushing it well in inner tube which is held in place by the little finger, place double cap on top, then get loop with right hand and pull inner tube up sleeve, place cap on bottom then remove top cap to show handkerchief is still there, leaving fake cap on top, to do so, place cap on and give to some one to hold, producing handkerchief in any way you desire, then remove cap and show tube empty.

NEW HINDOO WANDS AND CORD.

Performer holds two black wands, a piece of string hangs from one end of each, one short the other long. Wands are held with bottoms together, attention is called to length of each string. You then catch hold of short cord and pull it, when it grows longer, the other cord growing shorter in proportion. You now place one wand on your table, holding the other at arms length, when the cords are seen to grow and diminish as when held together.

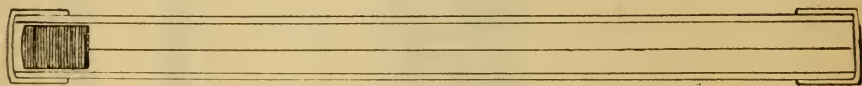


FIG. 30.

Secret:--Two hollow tubes 12 inches long made of hard rubber. Inside of each is a two inch brass tube filled with lead (see Fig. 30) to make a heavy weight. A hole bored in the top through which runs a cord one end attached to the weight, on the other end a weighted tassel, by tipping the wand up or down the string will run in or out.

HOW THE "THREE SVENGALIS" HAVE MYSTIFIED THE PUBLIC OF TWO CONTINENTS.

THEIR ASTONISHING "MIND READING" FEATS ON A NEW YORK ROOF GARDEN EXPLAINED.

"Two persons (lady and gentleman) are on the stage, with their backs toward the audience. A third one goes into the auditorium, with his back toward the stage to receive the wishes of the audience. If the name of any international celebrity is whispered to him, with lightning rapidity the thought is transmitted. The gentleman on the stage turns around immediately and appears in features, bearing and dress, as the desired personage—with wonderfully startling resemblance.

"One can likewise whisper to the gentleman in the auditorium the name of an international opera, operetta, or song. The thought flies like lightning, and the lady sings what is wanted, instantly, accompanying herself on the piano."

This is what Mr. Hammerstein's imported 'mind-readers' the Svengalis, did last summer at the Paradise Roof Garden, New York. It was the talk of the town. Were a Hindoo juggler, fresh from Calcutta, to toss the Fifth Avenue Hotel a mile high into the air and keep it dancing on the tip of an imaginary wand, it would hardly seem more wonderful to the average theatre-goer than this mind-reading feat—a young lady on the stage, her back to the audience, instantly playing the music the name of which you have just whispered to Svengali, still at your side; he asking you if it is correct, and you telling the audience, "Yes, perfectly correct,—wonderful!" Then you go home ready to believe in Spiritualism, Robinson Crusoe, Jonah and the whale, and all the other things you have doubted for years.

Others have the same experience. They whisper of Lincoln, Victor Hugo, Bismarck, Wagner, Grant, Kruger, Dewey and twenty more famous men. Still others name opera airs, grand marches, symphonies, and before the scent

of Kentucky mint leaves their breath the whispered name is repeated on the stage, and the girl at the piano begins the music mentioned to the man Svengali at your elbow.

HOW THE TRICKS ARE DONE.

The chiet thing is a perfect performance. Art must conceal the art. Long practice is required to make the tricks so simple that every eye is deceived.

When the curtain rises the master of ceremonies, well dressed, with a modest flower in his buttonhole, walks to the front of the stage with the confidence that inspires confidence and in a pleasing voice begins: "Ladies and Gentlemen—I have the pleasure of introducing to you, etc., etc. I will call your attention to the fact that the audience must confine their whispered wishes to international celebrities, names of well-known personages, songs and operas of international fame," etc.

This limitation of choice is the key to the performance. The performers have lists of these "international celebrities," rulers, statesmen, diplomats, great writers, and musical composers; songs of world-wide reputation, popular selections from the operas, etc. And the secret of the evening is that all these carefully selected names, titles, etc., are numbered, as in the following examples:—

STATESMEN AND RULERS.

- 1 Bismarck.
- 2 King Humbert of Italy.
- 3 Napoleon Bonaparte.
- 4 King Edward VII.
- 5 Paul Kruger.
- 120 Lincoln.

OPERAS.

- 1 Faust.
- 2 Lohengrin.
- 3 Bohemian Girl.
- 4 Lucia di Lammermoor.
- 5 Carmen.
- 120 Trovatore.

POPULAR SONGS.

- 1 Home, Sweet Home.
- 2 Last Rose of Summer.
- 3 Marseillaise.
- 4 The Jewel Song in "Faust."
- 5 Walter's Prize Song.
- 101 Comin' Thro' the Rye.

GREAT WRITERS.

- 1 Thackeray.
- 2 Victor Hugo.
- 3 Dickens.
- 4 George Eliot.
- 5 Shakespeare.
- 101 Dante.

HOW THE SIGNALS ARE CONCEALED.

The manager reiterates that if only names of international reputation are given the responses will be correct nine hundred and ninety-nine times in a thousand. Then he descends from the stage, and smiling right and left, inclines his ear to catch the whispered wishes as he moves slowly up the aisle, generally with his back to the stage. An auditor whispers to him, "Bismarck."

Herr Svengali, gesticulating freely but naturally, pressing his eyes with his fingers for an instant as if going into a momentary trance—only a second or two, just enough to impress the audience—then thrusts a hand into the air, wipes the moisture from his face with his handkerchief or leans toward a spectator, seeking his attention, when a voice from the stage says, "Bismarck."

"Right," responds the man who whispered that illustrious name. Then there is a craning of necks and a crushing of programmes, all eyes fixed on the stage, where the impersonator, standing before a cabinet of costume pigeon-holes, with the aid of an assistant, has donned a wig and uniform in his lightning change and whirls around disguised as Bismarck, while the girl at the piano plays "The Watch on the Rhine." It is all the work of a few seconds and makes a great impression upon the spectator.

The next man calls for an opera air, "Bohemian Girl," and the piano plays "I Dreamt That I Dwelt in Marble Halls," etc. Another man suggests the magic name of Sheridan. It is echoed aloud from the stage, while the audience applauds and the girl plays "The Star Spangled Banner."

The few experts present pay little attention to the stage. Their eyes are fixed on the man Svengali in the aisle, noting every move he makes. It is observed that his numerous gestures, his frequent use of his handkerchief, the pressure of his fingers on his eyes, as if to hypnotize his assistants on the stage, are natural movements, attracting no attention, yet necessary to hide the vital signals in the cipher code of the show.

In the programmes and show-bills it is emphasized that the lady and gentleman on the stage have their backs to the audience, while Svengali down in the aisle has his back to the stage, making collusion apparently impossible. This makes a profound impression on the public.

A CONFEDERATE BEHIND A SCREEN.

But not a word is said of that curious-looking screen panel, bearing a double-headed eagle—the Austrian coat-of-arms—surmounting the large cabinet of costumes occupying so much space on the stage. The programme does not explain that this screen panel is transparent from behind, and that an accomplice with a strong magnifying lense reads every move made by Svengali ; and not a word is said of the other man in the gallery, who faces Svengali and repeats his signals to the man behind the transparent coat-of-arms bearing the imperial eagle of Austria, who directs the pretty girl at the piano and the impersonator at the cabinet.

There are twenty variations of the trick. In case one is exposed there are nineteen others to fall back on. There is wireless telegraphy; the hidden camera that commands the house; a little silken thread running from the man in the gallery to the little spring trigger under the perforated shoe of the girl at the piano, held high above the audience by the big chandelier or a pendant from the ceiling. This invisible silk thread is worked by the man in the gallery repeating the signals by a tick-tack code, giving the numbers to the pianist on the stage. Then there is the telegraph wire, laid down along the aisle or to the gallery, the signal being given with the foot so deftly that the man at the operator's elbow, his eyes glued to the stage, knows nothing of it.

In the present performance by the Svengalis the key signals, so few and simple as to be unobserved by a majority of the spectators, tell the chief operator, concealed behind the transparent screen on the stage, what has been whispered, as clearly as if the words were shouted through a megaphone.

THE SYSTEMS EXPLAINED.

Here is an example of how the figure system can be worked. As explained above, the famous personages, popular songs and operas are on numbered lists. Svengali in the aisle, with his code of signals, but all these numbers committed to memory.

When a spectator whispers "Dickens" Svengali knows it is No. 4, and he signals accordingly.

But how?

By touching his head, chin or breast, or that particular part of his body designated in the signal code of the Svengali Company. The system of communication by numbers, nine figures and a cipher (0), by which all the wealth of the world may be measured, and any number of words may be communicated without a word of speech. One has but to map out a square on his face, breast or body and number it with these nine figures, with an extra space for the cipher, to be ready for the Svengali business. That is, when he has memorized the names and the numbers representing them.

Say the human head is used for this purpose. Imagine the top of the head, right hand side, as No. 1, the right ear as No. 2, the jaw as No. 3, and the neck as the cipher; the forehead No. 4, the nose No. 5, the chin No. 6, the top of the head on the left side as No. 7, the left ear No. 8, and the left side of the jaw No. 9.

Thus you have the code system by which operators can communicate volumes by using a codified list of numbered words or sentences.

If you label the Lord's Prayer No. 4, and the Declaration of Independence No. 5, you may instantly telegraph the mighty literature through wireless space—enough literature to save all Europe from anarchy—by two natural movements of the hand.

You can label your eyes, your movements, or even your glances, making them take the places of nine omnipotent numbers. Glance upward to the right for No. 1 straight upward for No. 2, and upward to the left for No. 3. Repeating,

glance horizontally for Nos. 4, 5 and 6. Repeating the same glance downward for Nos. 7, 8 and 9, and stroke your chin for the cipher (o).

