

~~4188H~~

4188H

UC-NRLF  
  
B 2 844 489

**GV**  
**1547**  
**O877**  
**1909**  
**MAIN**



THE LIBRARY  
OF  
THE UNIVERSITY  
OF CALIFORNIA

*The* JOHN J. and HANNA M. McMANUS  
MORRIS N. and CHESLEY V. YOUNG  
*Collection*





# THE GREAT MYSTERIES

**Now  
REVEALED**

---

**FOR THE  
FIRST TIME.**

---

*How  
to escape  
from*

---

*Handcuffs  
Iron boiler  
Mail bag  
Glass case  
Iron box  
Coffin*

---

---

*Band box*

*Paper bag*

*Iron bottle*

*Rope chair*

*Tramp chair*

*Packing case*

*Straight jacket*

---

---

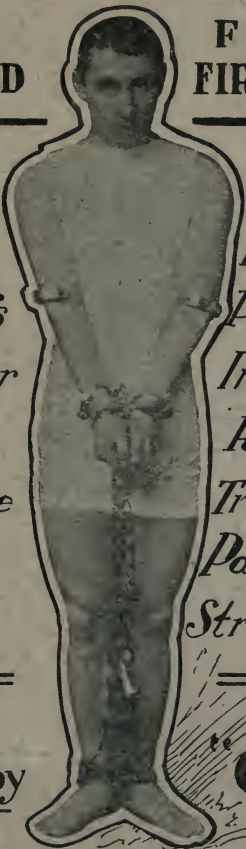
**Written by**

---

**"OUDINI"**

---

230 Washington St. Boston, Mass.





Digitized for Microsoft Corporation  
by the Internet Archive in 2008.

From University of California Libraries.

May be used for non-commercial, personal, research,  
or educational purposes, or any fair use.

May not be indexed in a commercial service.



*Yours truly,*

*Oudini*



# Secrets of the Great Mysteries

NOW

Revealed for the First Time

HANDCUFFS	IRON BOX	IRON BOTTLE
IRON BOILER	COFFIN	ROPE CHAIR
MAIL BAG	BAND BOX	TRAMP CHAIR
GLASS CASE	PAPER BAG	PACKING CASE
STRAIGHT JACKET		

---

A COMPLETE GUIDE

AND

Reliable Authority upon All Tricks

Full Explanation of How the Various Tricks  
are Performed, with Diagrams and Illustrations

WRITTEN AND PUBLISHED BY

The Handcuff King, "OUDINI"

Copyrighted 1909  
By FRANK J. ROWAN and E. T. STEWART  
All Rights Reserved

LOAN STACK

**GIFT**

Notice.

This book, with all cuts, engravings, cover design, etc., is protected by copyrights, and all persons are warned against attempting to use, copy, or appropriate them in any way. All such attempts will be prosecuted to the full extent of the law.

*Univ Calif - Digitized by Microsoft®*

4188H

G  
150  
08  
190  
MA

## PREFACE

In publishing this book a faithful endeavor has been made to present all the best tricks that the author has performed, both in public, in theatres and places of amusement, and in private. It is believed, then, that this book is complete; containing a greater number of tricks in actual usage than any other work yet published, with full explanations and illustrations in regard to the various methods of escape, as used by the author.

It would be impossible to print in one volume the thousand and one tricks that are occasionally performed. The larger proportion of such tricks have but a temporary existence, performed to-day and forgotten to-morrow. The ingenuity of the maker of new tricks is endless, but his apparent genius generally amounts to nothing more than the changing or blending of one or two well-known tricks and the production of an inferior trick.

During the time that I was exhibiting these acts my methods of preparing for and exhibiting my tricks was as follows:—As soon as I knew where I was to play I would send my advance man to the city or town to make arrangements. If there was to be an escape from a packing case he would go to the best-known store and have a case made and sent to the theatre where the performance was to be given. He paid for the case and made arrangements with the firm to have one or two men, usually shippers, come on the stage to fasten the performer in the case. Admission tickets were given to them. The firm making the case becomes the challenger, and receives a great deal of advertising from it.

On my arrival I would prepare all the apparatus myself, never letting my helpers know how the tricks

were done. When the box arrived it would be placed outside of the theatre with a sign on it giving the name and address of the firm making it, and the date when the performance was to take place.

At the time of the performance an invitation is always given for any of the audience who wish, to come on the stage and investigate the apparatus, etc., and to satisfy themselves that everything is being done right. This committee is received by my assistant, in uniform, who shows them to the chairs on the stage while I am making my escape inside of the cabinet. When I am ready for the cabinet to be removed, after the escape, this assistant blows a whistle as a signal for the stage hands to raise the cabinet, which is accomplished by means of a rope dropped over the centre of the stage.

During my stay in a city or town I change my tricks every day, giving new ones at each performance.

In the following pages you will find full descriptions showing just how these tricks are worked; and you must remember that, while they seem very simple and easy after you have read the explanations, yet a great deal of time and thought have been required to work out these apparently simple tricks, and also that they must be carried out with accuracy and smoothness, as any hitch in the performance would look bad and bring suspicion on the performer. He must not overlook any detail or forget any part of his apparatus. All this requires considerable experience, and careful study of the work.

There will be found in the back of this book a few selections from the numerous press clippings that have appeared in newspapers and elsewhere in reference to my work.

## The Cabinet

The cabinet is the first piece of apparatus to be considered, as it is the principal thing in the work. It is made of galvanized iron piping, five-eighths inch

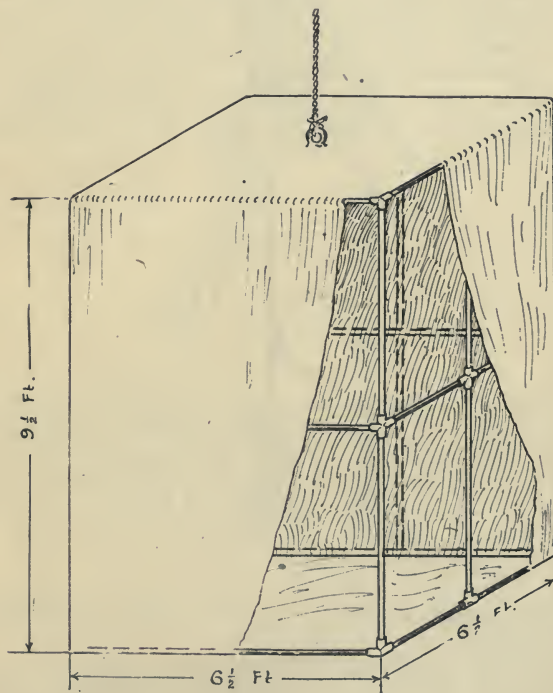


Fig. 1

in diameter, arranged as shown in Fig. 1, where the curtains are drawn aside to show the interior construction. There are three horizontal rods running

completely around it, and a vertical one in each side besides the corner posts.

Where the rods intersect at the top there is placed a ring bolt, to which is fastened a rope, dropped from above the stage, so that the whole cabinet can be raised, leaving the stage free. It is only lowered while the escape is being made. The cabinet is open at the bottom, but the sides and top are covered with red velvet, stretched tightly over the framework. There is also a lining inside, of red cloth, but not such expensive material as the outside. Thus the framework never shows, either from the inside or the outside.

Some performers use a stationary cabinet and move

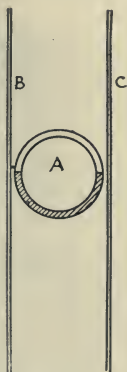
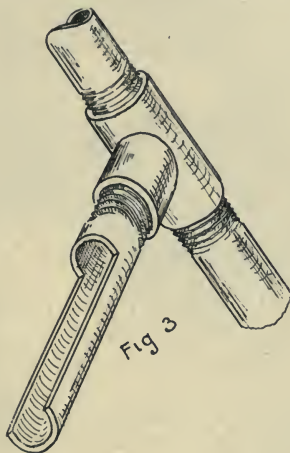


Fig. 2.

the curtains aside to enter it, but I have found this kind preferable.

The various instruments, keys, etc., which are to be used in the different acts must be concealed in the cabinet, but must not show when it is examined. Therefore they are placed in the horizontal tubing, which is prepared by having the upper side of the tube cut away for a large part of its length, leaving the lower part to form a pocket in which they may

be hidden, as shown in Fig 3, and covered by the velvet and the lining. Fig. 2 shows a section through the rod, with the lower, or solid, part shaded, and cloth on both sides of it. The lining has openings at



convenient points through which the keys, etc., may be reached. The performer must, of course, know his different keys and the location of each one, so that he can place his hand on any one instantly, from any position in which he may be placed.

## The Handcuff Expose

It has always been a most mystifying thing to the spectators, to witness the escape of a performer after being locked in handcuffs, leg irons, and chains. To see him free himself from them in less time than it took to place them on him has seemed to most people so near to the impossible as to border on the supernatural.

It is, however, like many of our best tricks, a simple one for those who are acquainted with the secret. Up to the present time this secret has been known to very few persons.

Now it must be remembered that handcuffs such as are used by our modern policemen are constructed with spring locks, which are opened by means of a key, which is placed in the lock and turned to the right or left to release the spring.

Handcuff kings use what is known as a pick or reach key in escaping from all handcuffs. And herein lies the whole secret: The performer uses all his ingenuity in concealing his keys and picks about his person or inside of his cabinet, which is generally constructed of piping, with additional pieces which appear to be regular portions of the framework, but are only intended for keys, tools, etc. Other keys the performer has in sundry pockets especially made for this act, and so arranged that he is able to place his hand upon any key he may want, when placed in any position. In case he finds it impossible to reach the key he wishes to use while locked or chained in a certain position, as for instance in Fig. 3, he can find duplicate keys concealed in the framework of his cabinet,





as described previously in this work. When working in a suit without pockets, as in Figs. 1, 2, and 4, the keys must all be obtained from the cabinet.

*Univ Calif - Digitized by Microsoft @*

Let us now turn to the photographs, which have been especially taken for this book, and which will



render the whole process very clear. In Fig. 1 the performer is fastened in two pairs of handcuffs, in



such a position that it seems impossible that he can ever free himself.



By retiring to his cabinet and reaching for his keys, he is able to open the handcuffs and remove them.

This can be done by moving the right hand, holding the key, around until it can be inserted in the handcuff on the left hand. The chains between the cuffs are loose enough to allow this motion. His first pair of cuffs to come off are the ones to the left. The other pair can be taken off easily with a second key.

The handcuffs in this cut are known as the Bean handcuffs and the old English Darby cuff. These are further described in the chapter on handcuffs and keys.

In Fig. 2 the performer is fastened in three pairs of handcuffs, two large chains, one pair of leg irons and two padlocks. To release himself he takes his keys from his shoes and takes off the padlocks first and then the chains. The weight of the chains now being off, he can now remove the handcuffs more quickly than if the chains were on. He now releases the leg irons, which leaves him free.

Fig. 3 shows the performer placed in one pair of handcuffs, one chain, one lock, and a pair of irons around his arms. To release himself, he first takes off the handcuffs, then the chains, and then the leg irons around his arms.

The handcuffs in Figs. 2 and 4 are one pair of figure eight handcuffs, one pair of Tower handcuffs, which have a double lock, and one pair of Bean handcuffs and Bean leg irons.

In Fig. 4 the hands are fastened behind the back, and leg irons placed on the arms. These are connected with chains and padlocks. With his experience the performer is able to readily locate the keyholes and quickly remove them, as described under Figs. 1 and 2.

