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Hand Shadows: How to make them.

BY

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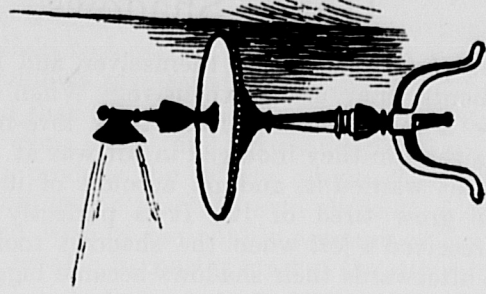
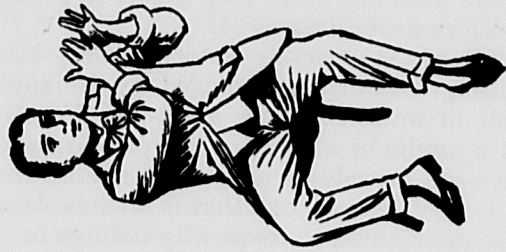
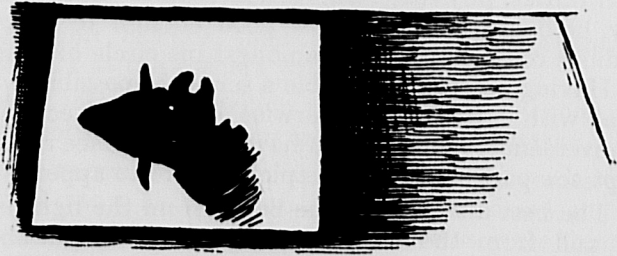
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N.4.A.

Hand shadows
How to make them
How to make them



Mode of Operation.

Hand Shadows.

Shadow pictures invented themselves, and like the best of all amusements, they are inexpensive. When Adam and Eve could spare a few moments from their love-making shadowgraphy was the fun they indulged in: it was at their finger-tips whenever they wanted it, and, on account of its endless variety they never grew tired of it. It is perfectly true that their happiness received a jolt when the shadows took the form of a snake, and afterwards their shadows became bigger and blacker, but for all that they had had their good time, and remembering it, they considerably passed the shadows on to us.

Being practical and gifted with the power to make the best of things mankind has progressed in the study of shadowgraphy, and now one need not be so very expert to produce subjects that Adam and Eve never dreamt of.

In place of the open-air entertainment that they favoured with its cheap illumination provided by the sun and the moon, we are able (if we like) to give a tip-top show in a cellar with the aid of a candle or a lamp; and by incurring very little more expense we can provide an entertainment fit for the palaces of kings, and, let it be said, one that is far less dangerous than the fun that some of them so frequently indulge in.

It is well known that shadow entertainments have often been patronised by royalty; a famous, recently deceased, manipulator, M. Felicien Trewey, appearing several times before King Edward VII, the late Emperor of Austria, and many other exalted personages.

Of course, the amateur exponent is unlikely to equal the remarkable skill shown by the professors of the art for several reasons which we shall proceed to give, but according to his opportunities, physical qualifications, perseverance, and adaptability, he ought to give a show good enough to please the most fastidious critic to be found amongst his circle of friends.

Having erected as suitable a screen as possible, which can be draped with curtains or otherwise decorated according to taste or convenience, remember to have all the surface rendered opaque except the part on which the pictures are to appear.

The best distance for the hands from the light is about four feet, and from the hands to the screen or wall about six feet. The sharpest effects will be obtained by the measurements, but according to the circumstances they may have to be reduced.

Remember that the nearer the hands are to the light the larger the shadow will appear, and consequently a larger surface will be required to operate upon.

The lamp is a matter of fancy or convenience and may range from lime-light to a candle, but an oil lamp with a good polished reflector should give satisfactory results.

Bear in mind that the hands of everyone are not equally flexible or of the same shape, and consequently some operators will be unable to produce the effects obtained by others, but constant hand and finger practice with difficult positions will work wonders, and with a reasonable amount of perseverance any amateur will be able to master most of the subjects set forth in this book.

Some are particularly simple, but there are others that are assisted by small pieces of cardboard cut out in the shape of hats, &c., and held between the fingers or attached by a small rubber ring.

Sometimes it will be found necessary to hold the hands sidewise or twist them about until a satisfactory result is arrived at, and an amusing effect will be created by moving the fingers in suitable pictures.

The simple subjects can be illustrated without anything very elaborate, but for the subjects requiring cut-out figures a screen should be made as follows: Fasten a reliable cord across the corner of the room and hang a sheet over it to form a screen, and with some curtains suitably displayed cover up the whole of it in such a manner that no light can shine through anywhere except at an opening where the Shadows are to perform.

The wooden frame should be of two-inch battens supported with sufficiently strong cross-pieces as shown in the illustration. The measurements must depend on your own convenience, but if you work on a scale of eight-foot each way you can divide your work into eights and get everything in proper proportion without any difficulty. (See Diagram, page 7).

Take your four battens (marked A) of equal lengths and join them strongly at the corners with nuts and bolts.

Measure off in eights, marking off two-eights on each side of the top and bottom and fix two more eight-foot battens.

Measure downward one-eighth and fasten on the cross-piece shown as C. Measure another two-eights further down, making three-eights from the top and fix another cross-piece (marked as D). The space thus formed will be where the pictures are to be shown. Strengthen the uprights (B) with the cross-stays (E), putting a bolt in the middle of them.

Take four cross-pieces two-feet in length and fasten two each side between A and B. These are marked F in the illustration. This should make the front of the frame strong enough for all requirements.

To the batten four-feet in length (marked H) fasten strongly at each end two battens five-feet in length (marked G). At the opposite end to H join the two pieces marked G on to A (just above B) with hinges so that this part of the frame can be folded flat.

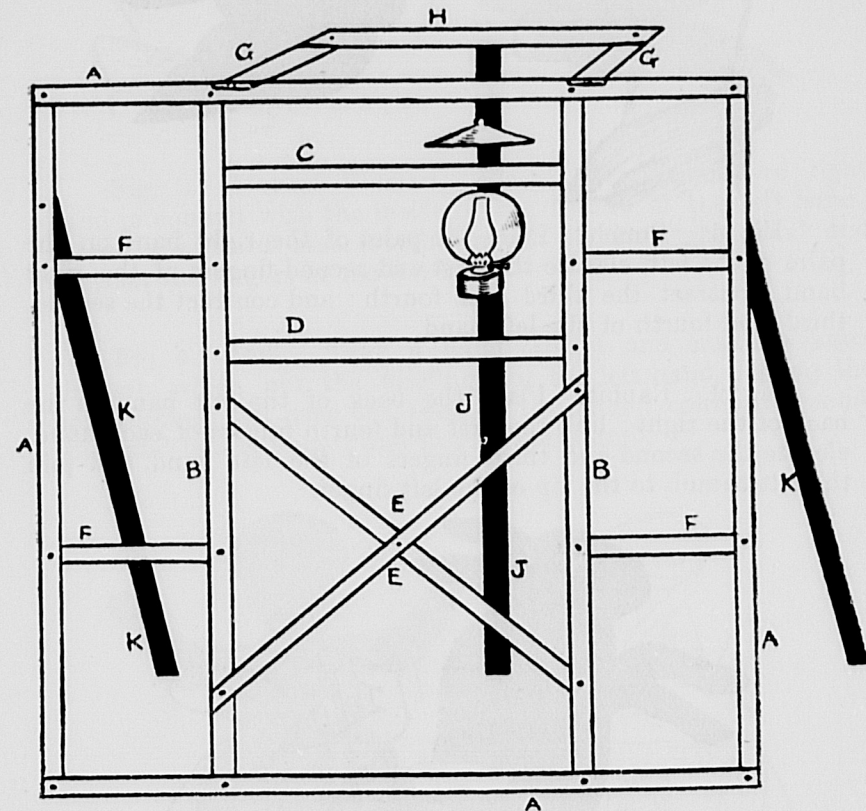
Now get another eight-feet batten (marked J) and screw it firmly into the centre of H. Fasten the bottom of H to the floor by screwing on two iron angles. Fix two supports (K) to the frame at A with screws and fasten down to the floor with screws and iron angles as shown in the illustration.

On the upright J you must fasten your lamp, which should have a good reflector at the back of it, and a tin reflector hung above it to serve the double purpose of adding safety to the prevention of beams of light escaping outside the frame. It need scarcely be pointed out that you cannot have too bright a light for your purpose.

If the lamp is hung about eighteen inches from the top it will not show the shadow of your head upon the screen. Take care to fix this up in such a manner that no accidents can occur, for a spilt lamp may be a very serious matter.



Diagram of Screen.



