

SCOTT'S TRUE BLACK ART
FOR THE
ENTERTAINER
BY
LIONEL T. SCOTT
APPROVED BY WM. DEVOE

-oo-

A THOROUGH EXPLANATION OF 20TH. CENTURY
BLACK ART AS PERFORMED BY PROFESSIONALS.

-oo-

COPYRIGHT, 1922,

LIONEL T. SCOTT

The State Library of Victoria
"ALMA MATER COLLECTION"

SCOTT'S TRUE BLACK ART
FOR THE
E N T E R T A I N E R
BY
LIONEL T. SCOTT
APPROVED BY WM. DEVOE

-oo-

A THOROUGH EXPLANATION OF 20TH. CENTURY
BLACK ART AS PERFORMED BY PROFESSIONALS.

-oo-

NOTE.

Long experience has taught me that every student wants INFORMATION-- as much as he can get, and in as briefly and plainly written a manner as possible. These instructions contain INFORMATION, NOT ordinary printed matter, and are purposely published in the form they are--concise but understandable. I only lay down what rules I consider necessary for the attainment of this act--to give a solid foundation which should be the means of qualifying you to amaze and entertain friends and the public. You are getting the real, true methods, and your own practice and experiments will make you expert, which is my sincere wish.

FOREWORD.

This is an entire magic mystery act on a darkened stage--hence its name, "Black Art." Unlike any other performance, the stage is draped entirely in black; and the front lights, which are the only means of illumination, are, with the aid of reflectors, directed toward the audience instead of the stage. This makes the stage seem more obscure, but any and all light-colored things are visible. The performer is dressed solely in white, and the various objects with which he works are white or as near so as possible. The performer is aided by an invisible assistant. This assistant can not be seen because he is dressed wholly in black. It is this invisible assistant, acting in connection with the visible performer who does the necessary work which brings about the clever, clean-cut effects the performer SEEMINGLY obtains. Presuming the reader knows nothing of this entertainment, I will take up, step by step, the various details necessary for him to know in order to ultimately, with study, practice and the introduction of originalities of his own, produce a high-class entertainment suitable for any theatre or platform.

THE CAVE.

DRAPERY. Both sides and the back of the stage or platform must be hung, from the top to the floor, with black, non-gloss goods. Across the top similar black cloth is stretched as smoothly as possible, and the floor is covered with an inexpensive black sheet. This forms an en-

tirely black room when looked at from the auditorium, and is known as "THE CAVE." SEE FIG. 1 BELOW.

MATERIAL. The material to be used is purely a matter of personal preference, there being no certain law regarding this. Some performers use black calico which will answer the purpose, but not very perfectly. Others use black canton flannel or flannelette which is better. But the best of all materials is black velvet, or, if this is too expensive, black velveteen. Better illusion is created by the use of this material and less glaring lights are needed as it makes for a deep, impenetrable black-room or Cave.

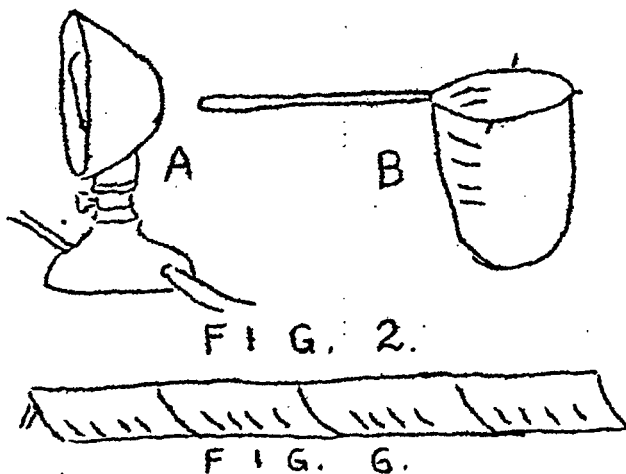
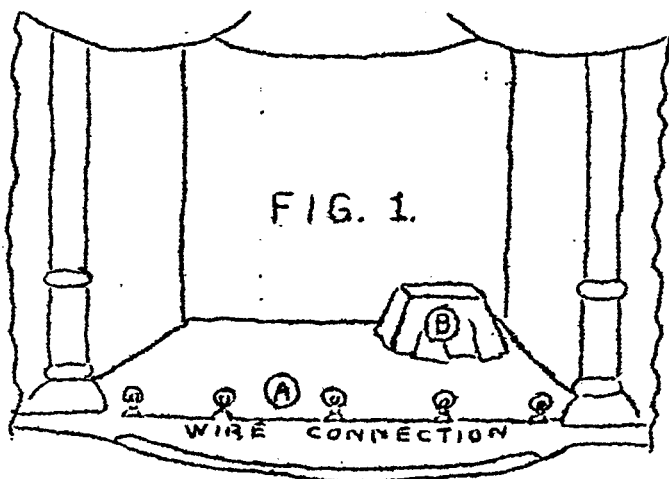
T THE LIGHT.