Now that the methods have been explained and illustrated it will be readily seen that there is nothing supernatural about the handcuff manipulation.

## The Iron Boiler

An iron boiler, such as is used by hotels, is seen upon the stage. This is examined by the committee to see that there is no defect. The performer is seen to enter the boiler. The cover is then placed on and two rods are run through the boiler and the cover, at right angles to each other, and padlocks placed through holes in the ends of the rods, (four in all), to prevent the cover from being removed from the inside. The cabinet is then placed around the boiler, and after 10 or 15 minutes the performer appears, free, before the audience. Again the committee examines the boiler, which still has the cover in place and locked on. No one can discover how the escape was made or can see any change in the apparatus.

With the aid of the accompanying cuts the process will be shown. Fig. 3 shows the appearance of boiler with cover in place. The body of the boiler, "A," is made of heavy galvanized iron, strongly riveted together. The cover is perfectly solid except for the air holes, as shown. The rods "D" are metal, about five-eighths inch thick. These rods, while having the appearance of hard steel, are really made of softer steel, which can be bent or cut with a hack saw. Fig. 4 is a section showing how the cover fits inside the end of the boiler, and is held in place with the rods.

**To Escape.**—The rods are grasped in the middle and can be bent and broken, after which they are pushed out and fall to the floor. If the rods cannot be broken the performer must have a small hack saw or file concealed about him with which to cut them.

The cover can now be removed and the escape made. There are two substitute rods of hard metal, concealed

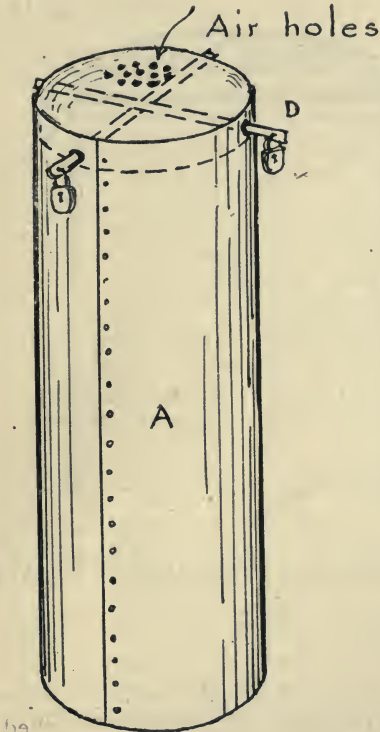
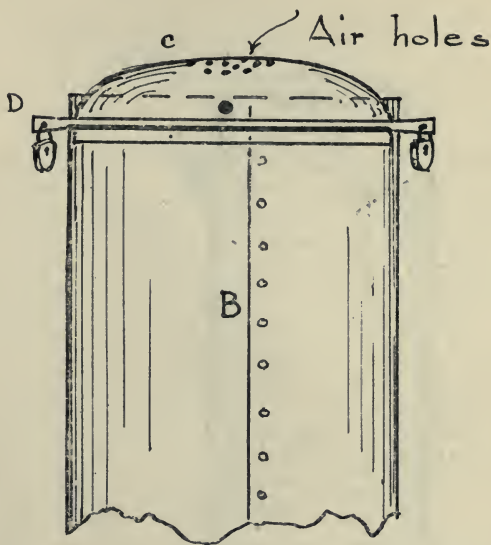


Fig. 3

in the cabinet. These are now put in place through the holes, the padlocks are removed from the broken or cut rods, by means of duplicate keys or pick, and

placed in the ends of the substitute rods, so that the boiler now has the same appearance as at first.



Section through boiler.

Fig. 4

The trick can also be performed by the use of bolts, the same as the iron box trick, which is described in another chapter.



## The Mail Bag

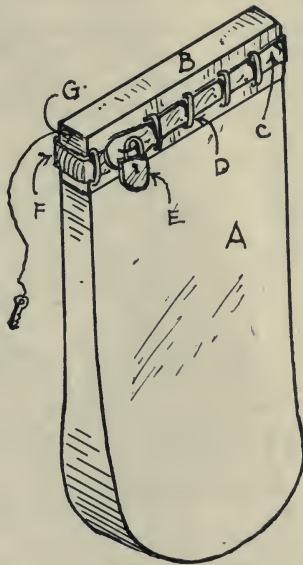
The committee from the audience examines the mail bag carefully, inside and out, and find it perfect in every respect, with no opening except at the top; which can be securely fastened, as described and shown in cuts.

The bag is made of leather and canvas, and is almost air tight. The canvas part of the bag is sewed by machine to make it strong; the leather part of the bag is sewed and riveted to the canvas. Fig. 1 shows the style and appearance of the bag to be used. "A" shows canvas part of bag, made large enough for the performer to move around inside. "B" shows the leather part of the bag, which lifts back to allow entrance to the bag. "C," the leather strap which is to pass through the hasps to fasten the leather top in place. "D" the hasps that the strap passes through. "E" the lock. (If a Corbin lock is used, with the key-hole on the bottom, the escape can be made much quicker and easier.) "F" a small strap which is used to help close the opening on the end so that the performer can not pass his hand out while he is inside. "G" a small opening between the bag and the flap.

Fig. 2 shows appearance of the bag when opened ready for the performer to step in.

**How to Prepare for the Escape.**—The performer must have a duplicate key for the lock which is used. This is fastened to a string, as shown in Fig. 3, and the other end of the string tied inside of the clothing, so that it cannot be lost during the act. The performer now steps into the bag, Fig. 2, and is locked

securely as in Fig. 1, after which the cabinet is placed around him. He now takes out his key, sees that it is securely tied to one end of the string, leaving the other end still tied to some portion of his clothing, as it would be a serious matter to lose the key, and the escape would become impossible, and pushes the key out through the small opening between the bag and



MAIL BAG Fig. 1

the flap, as shown in Figs. 1 and 3. After the key is pushed out he leans over so that the key comes on the upper side and its weight holds it against the canvas. Now, by taking a fold of the canvas in his hand, he can grasp the key and fish for the lock. Having found the key hole he can insert and turn the key and re-

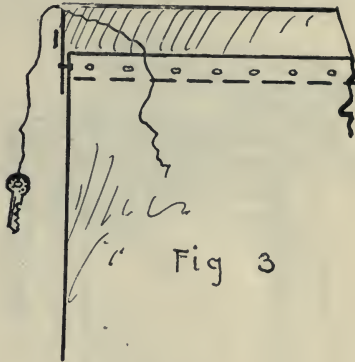
move the lock, then pull out the strap "C" from the hasps and open the flap. He now steps out. The bag is now to be closed and locked exactly as it was with the performer inside, the keys concealed, the assistant is signalled, and the cabinet removed, showing the audience the bag and performer just as they saw them at the beginning of the act.



Fig 2

The author has also performed this act handcuffed and shackled before being placed in the bag, escaping in the same time as with the bag alone. He has worn six pair of handcuffs of different makes, two chains, and three makes of leg irons, and several locks.

This is done as follows: While the bag is being locked by the committee he is removing the handcuffs, as described in our chapter on handcuffs, starting as soon as the flap is closed over the top. By the time the bag is locked and the cabinet in place he has the handcuffs off; he then starts the escape from the bag, and



after leaving the bag removes his leg irons. All the cuffs, irons, chains, etc., are then placed in the bag, the cuffs open and the bag locked as before.

When well executed this act is very effective, especially with the addition of handcuffs, etc., and always receives much applause.

## The Glass Case

The glass case used in this act is made to order, and is quite expensive, being made of one-quarter inch glass on the sides and top, and three-eighths inch glass on the bottom. All this has to be drilled to take the

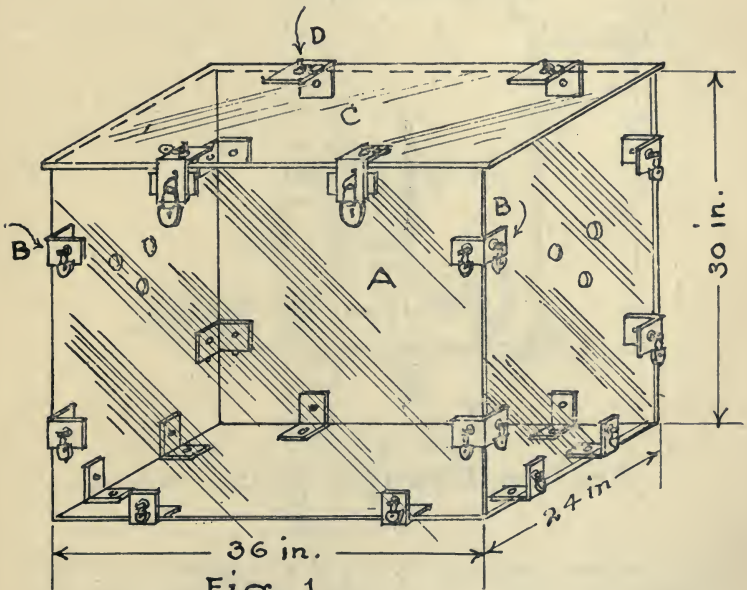


Fig. 1  
Glass case.

bolts for the corner angles and hinges. The case, as it appears on the stage when closed and locked, is shown in Fig. 1.

The sides "A" are solid, except for air holes on the two ends. These are held together by clamps "B," shown at larger scale in Fig. 4. The top "C" is held by the hinges "D," shown full-size in Fig. 5. Fig. 2

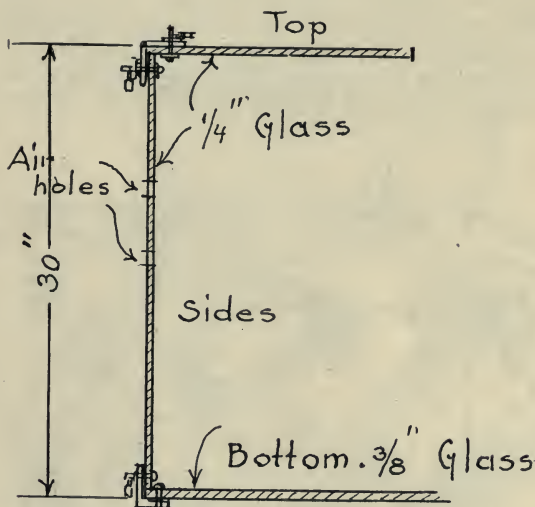


Fig. 2  
Section through glass case.

is a section showing sizes and arrangement of top, bottom and side. Fig. 3 shows at full-size how the clamps are fastened to the glass. The round-headed bolt is passed through a hole in the glass, with leather washers next to the glass on each side, then it passes through the clamp, after which another washer is put on, and a small padlock passed through a small hole in the bolt and locked in place. There are two of

these padlocks to each hasp, and there are sixteen hasps in all.

The bolts are all made solid except those for the hinges, which are made as shown in Fig. 5. The heads of these, while appearing to be made solid on the bolt, are really made with a thread, and the bolt

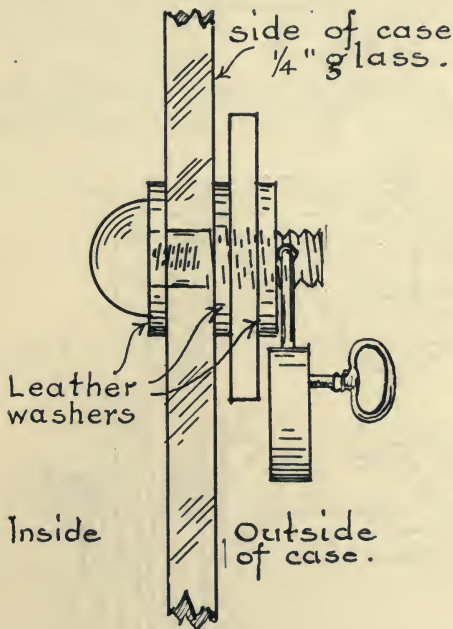


Fig 3

is tapped to receive it, so that the head can be removed.