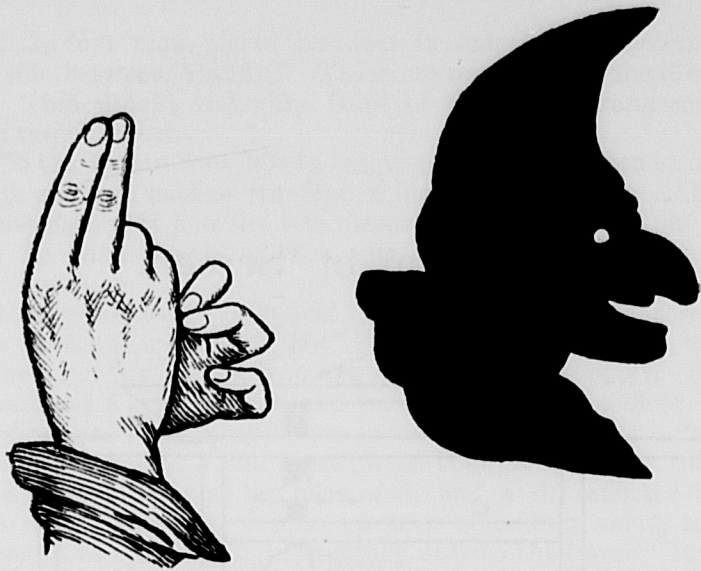


Fig. 1. Punch. Place the palm of the right hand on the palm of the left, elevate the first and second fingers of the right hand, contract the third and fourth; and contract the second, third, and fourth of the left hand.

Fig. 2. Rabbit. Place the back of the left hand on the back of the right; link the first and fourth fingers of each hand, elevate the second and third fingers of the left hand, and join the left thumb to the tip of the left finger.

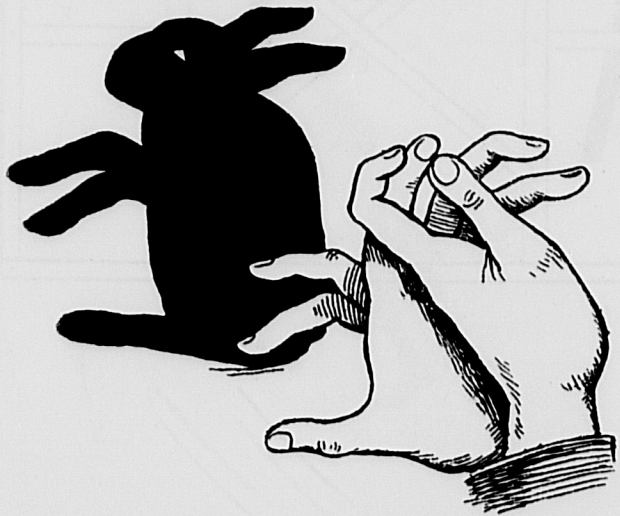
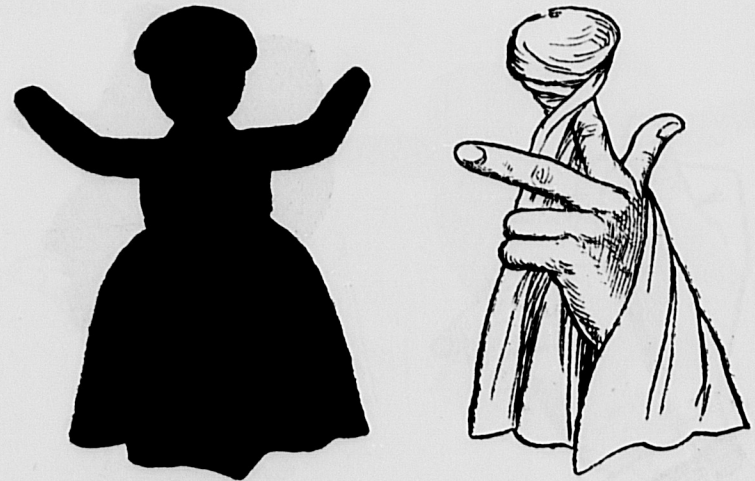


Fig. 3. Market Woman. Place the palm of the right hand in contact with the inside of the thumb of the left hand; extend the third and fourth fingers of the right hand and contract the fingers of the left hand.

Fig. 4. Doll. Take a handkerchief and make a knot, through which put the forefinger of the left hand, letting the handkerchief fall over the back of the hand; contract second, third and fourth fingers and extend the thumb.



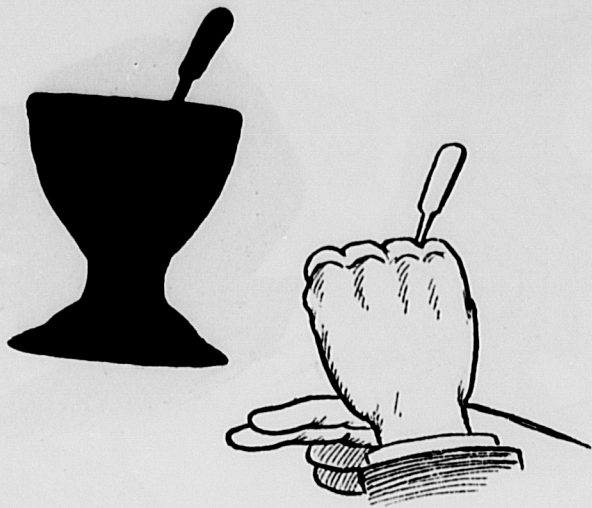


Fig. 5. Grog. Place a teaspoon between the first and second fingers of the left hand, contracting the fingers. Place the forefinger of the right hand against the left wrist.

Fig. 6. A Warrior Bold. Place the back of the right hand in the palm of the left, contract the third and fourth fingers of the right hand, elevate the thumb, and let the second and forefinger of the left hand rest on the first finger of the right hand.

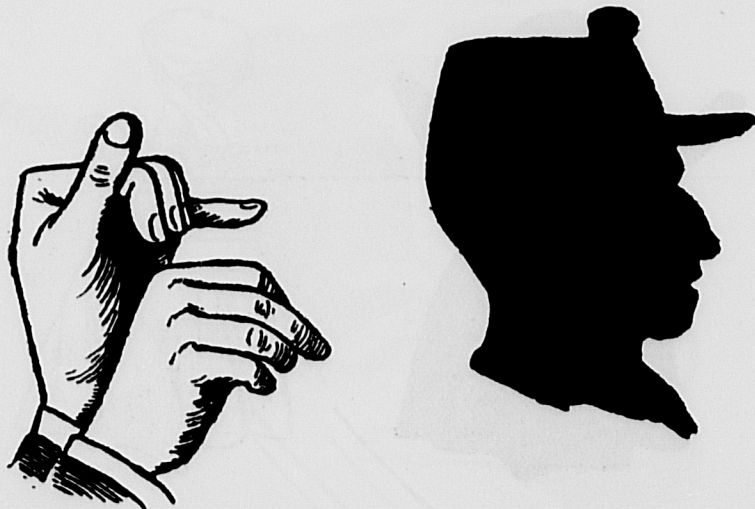


Fig. 7. Baa, Baa, Black Sheep. Place the palm of the right hand in contact with the lower part of the left; extend the fingers of the right hand, separating the second and third fingers, elevate the thumb of the left hand, and let the forefinger of the left hand rest on the first finger of the right.

Fig. 8. A Yankee. Place the left hand in the palm of the right, double over the fingers and extend the thumb of the right hand; advance the thumb and finger of the left hand beyond the lower side of the right.





Fig. 9. Mother Shipton. Place the palm of the right hand across the palm of the left; extend the thumb and elevate the fingers of the right hand; double the first finger of the left hand, and let the second finger project beyond the others.

Fig. 10. Bull Dog. Place the palm of the right hand close to the left, double the fingers of the right hand, separate the third and fourth fingers, elevate both thumbs and bring over the two forefingers of the right hand.

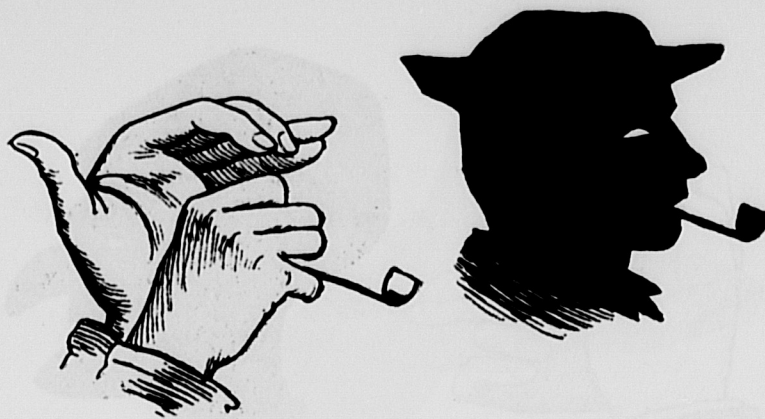
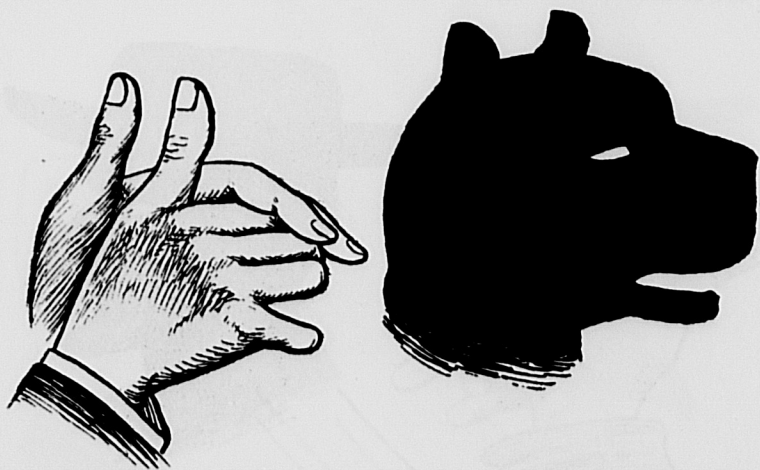


Fig. 11. Son of Toil. Take a short pipe between the third and fourth fingers of the right hand; place the wrist of the right hand in contact with the left; bend the fingers of the right hand at the second joint and extend the thumb of the left hand; bend the first and second fingers over the third, and let the third and fourth fingers rest on the first finger of the right hand.