The lights of every stage are so arranged that they brighten up the scenery and show the actors clearly. But for this illusion act none of the stage lights are used at all, and all others in the auditorium are either turned out or lowered during the performance.

A special row of electric, gas or coal-oil lights is used. These lights are placed on or near the floor of the stage at the front of the Cave, and each has a reflector as pictured in A of Fig. 2, and A of Fig. 1. You will note that the reflection from these special foot-lights do not illuminate the Cave, but on the contrary the rays shoot toward the audience, making the Cave appear darker. The light prevents the audience from seeing plainly, and the black drapery or stage setting absorbs any glare that may be on the stage.

PERFORMERS.

At least two persons; one, the magician, who from the time he appears on the stage until the end of the act, is generally always in



sight of the audience, and apparently carries into effect, without aid or deception, the wonderful tricks which the audience witnesses. The other person is the assistant who, during the entire act, is never seen. The magician and unseen assistant always work at the same time--in harmony. The simple but necessary minor details of every trick, the effects of which seem to be done by the magician, are actually accomplished by the invisible assistant. The well selected stunts, according to an agreed upon, mutually understood and rehearsed method of doing them, are performed in sequence, following a snappy routine.

THE DRESS. The magician is generally dressed entirely in white, even to his hat, socks and shoes. Some performers prefer the costume of a clown, or Hindoo with flowing beard, loose robes, etc. However, an up-to-date dress for summer performances may consist of a straw hat with white band, white duck or palm beech suit, and white socks and shoes.

THE ASSISTANT. He must, in order that he may never be seen, be dressed in a comfortable black costume that does not shine or reflect light. Something on the order of out-of-doors sleeping garment, with feet attached to the suit which is on the union style order. This covers his entire body, from neck to the soles of the feet. No shoes are worn. A black headpiece or hood which covers the head and face entirely can be fastened right on to the neckband of the garment, and arranged to open and close at the side. Some of the threads in that part of the hood where the assistant's eyes will be are drawn out to enable him to see. If the headpiece does not cover the face, either a black mask or a covered wire mask, whichever is the easiest to wear and can be seen through best, is used. Black gloves are placed on the hands. The assistant always remains in the background, being careful not to pass in front of the visible articles (anything white), otherwise he will be seen.

THE SECRET.

The principle of "Black Art" will be easily understood if you give attention to the three examples which follow:

No. 1. You may easily and without ill result read at night if the electric, gas, or lamp light is behind you and its rays fall directly on a book. But if you place the light between yourself and the book, though you see the book, you cannot read as clearly.

No. 2. On a large or small stage, prepared as you have been told, black objects cannot be seen. Light colored things, particularly white are clearly visible. A small yellow table can be seen well, but a WHITE one is seen quite distinctly. If a black non-gloss cloth sheet (of a size that will easily cover the white table) is placed over the table, though it is there, the table will not be observed. Should the black

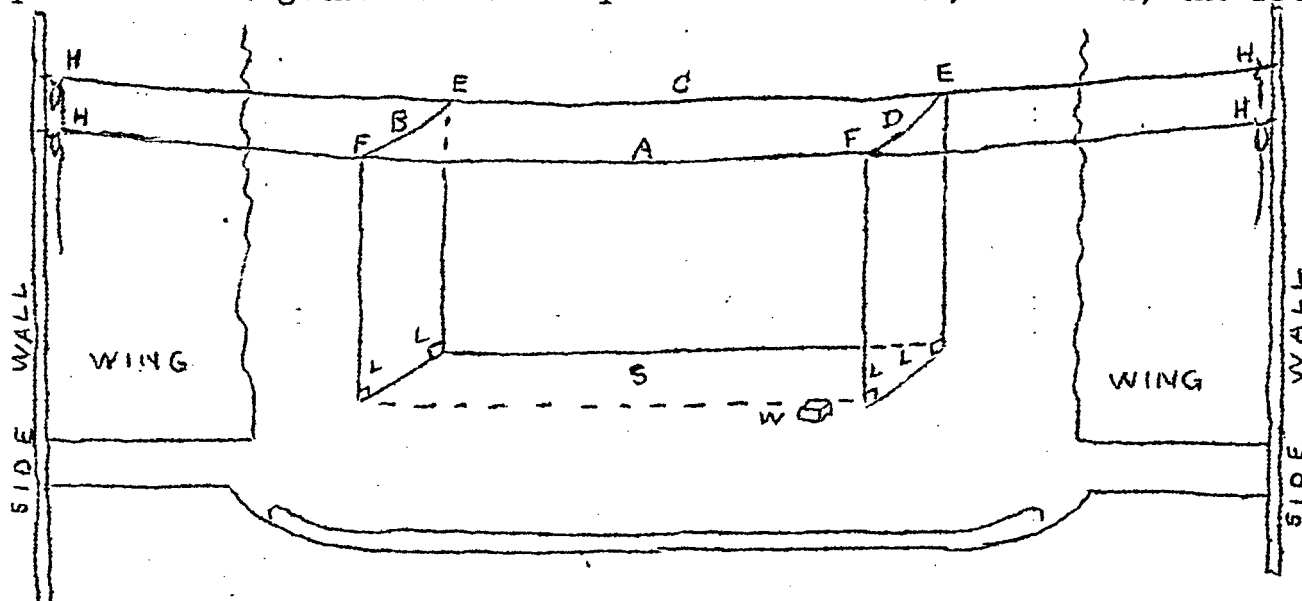
sheet be quickly jerked from the table by the visible assistant, just as quickly will the table come to view--a magical appearance to all outward indications.