**To Escape.**—The heads are removed from the hinge bolts by means of the horseshoe key, which is also shown in Fig. 5, and which fits into the small holes

shown in the bolt head. When these heads are re-

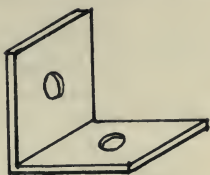


Fig. 4

moved the bolts can be pushed out through the back of the case, which will allow the hinges to hang free

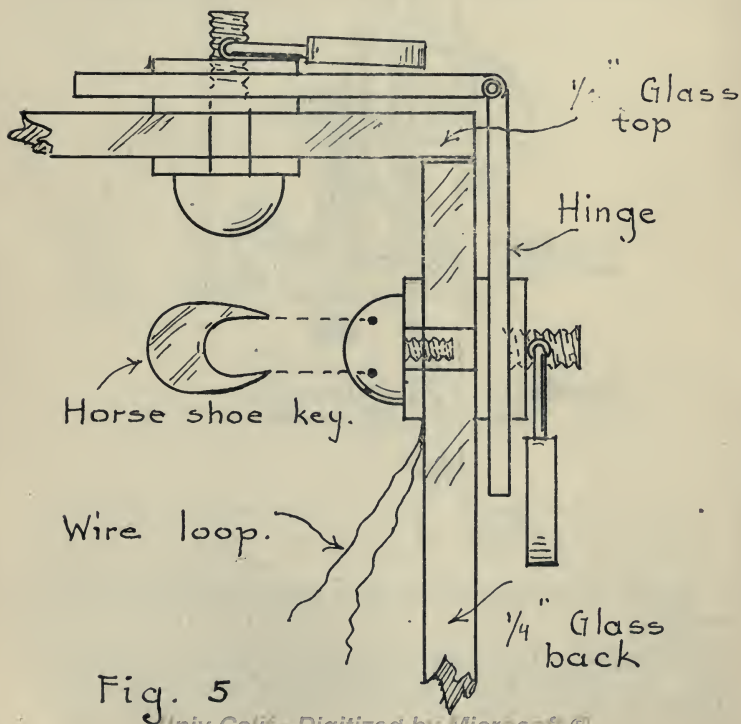


Fig. 5



from the glass, and the cover can be lifted up enough to make the escape without disturbing the front hasps or bolts. It will be noticed, in this and other tricks, that a great part of the effect is gained by making the escape through some part of the apparatus which is not suspected by the audience, leaving that part on which their attention is fixed untouched.

After escaping from the case the performer must replace the hinges, bolts, etc., which is done as in the iron box trick. That is by removing the padlocks, screwing on the bolt heads, and then drawing the bolts through the holes in the glass by means of strings tied through the holes in bolts, after which the padlocks are snapped in place.

The cabinet may now be raised and the act is completed.

## The Iron Box

This trick is one of the best I have ever exhibited in public, for it appears to the audience to be impossible to execute, and is extremely mystifying. It is, however, not difficult if the secret is known.

**Effect.**—When the curtain rises the iron box is seen in the centre of the stage, with six chairs on either side of it for the use of the committee from the audience, while they are waiting for the performer to appear after making his escape from the box. An attendant in livery makes arrangements for the performer, and the committee referees the proceedings. The box is very solid, made of one-eighth inch iron

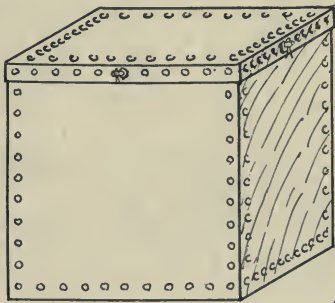


Fig. 1  
IRON BOX.

sheets, and strongly riveted at all angles and corners. The cover is the same. Four holes, one in each side of the cover, come opposite similar holes in the top edge of the box. These are for the bolts to pass through to fasten the cover on.

The committee thoroughly examines the box, inside and out, cover, bolts, etc., until satisfied that all are

perfect. The performer now comes on the stage, addresses the audience, accepting the challenge to escape from the box and issues a challenge to them for anyone to bring him any article they may wish for him to escape from, under certain restrictions. He then steps into the box. The cover is placed on by the committee and the bolts passed out from the inside through the holes just mentioned, and shown in Fig. 1. The nuts are screwed on tightly and the cotter pins put in place, so that the nuts cannot be removed or the bolts screwed out of the nuts.

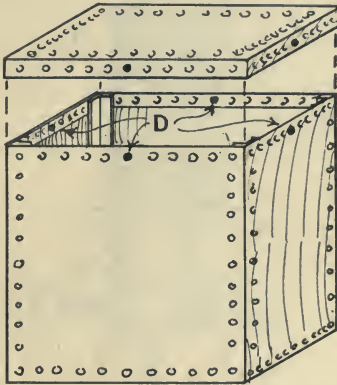


Fig. 2.

The cabinet is now placed in position around the box, and the committee is seated, and waits for the appearance of the performer after his escape. In a few minutes he appears and the box is immediately examined. It is found to be exactly as it was left by the committee, with all the bolts, etc., in place and no means of escape found.

**Explanation.**—The method of escape is as follows: When the bolts are passed out through the holes in the cover, the solid bolts shown in Fig. 4 are not used,

but those shown in Fig. 3 are substituted. In this bolt the head "C" can be removed from the bolt "D." This is the head on the inside of the box, and it will be noticed that it is never seen by the committee, so no suspicion is aroused. The outside of the bolt is exactly the same as Fig. 4.

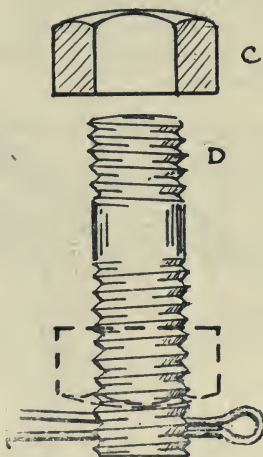


Fig. 3

The heads of these bolts are removed by means of a small wrench which has been concealed until this time, and the bolts can be pushed out until they fall to the floor, allowing the cover to be lifted and the escape made. After the escape it is necessary to return the box to its original position, which requires a little more thought. The original four bolts, Fig. 4, are placed in the box, but the nuts are removed and kept outside. A long string is tied through the hole in each bolt and passed out through the four holes in the sides of the box, leaving the bolts on the

bottom. Now the ends of the strings are passed out through the holes in the cover and a small stick tied to the end of each string to prevent it from slipping back into the box while working on the others. The cover is now placed on so that the holes come opposite

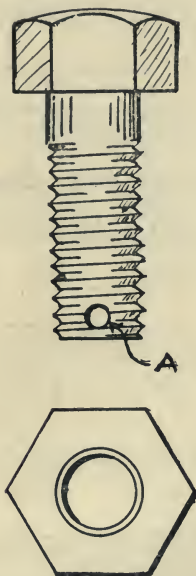


Fig. 4

those in the box, and the bolts are drawn up and out through the sides of box by means of strings. Now the strings are removed, the nuts screwed on, and the cotter pins placed through the holes in bolts. As soon as the strings and extra bolts have been concealed the cabinet may be removed, showing the box still bolted and the performer outside of it.

## The Coffin

This is a most spectacular act, and gives an appearance of great mystery. A wooden casket is seen upon the stage and carefully examined by the committee:

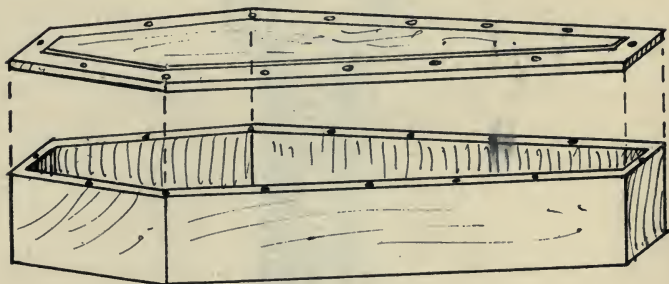


Fig. 1

The cover is securely screwed on with two-inch screws, and the screws sealed by placing a one-cent stamp

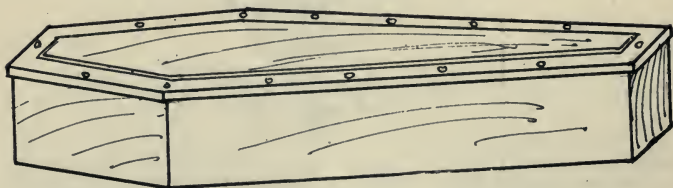


Fig. 2

over the head of each one. The method of escape will be made clear by the accompanying cuts.

Fig. 1 shows the appearance of coffin before the cover is placed on, and Fig. 2 shows the same with the cover in place. Fig. 3 is the bottom which is to be removed in making the escape. "A" represents holes through

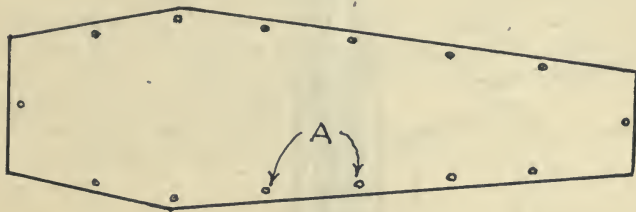


Fig. 3 - Bottom.

which dowels are inserted, and in these dowels the long screws are placed. Thus, while the bottom appears to be firmly screwed on to the sides, the screws really do nothing but hold the dowels to the bottom.

Fig. 4 is the top cover of casket, with the screw holes "B," fourteen in all. This cover, when in place,

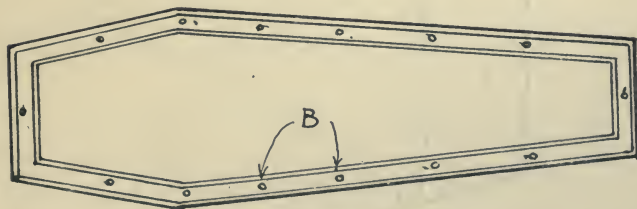
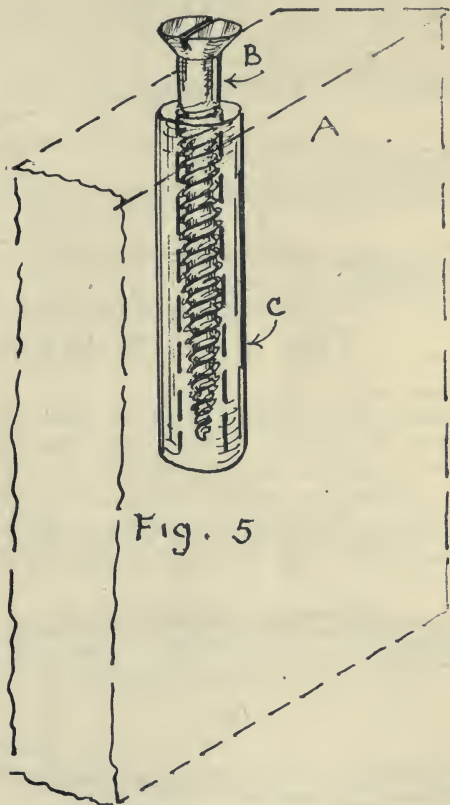


Fig. 4 - Top.

extends one-third of an inch beyond the sides of the casket. Fig. 5 shows the manner in which the screw sets into the dowel, also the manner in which the

dowel sets into the board. "A" is the side board, "B" the screw, and "C" the dowel.