Fig. 12. Neddy. Place the palm of the right hand on the back of the left, separate the second, third and fourth fingers of the right hand, and rest the thumb of the left hand on the inside of the fourth finger.



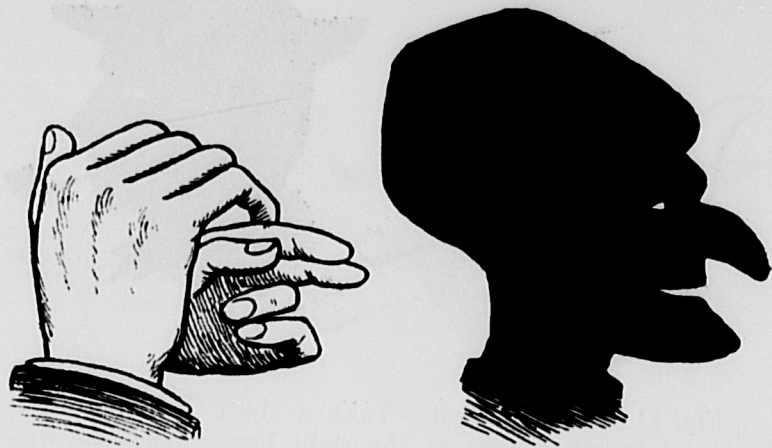
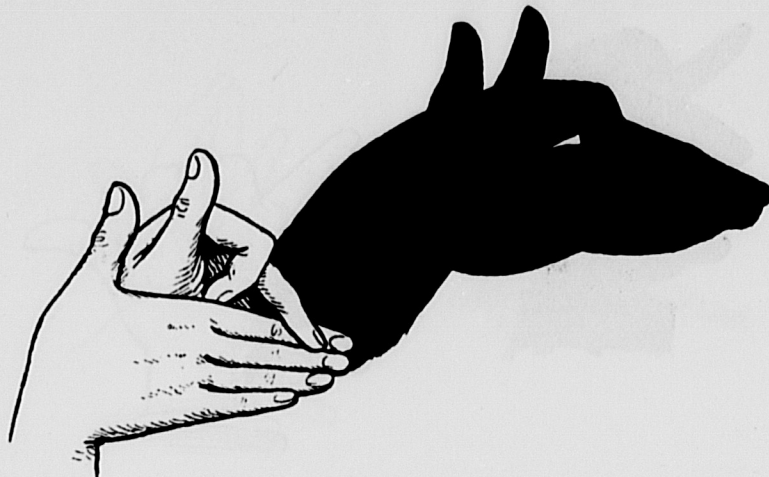
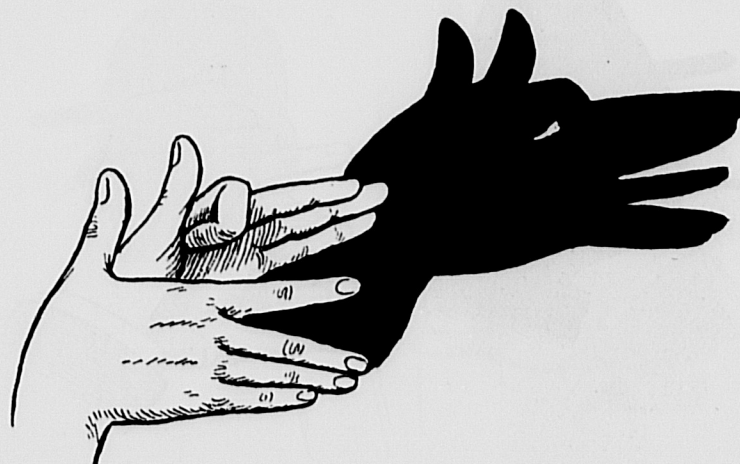


Fig 13. That Interfering Ma'am. Place the palm of the right hand in contact with the left wrist, contract the fingers of the right hand, and extend the first and second fingers of the left, double the third and fourth fingers of the left hand and separate them.

Fig. 14. Our Lady Help. Take a handkerchief and make a turban as above; then place the back of the right hand in the palm of the left, letting the first, second and third fingers rest on the upper part of the wrist of the right hand; raise the right thumb and contract the fingers of the right hand, letting the second finger project.



Figs. 15 and 16 are too clearly shown to require any description. A good effect will be easily created by moving the fingers of the right hand.



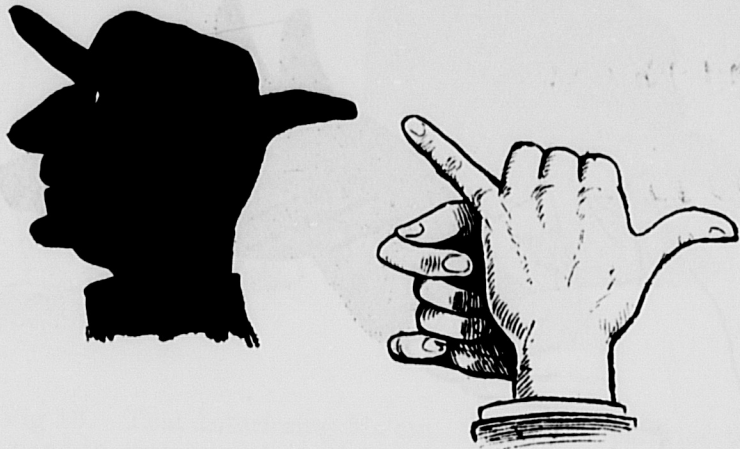


Fig. 17. The Curate. This does not require any instructions.

Fig. 18. A French Soldier. Is too simple to require any explanation.

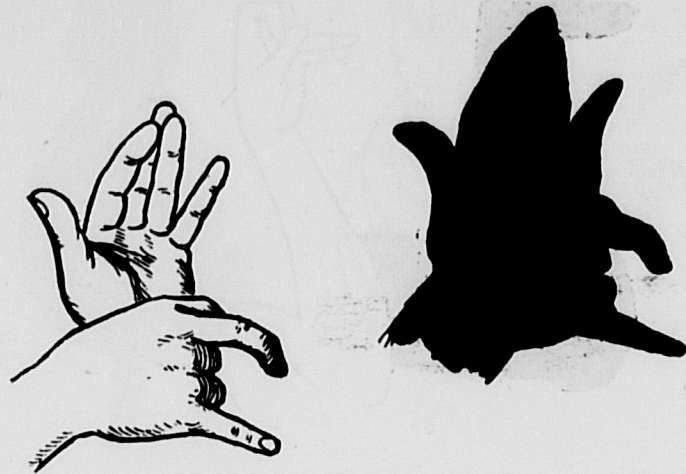
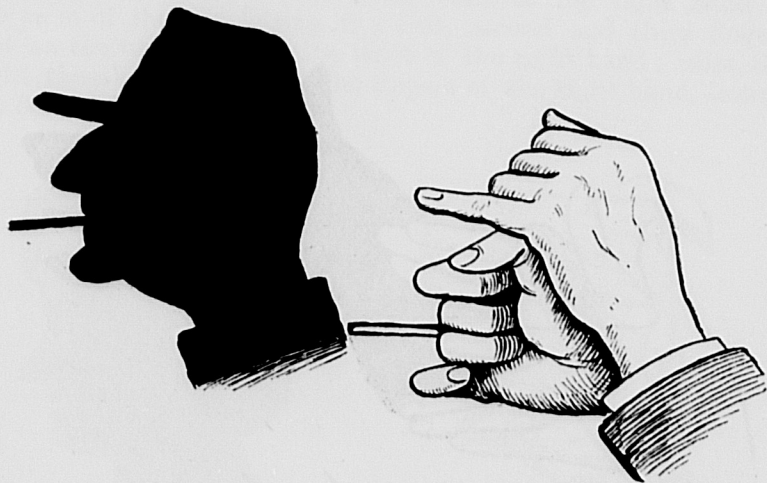
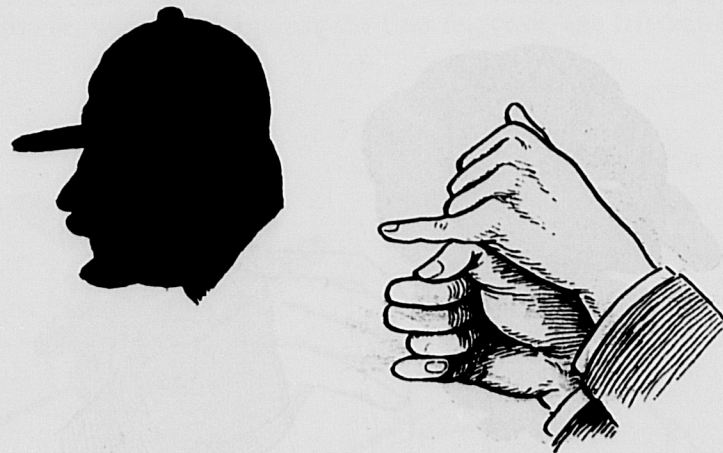


Fig. 19. Mephistopheles. Does not require any explanation.

