

small brad is placed in the hole at the end of the wire. At the crack of the rifle the assistant back, of the scenes, pulls a string attached to the wire, which forces the brad through the cracker, and, of course, breaks it nicely.

Shot No. 4. Lighting a match or matches is usually done by placing the match on an iron plate, the splatter of the bullet igniting it. Another is to place the match in a little clamp-holder so that the head lays on a small piece of sandpaper, connected with a string, which, at the crack of the rifle, is jerked by the assistant, and the friction caused by the sandpaper ignites the match. No bullet is needed in this shot, but be sure and have your match and paper just so.

Shot No. 5. The cigar shot is made by the assistant having a wire (shawl pin) running through the cigar to about one-half inch of the fire. As the gun is fired he presses his tongue against the wire at the end held in the mouth, and the ashes fall off the lighted end.

Shot No. 6. Red fire is ignited by a small phial of sulphuric acid being placed against an iron plate with the fire substance just below. The splatter of the bullet breaks the phial, and the sulphuric acid dropping in the substance lights it.

Shot No. 7. Cutting a rope with a bullet is done by cementing a piece of glass about the middle of the rope, which, when the bullet strikes it, immediately parts.

Shot No. 8. Trick target, is made as follows: An iron frame, with a 10-inch steel bell, generally round, is used, over the face of which is stretched white crepe or other similar material, with a small one-quarter inch black bullseye in the centre. The shooter is apparently placing all the shots in the one-quarter inch bullseye, but, in fact, has a 10-inch circle to shoot in. This act never fails to get applause.

Shot No. 9. The swinging trapeze shot, in which the shooter hangs by his legs or feet from a trapeze, is done by shooting cartridges loaded with shot.

Shot No. 10. Splitting a bullet on a knife blade and snuffing out two candles at once, is done on an iron plate by placing the knife blade out from the plate one half inch, the lead thus splattering under the blade to each candle.

Shot No. 11. Cutting a swinging hair is done with cartridges loaded with very fine dust shot, the audience being made to believe, through all sorts of manoeuvres by the performer, the hair must be placed just so, and otherwise taking up much time.

Shot No. 12. Most cartridges used for stage wing shooting, though they are supposed to be solid bullet, are loaded with shot. Some load with shot, then over that place a bullet in the end of the shell, to show the audience there is no deception.

Shot No. 13. Card shot.—White cards are used, with a black bullseye about the size of a 10 cent piece. A dozen or more, packed one on top of the other, are held up by the assistant, and a bullet is apparently sent through the centre, after which the cards are sailed out to the audience as mementoes. The fact is, the cards are shot through the centre at close range before the performance opens, the bullet hole in the centre, in the black bull, being invisible from where the audience are. This shot is hastily made, which increases the wonder of the audience.

Shot No. 14. The mirror shot, placing the gun over the shoulder, and firing by aid of the mirror, requires knack, but is dangerous and should be discouraged. To make the shot and be safe, one should hold high.

Shot No. 15. Swinging shot—shooting at two swinging balls, though possible to make it with naked bullets, is done with cartridges loaded with shot, owing to the invariably bad stage light.

Shot No. 16. Shooting from the hip without sighting, is done with shot cartridges, but even then requires considerable calculation and practice.

Shot No. 17. The blind-fold shot, in which the shooter is blind-folded, is done similar to the swinging ball and snuffing the candle shot.

Shot No. 18. Combination shot, hitting a trigger of a gun, that hitting another and the third breaking a table plate, is easy, but requires some precision and practice.

Shot No. 19. The card shot, supposed by the audience to be all calculation, is made as follows, and is a sure shot: A card, about 4 x 5 inches, with a hole the size of the barrel end, is put over the muzzle of the rifle. Now, if the right eye is closed, no sight can be had at all, but, upon opening the right eye, it looks to one side of the card and beyond, while the left eye sees no further than the card at the muzzle. It is only necessary in this shot to aim a little to the left, because the eyes are not focussed on the subject, but are looking in parallel directions, the distance of aim, to strike the object, being the distance between the eyes.

Shot No. 20. Potatoes are used, suspended on a string; the idea is to split in halves. This is done by first splitting the potato with a knife nearly through. In this shot it is necessary, though, to really hit the object with a bullet.

Shot No. 21 is, to the audience, a remarkable one. A hat or any other article is placed behind a scenic stump of an old tree, and the shooter perforating it with a bullet. This is accomplished by the shooter placing a shovel at an angle so that when the bullet hits the shovel it will throw or glance the ball behind the tree into and through the hat.

Shot No. 22. The shooter shoots at a two-inch bullseye ahead of him, and breaks a glass ball, or other object back of him. This is done by shooting a solid bullet into a two inch gas pipe, which is twisted about behind the scenes, and brings the next opening to where the glass ball back of him is placed; the fired bullet follows inside the line of pipe, and naturally breaks it on its exit.

Shot No. 23. The dangerous head shot is done by having the male or female assistant stand facing the audience, with an apple or other destroyable object on the head, which, at the crack of the rifle, is pulled off from behind the scene.

Shot No. 24. Breaking eggs held in the hands of the assistant without sighting the rifle, is done by the assistant at the report of the rifle by simply crushing the egg between his forefinger and thumb.

Shot No. 25. Shooting an orange from the assistant's head, and making it disappear entire, is done with an electric battery hidden in the pocket of an assistant, a wire connection conductor being connected with a .22 fulminate cap in the orange, and the connection sprung with the report of the rifle.

Shot No. 26. Springing a glass ball trap with the first shot from a repeating rifle, immediately reloading and breaking a ball thrown from the trap with the second, is an easy shot. In place of the inch or less space the audience see for the shooter to shoot in to spring, the trap being at least a foot wide, and the ball sprung in the air being broken with a shot cartridge in place of, as the audience suppose, a solid bullet.

Shot No. 27. The hatchet shot requires some calculation. A hatchet is placed in the middle of the stage, the sharp edge facing the shooter. On each side of it, back some distance, and about 10 feet apart, are placed two glass balls; the shooter then hits the sharp edge of the hatchet plump, splitting the bullet, one half going to the right and the other half to the left, breaking the two glass balls.

Shot No. 28. Gallery shot. Bells in shooting galleries are made out of old pieces of saw plates, hung loosely back of the target proper, a bullet through the bull being the only means to ring. By offering you big inducements, a dollar if you ring her three out of five, if you are any sort of a rifle enthusiast and vain, you bite. Say you missed one of the first three shots you fired; your next shot is sure not to be a ringer. Why? The gallery man has lowered, by means of a wire over a pulley, the bell plate out of reach of the bullet. If you claim you went in the bull he will smilingly tell you you are mistaken, and that it hit directly the same place as such and such number of shot the white face of the target shows.

Shot No. 29. Snuffing a candle. Place the lighted candle an inch from the scene, back of the stage; fire at it, and have your assistant blow it out from behind the scene the instant you shoot. To do this successfully, never risk miss-fire shells, an assistant with weak lungs, or a sleepy fellow.

Shot No. 30. Shooting so many glass balls per minute, or in a time, with a repeating rifle, "nipper" your glass balls first, which, then, by merely coming in contact with the stretched white canvas against which the trap throws the balls, they will break of their own accord. A "nipped ball" defined, means one weakened by breaking off parts about the neck of the hole.

Farther, my kind informant saideth not.

HOTTENTOT.

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