No. 3. If a light colored vase is placed on the table, (the top surface of the table having been painted a dead black to prevent people in the balcony and gallery of the theatre noticing the assistant's movement, which would be easily seen otherwise), the vase may be made to disappear. The invisible assistant, upon being given the proper cue, quickly covers the vase with a black cloth or bag as in B of Fig. 2 and takes it off the table. The magician may now take up the table, turn it upside-down and prove the vase has disappeared. If the magician wishes the vase to magically appear, it is placed on the table (still covered), and when the magician gives the command, the assistant quickly takes off the black covering.

The invisibility of objects, as you see, lies in their black covering, the black background formed by the sides and rear curtains and the arrangement of the lights at the front of the Cave. The covers, sheets and bags for the various articles employed must be much larger than the objects they are to hide from view, to make their rapid removal easy when required, and without making the least sound or disturbing the objects being covered or uncovered.

AN INEXPENSIVE OUTFIT SUITABLE FOR HALL OR THEATRE.

THE CAVE. Fig. 3 pictures a Cave or cheap black cloth. Its size is a matter of individual preference and requirement, but the average Cave is 12 feet wide, 9 feet high and 10 feet deep. The sides, back and top are sewed together in the shape of a black room, as shown, the front



being open. Around the top, A, B, C, D, a length of strong, light rope is sewed, and at each corner, E, F, E, F, separate lengths of rope are firmly tied to the rope that runs around the top. These ropes are about 10 feet long, and are used to suspend the CAVE at the proper height by tying their free ends to hooks screwed in the side walls of the stage or sides of the building. H, H, H, H show the ends of the ropes fastened to hooks in the walls on opposite sides of the stage. This arrangement holds the cave firmly in place, and, as will be manifest, permits quick erection and rapid dismantling. When the Cave has been properly suspended in place, a black sheet is spread in it to cover the floor--see S of Fig. 3. L, L, L, L, show where lead weights are sewed in the bottom hem of the cloth of the Cave to prevent blowing.

THE PROSCENIUM. A plain or fancy proscenium may be placed at the front to ornament and otherwise conceal the front edges of the Cave. See Fig. 4. To facilitate transportaion, it may be made in three sections, viz: The top ornamental board, T, and the side pillars, S, S. These sections consist of wood framework covered on one side with canvas like the scenery in theatres, and each section is appropriately painted. The top section is at least 13 feet long. Its ends, E, E, rest behind the tops of the side pillars to which they are fastened in place with bolts. The side pillars are no less than 9 1/2 feet tall. Snap-hooks in the back of the top piece are clasped on the ropes that suspend the front of the Cave, holding the proscenium upright. K of Fig. 4 shows Snap-hook. Instead of the proscenium just described, a drop-curtain with an opening in the center could be employed. The opening would be no less than 8 1/2 feet high from the floor by 11 feet wide. This curtain is dropped from the "flies" directly in front of the erected stage (Cave).

LIGHT. Five ordinary coal-oil lamps, with tin reflectors, are employed. These lamps are the kind that have a wire frame in the back for hanging on walls, and may be purchased at most stores for a few cents each. Place them in a row, at equal distances apart, on the floor in front of the Cave, so that their light is thrown toward the auditorium instead of the Cave. A few trials will enable you to ascertain their

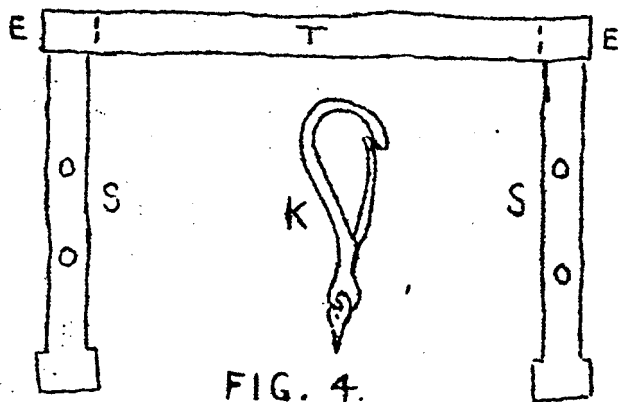


FIG. 4.