With your back to the audience, you can telegraph in a similar way, using your arm and elbow to make the necessary signals. Let the right arm, hanging down, represent No. 1; the elbow projecting from the side, No. 2; elbow raised No. 3. Repeat with the left arm for Nos. 4, 5 and 6; with either hand placed naturally behind you, on the small of the back, above the belt, and over your shoulder, for Nos. 7, 8 and 9, and on the back of your head or neck for the cipher(o).

ANY ONE CAN DO IT.

Wonderful is the power of numbers—all the great libraries of statistics and tabulated statements are the magic manipulation of nine little figures and a lonely cipher.

But it may be asked, how does Svengali, or his confederates rather, know which list the names are to be found in? That

That is easy to answer. A separate signal designates it. When the Svengali shot his hand into the air, two fingers were displayed, meaning list No. 2—the list containing the operas. Each signal tells the story, tells the confederate on the stage exactly what to do, and so the performance proceeds, as wonderful to the spectators as if the spirits of the other world were in control of the show and could produce Cæsar or Cleopatra in the flesh, bones and blood.

In all these spooky exhibitions the particularly wise man in the audience who was the wonder of fond parents in his boyhood sees everything but how the trick is performed.

Even experts are now and then deceived by some feat of legerdemain by a new magician. Two professors of the art were discussing new tricks in a friendly way, when one of them said:—"Have you seen the latest? Here is a poker deck. Select any card you please."

The friend drew the queen of hearts. "Now write a line to my wife at the Waldorf, asking her what card you have drawn." The friend wrote the note, handed it to the magician, sealed, and asked if the address was correct. The wiz-

ard barely took the envelope in his hand, handed it back, and a messenger boy carried it to the lady at the Waldorf, immediately returning with the answer:—"You drew the queen of hearts from my husband's pack." The friend was astounded.

This is a trick to be done in newspaper office, or Hotel office etc. Prof. Kellar worked this to good advantage a few years back. Here is the explanation. There are four suits viz: Hearts, Clubs, Spades and Diamonds. Each of these commence with a different letter viz; H, for Hearts, C, for Clubs, S, for Spades and D, for Diamonds. Performer watches party as he starts to write name on card. Suppose for instance it is the five of spades, as soon as he sees the number 5 written down, he watches to see what the suit will be, this he knows the moment he sees the first letter put down, as soon as he sees the S, he knows it is spades, and turns his back or avoids watching person finishing the writing. The information of what the card is, is given to the assistant by the presence of two finger nail marks on the envelope, one on the front and one on the back. The front is then divided into 12

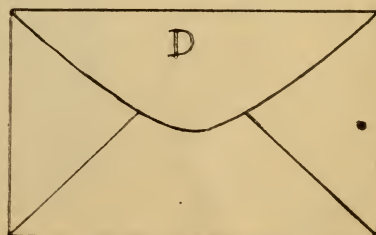
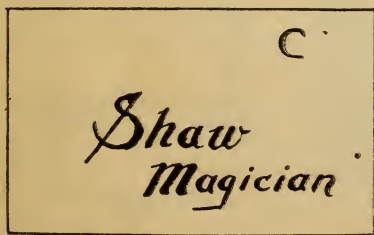
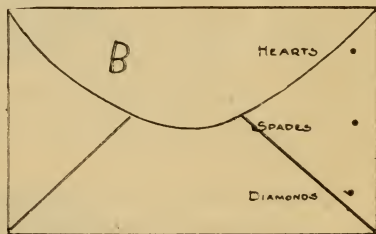
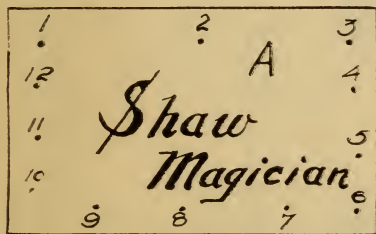


FIG. 31.

imaginary spaces. The back at one end into 3 spaces for Hearts, Spades and Diamonds, if the card is a club no mark is necessary, (see fig. 31.) same as for a Jack there is no mark. There being 12 marks, 10 for the number or spot cards and one each for the King and Queen. The card was 5 of spades. The performer picks up an envelope while name of card is being written, and marks it with his nail and hands envelope for note to be enclosed in it, or he can mark envelope after note has been enclosed and envelope addressed, under pretext to see if it has been addressed correctly. If it is required to repeat the test, Performer can vary by addressing envelope himself and doing away with the nail marks, in the following manner: take the first 13 letters of the alphabet as representatives of the 13 cards in a suit, and use the letters as initials to the name of the person, so as to get the number of the card.

MRS. H. SHAW,

Grand Opera House.

This address would mean 8 (H) of Diamonds. The first letter of address coming under third letter of name. First letter of name means Hearts, second letter Spades, third letter Diamonds, fourth letter Clubs. Thus you can get either of the suits.

Another way is to give your friend the number of a room, say 22, which is incorrect, it being the number of the card drawn. "I made a mistake," you say; "the number should be 42." The 22 is cancelled; the right number (42) substituted. The lady, seeing the number cancelled by a stroke of the pen, knows it is the number of the card.

Still another method is to let the false room number stand, as the hotel clerk will send the note to the lady regardless of the error, and by this false number on the envelope, supposed to represent the room, the lady will know what card the friend has drawn. How simple are the tricks that mystify the wise and coin money for the hard working magician!

RED, WHITE AND BLUE SEPERATION OF LIQUIDS.

The performer shows a high crystal cylinder with glass base and three glasses. One glass contains a red liquid, the other a white, and the third one a blue liquid. The contents of the three glasses are poured one after the other into the crystal cylinder, which is covered with an open paper tube and the liquids quite filling the cylinder all turn to white. The paper tube is replaced on the cylinder, the white liquid is stirred with a transparent glass rod and a wonderful change takes place. The liquids seperate and are floating one over the other, each color quite distinctly seperated.

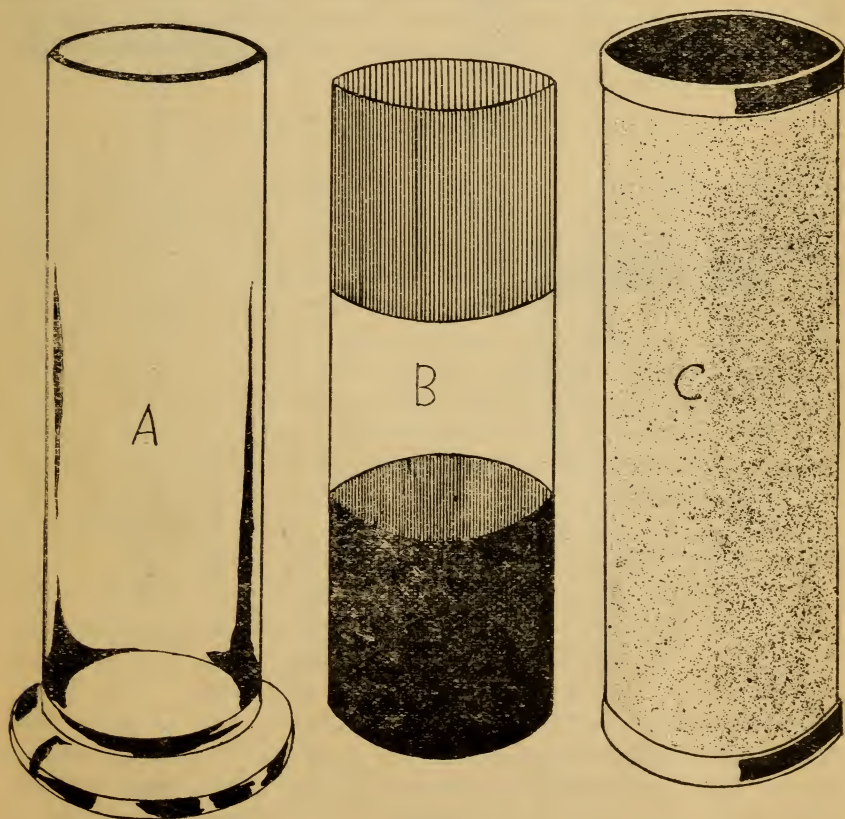


FIGURE 32.

For this trick you have a crystal cylinder eight inches high. See "A" in Figure 32. "B" is a celluloid tube to fit over "A" and in "C," which is a paper tube or cover, also have a glass hollow rod, and ordinary glasses. The celluloid tube is colored blue one-third the way up, and the top of tube is colored red, leaving the center clear. First glass contains Permaugante of Potaia and water (red); second glass contains water, third glass contains Bi-Sulphide of Soda (blue). The glass rod contains oxalic acid. Pour three glasses of liquids in the cylinder, cover with paper tube and stir with glass rod, remove cover and liquid will be white. Place cover on again and leave celluloid tube on glass cylinder, removing cover. The liquids will look as if separated, being red, white and blue.

THE FLYING LAMP TRICK.

The performer introduces a handsome burning lamp with porcelain shade and passes it for inspection, to prove that the lamp is an unprepared one. He then places the lamp on a slender table with a glass top and places a veil over the upper part of the lamp. He next calls attention to a gold frame suspended in mid-air and seizing a pistol fires at the lamp, which instantly and in full view of the audience disappears as quick as a flash and in the next moment is seen to visibly appear on a small ledge attached to the suspended frame. It is taken down from there and immediately offered again for inspection. The effect of a real burning lamp disappearing before everyone's eyes and visibly appearing elsewhere, is quite mystifying to an audience.

