

## AMUSEMENTS FOR THE HOLIDAYS.

THE CHINESE SHADOWS, SHADOW BUFF, ETC.

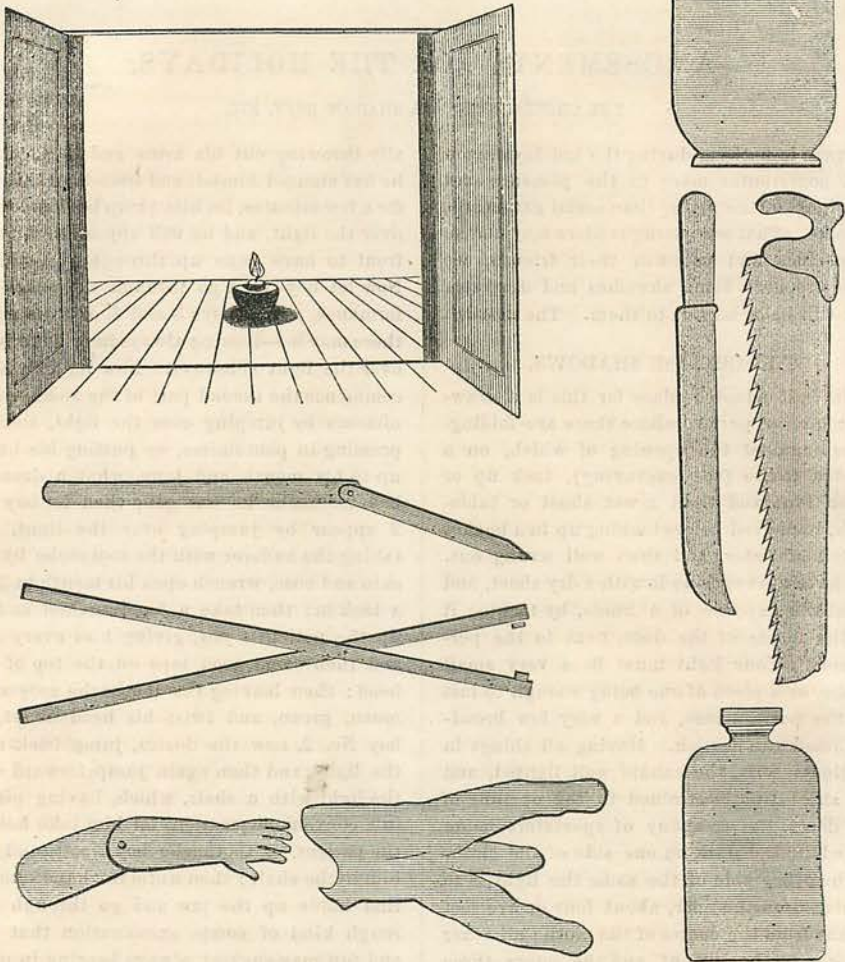
THERE is nothing during the holiday season that contributes more to the pleasure and happiness of the young than social gatherings at home. That our young readers may amuse themselves and astonish their friends, we have prepared some sketches and diagrams that will be of service to them. The first is

### THE CHINESE SHADOWS.

The best adapted place for this is a drawing-room, or parlor, where there are folding-doors, against the opening of which, on a wooden frame (see engraving), tack up or fasten taut and tight a wet sheet or tablecloth, immersed before tacking up in a bucket or tub of water, and then well wrung out. We have always done it with a dry sheet, and saved the expense of a frame, by tacking it on the inside of the door, next to the performers. Your light must be a very small candle, or a piece of one being enough to last out the performance, and a very low broad-bottomed candlestick. Having all things in readiness, viz., the candle well lighted, and the sheet tightly strained to the opening of the doors, the company of spectators being seated in the dark on one side of the cloth, on the other side of the same the light is to be placed on the floor, about four or five feet distant from the centre of the cloth; all other lights must be put out, and the actors, three or four lads from ten to twelve, or thirteen years of age, ready to carry out the following directions—the effect of which will be much increased if some kind, obliging sister or cousin play a series of lively tunes on the piano to add “music to the mirth,” and keep the “game alive.” As regards costume—the pantaloons should be well tucked up. Coats should be taken off, and all appear in shirt sleeves. They should all stand in a row, having between themselves and the audience the lighted candle and the wet sheet. Boy No. 1 should now advance close to the light, and then quickly jump over it sideways. This, to the audience in front, will have the appearance of his having dropped through from the ceiling. He must now, according to his nerve and capability for the grotesque, give any manner of queer attitudes, by comic-