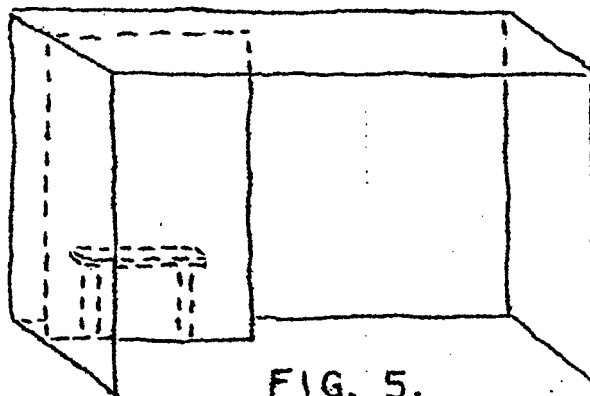


FIG. 5.

exact position, which may be marked with chalk on the floor of the platform or stage for future guidance if playing more than one night stands. Should it be desired to raise the lamps off the floor to make sure the light will shine directly in the spectators' eyes, they may be rested on small black boxed or wood blocks---see W of Fig. 3. One or two lights suspended on each side of the proscenium, see O, O, O, O, of Fig. 4 greatly improves the lighting effect.

TRY-OUT. If the theatres that are played in have stages that are, what may be called "standard" in size, which preclude close proximity to the audience, a try-out on one will serve for all. However, it is well to here state that, when the houses to be performed in are different in size, it is necessary to try-out in each before the actual performance takes place. In this case it is necessary to wait until it is dark enough in the hall or theatre; The front curtain is then raised and the lamps are lighted and placed in front of the Cave at the proper distance so that nothing inside can be seen. Have your assistant hold up before him a black sheet of sufficient size to hide him from view as you stand in the center of the auditorium. Then look at the cave from different parts of the hall while the assistant moves from place to place in the Cave holding the black cloth in front of himself. If you see a silhouette, move the lamps a bit further from the Cave, until no shadow of the assistant can be observed.

UTILITY TABLE. In one of the rear corners of the Cave is a small, ordinary kitchen table, known as a "Utility" table. It is used for holding the different things that are to be produced during the performance and for disposing of those that have already been employed. This table is usually completely covered with black cloth to make it invisible. See B of Fig. 1.

Another method of concealing the Utility table is to suspend from the top to the floor of the Cave, on one side, a strip of cloth of the same material as the Cave. This is about 5 feet in width, and is sewed to the top and side of the Cave as in Fig. 5, and hangs like a curtain. The dotted lines show the table behind it. The table requires no cover. Sew lead weights in bottom hem of this curtain to hold it steady.

EMPLOYING REGULATION FOOTLIGHTS.

The writer witnessed a creditable Black Art performance in a moving picture theatre in which the footlights of the stage alone were used. A WIDE reflector, as in Fig 6, was employed, it being placed behind the regular footlights. This reflector may be made of several sheets of bright tin or other metal, depending on the width of the stage. Their ends overlap one another, and are bent as shown so no light will be thrown on the stage. Rear supports hold them in place. As to the candle power of the footlights, it does not make any difference, but the

Cave will have to be placed in such a position on the stage to obtain maximum darkness. A few trials is sufficient.

DIFFERENT KINDS OF LIGHTS.

GAS LIGHT. If the theatre or hall is supplied with gas, and you wish to use it, you will require a rubber hose of sufficient length to run from the house gas connection on one side, across the stage in front of the Cave to opposite side of Cave. At least 5 gas jets are attached to that portion of the hose that is in front of the Cave. The jets and hose are mounted on a 2 in. by 4 in. joist 12 feet long by means of nails or screw-eyes, and behind each jet bright tin reflectors are tacked to the joist. When connection has been made and the gas turned on, watch for leaks; then light the lights at front of Cave.

ELECTRIC LIGHT. See Fig. 1 and B of Fig. 2. Connection is made with the house current. 120 Volts; 40 Watt Mazda lamps will serve.

CALCIUM LIGHT. This class of gas light is generally utilized where gas or electricity cannot be obtained. Calcium Carbide Generators may be obtained of dealers whose names appear in the Trade Directory of the Billboard, the best theatrical publication, sold at all news-stands.

By all means carry your own reflectors and lights. Electric lights being so very cheap, this should be a small matter. Although glass reflectors may be used, metal is preferable as glass is so easily broken in transit. The number of lights required, their relative distances apart and approximate watt strength is a matter of a few trials, and depends upon the size of the Cave and distance from the audience. Very bright lights are hard on the eyes of the audience and detract from enjoying the performance. A prominent black Art artist employs six mel-low lights, at equal distances apart, across a full sized stage. These lights run on a straight line from the first right wing (scene piece) to first left wing.