Having seen several performers introduce this trick, each having his own way, while the construction of the apparatus in each case was similar. I will now explain the very latest improved style of apparatus used in this trick. You have one brass lamp similar to that on table in Figure 33. You also have a fancy frame about 28 inches high and 20 inches wide. The back of this frame revolves on two pivots, one at top and one at bottom of frame. The top pivot works in a

coil spring. See "D" in figure 35, which is back of frame. There is a spring lock on frame near bottom, and a small

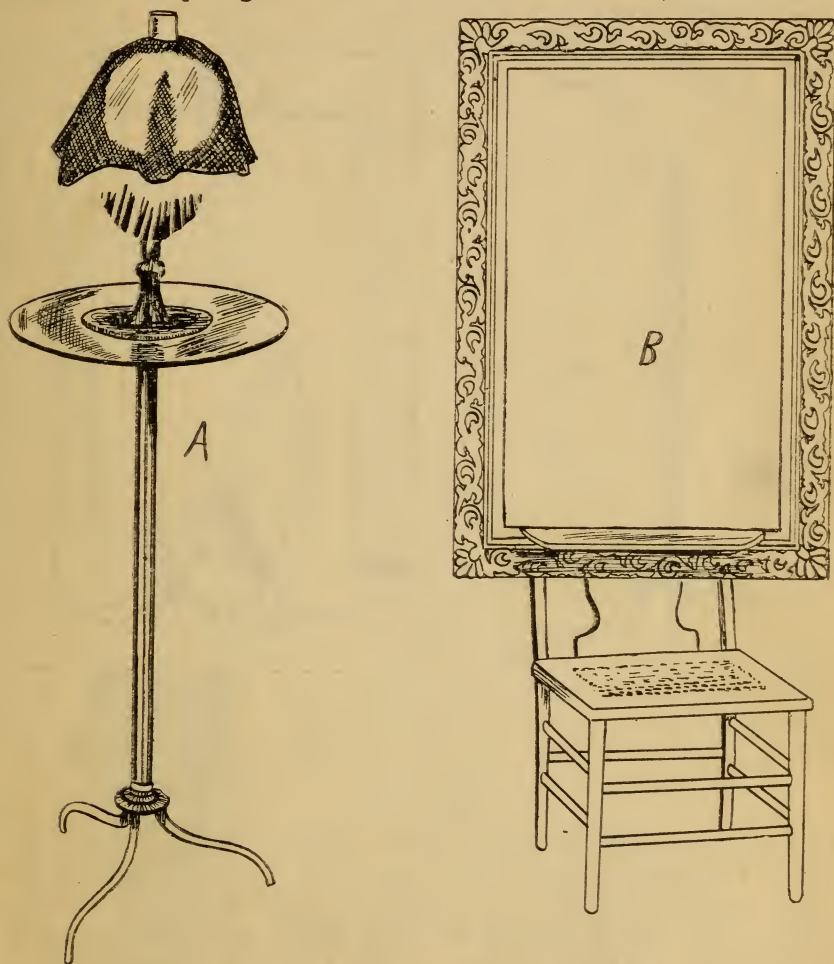


FIGURE 34.

ledge on each side of back. Both sides being finished alike. The back ledge has a hole in it for fake lamp to sit in, while on the front ledge there are three small thin brass buttons

painted like ledge, to hold the real lamp on. To set frame for the trick turn the back around about four times. The

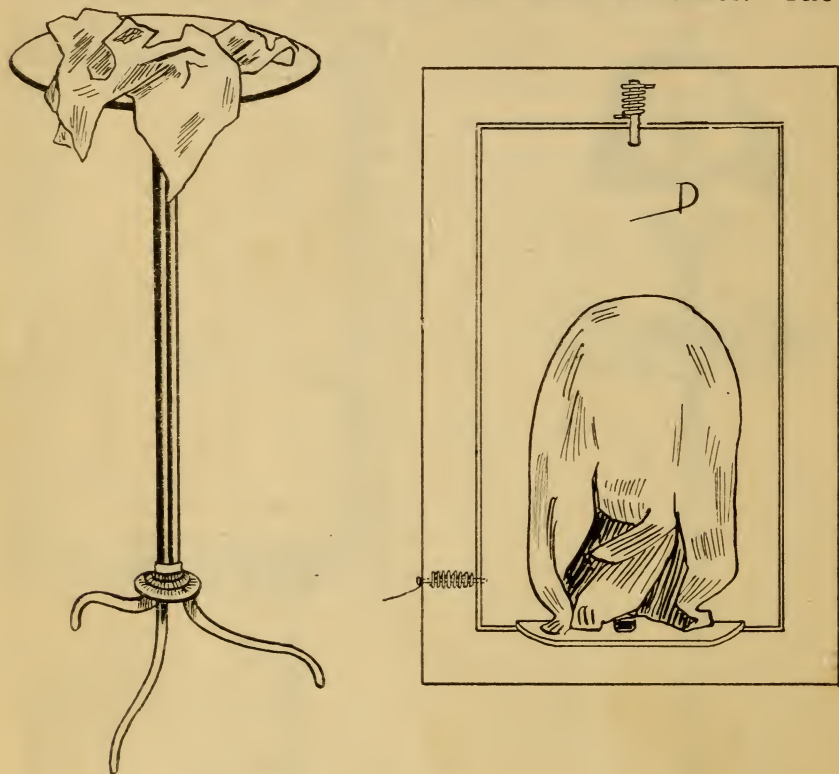


FIGURE 35.

spring lock will hold it in place. Now if you was to pull string attached to lock, the back will revolve once, as the back comes around to the front it locks itself. The fake lamp (Fig. 36) is placed on back ledge, with the wires all out of slots and a veil over it. The top part of fake lamp is celluloid, and the veil has a small hole in center of it to pass top of fake lamp through. I might mention here that the real lamp is a sort of student lamp with a very narrow chimney. Must be as near as possible in diameter as to that of

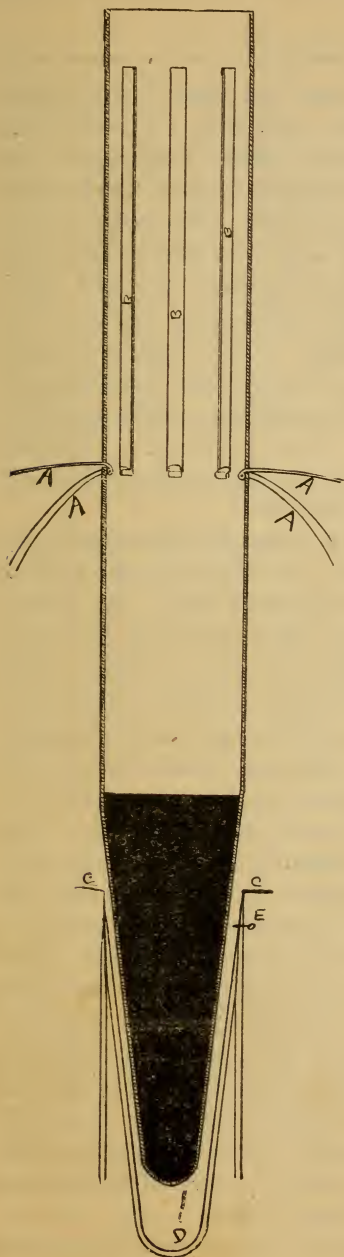


FIG. 36.

top of fake lamp. The table is of same pattern as the table used for the Crystal Decanter and handkerchiefs. The upright is a little larger in diameter, and has a rubber plug securely fastened at bottom, and a hole near top ("E," in Fig. 36) for a small steel pin to pass in and hold fake "D" in place, which is to hold fake lamp straight when you place it on table. "C-C" is the glass top. A, A, A, A, are wires, there are eight in all and they are used to hold up the veil, which gives the appearance of real lamp. B, B, B, are slots, there are eight of them, one for each wire. The wires are hinged on the inside of fake lamp. This lamp is only a piece of brass tubing, weighted with lead at bottom, and a piece of celluloid is fastened to top of lamp.

Of course you have two light veils, one to place over the real lamp and one over the wires on fake lamp. The way the trick is generally introduced is as follows: The table with lamp on is in center of stage. The frame is suspended well back, a little to one side. A chair is placed near frame. While performer is talking to the audience, assistant takes lamp from table and places it on ledge of frame, then takes a newspaper and seats himself in chair alongside of frame and pretends to be reading. Performer turns around, and seeing lamp

gone from table, walks over to frame and gets lamp, places it on table, blows it out and places veil over it, and starts talking to audience again. Assistant takes lamp again and places it on ledge of frame, and holding paper in front of same, as if looking to see if lamp is out. He pulls string, and back of frame revolves around, and of course fake lamp is now in front of frame. Performer walks over and takes lamp (while assistant is seated in chair) and places it on table, and taking pistol fires at lamp. It vanishes, at same time assistant with paper stretched out looks for lamp on ledge, and as performer fires pistol, assistant pulls string in frame and real lamp is again in front of frame. This all must be worked neatly and quickly, in fact a good deal depends on the assistant playing his part well.

The trick is also performed in Europe by several performers, in the following manner: A small table with no covering is placed on the stage; on table near the side is placed an ordinary lighted lamp. The performer, before entering for the trick, puts on a special coat, similar to the one he has been wearing, in appearance, but the coat has an extra opening in the back, for the right arm to go through, and to be kept out of sight and close to his back. In the right sleeve there is arranged an extra or false arm, so when the performer raises his left arm, the false one raises. Performer enters carrying in the false hand a large handkerchief with arm at his side. As he advances to the table, he lifts his left arm, and by doing so, the false arm is also raised at the same angle as the left arm. He now takes hold of the handkerchief with the left hand, and spreads it in front of the lamp, the false arm still retaining hold of the handkerchief. It gives the appearance as if both of the artists hands were holding the handkerchief, and with this effect, he has free use of his right arm, with which he takes the lamp from the table, and holds it behind his back, first blowing the light out, with the use of a rubber bulb or ball, and while holding the lamp behind him, he bows off the stage.