Fig. 20. The Huntsman. Does not require any explanation.



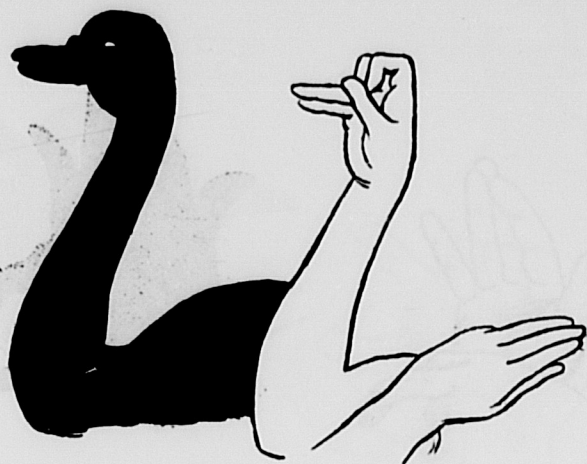


Fig. 21. The Swan. Very easily illustrated.

Fig. 22. The Rich Uncle. Place the left thumb in the palm of the right hand; rest the fingers of the right hand on the back of the left, bend the fingers of the left hand raising the forefinger and separating the third and fourth fingers of the left hand.

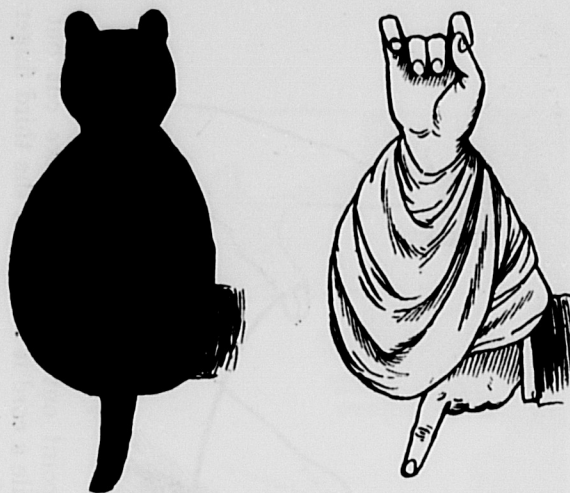


Fig. 23. Old Tom. The position of the hand is plainly shown. Pass a handkerchief round the wrist.

Fig. 24. The Lost Chord. Place a small whistle between the third and fourth fingers of the left hand; let the back of the left thumb rest against the palm of the right hand; elevate the thumb and three first fingers of the right hand, bending the fourth finger, which rest against the first finger of the left hand.

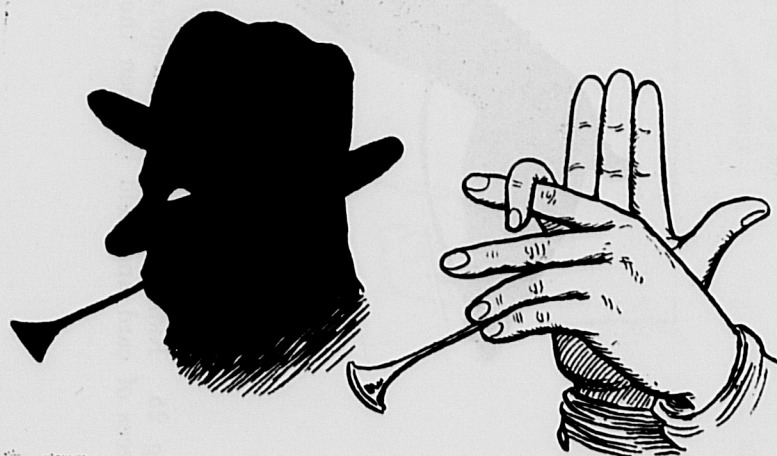
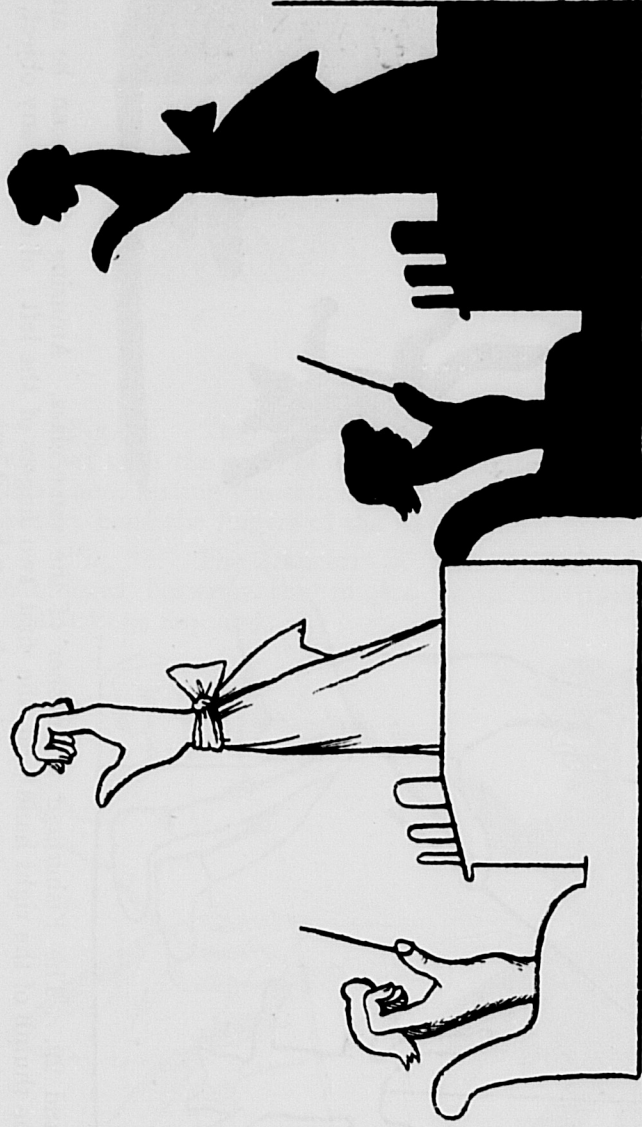




Fig. 25. Riding to Hounds. Requires no description except to point out that the hats are cut out of pieces of card and held between the first and second fingers, while a cord is tied round the third finger of the left hand and right thumb.



Figs. 26 and 27. The Rehearsal. Cut out cardboard to suit the subject, suitably shaped pieces represent the wigs, and the skirt can be made of tissue paper or cloth.

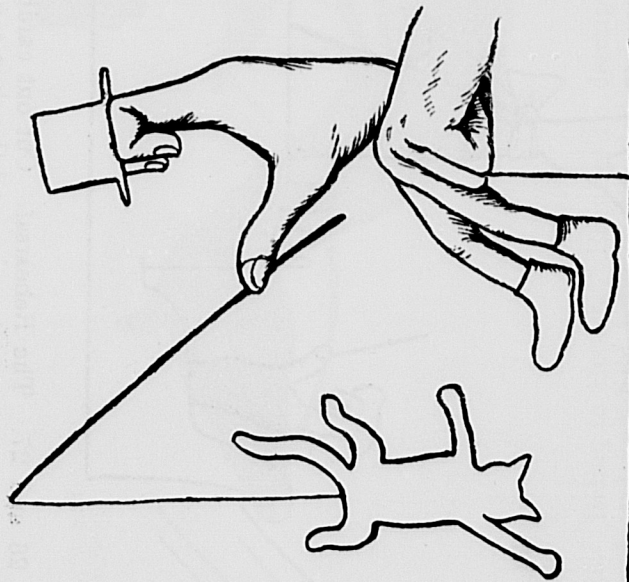
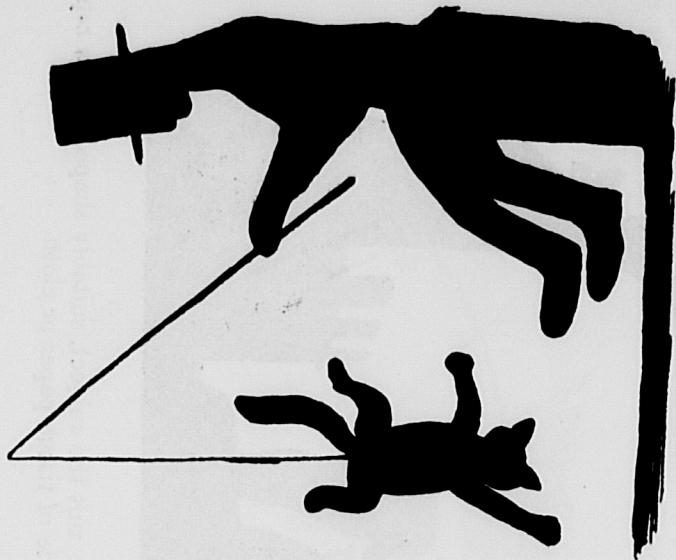


Fig. 28 and 29. The Fisherman is another of the same class. Amusing effects can be arranged by moving the thumb of the right hand and the first two fingers of the left; of course, any object, old boots, cat, &c., can be cut out.