A SMALL CABINET AND A DIFFERENT LIGHTING SYSTEM.

A small "knock-down" cabinet that may be rolled on the stage: All that is used is a blue incandescent electric light at each side, midway between top and bottom of the cabinet. The hangings are black, as usual. Due to its size the performance is limited.

WORKING EQUIPMENT.

This consists, in addition to the Utility table, of what furniture--all painted white--the performer requires for the exhibition, such as, small tables, stands, etc. with their sheet covers, and other necessities called for in the act as, urns, basins, china set, tray, fringed

hoop, domestic animals and fowls, fruit, flowers, etc. together with the proper size black boxes, sheets, bags or covers, into which they may be readily and quickly placed or taken from. The various articles needed for different tricks will be mentioned as each is explained.

Naturally, the first question that arises now that you know the principle of this art, is the means of doing several tricks, in sequence, for an entire act that will amuse and perplex an audience. Several baffling and entertaining tricks and illusions, using commonplace, easy-to-get articles, are given below. Others may be added or substituted to suit your taste; and as before stated, every move in each trick should be rehearsed and thoroughly mastered by both magician and assistant before attempting its exhibition.

A BLACK ART ACT'S APPEARANCE.

(Refer to numerical list following this for requirements and preparation, and to numbered list following that for explanation of how it is done.)

1. The curtain rises, showing a dark and apparently empty stage, but it does not remain that way long for, in the twinkling of an eye the performer miraculously appears in the center of the stage and, proceeding to the front, makes a bow.
2. Waving his right hand to the left side, a hat-stand or clothes tree makes its appearance.
3. Removing his hat, he seemingly hands it to someone, and the hat mysteriously floats to the stand on which it hangs itself.
4. By merely extending his right hand to the right, a white wand quickly appears in his hand.
5. Walking to the right, he waves the wand over a vacant spot, and a small table immediately appears.
6. Then turning to the left he makes weird passes with the wand over another empty point, and a second small white table quickly makes its appearance in air and floats to left side of stage.
7. A simple wave of the wand over the table on the right brings to view a large vase resting on the table.
8. Picking it up, he shows it to be empty and places it and the wand on the table at the right. Upon command the wand rises from the table and stirs itself in the vase, further proving the vase to contain nothing.
9. Taking up the wand, he waves it over the vase, and in the fraction of a second a live rabbit is seen therein.
10. Grasping the rabbit by the ears with his right hand, the magician takes it from the vase and, joining both hands, makes motions as though he is about to tear the animal into two parts. Upon separating his hands a rabbit is seen in each hand.
11. The rabbits are now changed into one only by rubbing together, the remaining rodent being held in right hand.

12. An ordinary wooden hoop, to which many bright vari-colored ribbons, about 12 inches long, are attached all around and hang down, is taken up in left hand and shown to be free from preparation, the magician passing his right arm and head through its center to convince of no trickery. Holding the hoop about two feet from the floor, the rabbit is allowed to drop through it to the floor. It is taken up and again dropped through the hoop, but does not land on the floor as expected--it disappears entirely.

13. The wand which was lying on the table begins to move, and stands upright on the table, after which it floats off in the air and vanishes from view.

14. Directing the attention of the audience to the table on left side, the magician causes a vase, similar to the one on the right hand table, and full of oranges or other fruit, to appear on it.

15. After taking one or two of the fruit from the bowl, he replaces them and, reaching in the air mysteriously catches a large handkerchief with which he covers the vase of oranges.

16. Another large handkerchief seems to grow in his hands, which is used in covering the vase on the remaining table.

17. Upon command the oranges change place, appearing in the vase which was shown empty, and the vase that contained the fruit is now full of water, which is emptied into a bucket standing on the side.

18. Taking up the fringed hoop, the magician reaches through it and obtains a large white sheet which he opens up.

19. After showing the sheet to be unprepared, he holds it up before him. In a moment the sheet drops to the floor, but the magician has disappeared.

The above splendid, though simple effects give the student a faint idea of how they look to the audience. Shortly they will be explained in detail and by number. Other more spectacular tricks may be added to form a complete act.

REQUIREMENTS AND PREPARATION.

1. A large black sheet is placed in the center of the Cave where it can be found in the dark.

2. A white hat stand or clothes-tree, covered with a black sheet on the side facing the audience, is placed on left side of Cave.

4. A white wand, about 1 1/2 feet long, with about 3 inches of one of its ends painted dull black. A long loose black bag into which it fits.

5 and 6. Two small white, one-legged, wood-turned tables, each having a black sheet to cover their tops and the sides exposed to the spectators. These are placed on opposite sides of the Cave as near to the front as possible where they cannot be observed.

7. A white vase of sufficient size to hold a rabbit. Interior of the vase is painted non-gloss black. It is covered with a deep,

black bag (Bo of Fig. 2). or square of cloth and put on the floor near table on right side.