The method of escape is as follows: On the bottom board, Fig. 3, there are fourteen dowels like that shown in Fig. 5. These set into Fig. 3 at "A-A." After the dowels are in place and the casket looks as



in Fig. 2, the bottom cannot be taken off from the outside.

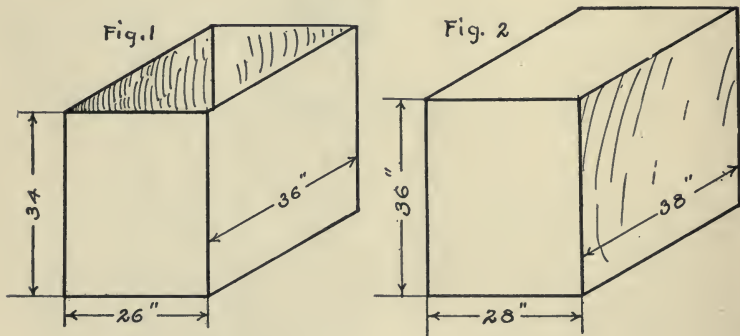
When the cabinet is in place the performer simply puts his hands on the cover and pushes upward, which lifts off the top and sides, leaving the bottom lying on the floor with the performer free. He now replaces the bottom by turning the casket upside down and putting the dowels in position again. The casket is now placed in position again and the cabinet removed, showing the act completed.

This trick will make a fine appearance if, in addition, ropes and handcuffs are used.

## The Band Box

The Bandbox trick is a most mystifying one; from the nature of the material, it would seem that any attempt to make an escape would be shown by the box afterward.

The box used is in two parts, as shown in Fig. 1 and Fig. 2. The inner part, Fig. 1, is open at the top; and after the performer has entered it the outer part, Fig. 2, is placed over it. This part fits on loosely, because otherwise the air would escape so slowly between the sides of the two parts that it would be difficult to get it on or off. The material of which the box is made is heavy pasteboard, such as is generally used for this purpose.



After the performer is inside and the cover in place, ropes are tied around the entire box, both ways, with the knots on top. Of course the box could not be lifted with a man in it, therefore the ropes which pass under the box have been placed there before he enters it.

To escape, the rope must be reached and cut, and this is accomplished by means of specially shaped knives, which can be placed at the end of lengthening bars (Figs. 1 and 2) as shown in the illustrations

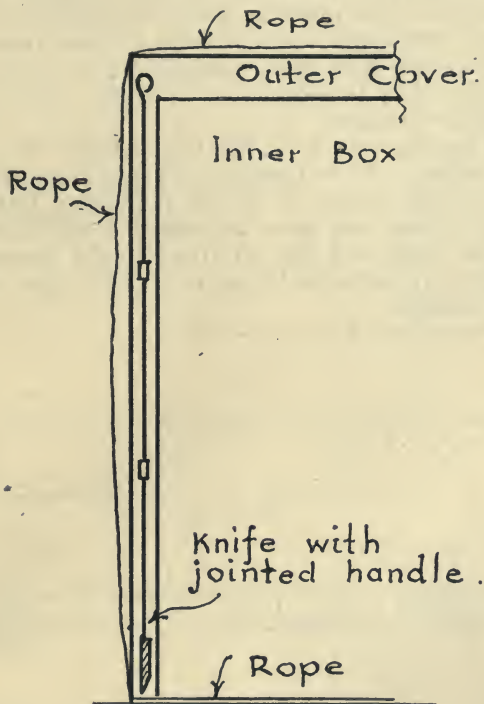


Fig. 3

on the opposite page. From the dimensions given it will be seen they can be concealed about the clothing before entering the box. The different parts are then screwed together, making a handle long enough to

reach from the top to the bottom of the box. With this he reaches down between the sides and cuts the rope. Sometimes the flat knife (Figs. 3 and 4) will do it and sometimes the curved one (Fig. 5), or the hooked one (Fig. 6), must be used. It will be apparent that the work must be done very quickly, for the air in the small space would soon be exhausted, making it impossible to stay in it more than a minute or two. Therefore the knives, etc., must work perfectly and be used rapidly.

After cutting the rope the top is lifted off and the escape made. It is then placed back again, and a duplicate rope is tied on in the same way as the first one. This rope has been concealed around the waist under the coat, and the cut rope is now concealed in the same way, after which all is ready for the removal of the canopy.

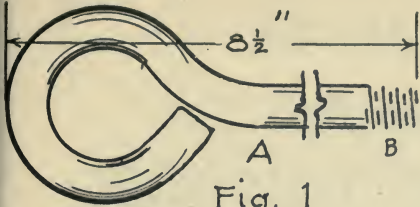


Fig. 1

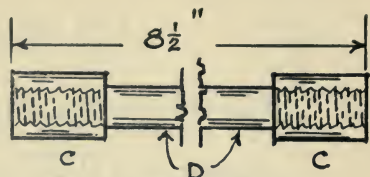


Fig. 2

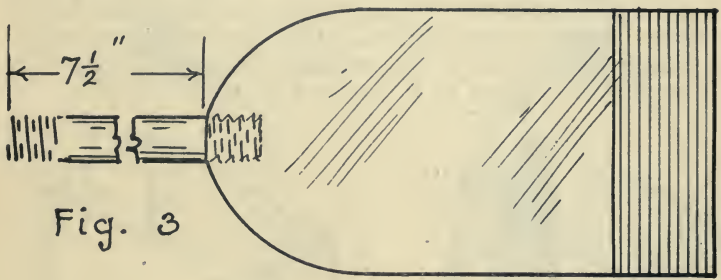


Fig. 3

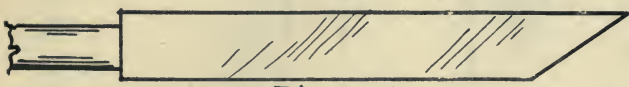


Fig. 4

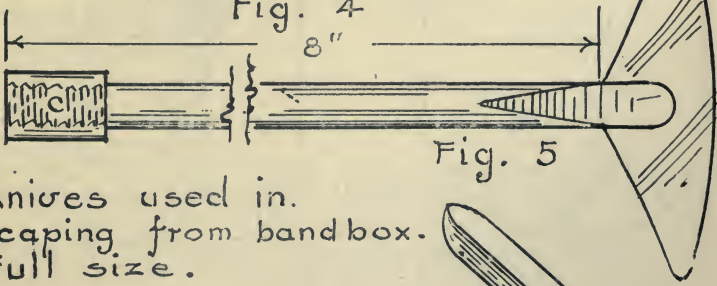


Fig. 5

Knives used in.  
escaping from bandbox.  
Full size.



Fig. 6

## The Paper Bag

A paper bag about seven feet high and two feet across is seen upon the stage. A committee from the audience is invited upon the stage to examine the bag, which is found to be without any break or opening of any kind except the opening at the mouth of the bag. After being securely tied in this bag the performer escapes from it in a few minutes, leaving the bag in the same condition as it was at first.

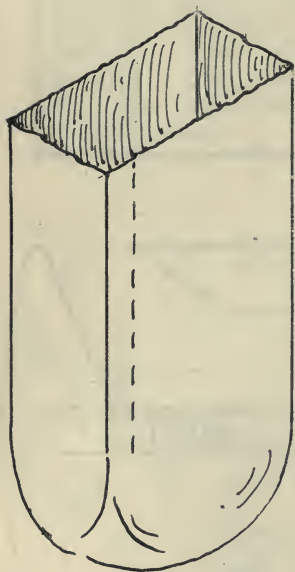


Fig. 1

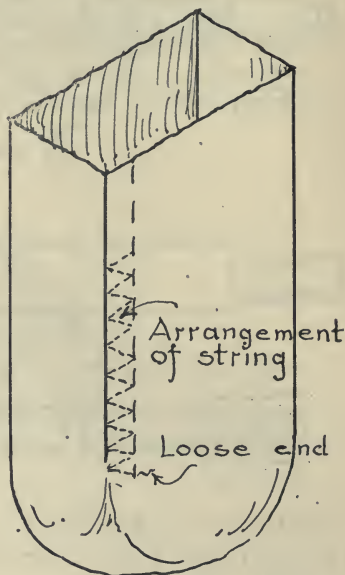


Fig. 2

PAPER BAG.

Reference to the accompanying illustrations will render the proceeding very clear. Fig. 1 shows the style and appearance of the bag to be used.

Fig. 2 shows the appearance of the bag after the performer has been placed inside and the mouth of the

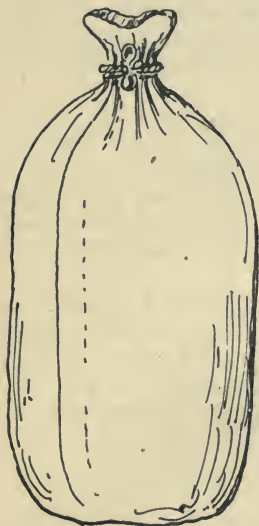


Fig. 3

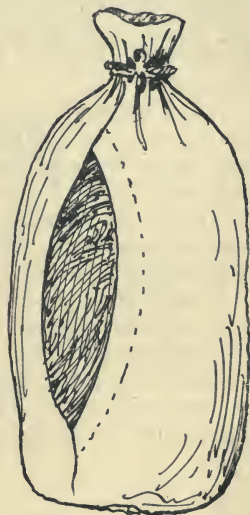


Fig. 4

bag securely tied with cord. Glue or wax is also placed in the mouth of the bag as a further precaution.

The method of escape is as follows: In the seam caused by the lapping of the two edges of the paper there is placed a string arranged as shown in Fig. 3, starting about eight inches from the top of bag, and with the lower end about six inches from the bottom. The end of string is allowed to project about one-third of an inch from the inside of the bag to allow the performer to get hold of the string.

Of course this part has to be arranged before the performance, although a bag may be used which has been furnished by challenging parties if necessary.

When he has been placed inside the bag and the opening secured as described in Fig. 2, the performer takes hold of the projecting string and pulls upward, which releases the string and causes the seam to open for the entire distance that the string was concealed, as shown in Fig. 4. Through this opening the escape is made.

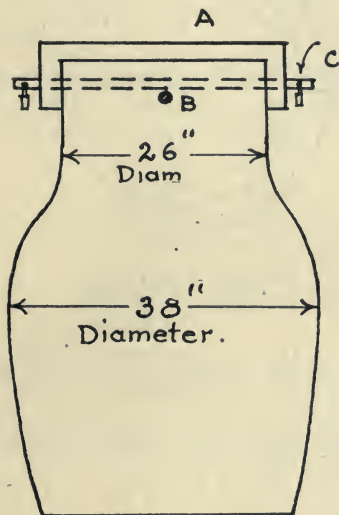
After emerging from the bag it is necessary to replace the parts in the original position, so that the bag will have the same appearance as at the beginning of the act. This is accomplished by pasting the edges of the seam together as they were in the first place, and allowing time for the paste to dry before having the canopy opened or removed.