ally throwing out his arms and legs. After he has amused himself and friends in this way for a few minutes, let him jump back sideways over the light, and he will appear to those in front to have gone up through the ceiling. Now let boy No. 2 go through the same performance, and so boys 3 and 4, or as many as there may be—bearing always in mind to jump over the light sideways. Now let boy No. 1 commence the second part of the shadow funniments by jumping over the light, and expressing in pantomime, by putting his hands up to his mouth and jaws, what a dreadful bad toothache he has got; then let boy No. 2 appear by jumping over the light, and taking the sufferer with the toothache by the chin and nose, wrench open his mouth to have a look in; then take a handkerchief and tie up the patient’s jaw, giving him every now and then some good taps on the top of the head; then leaving the toothache subject to moan, groan, and twist his head about, let boy No. 2, now the doctor, jump back over the light, and then again jump forward over the light with a chair, which, having placed in a convenient position, let him take hold of the patient, or toothache boy No. 1, and put him in the chair; then untie the handkerchief that binds up the jaw and go through any rough kind of comic examination that fact and fun may suggest, always bearing in mind to have “method in the madness.” If the youth who personates the doctor finds himself equal to the task, he can introduce a little quiet “patter,” as the professionals call it, by saying, as he examines the patient’s mouth: “Oh, a dreadful case, my son—an awful tooth—one of your grinders—a regular double-pronged Miller—no cure whatever for it—twenty bottles of my wonderful ‘Diaporeticum Bezoardicum,’ or my most astonishing ‘Lypapodestictionsorewerum,’ would not ease it. It must come out, and no mistake, so here, John, bring me my No. 1 lancet.

John, the assistant—a thin, tall boy, if there is one among the company—now jumps over the light, and presents the doctor with the lancet (see engraving). The doctor then says, “Now, John, lay hold of his head while I lance the gums previous to the draw.”



Then take the wooden lancet and give it two or three flourishes and a grotesque sharpening or edging upon the hand, as barbers do their razors; then, with the assistance of John, who holds the head back, just insert it in the patient's mouth, and appear to cut and lance the gums, or it can be run alongside of the head, opposite the audience, it appears then as if it went in the mouth. Then say, "Now, John, for the small patent pliers—the new *atmospheric extractors*." John jumps over the light, and instantly returns with the pliers (see engraving), which are simply two pieces of thin deal screwed with one screw, so that it will open like a pair of scissors. The pieces of deal to be about three feet long, and, when inserting them in the patient's mouth, stand off at arm's length, while John, the assistant, fastens to the edge with a small loop a large

profile tooth (see engraving). This he can easily do as he is "pottering" about the patient's head. During the operation, the profile tooth, which is at first concealed by the assistant in the folds of his dress, can, during the fun and struggle at the extracting, be masked by the hands of the patient and assistant, when at last with a jerk out it comes—to all appearances from the patient's mouth; when up he jumps, quite overjoyed, waves his handkerchief over his head, knocks the doctor and his man down, and jumps over the light. The doctor, in a fit of desperation, seizes his man by the nose with pincers, and in the struggle the nose drops off, when the doctor, in terror, jumps over the light, and exits. The assistant gets up, rubs his nose, and follows with the chair.

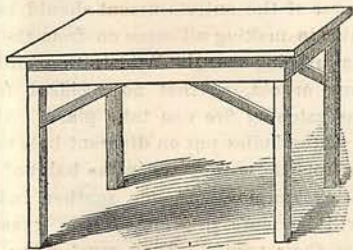
Such is the outline and substance of the

comic method and manner of shadow tooth-drawing, which can be rendered very amusing and laughable, if it be done with neatness and precision, taking care invariably to jump sideways over the light, and to stand and go through the business and pantomime as much as possible sideways or in profile.

Many little comic bits may be arranged for these shadow performances, and from the simple optical illusion of the figures always ascending or descending, when jumping over the light, with never-failing astonishment and laughter.

If it is considered desirable to extend the amusement beyond the scene of toothache and tooth-drawing, there can be added a humorous method of depriving a man of his arm.

To enact this scene, the boy who personates the patient must have his genuine arm, the right, fastened to his side, so that no involuntary movement may betray it; then to his shoulder must be lightly stitched a pasteboard arm (see engraving); when he jumps over the light, he should pace once or twice backward and forward close to the screen, without touching it, and give in pantomime and by groaning, the appearance of great pain; then the doctor's man, John, should jump over the light with a chair, seat the patient in it, and say, "Master, the doctor will be here in the twinkling of a gallipot." The doctor should now jump over, saying, "Oh, dear, John, what's this? a fracture—a flaw—a broken arm? dear me, poor fellow, his right os botherumgrubberumliftum damaged." Then, taking the pasteboard arm, lift it up and down, to show its broken and fractured condition; saying, continually, "Dear me, dear me—bad case, bad case—I plainly see, I must use the saw. Now, John, quick, bring the table, and get the porter to help you, as we



shall want him to help hold the patient." John jumps over the light, and instantly returns with the porter and the table. This must be neatly and adroitly managed to have

good effect. The table must be placed as near as possible to the light at the back, and the two characters, John and the porter, laying hold each of one end, jump regularly and together over the lamp. It ought to be a very light, small, common deal table, made for the purpose. When the table is over, the doctor should still go on with his directions, and keep the scene up, by talking to his patient, and ordering the assistants about, as, "Dear me, my man, how do you feel?" etc. At this, the patient should moan and groan and throw up his legs as if in agony; then the doctor should take him by the leg, and say, "Ah, ah, my man, you have had some money left you lately," at which the patient should shake his head, "No, no." Then the doctor, holding up his leg, should say, "No, no; what do you mean by no, no, when here's a good leg I see" (legacy)? Doctor still goes on talking—"Now, John, bring the saw, my favorite hackemoffquick; and my knife, the two foot ham-carver; and you, porter, go for the chloroformnoscerumsnifferumpainstopperum." John and the porter jump over the light, and as quickly come back, one with a profile bottle (see engraving), and the other with the saw and knife. The doctor, during this, keeping up the attention of those in front by his by-play, and the patient assisting in the illusion by grunting, groaning, moaning, and kicking up his heels.

