

The Star Series of

# 153 TRICKS

OF  
Magic



The Star Series of  
**EGYPTIAN  
DREAM-BOOK**

The Star Series of  
**145 PARLOR GAMES**

The Star Series of  
**THE  
MYSTIC  
FORTUNE-TELLER**



The Star Series of  
**10  
CONJURATIONS**  
and



The Star Series of  
**IRISH  
FUN WITH**

**WILL ALMA**  
M.I.M.C. (LONDON)



THE STAR SERIES

---

One Hundred  
and  
Fifty-Three  
Tricks

---

Printed by  
Western Printing & Lithographing Co.  
Racine, Wisconsin  
Printed in U. S. A.

**T**HIS combination of one hundred and fifty three tricks combines a series of card, coin, handkerchief, chemical, hat and miscellaneous tricks. The book contains over ninety illustrations to show the workings of various tricks and these are to be found throughout the book. Reference is made in explaining various tricks to the use of a servante. This, of course, is only necessary when amateur "magicians" attempt a practiced performance. Otherwise, any other article which can be used for the purpose of temporarily secreting articles will do. Although in the coin tricks, all references are made to English money, this can easily be changed to American money.

The State Library of Victoria  
"ALMA CONJURING COLLECTION"

## Card Tricks

**TO MAKE FALSE SHUFFLES:**—False shuffles are necessary in order to keep certain cards at either the top or bottom of the pack. The pack is held in the left hand, and the half of it that contains the special card or cards is taken with the right hand. The cards to be retained in position are kept tightly held by the forefinger and thumb, and those in the front or at the back of them, as the case may be, are dropped, a few at a time, on either side of those held in the left hand. Place the retained cards back in their original position in the pack as each shuffle is finished.

**TO SIGHT THE TOP CARD:**—It is often necessary to know the card at the top of the pack, and the opportunity to look at it does not occur. Ruffle the cards which are held in the right hand, and in doing so, turn up the top righthand corner of the top card with the thumb, when the suit and value of the card which is printed there can be easily seen.

**DEALING SECONDS, OR RETAINING THE TOP CARD.** Hold the pack in the left hand, and pretend to deal the first card, but instead pull two cards forward, and retain the top card with the thumb of the hand that is holding the pack, and with the other hand draw away the second card from underneath.

**THE QUICKEST PASS ON RECORD:**—Place the seven of clubs and the eight of spades at the top of the pack. Then "force" the eight of clubs and the seven of spades on members of the company. Let these two cards be shown round then have them placed by one of the audience in different parts of the centre of the pack. Ruffle the cards, or if preferred, shuffle them thoroughly, taking care to keep the two cards that were placed at the top always in the same position. Then ask some one in the company

where they would like the two cards that they selected to appear. They will invariably say on the top, but if they are asked for in another part of the pack, make a necessary pass to suit the need. After expressing doubt as to whether it can be done, the seven of clubs and eight of spades can be displayed, and the company will be quite convinced you have brought together the two cards that were placed in different parts of the pack, the similarity of the four cards lending itself to the deception.

**TO NAME A CARD IN THE CENTRE OF THE PACK.** Having sighted the card at the bottom of the pack, which is retained face downwards in the left hand, draw it with thumb slightly towards the person. Then hold the pack towards one of the company, and draw back the top part of the pack so as to "fan" the front edge of a few cards in the centre. Ask some one to put a finger on a card they would like you to name. Draw away that card, all those above it, and also the one at the bottom of the pack, at the same time naming the latter card as the one chosen. Show the card is the bottom one of those removed.

**THE INSEPARABLE JACKS:—**Display the four Jacks fanned in the hands, hiding three other cards behind the Jack at the back of the set. Close the cards together, and place them on the top of the pack, informing the company that the Jacks are the four top cards, as they have seen. Then take the top card, and without exposing it place it in the centre of the pack, and then place the second and third cards in other parts of the pack, keeping up a running commentary that the company are sure the Jacks are being properly separated. Then ask some one to cut the cards, i. e. placing those removed beneath the others, and the four Jacks will be discovered together in the centre of the pack.

**TO TELL WHICH OF THE COURT CARDS A PERSON HAS CHOSEN:—**This is a very simple trick, but at the same time a very popular one. In most packs, the white margins at the edges of the court cards are of different width at top and bottom, and also at the sides. Select the court cards, and arrange them with the broad margin all the same way. Ask a person to pick out and note a card, and then watch closely whether he turns it. Hold forward the pack for the card to be replaced in such a way that it

goes back with the broadmargin reversed from those in hand. Shuffle the cards, and then display the card that is disarranged.

**THE MAGNETIC ACES:**—Divide the pack into three piles, and lay them face downwards upon the table. Exhibit the two red aces and lay one on top of the first pile (the top card of which you will have previously noted) and the other on the second pile. Then place the second pile so that the aces are in different parts of the pack. Hold the cards face downwards in the hand, and with the right hand draw the cards one at a time from the bottom of the pack, and expose them on the table. When the card that was at the top of the pack is brought forth, draw back and retain the next card, which is, the first ace, and proceed to draw the other cards. When the second ace is produced, the first can be brought forth as the next card, and the effect of the two aces having come together is obtained.