And still another principle, with three false fingers are

concealed in an ordinary handkerchief, also an extension rod like the extending cane. The rod is fastened to one end of the handkerchief, and the fingers are also fastened to one end of the rod, all concealed in the folds of the handkerchief. Artist advances with handkerchief in left hand and holding one end of the rod also with left hand. Artist takes hold of other end of extension rod and fingers, which show above the rod and look as if they were the real fingers holding the handkerchief. With both hands he draws the rod out full length, and holding it with left hand, he has the right hand free to work under cover of the handkerchief. I like this idea.

NEW PRODUCTION OF A FLAG.

Performer passes for examination a nickel-plated tube and two bands, also two small pieces of tissue paper. Then he has one of the company place a piece of the tissue paper over one end of the tube and place one of the bands over, to hold paper in place. Party looks into tube and finds it empty, then places the other piece of paper and band over open end of tube, and passes tube to performer, who breaks the paper at one end and produces a silk flag from the tube.

SECRET. There are five pieces to this apparatus. The tube A, in Fig. 37, is five inches high and one and one-fourth inches in diameter, with a wire soldered three-fourths of an inch from each end. B is a band, there are two of them, one for each end of tube. They fit loosely. On the inside of tube, about one and one-half inches from each end, is soldered a wire. These wires are to keep fake D from going down too far. When fake D is placed in end of tube it must be just flush with end of tube. This fake D has an opening at one side. Band C fits over opened end D. A sharp pin is soldered on top of D. This is to break paper over end of tube. Take this fake D and place a piece of tissue paper over it, then place band on, and stuff a flag in fake through hole at side, and vest same. Now, after spectator examined tube and placed a piece of tissue paper and band over each

end, performer takes tube with left hand, and in the meantime has palmed the fake from under vest. Bringing right

hand up to tube he places it quickly over tube shoving fake into tube. He can show both ends to be covered with paper, as the paper over fake is the same color as over tube. Performer now breaks paper in fake and produces flag, and lays tube on table

NEW COLOR CHANGING PLUME

From a borrowed handkerchief the artist produces a handsome red plume, which he then passes through a paper cylinder made in the presence of the company. In passing through this cylinder the plume changes its color, turning from a red plume to a white one. This white plume is then inserted in the upper end of the cylinder and comes out blue this time. The blue plume is passed through

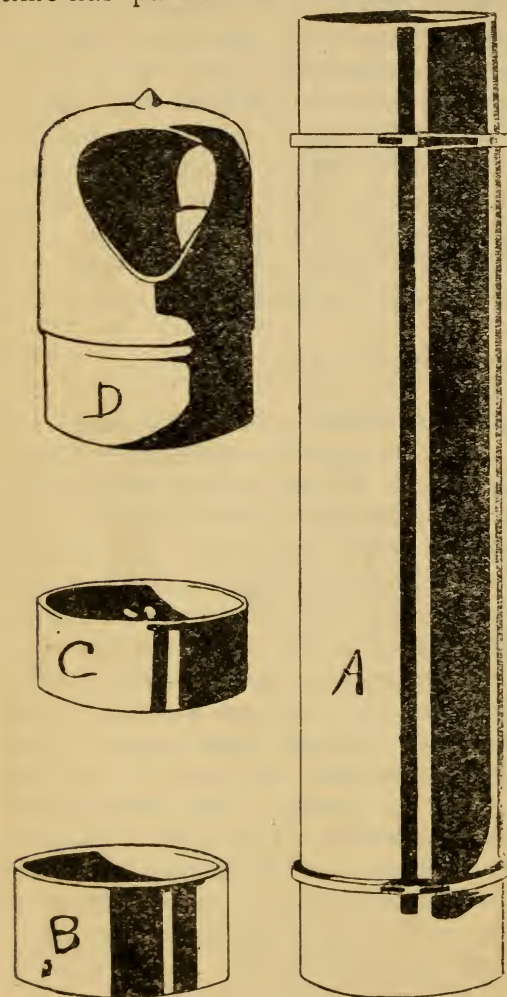


FIG. 37.

the cylinder and this time changes back into the original red color. The paper is then unrolled and shown to be empty.

While this is a very pretty trick, it is quite simple in construction. Out of heavy paper make a cone 12 inches long, one inch in diameter at bottom and two inches at the top. Run a piece of card board from the top of cone to within four inches of bottom, pasting same in nicely, right in the center, making two compartments, now glue red feathers nicely all over the outside of cone, then make a blue plume also a white plume and place one in each of the compartments, taking care that they cannot be seen, you are now ready for the trick. Produce the red plume from a handkerchief, by having the plume up your sleeve. Then taking a sheet of paper make it into a cylinder, and place red plume in it and pull out the white plume, then place white back in its compartment and pull out the blue plume, place it back in its compartment, pull out the red plume, unroll paper and show empty. This trick is good in connection with the chameleon handkerchiefs, as described on page 23 in "Magic up To Date."

WINE, RIBBONS AND FIRE WORKS.

This is quite a pretty trick. Have a tin tube divided into five divisions, and in each division have a different colored Ribbon, this tube fits neatly in the neck of an ordinary quart bottle, which contains wine. Have tube palmed, pour wine from the bottle and then secretly introduce the palmed tube into neck of bottle and pull out the different ribbons, and then palm tube off and pour out more wine. Now insert second tube in the neck of bottle. This second tube is charged with the following: one part meal powder, three parts finely pulverized charcoal, on top of these, place five parts crushed loaf sugar, and seven parts chloride of potash. Now take your wand which has been dipped in sulphuric acid. Touch it to the composition in the tube and you have fire works.

SPIRIT CHALK MARKS.

With a piece of chalk put 3 marks on any table then show palms of both hands that they are clean now say you are about to drive the chalk marks through the table onto the

palm of your left hand show both hands once more and also ask them to look and see there are no marks under table now place left hand under table with open palm strike on the 3 chalk marks on table bring up left hand from under table and show the three marks there, you can repeat it 3 or 4 times in succession, if you like each time wiping hands clean and letting audience look under table to see there are no chalk marks there. explanation.

With a small piece of fine sand paper run cross-ways over your nails of left hand that is first second and third fingers now with chalk put a line lengthwise on each nail as you place left hand under table close it tight and the three lines will impress on palm of same bring hand up from under table and show the marks.

THE GUILLOTINE MYSTERY.

Upon the stage is seen a frame containing a large knife. The performer comes forward with a lady, and accuses her of some supposed crime, and asks her if she is ready to die, she answers I am. Performer then tells her to go back of the frame and place her head under the knife, when he lets the

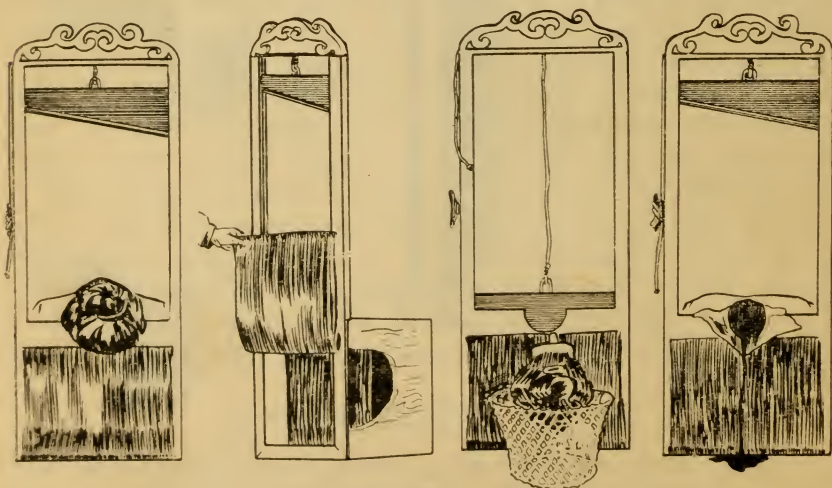


FIG. 38.

knife drop and cuts her head off which he catches in a basket, and places same in a large urn and burns it to ashes. Then placing the ashes in a small vase in front of the frame and lights it with a match, when there is a puff of smoke, when the smoke has subsided the lady is seen standing behind the frame restored.

EXPLANATION: When lady goes behind the frame and places her head under the knife, the performer tells her to raise her head a little till he places a handkerchief under her throat. He then raises up the curtain in front of frame to show there is nothing concealed underneath, while he is holding curtain up see fig. 38 the lady takes her head away and places a false head and shoulders there, which resembles the lady herself, when performer drops the curtain everything appears as at first, but it is the false head and shoulders that is there. The lady being hid behind the frame work and second curtain, when every thing is ready it looks like the first illustration in fig. 38. Performer takes a basket and places it under the head, then unfastens the rope at side of frame and lets knife drop and false head falls into the basket. Knife is then raised and things appear as in last illustration, fig. 38. Performer then takes the head and puts it in a large urn, which has two compartments, one for the head, the other contains some paper which the performer lights with a match, and pretends he is burning the head. When the paper is all consumed, he places the ashes in a small brass vase and places vase in front of the headless body on the floor, performer secretly places a little gun powder in vase and lights same which causes a big puff of smoke, when the smoke passes away the lady is seen standing back of lower part of frame work, she having pulled away the false shoulders, under cover of smoke.

INDIAN BOX MYSTERY.