It should be noted that the seam is held together at first with a flour paste which will separate easily when the string is pulled, but the paste used after escaping should be a quick-drying glue which should dry in two or three minutes. Thus the act can be entirely accomplished in five to eight minutes.



## The Iron Bottle

An iron bottle, having the appearance shown in the upper figure, is seen standing on the stage, and is shown to the committee for examination. It is found to be made in one piece, of iron of the same thickness

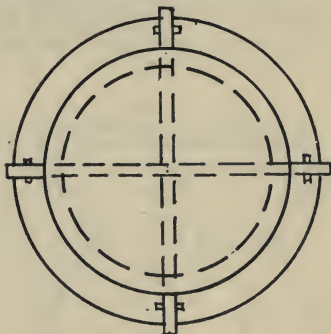


Iron Bottle

as that used in the iron box. The cover is made of the same material and fits closely over the top of the bottle. Through the top edge of the bottle there are four holes, and in the cover four corresponding holes through which rods can be placed.

These rods are then fastened with the padlocks through the holes in the end, as shown.

This trick is a variation of the iron boiler trick. The rods are made of soft untempered steel, and to escape the performer bends them downward. Sometimes they will break upon being bent, and sometimes they must be cut with a hack saw or file. Then they are pushed



Top View

out of the holes, the cover lifted and the escape made. The substitute rods are then put in place and the padlocks put on again.

This trick can also be performed with bolts, the same as the iron box trick.

## How to Escape from the Roped Chair

It is a very mystifying thing to an audience to see a man securely tied to a chair with about thirty feet of rope, with his hands tied together behind the chair, and his legs and feet tied to the chair legs, and yet see him make his escape in about five minutes.

The author has repeatedly done this, being tied in all kinds of ways, and in some cases where it seemed impossible to escape, but has always succeeded in doing so.

This act is performed in direct view of the audience, and does not depend upon any trick or deception, but is really the result of practice, muscular expansion and contraction, and a knowledge of the properties of the rope used. Any man with sufficient practice and confidence could learn to do it.

The writer does it as follows. First he specifies the rope to be used, and selects a new clothes line. He makes no restrictions as to methods of tying or kinds of knots to be used, but while being tied he relaxes the muscles of the body, and draws in the chest as much as possible. At the same time he expands the muscles of the arms and legs. The muscles are kept well developed so as to produce the greatest effect in doing this.

Now, after the committee has tied him to their satisfaction, he expands his chest and the muscles of his body as much as possible. This causes the rope to stretch quite a little. This is the reason a new clothes line is selected. It will stretch more than an old one, which has had the life taken out of it, and a clothes line will stretch more than most other kinds of rope.

This expansion may have to be repeated quite a number of times, stretching the rope a little more each time.

Now all the muscles on the body, arms and legs are contracted, and it is found that the rope hangs quite loosely. The hands are then worked until they are free, or can reach some knot which will release some portion of the rope, after which he simply continues the same process until the rope is all removed.

In order that the methods may not be too apparent, and to make the act more striking, the performer does not remain in one place, but pulls the chair to its side and rolls about on the stage during the escape, sometimes in view of the audience and sometimes concealed behind the chair.

## Tramp Chair Escape

A tramp chair, such as the farmers of Maine once used to keep tramps in overnight, is seen upon the

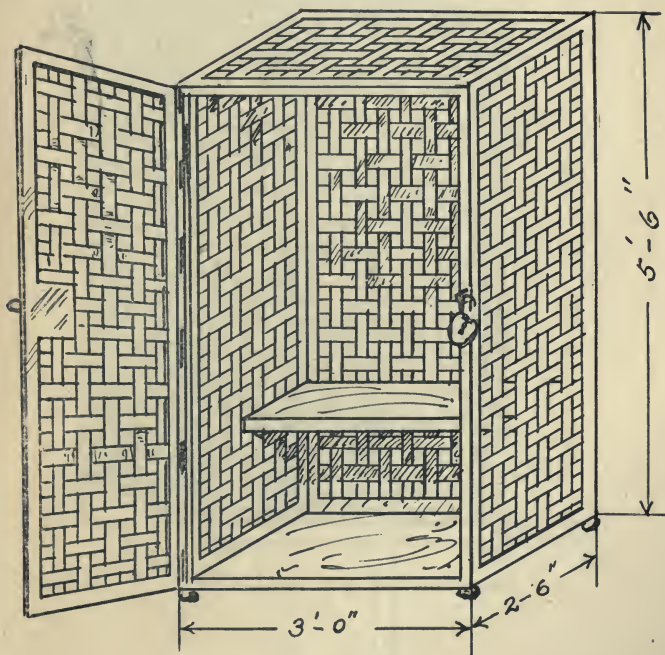


Fig. 1  
TRAMP CHAIR.

stage. This is made of heavy iron straps interlaced as shown in the illustrations. It is provided with a seat inside, and is fastened by placing a padlock

through two hasps, one of which is attached to the front corner and one to the door, so that when the door is closed they come one over the other and close together. There is an iron plate on the door behind the lock to prevent it from being reached from the inside.

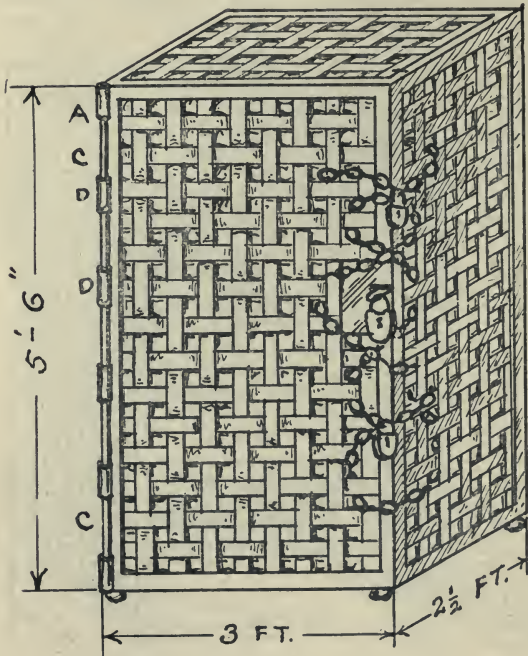


Fig. 2

### TRAMP CHAIR.

The door is hung on a long hinge running the full length of the door. The floor is of solid sheet metal.

The appearance of the tramp chair is shown in Fig. 1, and it looks like Fig. 2 when it is closed. The per-

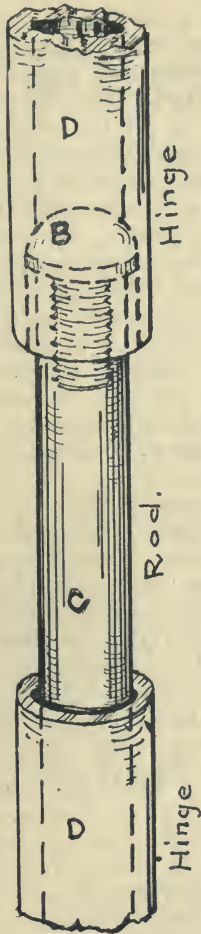


Fig. 3

former is placed inside and the padlock is slipped through the hasps and locked. As an additional pre-

caution chains are passed back and forth through the openings or the iron straps, and these are also fastened with padlocks as shown in Fig. 2. All this has been done by the committee after they have made a thorough examination of all the apparatus, and the performer now seems very securely fastened in.

**Method of Escape.**—Referring to Fig. 3b, it will be seen that there is a special arrangement of the upper section of the long hinge. By reaching through the openings the rod can be pulled down until the round knob can be reached. This is then grasped between two fingers and unscrewed. It can now be removed. This will allow the rod to be lifted through the hinge until it is entirely removed through the top, after which the two parts of the hinge will come apart. The door can now be swung open on the hinge side without touching the side where the locks and chains are.

The performer can now step out through the opening and close the door again, fitting the parts of the hinge back into their places. Then the rod is slipped down into the hinge again and the knob screwed on the top end of it. After this the rod is raised until the knob is out of sight in the upper section of the hinge, and the escape is completed, ready for the removal of the canopy. This trick is one of the most baffling to those who do not know the secret, for everything seems so secure and solid that escape appears impossible, and the hinge would be the last place to be suspected.



## The Packing Case

The packing case used in this trick is large enough to hold the performer easily, about three feet each way. It is made of  $\frac{7}{8}$ -inch white pine boards with all joints matched, and is strongly nailed with 8 or 10 penny wire nails. It is fitted with strong hinges and hasps, which are fastened with padlocks. This case is one that is carried with him by the performer, but he can also escape from a case which is made outside and brought in on a challenge. This method will be explained shortly.

The committee is allowed to examine the box, etc., and to use their own padlocks in fastening the hasps. As each member of the committee may have a padlock of their own that they wish to use, and as only two can be used, there is frequently a dispute among them as to which shall be used.

The performer allows them to settle this among themselves and is then placed in the case, the cover is closed and locked, the cabinet is placed over it, and in a few minutes the escape is made, the canopy removed and the packing case shown to the audience, locked, etc., the same as at first.

Referring now to the cuts, we will explain the process. Fig. 1 shows the packing case as it appears open at the commencement of the act. Fig. 2 shows the case closed after the performer has been placed in it, and the padlocks in place. Fig. 3 shows the section of the case wherein the trick lies. This is a section through the front corner of the case, looking down. "A" is the front board of the case on which the locks are placed. "B" the cleat which runs entirely around the top of the case, inside, as shown in the open view, Fig. 1. This cleat is fastened with screws all around, one of which is shown in "C," Fig. 3. There are three

screws in each cleat. "D" is the hasp that holds the lock and cover in place, and which are held on by the screws "E," which are really machine screws, but have heads giving the appearance of ordinary wood screws. These screws are fastened on with nuts on the inside of the front boards, and the front cleat has counter sunk holes "R," so as to fit over these nuts and lie close to the case.

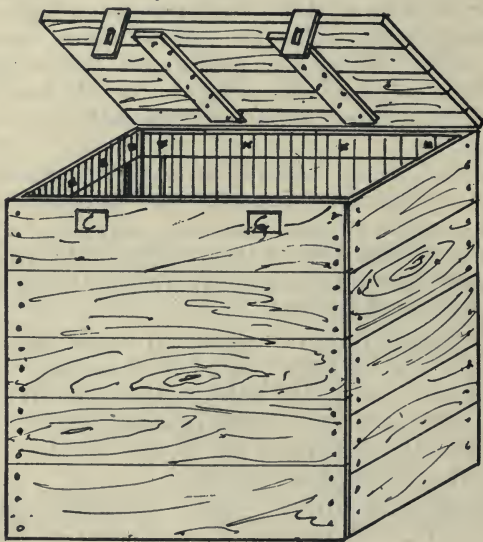


Fig. 1

To Escape.—After the performer is in the box and the cabinet in place, he takes a small screw driver which he has concealed about him and removes the three screws from the front cleat, Fig. 3, "C," and removes the cleat. This allows him to get at the nuts,.

four in each hasp, which he now removes. He can now push out the machine screws "E," which will free the locks from the front of the case. This will allow the cover to lift up and the performer can step out.