9. On the Utility table in the rear of Cave deposit a deep, black, wire-mouthed bag with handle in which is contained a white rabbit. Mouth of bag is turned down so rabbit cannot escape.

10. Near the black bag on Utility table is a black box, with cover, which holds another white rabbit.

11. Next in order on the table is a larger, deep, black bag (without handle) that has a stiff circle of wire sewed around the mouth to keep it open.

12. A wooden barrel hoop, painted white, to which many different light colored ribbon streamers are attached, is deposited on the floor near the front of the Cave.

14. A vase similar to No. 7. In this vase is placed a black bag containing oranges. Wire projections on the bag's mouth hold it properly--see B of Fig. 2. This bag is much deeper than vase, so that when removed oranges will sink to bottom and not be seen. Thus prepared, the vase of oranges is covered with a black cloth and stood on the floor near left side table.

15 and 16. Two large white handkerchiefs, each separately folded into compact bundles, are placed on Utility table and covered with a small black cloth. Also a black pitcher containing water, and an ordinary bucket, painted white, are placed at one side of the Cave.

18. Another black bag into which is deposited a large white sheet. Place the bag in the rear of the Cave where it may be readily obtained.

A BLACK ART ACT EXPLAINED---THE ROUTINE.

(Refer to first numerical list for how it looks.)

1. As the curtain goes up the performer holds before him the large black sheet that was placed in the center of the Cave, the assistant grasping it at the side. When curtain is raised, assistant jerks the sheet from performer, exposing him to view. Assistant puts black sheet where he can find it later.

2. Performer approaches the center of the stage and the assistant gets behind the black covered hat-rack on the left. Just as soon as the magician waves his hand to the left, the assistant jerks away the sheet that covers hat-rack, which he throws over his shoulder.

3. The assistant goes to the center of the stage and stands on the right and directly behind the magician. When the performer removes his hat and seemingly (?) hands it to some one, the assistant actually takes it in his hand and slowly and noiselessly carries it to the hat rack, where he places it. Hat rack cover is placed on the Utility table, and the covered wand is picked up.

4. When the magician extends his right hand, the assistant, who is now behind him, places the black, but unseen, end of the covered white wand in his hand; and all that is required to apparently produce the wand is for the assistant to pull off the black cover, which he may drop

on the floor or place on the Utility table, and walks to the right and directly behind the small white table which is covered with black cloth.

NOTE. In like manner a fan may be made to appear in performer's hand. The wand or fan may be produced in a much simpler way, viz: Held in the hand of assistant, it is hidden behind his arm. He has only to bring it from behind arm to cause it to appear.

5. When the performer approaches and waves the wand over and in front of the covered table, the assistant quickly pulls off the black sheet and throws it over his shoulder to have free movement of both arms; and goes over to and behind left hand black covered table, picks it up by holding one of the legs near the joint in one hand and grasps an end of the black sheet covering in the other.

6. As soon as the magician makes weird passes with the wand before the second covered table, the assistant rapidly jerks off the black sheet, throwing it over his shoulder as he did the first, and slowly floats the table to its place on the floor. He then picks up the covered vase on the right, places it on the table there and holds the black-covered bag while the magician shows the table to be unprepared.

7. When the assistant, who is now standing immediately behind the table just mentioned, sees the magician wave the wand over the table, he instantly removes the black covering, and the table and bowl covers are placed on the Utility table.

8. Just as soon as the magician has placed the wand on the table, the assistant is prepared to take it (by its dead-black end) and stir it in base.

9. The assistant then walks to the Utility table, takes therefrom the deep black bag and the black box, each containing a white rabbit, and returning, takes up a position behind the table. He deposits the box on the floor and holds the bag in preparation for the next trick. Now, when the magician waves his wand over the vase the assistant places the mouth of the black bag, containing the rabbit, up-side down on the vase (bag is not seen on vase because the vase's interior is painted black), and quickly withdraws the bag, exposing the uncovered rabbit in vase. Bag is returned to Utility table.

10. As the magician takes the rabbit by the ears from the vase with his right hand, the assistant picks up the black box, containing the other rabbit, from the floor and holds the cover in one hand ready to open. When the magician, with his right side facing the audience, joins his hands as though in the act of tearing the rabbit in two, his left hand, under cover of the rabbit held in right, reaches into the black box as the assistant raises the cover, and takes therefrom the rabbit. Assistant returns the black box to Utility table and gets the deep, large-mouthed black bag.

11. Holding the bag by the rim, the assistant takes up a position in the middle of the Cave, while the magician makes motions as though rubbing the rabbits together. The rabbit in the performer's hand farthest from the audience and behind the one fully exposed being quickly dropped into the bag held by assistant.

12. When the magician, with his left side facing the audience, is on the point of dropping the rabbit to the floor through the hoop the second or third time (this is optional with the performers), the assistant reaches out under the hoop with the stiff-rimmed bag and catches the rabbit.