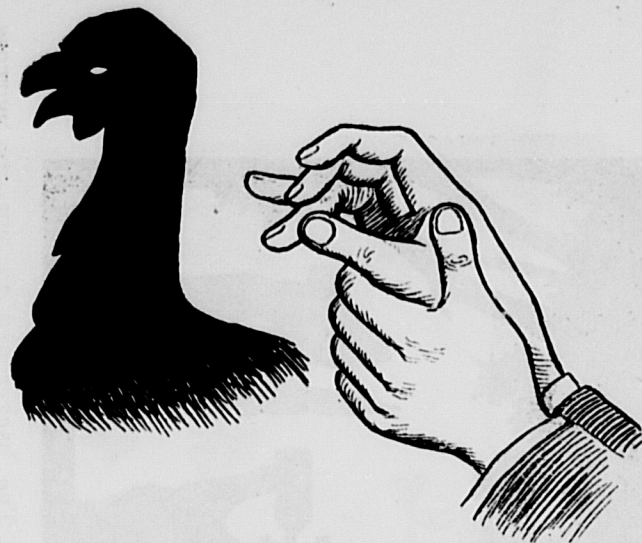
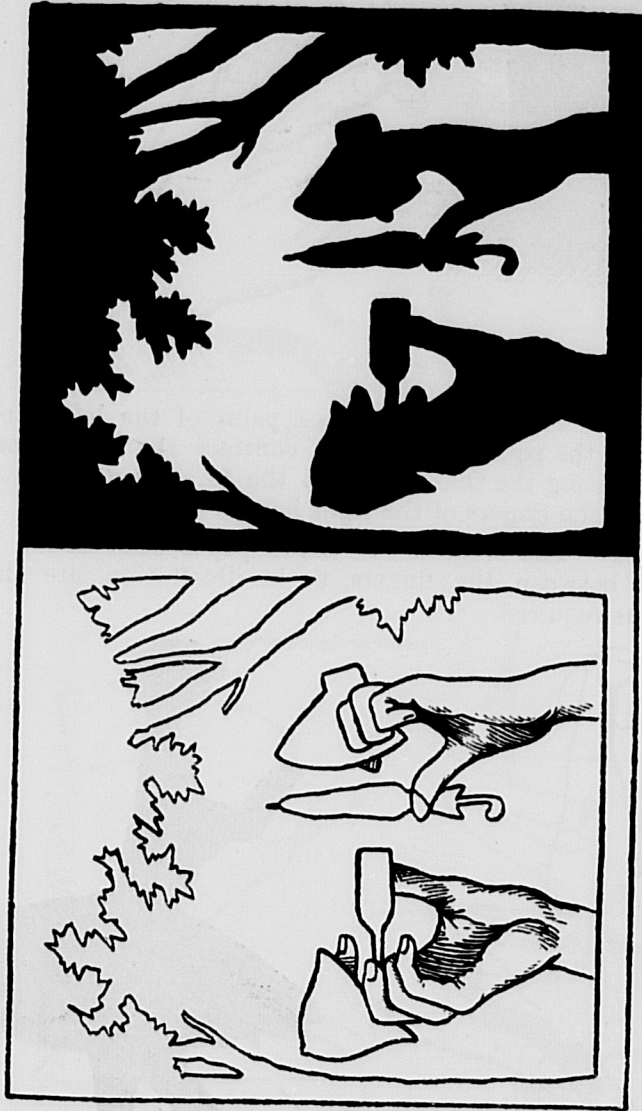


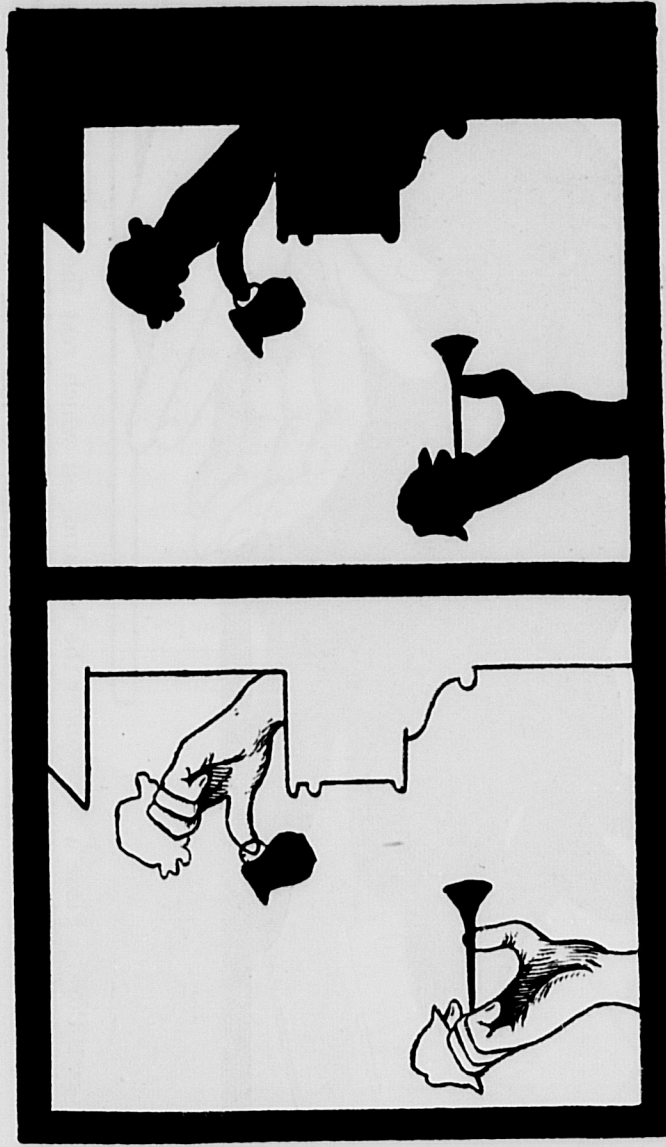
Fig. 30. The Turkey. Place palm of the left hand in contact with the palm of the right, contract the fingers of the left hand, resting the thumb against the forefinger of the right hand; bend the fingers of the right hand a little apart.

Fig. 31. The Dancer. A tissue paper skirt and a little cardboard between the fingers, as in illustration, are all the instructions required.





Figs. 32 and 33. Naughty Robert. This is on similar lines. The background to suit the purpose should be cut out of cardboard as well as the other accessories.



Figs. 34 and 35. The Serenade. This is arranged on similar lines.



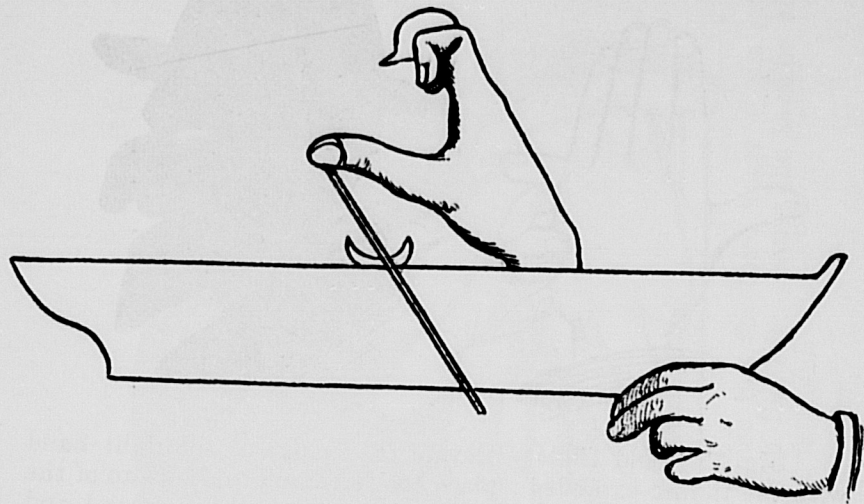
Fig. 36. Roast Pork. Place a stick under the left arm, on which rest the third finger of the extended right hand; bring the palm of the right hand in contact with the left; elevate the thumbs of each hand and contract the fingers of the right.



Fig. 37. Old Clo'! Elevate the fingers of the right hand with the thumb extended; place the left hand in the palm of the right, with the thumb and fingers projecting, the second and third fingers resting on the back of the right hand.

Fig. 38. The Drayman. Place the back of the left thumb in contact with the palm of the right hand, extend the fingers of the left hand, separating the first and fourth fingers; elevate the thumb of the right hand and bend the three first fingers, resting them on the forefinger of the left hand.





Figs. 39 and 40. The Sculler. This is arranged by the aid of cardboard as previously described.

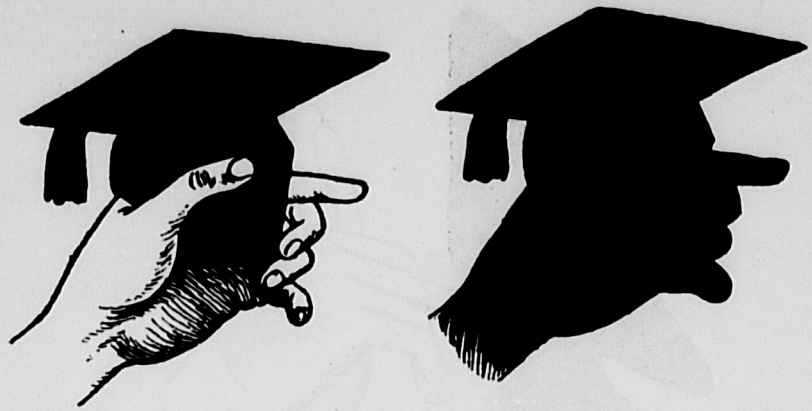


Fig. 41. The Headmaster. A piece of cardboard is used here.