He now takes off the locks from the hasp and puts the hasps back in place, fastening them on again with the little nuts. Then the cleat "B" is fastened on again with the screws "C." The cover is now closed, and

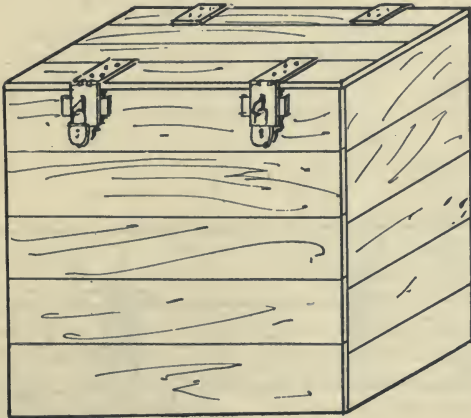


Fig. 2.

the padlocks, which have been opened with duplicate keys, sprung in place on the hasps, and the case is locked as at first, and shows no signs of having been tampered with.

Handcuffs can also be used in this act, as described elsewhere in this book.

The escape from a box which has been prepared, and has the cover nailed on, is as follows. The performer has concealed on his person a very compact jack worked by a ratchet, which is made in sections so as to be carried in different parts of the clothing. When

this is put together it has sufficient leverage to pry off one of the boards, through which the escape is made. This is generally a top board, because these are not matched. The jack is held against the hip or shoulder and worked first at one end of the board and then at the other, so as to pry out the nails evenly. If the boards are matched, the whole side of the box must be

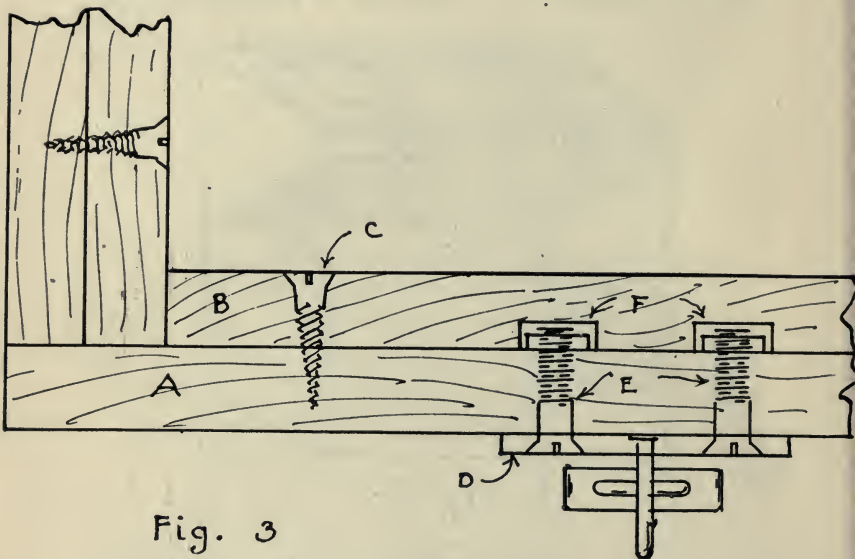


Fig. 3

prried off, which will take a little longer. After escaping the nails are fitted back in the same holes and forced into place, using the jack also to do this. If carefully done this will not make a noticeable noise, and there will be no marks to show on the wood.

This also can be performed by using dowels, the same as described in the escape from the coffin.

### Escape from Straight Jacket.

This act is also performed in view of the audience. The performer stands in the centre of the stage and the straight jacket is examined and placed on him by the committee.

The regulation straight jacket is made of canvas, with long sleeves, which are closed at the ends, and are provided with strings running from the ends. It is placed on as if it were a vest with the opening toward the back, and is then laced up the back, fitting closely and tied with knots. Then the sleeves are crossed over the chest and tied with the strings behind the back. This prevents the use of the hands or arms, and in the case of a violent or insane patient prevents them from injuring themselves or others. A strap is then tied underneath to prevent it from coming up.

This act, like the escape from the chair and rope, depends mostly on practice and considerable strength. The first object of the performer is to pull the arms over the head. To do this he works his arms until the rope stretches somewhat, and perhaps the knots will give a little. After working for a few moments he finds that he can pull his arms over his head. This gives much more freedom to the arms, and he can move them about easily. He now gets hold of the knots through the canvas of the sleeves and unties them, after which he can pull out the lacing. Next he unbuckles the strap at the bottom of the jacket and slips the whole thing over his head.

This act can usually be accomplished in about five minutes if necessary, but more time is usually taken so that it will not appear too easy. As in the escape from the chair, the performer usually rolls about on the stage during the act, for the same reason as stated in the former description.

Many handcuff kings use straight jackets which have been prepared so that they can remove them in a minute or two, but the above description applies to the one which is used in hospitals, jails, etc.

## How to Escape from the Bean Giant Handcuff

The Bean Giant handcuffs, so called from the inventor, Captain Bean, are known all over this country to the police and handcuff kings as the hardest cuff to escape from if placed on with the hands behind the back and the keyhole toward the body, as shown in Fig 5.

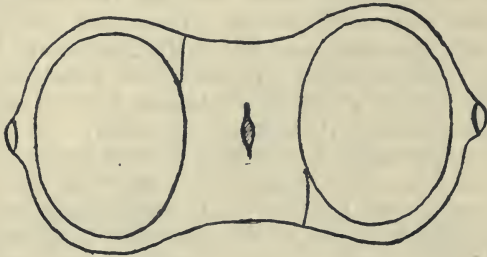


Fig 1

Fig. 1 shows the appearance of the Bean handcuff. Fig. 2 is the original key that comes with the cuff. Fig. 3 shows what is known as the Bean Giant reach



Fig 2

key. Fig. 4 is the pick, which is made from a button-hook, straightened out, and which will open the cuff a good deal quicker than the key itself.

Fig. 5 shows the performer placed in one pair of Bean Giant handcuffs with the hands behind the back and the keyhole toward the body; a most difficult position to escape from.



Fig. 3

Fig. 6 shows the chair to be used, which has the appearance of an ordinary chair, but which has been prepared as shown in Fig. 8, and is used in the position shown in Fig. 7. Fig. 8 is an enlarged view of the end of the leg which has been prepared. It has a

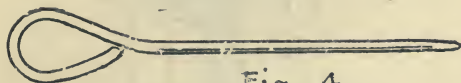


Fig. 4

saw cut as shown, but which is so small that it would not be noticed in an ordinary examination, and even if noticed its use would not be guessed.

The performer enters the cabinet and turns the chair on its back as shown in Fig. 7, bringing the leg with the saw cut up and forward. He now bends to his knees beside the chair with his face towards the chair back, and brings his hands in contact with the end of

the chair leg, having first placed in the saw cut the pick or key where it is firmly held. The pick is preferable to the key in this case, as the key will some-



Fig. 5

times break under the severe test. The cuffs, being thus placed in contact with the pick or key, when the correct position has been taken it will enter the key-hole and the lock will be sprung open, allowing one side of the cuff to be removed. After this the other side may be removed more easily, completing the act.

It must be understood that this trick is not so easy to learn or to execute as might be supposed by reading this description. The author spent many weeks of



practice before finding the best position for holding the hands and body.

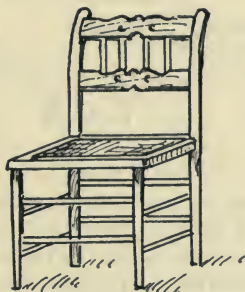


Fig. 6

If only a running suit is worn the key may be concealed by being tied around the leg, or it may be kept in the cabinet, or placed under the sole of the foot with glue.

After removing the cuffs, the key is taken from the chair leg and concealed, the chair is set in position

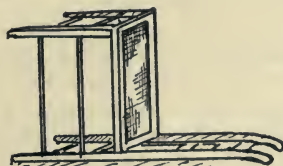
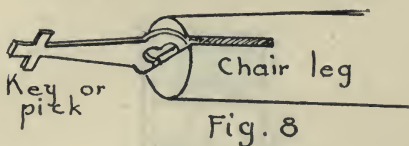


Fig. 7

again, and the performer shows the open handcuffs to the audience or challenger.

Up to the present time the author, Oudini, has been the only man possessing the secret of this escape, and to the best of his knowledge and belief it has been

unsuccessfully tried by any other man in the business. He is still open to challenge in regard to it.



The chair is kept from sliding by being placed against the side of the cabinet, and is further held, if necessary, by placing the knee in the lower part.

If this act is performed in a dress suit, as is usually done, the pick or key is concealed about the clothing.

## Description of Handcuffs

Until about five years ago, people who were not particularly interested in the subject or who had no connection with police methods were entirely unfamiliar with handcuffs. To-day, however, owing to the public exhibitions of handcuff kings, who make their escape from any handcuff presented to them, the public has become more used to the appearance and working of them, and often the make of the more common ones can be recognized. So the subject is not so mysterious as it was formerly. The methods of escape, however, have been very mystifying until now, when we propose to tell just how the trick is done. This will be found in this book under "Handcuff Manipulation."

We will here describe a few forms of handcuffs which are shown in the accompanying pages. The figure eight cuff comes from England. This cuff is named from its peculiar shape, and is made in one piece, having only one lock instead of two, as the Darby cuffs have. One variety of this cuff is in general use in Ireland.

You will sometimes see a handcuff king, when placed in a pair of handcuffs, remove them easily by striking them a sharp blow on his boot heel or other hard object, without taking the trouble to retire to his cabinet. This can be done with some of the English cuffs, but cannot be done with other makes, as for instance the German cuff known as the Stotz. This is the only type of German cuff generally known or used in this country. The lock is similar to the Darby cuff, but it is lighter and of finer finish than the English cuff.

The leg irons known as the Lilley iron is very unusual in shape, and, as can be seen from the cut, very effective. It was invented by a sergeant of marines

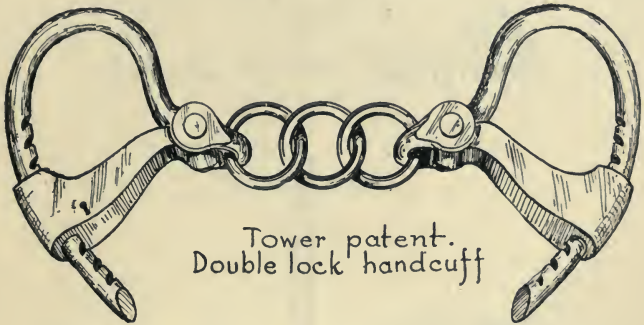
in the U. S. army, but who was really a Frenchman, during the civil war. This pattern of leg irons was used in the confederate prisons during the war on Union prisoners. A curious fact is that the inventor, while under temporary restraint, died in a pair of his own irons.

An interesting variety of cuff is known as the thumb cuff, and is used as its name suggests. This type is not new. It was used in the Bastille during the French Revolution on political prisoners. A later type of this cuff was invented by Captain Bean of the Boston police force, who also invented the cuff known as the Bean Giant, which we show and describe in another place. The thumb cuff is very small and light, and at first sight it would not appear to be very effective, but when placed on it will hold the most powerful prisoner, for all his efforts only make it tighter, and he has no way to use his strength in removing it.