This box can be used for one or two people, If used for one person. After performer escapes from sack he is then found in box which is locked and bound with rope. By looking at

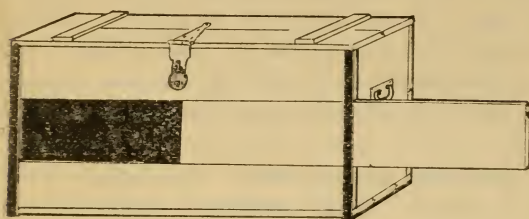


FIG. 39.

The boards are tongued and grooved and made to slide easily, but stiff enough to stay in place, up the front, back and bottom of box at comers is a two inch band of iron to hold box together and make it strong for traveling. The slide can either be in front or at back of box.

HINDOO BOX MYSTERY.

This box is made with the lower panel to go in side of box see A. fig. 40. There are three hard wood pegs in the edge of lower panel which fit into three holes in bottom of

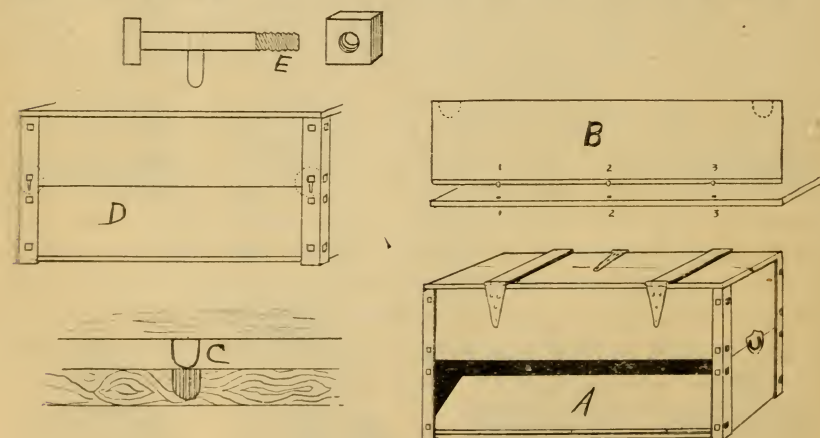


FIG. 40.

box see B. fig. 40. But when catches are released and panel is pushed in the pegs work out easy. These pegs are about half an inch long and half an inch wide, C. fig. 40. shows peg. Panel is held in place by two bolts at each end of the lower

part of upper panel see D. fig. 40. as shown by dotted lines, the heads on bolts must be square, so as they can be turned with a small wrench and the bolt must be made like E. fig. 40 and the nut clinched so it will not turn on bolt, but will turn bolt, when performer gets in box he turns bolt heads so the catch is raised out of lower panel into upper panel. Then lifting panel out, gets out of box, replaces panel in box and turns nuts so catches goes back in lower panel of course you can either get in or out of this. It is a very good idea if made well.

THE PILLORY MYSTERY.

This incomprehensible illusion, a fac-simile of the stocks, an instrument of punishment used in the seventeenth century, comprises an upright pillar with cross-beams. The engraving is a faithful representation of the feat as it appears on the

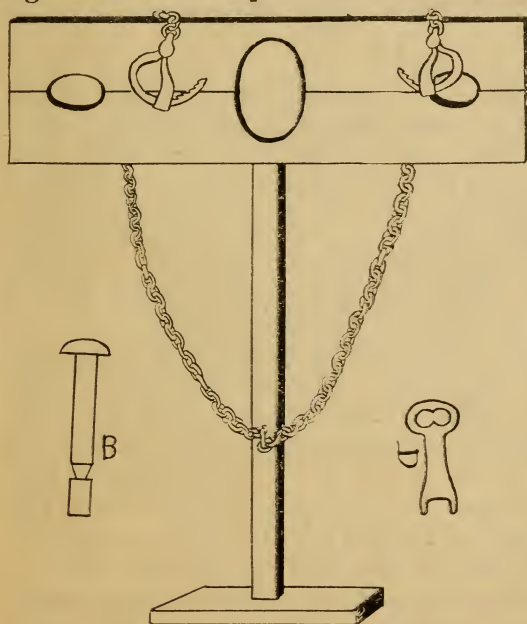


FIG. 41.

stage—is well adapted to serve as the nucleus of the Night's Wonders, or for a Spiritual Seance, and may be manipulated in twenty or more different ways. The whole of the apparatus having been freely examined by the audience, a person is placed in position, as shown in the engraving, held prisoner for the time being, and secured by a padlock, and locked by one of the audience. (Padlock also examined.) Screens are then placed in front of the

Pillory, removed at the expiration of one minute, when the

person will be found perfectly free, the Pillory empty, and the padlock secure as at first.

The main secret of this pillory consists in having a faked hasp which opens with a wire that you conceal in your mouth. To prepare hasp take out the bolt in hinge and cut it into

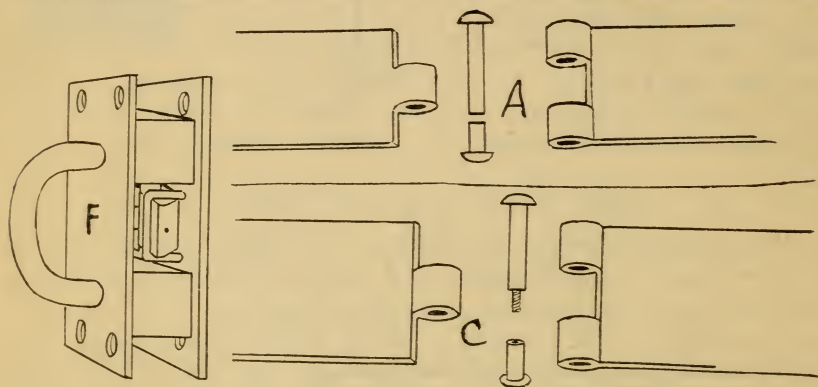


FIG. 42.

see A. fig. 42. Then inside of the ring flange of hasp insert a flat spring. This spring runs across longitudinally. Next take the short piece of bolt and solder it in end of hinge, then take the long piece of bolt and pile a groove all around it see B. fig. 41 of course the end of spring must just reach the groove in bolt. Next make a pin hole at edge of flange so that a pin can be run under spring to raise it out of groove so the bolt can be pulled out, and the rest is plain.

An improved method, of the above is as follows: Which can be worked in hasp or hinge. The small piece of bolt fits in top part of hinge tightly, when hinge is put together, the long piece of bolt screws into the short piece of bolt, as they both are threaded see C. fig. 42. In the head of bolt is two small holes or a slot will do, you have a little key made to fit the holes (see D. in fig 41.) so you can unscrew bolt, in the hinge, and take it out and replace it. This is worked on back of pillory away from audience and everything is painted black, of course left hand hole in pillory is made so you can draw your hand out, which is never noticed

as your left hand is most generally a little smaller than your right.

Third method is as follows: G. fig. 43 is a staple which is supposed to be screwed on end of pillory. E. is back of staple, the projecting side pieces are hard wood, to screw

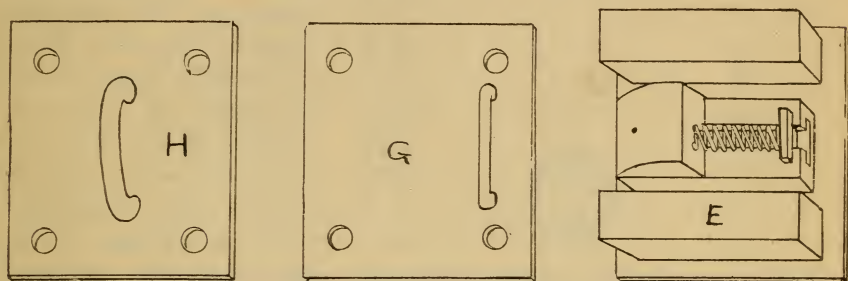


FIG. 43.

plate of staple on. Attached to the spring is a catch, as in door lock, you will notice a black dot on sliding catch it is a small hole, end of pillory is mortised out and E. plate is screwed on back of mortise, F. fig 42 which shows staple and lock complete now to open pillory, take a little wire and push it in hole in side of pillory where it strikes hole in catch (dot in illustration E. fig. 43) which will push catch back and let staple come out, of course you pull your hand out of pillory. The hand cuffs coming off first, you must have a pair of ratchet hand cuffs, which you open with a small piece of watch spring concealed in your mouth, you can get your left hand to your mouth, getting spring from between your teeth, then push spring in along side of ratchet, at top open cuffs and draw hand out, and open pillory, and finish., you can also use a duplicated key for cuffs, if you dont have key hole sealed up.

WONDERFUL TALKING HEAD.

This illusion is good for store room show or museum. Have a frame made any style you wish, with part of one upright and lower cross piece hollow, see dotted lines, fig. 44. The head is of wax and suspended about three inches above

lower cross piece. This cross piece has a two inch hole in it

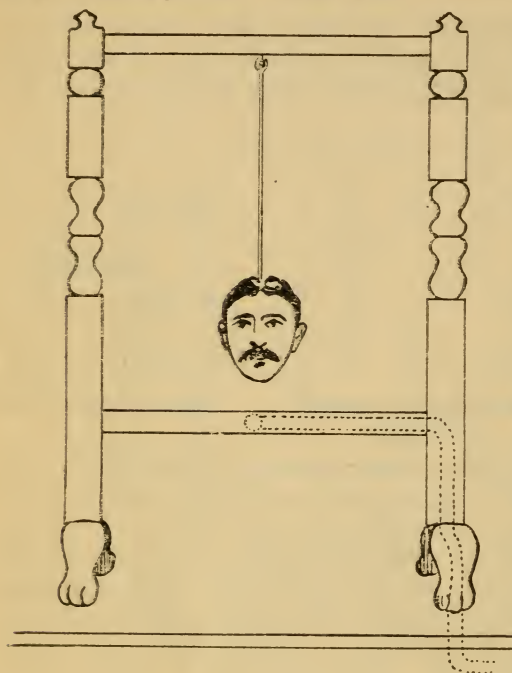


FIG. 44.

right under head, for the sound to come out of this cross piece is covered with a piece of thin cloth, so the audience cant see the hole. From this hollow upright runs a rubber tube off to assistant under floor, or back of wall, out of sight. The performer calls attention to the head and asks the head several questions which it answers, The assistant under floor does the talking in tube. The performer must talk loud so that the assistant can hear him, the audience must not stand to close to head.