Fig. 42. The Red Indian. Place the palm of the left hand in contact with the palm of the right; bend the thumb and finger of the left hand a little apart; extend the fingers of the right hand, separating them slightly.





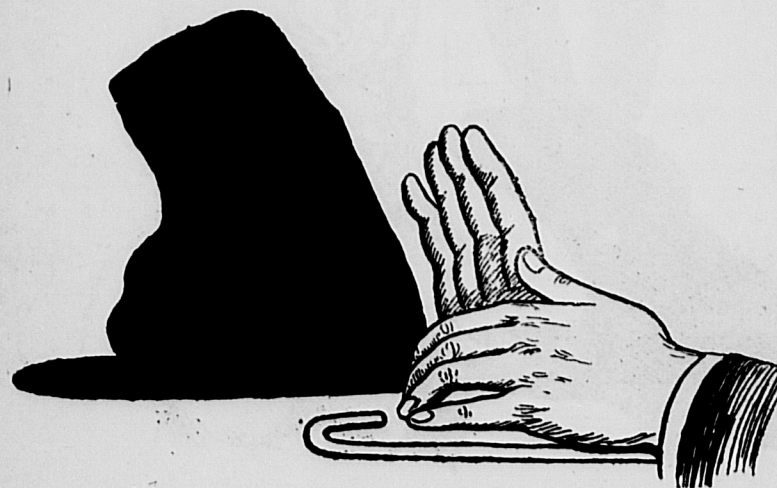
Fig. 43. The Pantaloon. Place the upper part of the left hand in contact with the palm of the right; bend the fingers of left hand, letting the second finger project; elevate the finger of the right hand.

Fig. 44. The Plum Pudding. Place sprigs of holly between the fingers of the left hand; extend the fingers of the right hand, letting the palm of the left hand rest upon the palm of the right, and contracting the fingers of the left hand.



Fig. 45. The Topper. Use a piece of cardboard cut out as illustrated.

Fig. 46. Sir Loin. Place a stick under the left arm, resting the lower part of the left hand on it; elevate the thumb and contract the fingers of the left hand. Place the palm of the right hand in contact with the forefingers of the left, extending the fingers of the right hand.



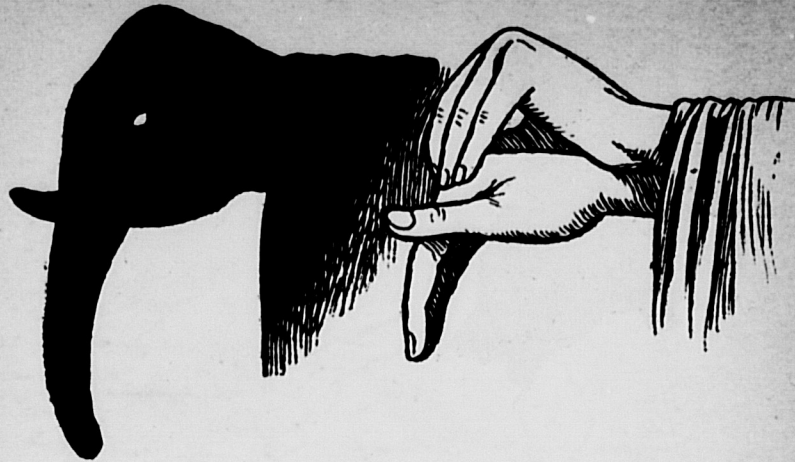


Fig. 47. The Elephant. Very simple, cover the wrist with a handkerchief.

Fig. 48. An Accidental Effect.



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Uncle Henry dyed his hair. Hypochondriac (The). His tranquil passenger. Irish schoolmaster (The). In the catacombs. Jew was all right (The). Jimmy Brown's steam chair. Lecture on patent medicines. Mullins the Agnostic. Mrs. Caudle's umbrella lecture. Progressive Whist party (A). Peter Sorghum in love. Romance of a hammock (The). Railway matinee (The). Sleigh-ride (The). School day (A). Sea-dog-grel (A). Tartar who caught a Tartar (The).

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THE FAVOURITE RECITER.—Contents: Bill Gibbons' Deliverance. Bernardo del Carpio. Casabianca. Charge of the Light Brigade (The). Come Whoam to thy Childer an' Me. Dule's i' this Bonnet o' mine (The). Doctor's Story (The). Fearless de Courcy (The). Forgive?—No, never! Horatius at the Bridge. John Maynard. King's Picture (The). Last Banquet (The). Little Phil. Love, Murder, and almost Matrimony. Mary, Queen of Scots. Main Truck (The), or, A Leap for Life. Many a Slip. Ode to my Little Son. Over the Hill from the Poor-house. Showman and the Sailor (The). Soft Guitar (The). Song of the Shirt (The). Susie's Sorrow. Well of St. Keyne (The).

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Professional and Amateur Elocutionists will welcome the unusual atmosphere of this book. The contents are: The Fading Rose (A tale of Buenos Aires). Sin ga-lor (A tale of Hawaii). The Vengeance of Mee Ki Fu (A tale of Hindu-China). Jingle Bells (A tale of the Argentine). O-Hara-San (A story of Japan). Yachanna Shee (A tale of Japan). Depper Jim (A tale of the Old Transvaal). The Curse of the Marigold God (A tale of Africa).

Order by Number. No. 2. McGlennon's Ninepenny Series.
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No. 1. THE VICAR'S DAUGHTER (3 M., 5 or more F.), by Felix McGlennon.

The new Curate appears to have taken the fancy of the unmarried ladies at Dullington-on-Sea, and each of them, prompted by a Comic Page who is making something out of the sale of the materials, determines to present the Curate with a pair of worked slippers.

The Scene is the Beach, and each of the ladies is endeavouring to work on the slippers, without attracting the attention of the others. The Curate, who has retired to this, what he considers a remote spot, is embarrassed by the presence of the ladies. Finally the Comic Page enters with the horrifying announcement that mixed bathing is taking place, and that the lady is "The Vicar's Daughter."

The Second Act is in the Curate's Study; the Comic Page creates some funny business, and the arrival of the ladies, each with a pair of slippers for the Curate, which she proceeds to hang on his arms, head, anywhere, creates a situation of the most farcical order.

The Third Act witnesses the meeting of the Curate and "The Vicar's Daughter," and some humorous love-making ensues, accentuated by the arrival of the Vicar, who apparently denounces the Curate for his temerity. The mystery is finally cleared up by the discovery that "The Vicar's Daughter" is the name of a play in which the young lady is taking a part, and as her father, who plays the Vicar, is an Actor of honourable and clean reputation, the Curate proposes marriage to the young lady, to the great disgust of the other ladies. The Curate is a manly fellow, and in no sense a comic clergyman, although the situations give scope for quiet humour. This play will go with laughs from start to finish.

No. 2. BILLY THE BURGLAR. (2 M., 1 F.)—A Comic Episode by Campbell Rae-Brown.

John Bradley, a Colonial, is on a visit to his sister, Polly Collins, the wife of a comic Actor, who is absent playing the part of "Billy the Burglar" in Pantomime. It appears that several burglaries have taken place at Golder's Green, the Scene of the Play, and the brother and sister are somewhat scared and on the alert.

Polly goes to bed, but John remains up; and, hearing a noise proceeds to investigate, and to his amazement discovers a real live burglar.

This, however, happens to be the actor husband, who has hurried home for the week-end and hasn't had time to change his dress. Each takes the other to be a burglar, and a very funny scene ensues until Polly appears and recognises her husband. This play will cause plenty of laughter, and the Scene being an ordinary interior, it will present no difficulties.

No. 3. DADDY JOYCE. (4 M., 1 F.)—A Fireside Episode in one Act by Campbell Rae-Brown.

Stephen Joyce (known as "Daddy") is the Cashier at Messrs. Canning & Co.'s, a position he has held for fifty years. We find "Daddy" at home with his adopted daughter, Daisy, anticipating an enjoyable supper, in which he is to be joined by his adopted son, Willie Joyce, who is also employed by Messrs. Canning & Co.

Daddy relates with glee how Mr. Canning, Senior, has congratulated him on his fifty years' honourable service with the firm; when he is horrified at a confession by Willie, who is temporarily in charge of the cash-box, that £50 is missing, and that he alone is responsible for its disappearance.

Matters reach a climax when Mr. Canning, Senior, calls for an explanation. Daddy decides to sacrifice himself for the sake of Willie, and accuses himself of the theft, whilst Willie vehemently protests that he and not "Daddy" is guilty. Just as a police-officer is called, Henry Canning enters and explains to his father that he is responsible for the missing money.