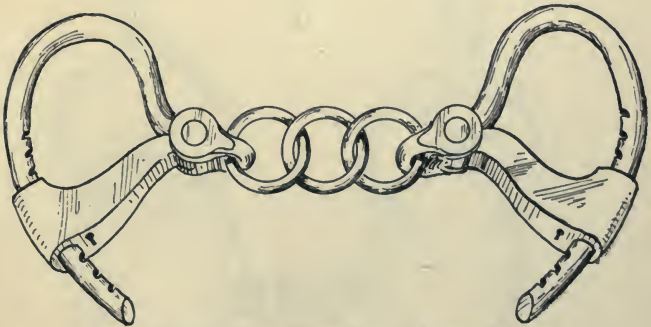
The Darby cuff, which has been mentioned, is an English cuff. They were formerly in general use all over the world, especially on shipboard, but have now been mostly replaced by lighter and more modern styles. They are opened by a large key, which must be turned a certain number of times in one direction, and then pulled in another. It takes some time to open them, but, on the other hand, they may be opened by striking the hinge sharply against a solid substance, as mentioned above.

The cuffs of American invention are more numerous and show more ingenuity than those of any other country.

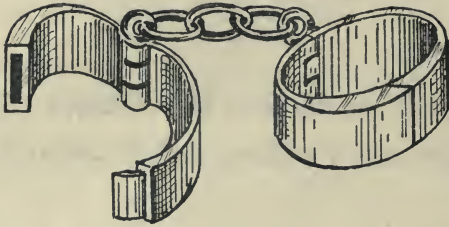
A Few Pairs of Modern and Antique Handcuffs,  
Nippers and Twisters, with Picks and Keys



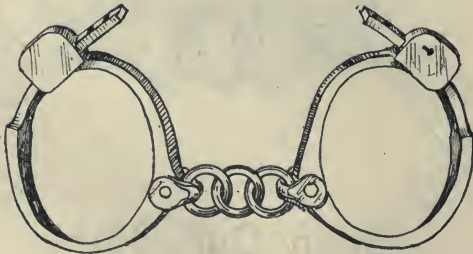
Tower patent.  
Double lock handcuff



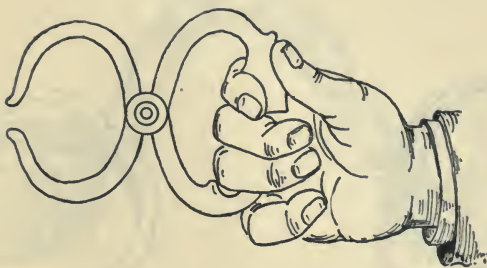
Bean Cuff, Rare



Antique hand irons.



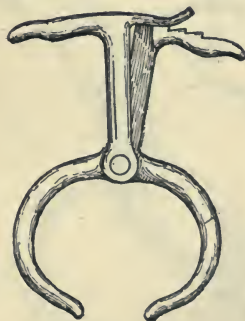
Tower single lock handcuff  
Univ Calif - Digitized by Microsoft



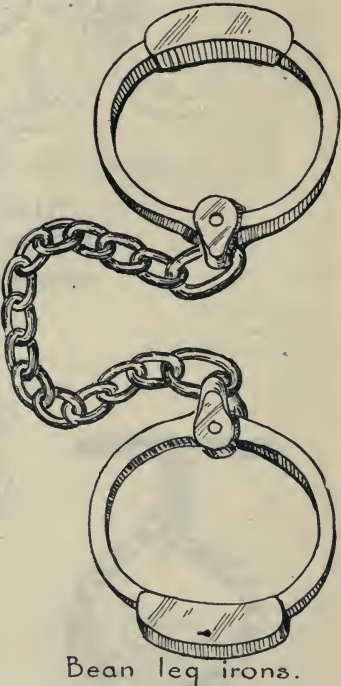
Blackley's  
Police nippers.



Chain twisters



Phillips nippers



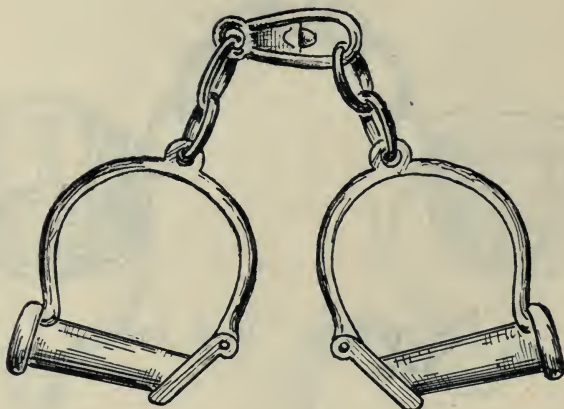




Antique leg irons.



Antique leg shackles.



Old English leg irons.



Chain  $6\frac{1}{2}$  ft long.

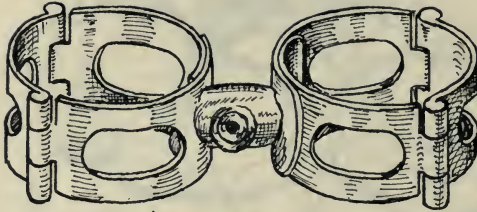
Tower leg irons  
with ball and chain



Bean handcuff



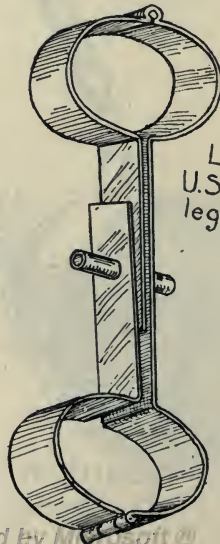
Rankin Patent  
U. S. Navy leg irons.



Palmers  
Navy hand & leg irons.



English cuff



Lillie  
U.S. Navy  
leg irons.



Tower single  
lock reach key



Antique



Mail bag  
key.



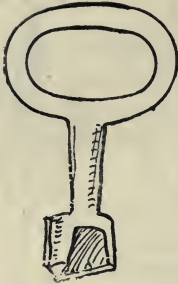
Antique



Antique



Cumming  
cuff



Antique.



Antique



Bean Giant



Bean cuff

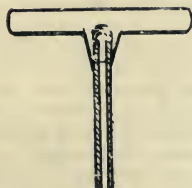
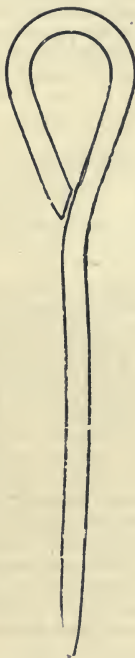


Tower





Adams Cuff.



## Comments by the Press

"Oudini," the mysterious second Houdini, will give exhibitions at the Park Square Rink during next week, each afternoon and evening. On Monday night he will be handcuffed, chained and shackled, and will free himself. On Tuesday afternoon and evening he will be placed in a mail bag and handcuffed and locked with a Corbin lock. On Wednesday afternoon he will be locked within a galvanized iron boiler, made by the Riverside Boiler Works. He is open to all challenges and invites inspection of all his properties.—*Boston Globe*, Feb. 2, 1908.

"Oudini," the mysterious wonder, a second Houdini, in magnetic gifts, will appear and give exhibitions at the Park Square Rink this week. By his mysterious power he has mastered all locks, bolts, bars and straps. On Monday night he will be handcuffed, chained and shackled, and in the presence of all will free himself.

On Tuesday afternoon and evening he will be placed in a mail bag and handcuffed and locked within the bag, the lock used being of the Corbin variety. On Wednesday afternoon he will be locked within a galvanized iron boiler.

He is free to all challenges, and invites inspection of all his properties in his acts. He will give exhibitions each afternoon and evening.—*Boston Post*, Feb. 2, 1908.

"Oudini," who claims to be a worthy rival of Houdini, will give exhibitions of his mysterious power every afternoon and evening this week in the Park Square Rink. He will free himself from handcuffs, chains, and all manner of shackles in full view of the audience. Tuesday he will escape from a mail pouch in which he has been securely locked.

Wednesday afternoon he will submit to being locked in a galvanized iron boiler, with the cover set down tightly and fastened with nuts and bolts.—*Boston American*, Feb. 2, 1908.

"Oudini," the handcuff expert, will appear at Park Square Rink afternoons and evenings during the week. Claiming to be possessed of magnetic gifts that enable him to free himself from all bolts, locks and bars, he challenges any person witnessing his act to lock handcuffs upon him. He has a series of acts arranged for the coming week that cannot but startle the most sceptical.

Each afternoon and evening will witness a different performance, with more difficult acts added to the weekly program.—*Boston Post*, Feb. 3, 1908.



"Oudini's" act yesterday at the Park Square Rink was a thriller, and continues to be as mystifying as all of his performances have been the past week. "Oudini" was locked securely in a coffin and escaped from it without even disturbing the seals which had been placed upon the screws in the lid. Marvelous is the power of this young fellow. He has released himself from locks, handcuffs, bolts, bars, chains, and every contrivance that has been brought to him. His escape from a large boiler riveted with three-inch bolts and sealed as an extra precaution, has been his most mystifying act of the week. His challenges have brought out many home-made contrivances, as well as the best kind of locks, bars, and chains, but nothing holding the young man.

Representatives from different machine shops and boiler works have witnessed the act, and all go away amazed at the performance. "Oudini" appears afternoons and evenings the rest of the week.—*Boston Traveler*, Feb. 7, 1908.

"Oudini the Great" is the popular phrase on the streets since this man struck this town, and if ever words were true, these certainly are. He is by far the most wonderful man of his kind ever seen in this city, for the acts which he performs are certainly equal, if not superior, to any one of his class. Last evening he again had the crowd guessing, and one and all went away with serious thoughts as to the way he got out of the mail pouch after he had been shackled, chained and locked in the mail bag. Yesterday afternoon, after he had been put in the bag, a young man went upon the stage and asked them to put on a Yale lock which he had in place of the Corbin variety. At first "Oudini" thought it was unfair for this to be done to him after he had been put in the bag, but when the young man said that he was "squealing" he consented to use the Yale lock, was again locked up, put in the bag, and after a delay of five minutes he appeared much fatigued, but at the same time one of the happiest men in the city. There are all kinds of challenges being received at the theatre box office these days. To-night he performs one of the most difficult acts, when he will be put in the huge iron tank, which will be riveted, and will prove to all when he steps on the stage that he is certainly one of the wonders of the century. There is nothing but the best heard about the New Orpheum these days, and the theatre is gaining a reputation.—*Haverhill Gazette*, Feb. 12, 1908.

There is no phrase which exactly tells how "Oudini" does his amazing tricks in such a short space of time. Escaping from jail, from handcuffs, from packing cases, from trunks, from all kinds of seemingly impossible barriers, he has mystified hundreds at the New Orpheum this week, and of all who have had

the pleasure of beholding him at work, none have been able to fathom the alacrity with which he breaks away from all ties.

Last night the main act was escaping from a boiler, which had been securely bolted, riveted, and declared utterly impossible by the hundreds in the audience. The young man entered the boiler with a smiling face, but those who saw him considered it impossible for him to get out alive. No such unhappy end was in waiting for the wizard, however, for it was not long before he stepped to the footlights, tired, looking somewhat fatigued, but with the proud knowledge that he had conquered.

Henry Lamieux had a pair of handcuffs which he declared no man could get out of. "Oudini" was the man on the spot, for with a few twists and a few more turns, he loosed his wrists from their bonds and received the plaudits of an appreciative audience.

To-night an act which no one but a dead man has ever attempted will hold the boards, for "Oudini" will escape from a coffin, and those who have not seen him should not miss this opportunity. Challenges are coming in thick and fast, some of them being: From C. W. Foster to get out of a piano box, also challenges from the five and ten-cent store, Simonds & Adams, and from the shippers in Winchell's.—*Haverhill Gazette*, Feb. 13, 1908.