13. Holding the large mouthed bag in one hand, the assistant walks to the table on which the wand is and, with his unoccupied hand grasps it at the black painted end, slowly stands it upright and afterwards seemingly makes it float in the air by lifting it entirely off the table. Held high overhead and walking slowly to the rear of the stage, he gradually lowers his arm so that it is outstretched at his side. A quick movement of the arm to the front of his body (his back being toward the audience), causes the wand to disappear; and wand and large bag are placed behind Utility table, the mouth of bag being twisted to hold rabbit secure.

14. At the moment the magician directs the attention of the audience to the left hand table, the assistant takes up the second vase, places it on the table and prepares to quickly remove the covering. At a given signal he jerks the black covering away, exposing the vase and fruit. The vase cover is deposited on Utility table, and one of the two large handkerchiefs is obtained while the magician is examining the fruit.

15. Every-ready, the assistant quickly furnishes the magician with the handkerchief at the proper moment. As the magician develops the crumpled handkerchief, the assistant goes behind the table on which is the vase of fruit. When the magician is spreading the handkerchief in front of the vase of fruit in preparation for covering it, the assistant takes the handle of the bag and removes it unperceived and, rapidly picking up the black pitcher of water, empties its contents into the vase just a second or two before it is covered. Then he gets the remaining white handkerchief from Utility table.

16. The second handkerchief is produced in the same manner as the first, after which the assistant picks up the bag containing the fruit and goes behind the table on which is the uncovered vase. As the magician spreads the handkerchief in front of the empty vase to cover it the assistant empties the bag of fruit into the vase; then the magician covers.

17. This effect is already accomplished, and all that is required is to uncover the bowls and pour the water from one into the bucket.

18. While the magician exhibits the transformation and transposition of the oranges and water, the assistant secures the black bag containing the large white sheet from the rear of the Cave. He holds the bag open under the hoop as the magician reaches through and grasps the folded sheet, which he opens up. Assistant now gets the black sheet used to make the magician appear - see No. 1 of this list.

19. Stepping back a few paces, the magician holds the white sheet before him. The assistant, who is now standing directly behind him, takes one of the upper corners of the white sheet, continuing to hold it

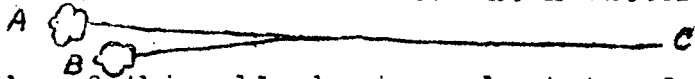
up as he hands magician the black sheet. Magician covers himself with black sheet while assistant keeps white sheet in position. When magician is ready, assistant releases white sheet which falls to the floor.

NOVELTIES.

The field for specialization in this particular branch of entertaining is so wide and diverse that one possessing ambition, originality and practical imagination, and utilizes them in the production of an up-to-the minute, pleasing act, is bound to succeed. The following suggestions are given in order that the diligent student may introduce exceptional, workable effects that will please the most fastidious.

JUGGLERY. The performer who has a slight knowledge of jugglery may, with the aid of the assistant, take up and juggle two or three Indian Clubs, white enameled tin plates, etc., tossing and twirling them in the air in the regular way and, after a moment, causing one or two of them to maneuver in the air in peculiar ways to one side of the stage and then back to his hands. The assistant does the manipulating and, naturally, must also know how to juggle. The rapid motion of the articles being tossed from hand to hand by the assistant does not permit the spectators to see his black-gloved hands. But he must always see to it that the articles being juggled are between him and the spectators. Two or more white rubber balls juggled by performer may be made to disappear in air one at the time. Assistant catches them in a black bag (B of Fig. 2) as performer throws them to him.

THE BUTTERFLY ILLUSION. As pretty an effect as we have ever seen, yet simple and easy. Performer takes up a sheet of white paper, and with a scissors cuts out two butterfly shapes. Showing the vase on right side table to be empty, he places the butterfly cut-outs in it, picks up a fan and fans vase. The paper butterflies slowly rise from vase and fly around stage. Finally, when they are on the extreme left side, performer waves fan vigorously and both butterfly cut-outs dive into the vase on left-side table. Performer walks to vase to catch butterflies but vase is empty.



REQUIREMENTS. Two lengths of thin, black wire, about two feet long, are twisted around one another as illustrated, permitting two ends to take on the shape of a fork. Paper butterfly cut-outs are attached to the ends as shown at A,B. The wire fork with the cut-outs is placed in a black bag, (B of Fig 2), and the bag placed in vase on right-hand table. When performer has cut out and dropped the duplicate butterflies in this vase (bag) and commences to fan it, assistant grasps the handle end of wire, C, and lifts out the butterflies on wire. With other hand he takes out bag. Before making butterflies on wire dive into vase on left side table, assistant places black bag in vase, immediately after thrusting fork into bag, and then lifts bag out of vase.