It appears that a certain disreputable son of Mr. Canning's had got into some scrape, and it was necessary for Henry Canning to proceed at once to Paris to get him out of it. In order to do so he has asked Willie Joyce to advance him £50 from the Firm's cash-box, the latter undertaking to keep the matter private from Mr. Canning, Senior, until the money is returned. An unexpected examination of the cash-box by Mr. Canning, Senior, however, discloses the apparent defalcation. Mr. Henry Canning, however, explains the matter to his father's satisfaction, and completely exonerates the suspects. Henry at the same time discloses his engagement to Daisy, and all ends satisfactorily.

The Scene is an interior, therefore easily staged. "Daddy Joyce" is a fine character study, and the work of the other characters is well balanced. Those who like a play with an element of pathos and scope for Character Acting will find this just the thing.

No. 5. ALGY AND THE ACTRESS. (2 M., 3 F.), by Campbell Rae-Brown.

This is a bright little Comedy of Society and the Stage. The Hon. Algernon, to the consternation of his mother, Lady Ortolaw-Spinks, falls in love with Maudie St. Maur (of the Frivolity Theatre), and obstinately refuses to give her up. Lady Spink, accompanied by her daughter, Gladys, calls on the Actress and implores her to give up her son, as what she considers a *mesalliance* would be Social Suicide.

Algy happens to be in the Actress's flat when his mother calls, and, being afraid to be seen by his mother, conceals himself in an inner room.

While Lady Spink is imploring the Actress to release her son, Gladys is horrified to see, from the window, her fiancé, Captain Mauleverer, approaching the Actress's flat, and it appears to mother and daughter that the Actress has entrapped both the son and the fiancé.

In the denouement all is satisfactorily explained. The Actress appears to be quite a charming person of noble birth, and the Mater is dragged off by a happy and laughing quartette to a dinner at the Ritz.

No. 6. TOO HANDSOME BY HALF. (2 M., 1 F.).—
A Society Comedietta by Campbell Rae-Brown.

Sir Peter, a portly and impecunious baronet, is on the look-out for a wife to bolster up his fallen fortune. Mrs. Bassington, a wealthy widow, is on the look-out for a title to adorn her riches, and calls on Sir Peter, on whom she has intentions. Sir Peter, however, is afflicted with a handsome footman, whose superior physical attractions overshadow his (Sir Peter's) somewhat commonplace personality.

In his master's absence Parkinson, the footman, tries on some of Sir Peter's fashionable attire, and plumes himself on the fact that they become him exceedingly well. While so dressed he is surprised by the entrance of Mrs. Bassington, who is under the impression that he is one of his master's distinguished friends. The footman, making the most of his opportunities, makes violent love to Mrs. B., and she readily consents to become his wife.

Sir Peter returns, and is vastly amused at the situation, and as he has other matrimonial views for himself and is too much of a sportsman to give his footman away, he congratulates the happy pair on their engagement.

No. 7. PERCIVAL'S TWINS. (1 M., 2 F.).—A Humorous Playlet by Campbell Rae-Brown.

Percy and Dolly, a fashionable and impecunious couple, are anxiously awaiting the arrival of Percy's rich Maiden Aunt, who, Percy has given Dolly to understand, is going to give him a present of £5,000. There is one condition, however, which Percy hasn't disclosed to his wife, Dolly.

The Aunt stipulated that the money should be paid on the arrival of a baby boy, who was to be heir to the Aunt's fortune. The Aunt arrives, and demands to see the little darling. Dolly, unaware of the misunderstanding, proudly boasts of the possession of two little darlings, which, however, are not babies but fox terrier puppies. Percy manages to get the expected cheque, leaving the explanation to the future.

No. 8. THE LOVE GERM. (3 M., 2 F.).—A Scientific Comedy by Campbell Rae-Brown.

The Professor, who has been temporarily using a Doctor's Study for his scientific experiments, absent-mindedly leaves a specimen jar behind him, which is accidentally knocked over by Betsy, the servant.

This jar contains a discovery of the Professor's, viz., a Love Germ which has the remarkable property of attracting to each other the most dissimilar and incongruous persons of the opposite sexes.

The result is that the Doctor makes love to Betsy, so does the Revd. Bidlake, who calls. The latter is also attracted to an elderly and unattractive spinster who was previously his pet aversion.

There is a general mix-up of the affections. All quite proper, but extremely ludicrous, and various extraordinary elopements are about to take place, due to the Love Germ, when the Professor opportunely arrives with the antidote.

No. 9. ALL ABOUT THE WEATHER.—By Geo. Horn-castle.

This is an Instructive Sketch in rhyme. The principal characters are the Clerk of the Weather and the Girl who wants to Know. The other characters are Rain, Hail, the Four Winds, etc., who give an interesting explanation of their various functions in the scheme of Nature.

This book also contains "All about the G.P.O." The principal characters are Mr. British Public and Post Master General. The other characters are Postman, Collector, Sorter, Telegraphist, etc., and interesting information is gleaned as to their various duties.

No. 10. COMING A CROPPER. (1 M., 3 F.).—By Campbell Rae-Brown.

Charlie Cartwright is a Masher from town reading for the Bar. He has a passion for breaking into the most idiotic poetry, and he also has a passion for Poppy Harkaway, a very sporting young lady and a dashing fox-hunter. Charlie has never been on horseback before, but in order to propitiate Poppy he goes to the Hunt on "Roaring Jimmy," an awful brute. Charlie appears to come a terrible cropper, to the frantic consternation of Poppy, who, when he is apparently unconscious, discloses her love. Charlie, who has been *foxing*, is jubilant, and the scene ends happily.

No. 11. POOR MAMMA'S SECRET. (2 M., 2 F.).—By Campbell Rae-Brown.

Mamma was a very clever Amateur Actress before marriage. She has been induced with many misgivings to give her services for a theatrical performance, and has to conduct her rehearsals in secret.

Montague Vivian, who is Secretary of the local Dramatic Society, has called on her, and they are busy rehearsing a love-scene.

Her daughter, Amy, to whom Montague is attached, discovers them, and comes to the conclusion that Mamma has gone mad, and that Montague is humouring her. Amy goes for her father, who is a gentleman with a strong prejudice against anything appertaining to plays. Ultimately, however, "Mamma's Secret" is discovered to be not such a terrible affair after all.

No. 12. CHARLIE'S UNCLE. (2 M., 3 F.).—By Campbell Rae-Brown.

Uncle Robert George from Argentina writes to Mrs. Clatterley that he is coming to England to see and make his sole heir the son of his late brother Bill—husband of Mrs. Clatterley. He has a hatred of the feminine sex, and insists that if his late brother's offspring had been a girl not one penny would he have bestowed.

Charlotte is unfortunately a girl, but of a dashing type, and known to her friends as Charlie. Dressed in a hockey costume she is taken for a boy by Uncle George, who finally discovers the deception, but as Charlie is a lovable young person he takes to her. Jerry, her lover, a somewhat vacuous youth, but not such a fool as he looks, aids in the deception and contributes humour to the play.

No. 4. ON THE POST. (5 M., 1 F.), by Campbell Rae-Brown, is a Sporting Sketch founded on this Author's world-famous Recitation, "Kissing Cup's Race."

There is the gentleman villain intriguing with the stable tout to nobble "Kissing Cup," but in the end villainy is vanquished. The love element is well sustained, and the play should be successful.

No. 13. THE PARACHUTE GIRL. (1 M., 3 F.).—A Comedy Sketch by Campbell Rae-Brown.

Freddy Spooner, a young Law Student, is living in bachelor's chambers. He has seen a huge poster of Phyllis, the Parachute Girl, and has taken such a fancy to it that he has purchased it and hung it in his room. He is rhapsodising over it, and decides to rush off and propose to Phyllis, who by the way he has never seen. Just as he is about to do so a wire arrives from his rich maiden aunt Priscilla that she is on the way to visit him. Priscilla duly arrives, and is horrified at the scanty attire of the Parachute Girl. Then enters Samsonetta, a very muscular lady, intent on demolishing Freddy for sending her love letters (she is really the Parachute Girl), but all is settled satisfactorily. A very bustling little sketch played in one interior.

No. 14. AN ACCOMPLISHED LOVER. (2 M., 2 F.).—Comedy in One Act by Frank Shepherd.

Mr. and Mrs. Crawshaw are seated in their morning room having a conversation which makes Mr. C. feel rather uncomfortable. Mr. C. is experiencing the morning after a lively night and Mrs. C. is somewhat sarcastic.

Their daughter, Dorothy, rushes in to say that she has had a proposal from John Stokes. This leads to a very heated discussion between Mr. and Mrs. C. Mr. C. approves of the young man, Mrs. C. very strongly disapproves. Mr. C. has accidentally dropped a letter from John Stokes which gives away the fact that he and his prospective father-in-law have been making merry the previous night, therefore Mrs. C. does not consider John Stokes a suitable husband for their daughter, and accuses her husband of selling Dorothy's happiness for the price of the previous night's spree. Finally John Stokes is admitted to state his own case, which he does very eloquently and amusingly. Mrs. C. is still unconvinced, so whilst the parents are arguing the matter out John and Dorothy steal out and soon return to announce that they have been to the Registrar's and got married. This will be found one of the most amusing Comedies in our Catalogue.

No. 15. BREVITY. (1 M. 2 F.).—A Comedy Sketch by Arthur E. Aubert.