"Oudini the Usurpassed." But there is no phrase which exactly tells how this wonderful man from Boston does his amazing tricks in such a short space of time in escaping from jail, from handcuffs, from packing cases, from trunks, and from all kinds of seemingly impossible barriers. "Oudini" has mystified hundreds at the New Orpheum this week, and of all who have had the pleasure of beholding him at his work, none have been able to fathom the alacrity with which he breaks away from the ties.

Last night the main act was escaping from a boiler which had been securely bolted, riveted, and declared utterly impassable by the hundreds in the audience. The young man entered the boiler with a smiling face, but those who saw him considered it impossible for him to get out alive. No such unhappy end was in waiting for the wizard, however, for it was not long before he stepped to the footlights, tired, looking somewhat fatigued, but with the proud knowledge that he had conquered.

Henry Lemieux, a local man, had a pair of handcuffs which he declared no man could get out of. The crafty "Oudini" was the man on the spot, for with a few twists and a few more turns he loosed his wrists from the bonds and received the plaudits of an appreciative audience.

To-night, an act which no one but a dead man has ever attempted will hold the boards, for "Oudini" will endeavor to escape from a coffin, and those who have not seen this wonder-

ful man should not miss the opportunity this evening. Challenges are coming in thick and fast, some of them being: From C. W. Foster to get out of a piano box, also challenges from the five and ten-cent store, Simonds & Adams, and from the shoppers at J. H. Winchell's.—*Haverhill Record*, Feb. 13, 1908.

Accepting the challenge issued by "Oudini," who is performing at the Orpheum the shipping clerks at J. H. Winchell & Co's. shoe factory say they will furnish that gentleman with a box next Tuesday evening and will bring it to the theatre at any hour the management may decide upon. The only condition that the clerks make in accepting the challenge is that no one handle the box up to the minute that "Oudini" steps into it. This they consider a reasonable request and they await an acceptance.—*Haverhill Gazette*, Feb. 15, 1908.

There is great popularity and applause greeting "Oudini," the mystifier, who is appearing at the Orpheum this week. Last night, before one of the largest crowds of the week, the handcuff king escaped from a wooden packing case, six by four feet, after it had been securely nailed and fastened. Everyone was astonished at the great act, which he challenged anyone to duplicate. Tonight the novel feat of getting out of a paper box will be attempted by the wizard.—*Haverhill Gazette*.

"He is certainly a wonder." This was the phrase that was heard on all sides last evening at the New Orpheum of those who were able to gain admittance to the theatre to see "Oudini." The news that he was to perform in this city spread like wildfire, and so great was the crowd that it was impossible for all to gain admittance, and many had to retreat and will no doubt be at the theatre this evening to see him. He did all kinds of tricks yesterday, and one of the first was getting out of Patrolman Sullivan's handcuffs. These were placed on him by Patrolman Ryan of the night force, and, although he had a hard time, he was out of them in exactly nine minutes. Last evening he got in some of his finest work. He was handcuffed, chained and shackled by Officer Kelly, and after four minutes' time he was out of them, to the surprise of the crowd. Tonight he is due to get out of a United States mail bag, but, besides being locked in the bag, he will also be shackled and chained by members of the audience. He has a pair of handcuffs which Patrolman Denoncour says he cannot get off, and these, he claims, he will get out of this evening. The patrolman has told many that nobody has ever been able to get out of them, and doubts if he ever will. Another feature already mentioned is that Harry Lemieux has another pair of handcuffs which three handcuff kings have been unsuccessful to get out of, and he says that he knows he will not be able to get out of them. He has ac-

cepted the challenge and will take them off Wednesday evening at 8 o'clock, at which time two members of the police force will put them on him.—*Haverhill Gazette*.

“Oudini,” the handcuff wonder of the age, will appear at Park Square Rink afternoons and evenings during the week. Claiming to be possessed of magnetic gifts that enable him to free himself from all bolts, locks and bars, he challenges any person witnessing his act to lock handcuffs upon him. He has a series of acts arranged for the coming week that cannot but startle the most sceptical. This afternoon and evening he will be placed in a mail pouch, and before being locked in this pouch or bag, he will cause himself to be shackled and handcuffed. In due time he will free himself from the bag and appear unhandcuffed and unshackled. “Oudini” will be locked in an iron boiler and also in a coffin, in different performances.—*Boston Post*.

“Oudini week at the Orpheum.” That item is enough to fill the house to the doors at every performance and if the noted handcuff wonder gets the houses that he got all last week in Boston the New Orpheum will not be able to hold the large audiences. This man is perhaps one of the world's greatest wonders, and the acts which he will do are nothing more than marvellous. He does things that to all appear to be an uncertainty. His first act will be at 8 o'clock this evening when he will be handcuffed, chained and shackled by anybody in the audience. He will then get out of the chains, etc., in a most simple manner but at the same time in such a way that it will mystify all. He will give another performance at 9 o'clock when he will repeat the same act. The next entertainment by him will be at 3 o'clock Tuesday afternoon when he will be put in a mail bag which will be locked with one of the famous Corbin locks. This is a big attraction for the theatre and while it was at a big cost to get him here the management are only trying to get the best entertainment available.—*Haverhill Gazette*, Feb. 10, 1908.

“Oudini.” Were you one of the many at the theatre last evening? If you were, you were certainly repaid for going, as all seemed to have a smile, but at the same time a mysterious look as to the way that he got out of the casket. Now, tonight he has some other big feats, and the kind that will please you, make you happy and send you home perplexed. Just take a stroll to the cozy theatre and see him get out of a box. You have seen him do other things, but this is the best one of all. Do you want to assist in putting him in it? Well, you can if you so desire, and then you can make sure he won't get out. Remember, there are only two more nights of the GREAT OUDINI.—*Haverhill Gazette*, Feb. 14, 1908.

"Oudini!" Has he got you guessing? Well, you don't know what you are missing if you don't see this man. He is the wonder of the age. It was great to see him get out of the tank last night. And he let some of the fellows in the audience rivet on the lid! That didn't cut any ice. He got out just the same. It took him some time, but he proved that he is there with the goods. And say. Did you see Henry Lemieux last night after "Oudini" got out of his handcuffs? Somebody said that he jumped the town he felt so bad after all the talk he has made about "Oudini" not being able to get out of them. Didn't the audience enjoy it? Well, I guess they did, the way that they applauded him. But tonight is the event of the week. He is going to be put in a casket and the lid is going to be riveted on. Now, you can help if you desire, and then see how you will feel when he comes out and shakes hands with you. Nuf sed.—*Haverhill Gazette*, Feb. 12, 1908.

"Oudini!" Tell the truth now—don't you think this man is a wonder? He certainly has them all beat. "Bill" Denoncour has got the blues today,—"Oudini" got out of his handcuffs in two minutes last night,—it was a treat for the packed house to be sure. They locked him up in a cell at the police station last night,—They said he never would get out,—It was cell No. 2, one of the best at the station,—He came out and shook hands with the fellows in 26 minutes—what do you know about that? Well, come up tonight and see him get out of the big boiler tank,—He will be riveted in,—You can do the riveting if you desire,—Then wait and see him come out,—that is what counts, and they all leave with the same remark: "He's a wonder." Henry Lemieux says that his handcuffs will halt "Oudini," tonight. Come and see if they do.—*Haverhill Gazette*, Feb. 12, 1908.

"Oudini." Have you seen him? No? Well, if you haven't, drop around tonight and be prepared for the surprise of your life. Talk about your stunts. He puts John L. in the shade. All the cops in this burg were fooled by the little fellow at the theatre around the corner. He had 'em all guessing. Take her down this evening, but keep this pipe under your lid—"Oudini" has the berries. You should have seen him escaping from the big box last night. Nothing to it. Go on the stage if you want to, you can fix him in—then keep your weather optic peeled—he'll get out. Now, you wise ones, get next; grasp this chance and step in.—*Haverhill Gazette*, Feb. 15, 1908.

Just gaze upon these features, the most noted man in the world! The great handcuff king, "Oudini," the man who has set the folks of Haverhill talking. The only man who ever got out of a locked cell at the local police station. Come up tonight and see him get out of a casket. No locks in this—it will be screwed in and

stamps put over the tops in order to seal them. You can assist if you desire. He has fooled thousands. See if he can fool you. Another surprise for you tomorrow night. Come up and see him get out of a box. You can tie it up in as many knots as you desire. Nevertheless he will get out and you will never even have an idea as to what a wonder he is until you come and see him.—*Haverhill Record*, Feb. 13, 1908.

“Oudini” the handcuff wonder will be at the theatre all this week. Come and see how easy he gets out of the handcuffs and shackles tonight at 8.30. He will get out of a mail bag at 3.00, 8.00 and 9.00 o'clock tomorrow.—*Haverhill Gazette*, Feb. 10, 1908.

“Oudini” the man who performed to the biggest crowd in the history of the theatre last night, will get out of a mail bag this evening, after being chained and shackled. He will also get out of a pair of Patrolman Denoncour's handcuffs—Bill says he can't. Come up and see him. Henry Lemieux says that he has a pair he can't get out of—“Oudini” says he will Wednesday night at 8.30. There are all sorts of challenges coming in at the box office—Have you one? If so send it in. Remember the time—3.30 p. m., 8.00 p. m. and 9.00 p. m.—*Haverhill Gazette*, Feb. 11, 1908.

#### PROGRAM USED AT PARK SQUARE, FEB. 3, 1908.

“Oudini” week at the Rink.—Monday afternoon and evening, Feb. 3, The Mysterious Wonder will be handcuffed, chained and shackled. Come and see how easy he gets out of them. He challenges any person in the audience to lock them on him.

Tuesday afternoon and evening, Feb. 4, “Oudini” will be handcuffed, locked and strapped in a Mail Bag. The lock used in this act will be one of the famous Corbin locks.

Wednesday afternoon and evening, Feb. 5. This is the only act of its kind ever presented to the public. He will be placed in a galvanized iron boiler, made by the Riverside Boiler Works. It is riveted and made to hold one hundred gallons of water, such as is used in any of the large hotels in the world. The cover sets inside, and it will be fastened together with two-inch bolts.

Thursday afternoon and evening, Feb. 6. “Oudini” will be placed in a coffin, the cover will be secured and fastened with three-inch screws, a seal of a United States stamp will be placed at the head of each screw.

Friday afternoon and evening, Feb. 7. “Oudini” will be nailed in a wooden packing case, 6x4 feet. His manager will be on the stage to challenge any person in the audience to duplicate this act.

Saturday afternoon and evening, Feb. 8. “Oudini” will startle you; he is going to get into a paper box; it will be tied up with ropes. You are invited to come up on the stage and tie him up.









RETURN TO the circulation desk of any  
University of California Library  
or to the

NORTHERN REGIONAL LIBRARY FACILITY  
Bldg. 400, Richmond Field Station  
University of California  
Richmond, CA 94804-4698

---

ALL BOOKS MAY BE RECALLED AFTER 7 DAYS

- 2-month loans may be renewed by calling (510) 642-6753
  - 1-year loans may be recharged by bringing books to NRLF
  - Renewals and recharges may be made 4 days prior to due date.
- 

DUE AS STAMPED BELOW

---

MAY 24 1997

---

APR 28 1997 REC'D

---

---

---

---

---

---

---

---

---

---

---

*Gaylord*   
GAYLAMOUNT®  
PAMPHLET BINDER  
 Syracuse, N.Y.  
Stockton, Calif.