The instruments, the saw, and knife, and bottle, should now be placed on the table, which table should be pushed a good deal to the side, and the patient brought as much in the centre as possible, when the doctor should commence by taking the profile knife, putting it between his teeth, and then tucking up his shirt sleeves; this will give quite a man's slaughtering aspect to the affair, and have killing effect. John and the porter should do the same, and take their places, one behind the patient to hold his head, the other at his side to hold his arm, when, after some by-play by the doctor of moving the patient's arm up and down, examining the teeth of the saw, and sharpening the knife on his hand, he should call for the cloth. This the porter must bring from the table. Then he must call for the chloroformnoscerumsnifferumpainstopperum. The attendant giving him the bottle, he should appear to pour some of the contents on the cloth, and then pass it backward and forward under the patient's nose.

The patient seems to doze off, and then comes the final operation of taking off the arm, which must be done by the assistants holding up the profile arm, the doctor cutting round the same with his knife; then, taking the profile saw, sawing through the bone. While this is being done, if the doctor can make a noise with his mouth like sawing wood, all very well. If genius of this kind is not discoverable, get some one at the side with a real saw to give the effect on a piece of wood. Behold and see—the arm is off, and held up in triumph as a proof of the doctor's amputating skill.

Then he should say, "Now, John, go down into the surgery for a pot of my revivum-likewinkin—my instantaneous life-restorer." (Exit John, for the pot.)

The doctor still goes on talking: This instantaneous composition is the greatest invention of the age—it's made from mummy-dust, and was invented by a mummer or a nummer. It's astonishing what it will do, and more astonishing still what it won't do.

"Now, John, where is the wonderful ointment? and now for the patient's arm." A piece of rag is taken by the doctor, and he appears to anoint the top part of the arm and shoulder, the fastening at the side of the patient that has secured his right arm is unloosened by the assistant, and he now waves his arm aloft in triumph; when the four characters, patient, doctor, assistant, and porter perform a grotesque dance, and then exit over the light; the patient with the chair, the doctor with the saw, knife, bottle, and pot, and the two assistants with the table, each taking hold of one end as when they first brought it on.

#### *Properties for the Tooth-Drawing Scene.*

A wet or dry sheet, strained on a deal frame, to fix behind folding-doors, or any other convenient place.

A candle.

A profile tooth, a lancet, and pincers.

A chair.

#### *Properties for the Amputation Scene.*

A light deal table.

A bottle.

A profile knife.

A cup gallipot.

A profile saw.

A profile arm.

The knife, saw, bottle, and gallipot to be cut out of thick stiff paste or mill-board.

*General Directions.*—Let the boys not engaged in the pantomime tooth-drawing be

sure to keep at the back side of the light, and when any one jumps over the light with a chair or table, to do it steadily and neatly—no hurrying or carelessness, or knocking against the light; and in placing the chair and working in front, be sure not to touch or rub against the wet sheet, but place the chair as near as possible, without causing the person sitting down to rub or bulge against the said wet sheet or medium. Arrange everything beforehand by rehearsing, and so avoid all confusion and the least chance of failure.

#### SHADOW BUFF, OR WHO'S WHO?

The same properties—viz., the sheet and the light—may be used for a comical, optical, guessical, substantial extravaganza, called "Shadow Buff, or Who's Who? or all Alive in '67," being a *funny dodge* for Christmas and New Year's amusement.

N. B. In "Shadow Buff," all the little buffers and bufferesses, from four to fourteen, can take part, to the delight of their friends, and themselves in particular.

To play the game proceed as follows: As many pieces of paper must be cut as there are juveniles to play—say ten, and on one of the ten pieces of paper must be marked, "the guesser." The papers are now to be twisted up and placed in a hat or bag, and each juvenile to draw one, when the drawer of "the guesser" must take his or her place on the audience side of the screen or sheet, and as each of the shadows come in front, either by jumping over the light or coming from the side, endeavor to guess their names, and, if the juveniles are nearly of one height, and no great peculiarity of dress, some difficulty will be found in always guessing who's who.

Note, if there are many young ladies to take part in Shadow Buff, the stage manager or director of the entertainment should be particular in making all come on from the sides—no jumping over the light in this, for ladies young or old, so that no accident from a dress catching fire can take place. Also, if the young ladies put on different hats or bonnets from those they are in the habit of wearing—exchanging with one another, indeed—it will be more difficult for the guesser to guess their names. They must come separately, one by one, before the light, and, if the guesser guesses any one's name right, he must take the guesser's place; and so on as in the old game of blind man's buff.