FIN DE SIECLE GLASS AND HAT.

An unprepared glass is inspected and after being marked for the purpose of identification, is filled with water and placed on a slender glass top table and covered over with a small silk handkerchief. A borrowed hat is then placed on the glass of water and the performer commands the glass of water and the handkerchief to pass upwards through the crown of the borrowed hat, which command is instantly obeyed, although the performer is at some distance from the table. The glass and handkerchief are seen to gradually pass into the hat, and are immediately taken out and passed for through inspection.

The table is the same as used for the flying lamp, working up and down in the upright of table is a weighted piston and

to the top of this piston is attached a thin disc of transparent celluloid, with a small hole in its center. Inside of this hollow piston, there is a second wire piston having a hook on the top of wire, these pistons are worked by means of cords. By pulling the cords, both pistons rise together and raise the celluloid disc, and by pulling a little more on cord attached to wire piston the hook comes out of disc. The piston rises above table top exactly the height of wine glass. A glass of wine, two silk handkerchiefs and a borrowed silk hat are required for the trick. When performer is returning to the stage he loads one of the handkerchiefs into hat, and places the glass of wine on table just behind the piston, and as he places handkerchief over glass the celluloid disc is raised by assistant, and performer sets hat on handkerchief and disc, then under pretence of rearranging handkerchief, He places hat for an instant in front of glass, and at same time placing his palm of hand over glass and inserting same into hat and places hat on the disc, while the performer is doing this the assistant raises the hook piston catching handkerchief in the center. Now the assistant slowly allows the piston and hook piston descend and the effect is, as if the glass and handkerchief are passing upwards into hat, the hook piston draws handkerchief entirely into table leg. The performer then takes glass of wine and handkerchief out of hat. The glass used is of bell shape with short stem. The handkerchiefs are of light silk and small. I think it is a good plan to use a celluloid disc over mouth of glass, as in the following trick.

FLYING GLASS OF WATER ON GLASS TOP TABLE.

Use a Tumbler with perfectly straight sides, secretly place on mouth of glass, a disc of celluloid which exactly fits over the mouth of glass, you will now find that you can rest glass without fear of spilling water, now cover glass with faked handkerchief and while holding handkerchief in the air, place glass in your pocket and apparently banish it under the very eyes of audience. Performer now borrows a thin silk handkerchief, and lays it over the top of table and asks a person

if he believes in spiritualism. Tell him that you will have the spirits to place the glass of water under handkerchief on table when lo the shape of the glass slowly emerges under the handkerchief. Performer takes up handkerchief and glass and takes out the full glass of water. This exceedingly pretty and effective addition is performed by very simple means. In table leg is a piston which, when cord is pulled causes a thin rod to rise through hole drilled in glass top. To top of rod is soldered a small piece of sheet brass, over this is laid a round piece of celluloid same size as mouth of glass, when cord is pulled, piston forces celluloid and handkerchief up, which gives a good imitation of a glass appearing under handkerchief. Performer lifts up handkerchief and celluloid and takes from it the glass of water which he had in breast pocket, handing it to gentleman on stage making away with disc.

THE DISAPPEARING GLASS OF WATER.

A large Tumbler is filled with water and covered with a borrowed handkerchief and disappears from the hand of performer while in the midst of audience.

The tumbler which must be a large one has perfectly straight sides and is without mechanism, over this tumbler goes a glass shell open at top and bottom and large enough to fit loosely over the tumbler proper. The performer brings out tumbler with shell in position and placing both near the rear edge of his center table, he proceeds to fill the tumbler with water, and covers tumbler with a borrowed handkerchief and takes it up apparently, but in reality he lifts up the shell only and sits glass of water on servante. Now going among the audience and allowing them to feel of tumbler, also tapping shell with his wand to prove that the tumbler is there. He then secretly thrusts his hand through the shell and allows it to slide down his arm into sleeve, and shakes out the handkerchief to prove that tumbler has disappeared. By employing a faked handkerchief with disc in center, the tumbler can be apparently reproduced, the performer first allowing the shell to drop on servante of table or chair.

THE HAND CUFF ACT.

This act was first introduced by Joe Godfrey, followed by Louis Paul, and in the last ten years, several performers have introduced the act to good success. To work the act successfully a person must have some nerve, unlimited gall and a good talker. The main secret of the act, is in having a set of different hand cuff keys. The principal keys are, Beau Giant, Beau No. 2, Sing Sing, Byrns, Scotland Yards, Trenton Nos. 1, and 2. Harper, Tower, Little Detective, etc. Also the following makes English, Canada, Mexican, Pinkerton, special and private makes, etc. While you can do most of the work with eight or ten keys. It is well to have the full set of 45 keys. When you get into a town or city you find out what cuffs the police are using, also find out quietly if there are any special make of cuffs in the city. Find out all you can, and have these keys concealed on your person where you can get your hands to them quickly. The opening of hand cuffs, if you are prepared for same, is as easy, as putting coal into a stove. I could write several pages on this subject. But have not the space, and as you require the keys for the act, it is useless to take up your time. However I can furnish you with 45 keys, and full particulars and pointers for the sum of \$15. Address W. H. J. Shaw, St Louis, Mo.





CHAPEAUGRAPHY

Or, Twenty-five Heads Under One Hat.

In presenting the following pages to the public, my aim is to describe fully and as clearly as possible the art of "Chapeaugraphy." I have only seen a few people ever perform this most amusing and pleasing pastime. It is really wonderful that persons having once seen "Chapeaugraphy" performed do not try it themselves. The reason of it is, that no one has ever written anything in explanation of "how it is done." I think the first person I ever saw perform "Chapeaugraphy," was Monsieur Trewey. I can hardly describe with what deght and interest I watched him make, from a round piece of felt (specially prepared), numbers of different hats and characters by simply twisting the felt into different shapes and tying his handkerchief 'round his neck, or turning up his coat collar, &c.

The idea one has that it takes a long time to learn is entirely without any foundation. In "Chapeaugraphy," the chief things are to remember the various folds, to be quick, and ready in an instant to turn the felt from one shaped hat into another. The expressions of the face are another point which you must look to, but as for being difficult, one only has to read and study the following pages and diagrams—they will master it in a very short time. Having first found out how to obtain the proper material to perform "Chapeaugraphy" I worked at it till I could make a number of caps with the greatest ease. These are fully described here, showing diagram of each separate cap, and how the different folds and twists are made and how they look when it is on one's head, and what cap it is supposed to represent. The public now having a book like this, can at once make a number of different caps from one piece of felt, and perform with the greatest ease a most amusing entertainment called "Chapeaugraphy."

To perform "Chapeaugraphy" well, one must have a looking-glass on the table, so that he can see when the cap

has been twisted into the shape required, and that he puts it on his head right, so that it represents the character meant to be portrayed. The expression of the face is another matter that must have careful attention. For instance, look at Figure X, "The Schoolmaster," you will notice that when presenting this the face must look very severe and characteristic of a pedagogue. We must then go to Figure XVI., "The Irishman," this, you see, is quite the reverse of Figure X., as the Irishman is all smiles and full of fun. By studying the illustration a little you will soon learn the different things to do to give more effect and amusement to the various figures you represent. The more mobile the features of the performer are, the better the effect will be, and he will be able to imitate with more exactness and drollery the various portraits of the "individualities." With the aid of a little acting, or impersonating, the performer wants to let the audience see by dumb show that what he does actually represents the character which he has beforehand told the audience he is going to personate. This hat is invaluable to amateurs who have a liking for "Charades," as with this felt disc, one can, with the greatest ease, make twenty-five distinct characters, so that different people, in the space of a very few minutes, can represent numerous "individualiteies" which has an astonishing effect of cleverness, dexterity, and originality.

NOTES.

Each figure has two illustrations, A and B.

"A" shows the folds and twists required in each hat.

"B" shows how the hat looks when it is on the head.

The reader might notice the different appearance of the hat in Figure A to B when it is on the head, but they must make allowance for the effect caused by the distance, which prevents the audience from seeing the lines and folds, the material being black also. I try to illustrate Figure A, so as to show the folds and twists in the various hats, but in B I give the effect and show how you should try and look to represent the character you are impersonating.

COW BOY.

(FIGURE I.)



Fig. A.



Fig. B.

Having first shown the round piece of specially prepared felt, you quickly turn to your mirror and place it on your head. You must place it well at the back, and a trifle on one side. This hat requires no folding in this figure but simply place your head in the hole.

You must be careful that you stand facing the audience, if not the top of your head will be seen. By having a stick ready on your table and holding as in figure B, it will represent a Cow Boy holding his gun in front of him.

BEADLE.

(FIGURE II.)

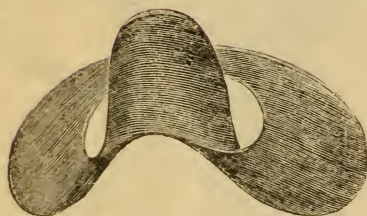


Fig. A.