THE PITCHER, CUPS AND MILK. A white tray, on which rests a pitcher of milk and two cups, may be made to appear in air and float to table. Taking up the pitcher, you pour some of the milk on the tray or floor to prove it is liquid; then, picking up one of the cups, fill it with milk and place on table. The same is done with the other cup. Waving your wand or fan over the cups, take them up and pretend to throw the milk to audience and the milk has vanished.

HOW. The tray containing the pitcher and cups is held at the back by assistant as you secretly grasp the black covering. Assistant then carries the tray to table, exposing it, and you drop the cover to floor. After pouring a little milk on tray or floor, take up the pitcher in one hand and a cup in the other and, with one side turned to the audience, pretend to pour milk into the cup held at arms length. You really pour the milk into a large black cup which the assistant holds directly behind the white one. Replacing cup on table, the same is done to the remaining cup; then proceed as above.

DISAPPEARANCE OF A VISIBLE ASSISTANT AND APPEARANCE OF A SKULL OR SKELETON. A visible assistant, preferably a woman dressed in white, is covered with a large white sheet. When the performer removes the covering a moment later, a skull is seen suspended in the air in the identical place the woman's head was.

HOW. As the magician is spreading the sheet in front in the act of covering the lady, the UNSEEN assistant, with the aid of a large black cloth, quickly covers the lady, who can now walk off the stage without being seen. Meantime an imitation skull, which was taken from the Utility table, is uncovered and held up by the invisible assistant at a point where the lady's head should be. The skull is what the magician really covers. Upon removing the cloth the skull alone is visible and seems to be floating in air. Instead of the skull, a complete skeleton may be substituted. See "Apparitions," next page.

THE TALKING SKULL. If the skull just mentioned has a mechanically arranged moving mouth, various questions made by the magician and persons in the audience may apparently be answered by it in the voice of a woman. The assistant, who can do Ventriloquism, operates the mouth as he "throws" his voice. A weird tale of the unknown beyond or comedy may be introduced if desired. The skull finally disappears. **HOW:** Assistant covers it with a black cloth as the magician holds a white cloth in front for a moment. If a skeleton is used, it may be made to glide off stage.

GRADUAL APPEARANCE OR DISAPPEARANCE OF ANYTHING. This effect is obtained by the use of several dead-black cheese-cloth screens, or veils, with which the object is beforehand covered. One by one these transparent sheets are quickly removed from the object they cover (or are in front of) by the invisible assistant, until the particular object is plainly revealed; and if it be a person, that individual may walk away or assist in other illusions which may follow. To make something gradually disappear, the process is reversed.

LEVITATIONS. This apparent floating in thin air, without visible means of support, of some certain article, an orange, ball or larger object which has been conclusively proved to be unprepared will, after you have digested the preceeding instructions, be clearly manifest. The assistant, of course, "does the work." A command on part of the visible performer is unhesitatingly obeyed, causing the object to seemingly float and do as requested. In the case of an orange: The fruit is stuck on the end of a slender black stick or umbrella rod and floated high in air. Magician can disengage it from the end of the rod or replace it; finally it is fanned to different parts of the Cave and disappears--assistant hides it behind his body. **RIDING IN A CANOE.** Performer may come on in a canoe which he paddles around stage. He may play some musical instrument while canoe is in motion. **HOW:** Make a frame of light wood to represent a minature cance, cover it with canvas and appropriately paint. Cut a hole in the bottom to permit performer's legs to go through. Tack a strip of black cloth around this hole to hang down and hide legs. Canoe is affixed to performer by means of black wire. All he has to do is to slowly walk around stage, his legs being hidden by black cloth tube.

APPARITIONS. All kinds of specters, such as ghosts, skeletons, etc. may be made to appear suddenly or gradually, as explained, and perform certain stunts. An assistant, dressed in tight fitting dull black clothes which are painted white at the proper places in representation of a skeleton, and over his face a white skull mask is placed, gives an animated skeleton, the white painted form and mask only being visible. His skull may detach itself from the body bones and slowly float in air to the table. This would be done by the **INVISIBLE** assistant who takes off and covers the mask of the skeleton assistant and at the same time uncovers a papier mache skull, which may be bought of any magic dealer. The different bones of a skeleton may appear from various places and seemingly assemble themselves, until the skeleton is completed, after which the skeleton apparently dismembers itself. An invisible assistant, papier mache bones and black covers are all that are necessary.

CONCLUSION. I cannot too strongly impress upon you the advisability of using your imagination in an endeavor to originate and produce startling and applause-getting illusions, and may mention that comedy introduced from time to time in an act of this kind is always pleasing. Sambo, the magician's assistant is called, appears walking on the stage but his head is invisible because he is a negro. The magician then makes a few passes where Sam's head cught to be and there immediately appears a white head. This is a good opening trick, and is done by invisible assistant removing black cover from Sam's head.

I have attempted to make these lessons intelligible with the least possible waste of space. If you have followed them, success whould be certain. Let me hear of your success.

Lionel T. Scott,

New Orleans, La.