Sir Brevity Blunt, who has been appointed Envoy to Copenhagen is preparing for his journey, but his cook and typist have left him and he is advertising for others to replace them. His son has recommended a young lady as typist and an old friend has recommended a cook. The two applicants arrive at the same time and are at once engaged by Sir Brevity. "Brevity" is his motto, and he is so anxious to practise it that he engages the typist for the cook's job and *vice versa*. Very amusing results occur. The cook's efforts to use the typewriter at Sir Brevity's dictation are very funny. Finally the cook gets to the kitchen, and the odours of a good dinner mollify Sir Brevity and everyone is satisfied.

No. 16. DAISY'S LITTLE ROMANCE. (2 M., 1 F.).—A Comedy Sketch by Alfred James Ramsey.

John Markham thinks his daughter, Daisy, should marry his old friend's son, whom neither of them have ever seen. Daisy, however, is in love with a lonely soldier, with whom she has been corresponding, and positively refuses to see her father's choice. A soldier arrives and is very roughly received by the father, as he jumps to the conclusion that he is Daisy's lonely soldier. The visitor is very much bewildered as he is really the son of the father's friend. Daisy refuses to see him as she *will not* accept her father's choice. However, she alters her appearance to make herself as unattractive as possible and finally she sees him. He is very much disappointed at her appearance, but ultimately all comes right, as he is her lonely soldier and also the son of her father's old friend.

No. 17. THE LADY MAGISTRATE. (5 M., 2 F.).—A Comic Trial by Arthur Lee-Todd.

The scene opens in a court house where the magistrates' clerk and the village policeman are getting ready to open the court and discussing the new Lady Magistrate. Presently she arrives and some comic dialogue ensues. At last she opens the Court and Prisoners are brought in for trial and are dealt with in a very funny manner to the consternation of the Magistrates' Clerk and the Village Constable. As a wind-up her husband is brought in charged with being drunk and disorderly. Result—hysterics by the Lady Magistrate and general confusion.

No. 19. LOVE AND LOBSTER SALAD. (2 M., 2 F.).—A Farical Sketch by Arthur E. Aubert.

Timothy Trimmings is a tailor who has invited a chorus girl to lunch, and is endeavouring to get rid of his assistant, Brown, before the lady arrives. He sends Brown to the restaurant for various dishes and then dismisses him for the day. Enters Mary, a charwoman who is in love with Trimmings and has his written promise to marry her, a ceremony Trimmings would like to evade since he has seen the chorus girl. Mary comes across a letter from the chorus girl accepting the invitation, and presently enters Brown to officiate Trimmings, as the chorus girl happens to be his girl. They concoct a plot to get even with the tailor. They rig up a tailors' dummy to represent Mary and rig up a spoof suicide in the water-butt. Brown impersonates a policeman and arrives to arrest the tailor for murder. In the midst of the confusion Lottie, the chorus lady arrives. Brown and Lottie eat the lunch and the tailor has to act as waiter. Whilst doing so Trimmings sees the figure of Mary at the window, and there is much comic terror. The tailor promises to marry Mary, and Brown and Lottie also pair up, so they all sit down to enjoy themselves with Love and Lobster Salad.

No. 20. MILITARY MAD. (5 M., 1 F.).—A Farical Sketch by Albert E. Aubert.

Peter Tompkins, a retired shopkeeper, is mad on military tactics, and insists on drilling the members of his household, and vows that his daughter, Annie, shall marry no one but a soldier. Her lover, Jack, has therefore to think of a plan to satisfy the father. The old man's military evolutions and drilling are of the most laughable description. There is a spoof battle scene, and finally the lovers get married.

No. 18. THE WRONG FLAT. (2 M., 3 F.).—A Farcical Sketch by Arthur E. Aubert.

The scene opens with Betsy, a comic servant, dusting. She is under notice to leave, and there is a heated argument between Mr. and Mrs. Ninnian as to whether she should be discharged or not. A lady who is in an upper flat is making some waistcoats for Mr. Ninnian. Her husband, Bill, who has been abroad, returns unexpectedly, and comes into Mr. Ninnian's flat, which is, of course, the wrong one. When Betty tells him that the master is out Bill gets ready to give "the husband" a rough time, so when Mr. Ninnian returns there is a general uproar; and when Betsy tells Mr. Ninnian that Nurse is bringing in little Peter, Bill chases Mr. Ninnian round the room. At last Mr. Ninnian gets rid of Bill, then Mrs. Ninnian enters and is upbraided by Mr. Ninnian for concealing her previous marriage to Bill. At last Bill's wife appears and the misunderstandings are explained.

No. 21. THE SPOOK THAT SPOKE. (2 M., 3 F.).—A Spiritualistic Comedy by Campbell Rae-Brown.

Mrs. Desterly is a lamenting widow who is under the influence of Obadiah Zuck, a fraudulent Spiritualist. He and his accomplice, Judith Mole, profess to put her in communication with her late husband at a Spiritualistic Seance.

She has a daughter, Ina, whose sweetheart, Tom Spladger, is not approved of by the mother. Tom hearing that the Spiritualists have arranged a Seance decides to spoil same and to deliver his sweetheart's mother from their influence, which he does, in a very diverting way. The mediums are shown up. The lovers are made happy, and mamma is released from the evil influences.

No. 22. HIGH ART IN THE ATTIC. (4 M., 2 F.).—A Farcical Sketch by Arthur E. Aubert.

Strand Rusher is an out-of-work Actor who advertises for Pupils. He secures Timothy Dumphy, Reginald Spooner and Mrs. Green Potts, the wife a local butcher. The scene opens in Rusher's Attic, where Mrs. Wilkins, his landlady is busy dusting, and Rusher comes in to explain that he is taking Pupils and will want to rehearse them in his room. The interviews with his Pupils and subsequent rehearsal are extremely funny. The dialogue is of the most farcical description. Mr. Potts arrives unexpectedly just as, during the rehearsal, his wife faints in the arms of Rusher. The husband chases Rusher round the room and there is a scene of hilarious confusion until Mrs. Potts explains. Amateur Players capable of portraying Comedy Characters will find this an enormous success.

No. 23. MIND YOUR OWN BUSINESS. (2 M., 2 F.)

—A Comedy Sketch by A. J. Ramsey.

Mrs. Hearthstone is an 'omely soul with a partiality for proverbs and is Housekeeper to Jack Hervey. During his absence his friend, Harold, calls and leaves a note that everything is right with Helen Dash. Mrs. H. reads the note and jumps to the conclusion that Helen Dash is a young lady. Presently Edith, his sweetheart calls, and his accused of being the flighty bit of goods the note refers to. Edith indignantly denies it, and is shown the note left by Harold: "Expect me just after 5 p.m. with Helen Dash; she's a little beauty, a rare goer, and the smartest I've yet seen." Edith is heartbroken and on Jack's return is very reproachful until Harold arrives with the motor car that the note referred to. The situations and dialogue are very funny.

No. 24. HER SECOND TIME ON EARTH.—(2 M., 2 F.)—A Farcical Sketch by A. J. Ramsey.

A peculiar case has been delivered by Carrier to Jack Hanky. Jack thinks it contains some presents of game, &c., from Aunt Tilly, but to his amazement, Aceste, an Egyptian Princess, emerges from it—and claims him as her Egyptian over of 2,000 years ago. Aceste makes violent love to Jack, who is dreadfully embarrassed for fear of his wife's return. Ann comes knocking at the door and Jack is endeavouring to get Aceste to return to her case. When he gets her in the case he has to sit on the lid to keep her in. When Ann gets in the room she discovers a silk veil that Aceste has dropped. Finally the Carrier returns to say he has delivered the case to the wrong house.

No. 25. WHAT ARE WE COMING TO? (1 M., 2 F.)—A Comic Farce by R. A. Roberts and Arthur Lee-Todd

Bill Joslin lets apartments to up-to-date young ladies, and as he is called "Ma" by them you will realise that he performs all the duties usually performed by landladies. Peggy is a railway carriage cleaner and somewhat rough and illiterate in her speech. Kitty is a Lady Postman and considers herself more refined than Peggy. Both are thoroughly up-to-date, but when they hear that Bill has a pension and realise what a fine cook he is, both propose marriage to him which he coyly refuses. The characters give great scope for humour.

No. 26. A LADY'S GARTER. (2 M., 1 F.).—A Farcical Sketch by A. J. Ramsey.

This is a convivial sketch of the most hilarious description. One big laugh from start to finish. Mrs. Mayfie'd is sitting up waiting for her husband at 2 a.m. It is the anniversary of their wedding and Mr. M. has been "out with the boys" celebrating the occasion. At last he comes home very much "so-so," and a very amusing scene is the result. Mrs. B. speaks her mind very emphatically. He explains that he had been to buy her a present and when she goes to his overcoat pocket to find it she is horrified to find "A Lady's Garter," and not a new one. The tension is relieved by the arrival of Thomas, Mr. M's boon companion, in a similar state to Mr. M., who informs them that he cannot find his latchkey and can't get in his house. Mrs. M. soundly berates the pair of them. Finally the mystery of the "Lady's Garter" is solved by the discovery that they had each others' overcoats and that "The Lady's Garter" belongs to Thomas' wife. The bracelet for Mrs. M. is found when both overcoats have been searched and the lady is mollified. For audiences who enjoy this class of humour nothing better could be produced.

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