Fig. B.

Quickly take the felt and make a half twist, as shown in Figure A, and place it on your head, pull the flap at the back of the head down till you get it to look like a Beadle's hat, then with some rouge gently daub your nose and cheeks.

By turning up the collar of your coat, this makes a splendid representation of a Beadle. Whilst you are performing this figure, you must face the audience.

THE DUSTMAN.

(FIGURE III)

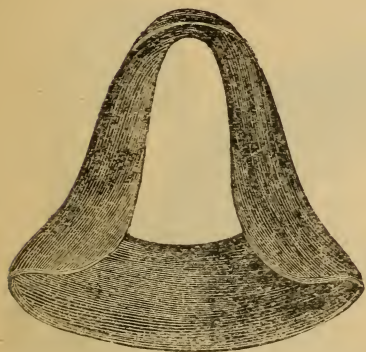


Fig. A.



Fig. B.

This is something after Figure II, only the hat is pulled well down as far as it will go at the back of the head to represent the "Dustman." In this figure you will see the way to make one represent that character, is to face the audience with your head thrown back and hand up to the mouth, to represent the usual noisy approach of "Dusty Bob." Here again the effect will be benefited by a small amount of rouge on the cheeks, also a little burnt cork to give one a dirty appearance. But one wants to do this figure last if they use the cork, as it spoils the face for the rest of the characters, not having time to wash, as quickness is everything. By taking your handkerchief and tying it 'round your neck, as in Figure B, it will add greatly to the effect.

SOLDIER.

(FIGURE IV.)

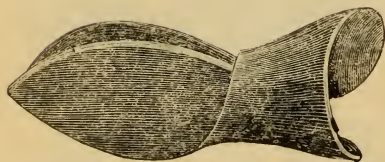


Fig. A.



Fig. B.

To get the best effect in representing a "Soldier," you must stand sideways to the audience. When you have finished Figure III, all you have to do is to give the felt another half twist, which brings it to the shape of a Soldier's Cap, as worn in the olden times. Quickly turn up your coat collar and place a pipe in your mouth, when you have the ideal soldier of the 17th century. Do not look too solemn, but rather the reverse. By again making your stick represent a gun, it will be a good finish. You have still the rouge on from the previous figures, which do not rub off, as it greatly adds to the effect.

The Curate.

(FIGURE V.)



Fig. A.



Fig.

Quickly turn to your mirror and rub the rouge off your face. Then turn the hat round the opposite way to Figure IV, so that the back of the hat in Figure IV, is in the front in Figure V. Your collar is still turned up, tie your handkerchief round your neck underneath your coat collar so that the two ends come out from the front of the coat and hang down as in Fig. B. Having placed the cap on, pull your hair down at the sides of your head, so as to give a very meek and mild appearance. By using a little white chalk or common white powder, it will give the pale countenance of the usual Curate.

The Duke of Wellington.

(FIGURE VI.)

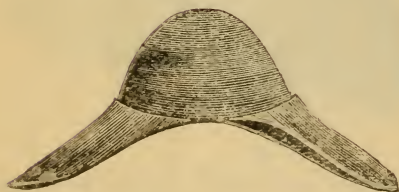


Fig. A.



Fig. B.

This is a very easy hat to make, you will see by the diagram that all you have to do is to pull through the hole two sides of the felt, then place it on your head longways. The diagram A shows how the hat looks before it is placed on the head. To represent "Wellington," one must look rather severe and hold the head well back with the collar of the coat turned up. In this figure no chalk should be used. You should stand half sideways to the audience.

The Chinaman.

(FIGURE VII.)



Fig. A.



Fig. B.

The Chinaman is perhaps one the best and most amusing characters. The felt must for this hat be twisted twice, as shown in Figure A. When placing the hat on your head, first push your hair well up, so that it cannot be seen, Chinamen generally being minus it on the front of their heads. To make this look more effective hold your first finger of each hand up as a Tally.

You must stand facing the audience. To make yourself look more like a "Heathen Chinee," take one side of your handkerchief and tuck it all round your collar, letting the handkerchief hang down in front of your coat as shown in Figure B.

The Coquette.

(FIGURE VIII)



Fig. A.



Fig. B.

The Coquette is rather a difficult figure for a man to represent, as the gentle and finely pencilled features which one generally finds the coquette blessed with are somewhat hard for a man to imitate.

The hat requires in this figure first one twist, this brings it same as Figure IV, then take the wide end and give it half a twist, which brings it to Fig. VII, then again pass wide part through centre hole; it is ready to put on, and will represent the hat as shown in diagram above. In placing this on your head take care that you pull the cap well down at the back of the head.

A little rouge on the lips and cheeks will add to the effect.

ARTIST.

(FIGURE IX)

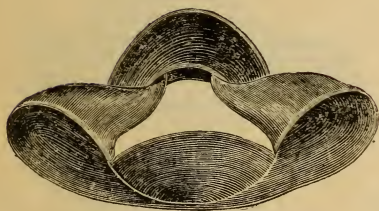


Fig. A.



Fig. B.

This is rather a complicated hat to look at, but really is not hard to make, and when once you have mastered the twists it will be found very simple and a most effective character. The artist should have a beard, if possible, but if the performer has not one I am afraid he will not care to grow one for the occasion. A small stick or pencil held in the hand whilst pretending to paint will make the character complete.

To form the hat, first give one twist, which forms Figure II, then give the other side a twist through the centre in the opposite way. When you put it on you must pull the two sides well out so as to give it the shape and style shown in the drawing.

The Schoolmaster

(FIGURE X.)



Fig. A.

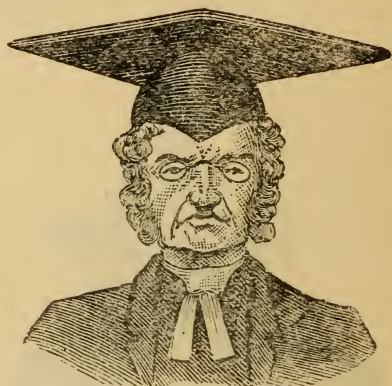


Fig. B.

A simple and most effective figure. This cap is made by imagining the felt is a square instead of a round. Take two opposite sides and pull them through the centre hole. Then place it on your head, and you will find that you have a capital representation of the college cap.

A pair of glasses gives to one a very staid and stern appearance. The coat collar should be turned up, so that only a little square of the collar in front can be seen, as in illustration of the Schoolmaster, Figure X. B., again by tying the handkerchief round the collar and having the two ends hanging down outside the coat gives the finishing touches, and makes a first rate "pedagogue." This cap is made the same as Figure VI and XIX, only that it is turned upside down.

The Bumpkin.

(FIGURE XI.)

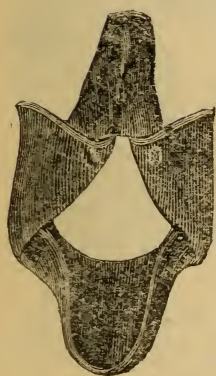


Fig. A.



Fig. B.

Take care with this figure to look as idiotic as possible. The best way is to stare very hard and open your mouth at the same time.

You will notice that the hat looks a different shape to the one on the Bumpkin's head. The reason of this is that when you place it on your head you stretch it till you make it stiff and it sets on your head, as in the drawing. To form the hat proceed just as in Figure VIII, but when twisted pull the sides out so as to give it the shape as shown in the drawing. Part of this arrangement must be completed when it is on the head.

The Publican.

(FIGURE XII.)

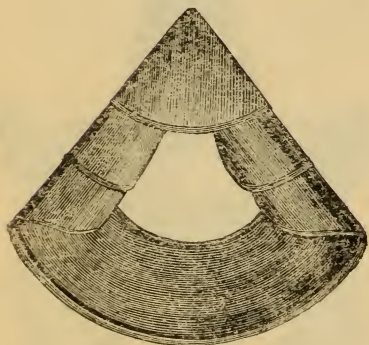


Fig. A.



Fig. B.

This hat represents the old-fashion hat the Publicans used to wear in the olden times. They were generally round faced, red nosed, jovial old fellows, always with a churchwarden pipe in their mouths and a tankard of beer by their side. A little rouge will soon redden the nose and cheeks, which give one the appearance of being a little too fond of the tap. If you turn up your coat collar and push one corner of your handkerchief in each of your waistcoat pockets, it will hang down in front of you and give the appearance of an apron. By bending your back and stooping a little, you will greatly add to the effect. To form the hat, first give one twist then give another twist, but at the wide end, then pull it out until you get it to a point and put it on with the wide part behind. This requires a little practice, but can soon be obtained by working it out.

The Salvationist.

(FIGURE XIII.)



Fig. A.



Fig. B.

The Salvation lass is not a hard figure to represent as far as the bonnet goes, but it is not always the bonnet, but the head within it that represents the character. This bonnet is made the same as Figure II and III, only this is drawn down much lower at the back of the head. This hat consists of only one twist, having done which, pull the end intended for the head out wide so as to look like Figure XIII B, the other end will thus be made small. This is covered by the back of the head and cannot be seen.

You must turn up your collar and tie your handkerchief so that it looks like the strings of a bonnet.

The Jester.

(FIGURE XIV)

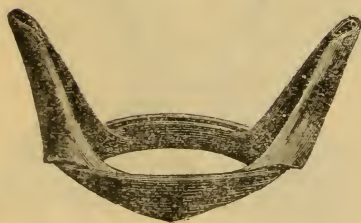


Fig. A.



Fig. B.

You must pay particular attention to the "Jester's hat" as the folds are rather hard to make at first, but by studying the illustration well, you will soon be able to overcome this difficulty. It is made nearly the same as Figure VI, except that when you have made "Wellington's" hat you take the two flaps which you have pulled through the centre hole and bend them down so that they stick up as in Figure XIV B.

To represent the character of a jester, one wants to look as jolly and funny as possible. It greatly adds to the effect of this impersonation if you take off your coat and turn it inside out, the sleeves being a different color, gives a most grotesque appearance. A punch's head or bladder is a great addition to the representation.

Louis XV.

(FIGURE XV.)

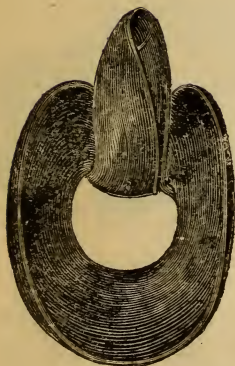


Fig. A.



Fig. B.

To make this hat you fold over two sides one overlapping the other, till you get the felt into the shape of a V.

Next bend the felt about 6 inches from the point and pull it through the hole as shown in Figure XV A. Then take and pull the hat out longways till you have the Louis XV hat, as shown above Figure XV. Whilst representing this character you must look as stately as possible.

The Irishman.

(FIGURE XVI.)



Fig. A.



Fig. B.

Take the felt and fold it in half. Then place the two ends together, and to keep the felt in shape, use an ordinary tie clip and fasten the ends with it. You now have an "Irishman's" hat. There are actually two rims inside, but place your head in the smallest rim and pull the hat firmly on. It should be placed on the head sideways as usually worn by "Irishmen." A clay pipe placed in the mouth and a shillelah makes a capital addition to the representation of this character. A little rouge on the nose greatly adds to the effect and gives the laughing jolly features of a rale Irishman; tie a handkerchief round your neck in a sailor's knot, as in figure XVI B, which makes the Irishman complete. Whilst representing this character, you must try and make your features look as funny as possible.

THE TOREADOR.

(FIGURE XVII.)

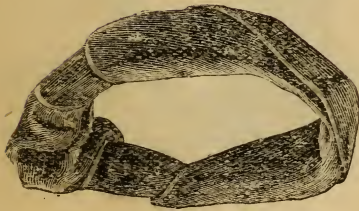


Fig. A.



Fig. B.

This hat requires five distinct twists. First give it one twist as in II, then twist wide end, next twist wide end again through, and yet another twist to this end. When you have given the required number of twists, you will have a point of the felt sticking up, this must be pushed down like in Figure XVII B. When I say pushed down, I mean only a little way, so as to take the sharp appearance of the point off.

To represent the "Toreador" you must take a shawl and throw it over your left shoulder, standing sideways to the audience. This looks remarkably like the usual loose cloak the "Toreador" generally wears. Of course the figure would not look complete without the universal "cigarette" in his mouth.

Before placing the hat on your head, take care to pull your hair over your forehead. A little burnt cork on the eyebrows gives a fierce look to the face.

THE PIPER.

(FIGURE XVIII.)



Fig. A.



Fig. B.

The hat in this figure requires a very little practice to make, as it consists of only one twist, but you must see that the two long coils in Figure XVIII A, are rolled tight, this is done by stretching the opening where the head goes.

Figure XVIII B, illustrates the effect of it when looking frontways.

Figure XVIII A, shows the back of the hat, which of course cannot be seen.

To personate the Piper you must take a short stick and hold in your mouth, which you pretend to play with your fingers to represent the pipe. Stand slightly sideways to the audience. The collar of your coat should be turned up. Let your hair hang down in front of your face as much as possible. By using a little chalk on your cheeks it will give the sickly appearance that one so often sees with the wandering minstrel.

NAPOLEON.

(FIGURE XIX.)

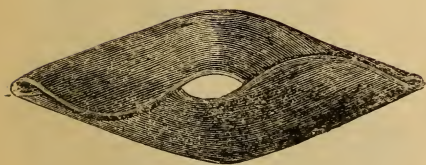


Fig. A.



Fig. B.

This hat is nearly the same as Figure VI, only the hat in this instance is put on with the two points pointing right and left, instead of the points being front and back of the head as worn by Wellington. It is made the same way, exactly, all you have to do is, when you have put it on, pull the two points down as low as possible over your ears as in Figure XIX B. This figure I generally end up with, as I think it is one of the best, or I may say the best and most effective. The coat collar should be turned up, with your chin resting as much as possible on your chest. It depends entirely with the performer whether he represents this character well or not. The left hand should be folded across your breast, with the hand a little way in the lapel of your coat. The finishing touches are the features which must look very stern and the brows should be greatly puckered. By paying attention to these small details, one will represent a life-like character of the "Great Emperor."

THE SNUFF TAKER.

(FIGURE XX.)



Fig. A.



Fig. B.

You must carefully study this hat for a few minutes before attempting to make it. The hat in Figure XX A, looks entirely different to XX B, but my readers must remember that in A, the hat is being looked into, whereas in B, it is on the head sideways, and being black the folds cannot be seen.

One must be careful to bend the back in this character. If the reader looks at Figure XX B, he will see that the snuff is generally taken with the left hand. These little details should be noticed, as they make a great difference in the representation of individualities. To form the hat first give it one twist same as Figure II, pull it tight and twist wide end through again. In Figure A, the top shows the back of the hat, which requires arranging according to Figure B, after it is put on the head.

THE INQUISITION.

(FIGURE XXI.)

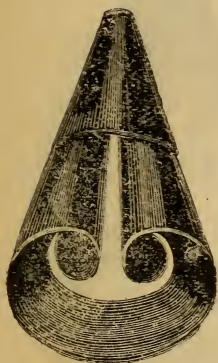


Fig. A.



Fig. B.

To obtain the full effect of this character, you want to well whiten the face with chalk and blacken the eyebrows with burnt cork.

To make this hat you only have to give one twist, then pull the hat out wide at the bottom so as to get a point at the top. You will find by so doing that the two flaps which make the point of the hat, will lap over one another.

Then place the hat on, but see that you have it low down on your head in fact the two flaps ought to partly cover the eyes. Turn up your coat collar so that only a little piece of white collar can be seen, and cross your hands over your breast as in Figure XXI B. By looking very stern, with set features and closed eyes, you will get a splendid representation of the Monks of the "Inquisition." Pay particular attention to your walk, as you must walk slowly and steeplly rather.

THE DUNCE.

(FIGURE XXII)

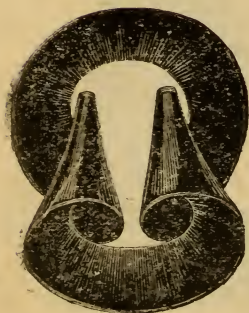


Fig. A.



Fig. B.

The Dunce's Cap is at first rather difficult to make, but by practicing the folds, as illustrated in Figure XXII A, it will soon become quite easy. It is made in the same way as Figure XII, but when twisted, instead of pulling out the point in front, make it so that there are two points and put it on sideways, and you must stand so that the back point does not show. This hat, when it is made, must not be put on frontways as in Figure A, but sideways, so as to make the pointed cap that in the old-fashioned days they used to put on the "dunce," and which is called the Dunce's Cap.

Whilst performing this character the face should be made to look as stupid and stolid as possible. By screwing up the eyes and using your handkerchief it gives the appearance of crying. If you hold a book of any kind in your hand, it illustrates the figure better, and makes the effect to look a dunce much more natural.

THE HUSSAR.

(FIGURE XXIII.)



Fig. A.



Fig. B.

This is a simple and effective figure, but when making this hat one requires to use a tie-clip, so as to hold the hat together as in Figure XXIII A. By this means you form the hole for the head to go in.

Only one twist is required to make this hat. You then clip the two sides together by means of the clip which holds them firm, and thus forms a hole for your head. Now place it on your head, allowing the twisted part of the cap to fall over the side, which represents the tassel or plume which the hussar generally wears hanging down at the side of his hat.

If you have a glass and a cigar it gives the appearance of the occupation the men of the arms like best, enjoying themselves and always merry. Again, in this figure, one requires to turn up the collar of the coat to give a military style.

THE MAGICIAN.

(FIGURE XXIV.)

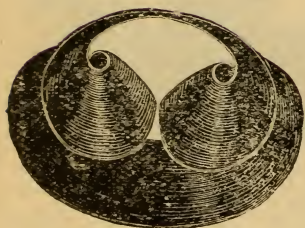


Fig. A.



Fig. B.

In making this hat you must be very careful. It will be well to study the illustration A for some time before attempting it, as the twists are rather complicated.

See that the hat is placed low on your forehead as in Figure XXIV B. By holding up the cards as in figure, it makes a very good representation of a conjuror. To form the hat, first give one twist, then the second twist as in the Publican's; but now put your hands inside and work gently round until you make the two points and they stick up as represented in the drawing.

THE GEN-D'ARME.

(FIGURE XXV.)

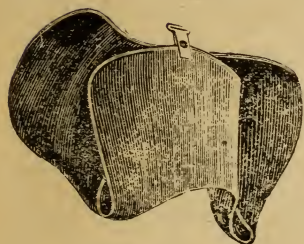


Fig. A.



Fig. B.

To make this cap you must once more resort to a little clip, as shown in Figure XXV A. Having made the hat which only requires you to bring the outer rim through the centre hole of the felt, then to draw the outer rim up till you have it even with the other. You can then keep the hat in shape by holding the outer edges together with the clip. In representing this character, you must look most dignified and stern.

The coat collar again must be turned up a la Militaire. The clip you will find, gives a good finish to the hat, and makes it look exactly like a Gen-d'Arme's Chapeau. With a little practice this hat will be found most simple and effective.

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