**TO CATCH THREE CARDS FROM THE PACK:**—Three cards (duplicates of which the performer has secreted in the right-hand trouser's pocket) are forced upon members of the audience. The cards selected are then returned to the pack, and when it is received back from the audience, the three duplicate cards are brought from the pocket palmed in the right hand. Hold the pack between the first finger and thumb of the right hand, throw it up in the air so that it scatters in all directions, and pretending to make a grab at the cards as they fall, bring forward the three palmed cards, and display them fanned in the hand.

**THE THREE-CARD TRICK, OR FINDING THE QUEEN.**  
This very old trick, which is still practiced on race-courses and at sports meetings throughout the country, is one of the most infamous of card tricks, and is here inserted that the novice may know of it and with the hope that the knowledge may be the means of preventing him and others from being victimised. One card is held face downwards between the second finger and thumb of the left hand, and two cards in a similar position, one above the other, in the right hand, the queen being exposed in front of the other. With a very quick pass the three cards are thrown face downwards upon the table, and pretence is made of

dropping the queen first of all. Really it is the back card of the two in the right hand that is first dropped. The trick is usually performed with such rapidity and skill that the onlooker feels certain that the first card was the queen, which he is requested to find. This is the most common and simplest way of "Finding the queen."

**THE MYSTERIOUS DEAL:**—The four aces and the four kings are packed together in the following order:—two aces, a king, two aces, then three kings. Then the first card is turned face upwards upon the table, the next card is placed underneath the pack held in the performer's hand, the third card dealt out, and each subsequent alternate card is placed underneath the pack. The cards are dealt out in order of an ace, then a king, each time.

**TO FIX A CARD SELECTED FROM THE PACK ON THE CEILING OR WALL:**—Force a card, then let the drawer return it to the pack, and shuffle the same. A duplicate of the forced card, with a tin-tack through the centre of it (the point at the back), is concealed in the right-hand trousers pocket. While the cards are being shuffled, withdraw the card from the pocket, holding the tack between the second and third fingers of the right hand. Take the pack in the left hand, bring the right over on to the back of the pack, and place the palmed card on it. Show the face of the pack to the audience, and remark that you will try to fix the card that was selected and is now in the pack, on the ceiling or wall. Throw the pack smartly and squarely at the ceiling or wall, and the weight of the pack will drive the topmost card with the tin-tack through it into the surface thrown at, and it will remain firmly fixed there.

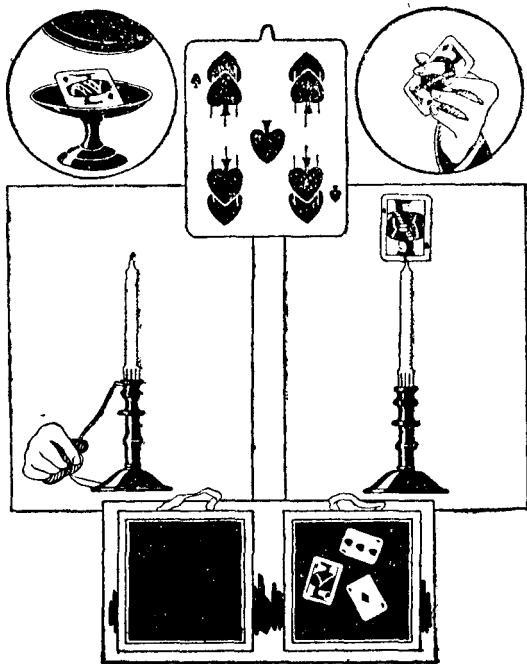
**TO PRODUCE THREE CARDS IN A FRAME:**—The three cards for this trick are pinned on a blackboard framed as a picture, and covered by a blind (working on the American blind principle) and glass. When the blind is drawn down it is hooked on to a catch at the back of the glass. The least pressure on the glass will release the blind, and cause it to roll up.

The frame with the blind drawn down is hung upon the wall. Duplicates of the three cards that are in the frame are forced upon members of the audience. They are then placed in different parts of the pack, and the performer



# ILLUSTRATION I

Upper left 1, Right 2, Centre 3, Middle Left 4, Middle Right 5, Lower Left 6, Lower Right 7.



announces that he will throw the three cards selected inside the frame. The whole pack is then thrown at the glass—not too hard, or of course it will break, and the three cards are at once shown inside the frame (see page 7, Illustration L, Figs. 6 and 7).

**RUBBING SPOTS OFF A CARD:**—The sequence of a suit from the nine downwards, is placed at the back of the pack, and the ten cards, e.g. the ten of spades, in front of the pack. Hold the pack in the left hand with the front exposed to the audience, and while pretending to rub the front card with the right hand, place the thumb of that hand at the back of the pack, drawing the nine of spades down and away under cover of the palm of the hand. Rub the front card again, and this time leave the palmed card on the front of the pack, making it appear that you have rubbed a spot off the front card. This can be repeated several times. The thumb should be damped and the card will come away from the back more easily.

**THE DISAPPEARING CARD:**—This is a very old and popular trick, but one so simple that it is not performed now. It partakes of the cylinder order of tricks, and for its performance a card stand suitable for the purpose will be necessary. The pedestal has a false top, underneath which a card—a duplicate of which is forced upon one of the company—is placed. After the forced card has been shown the performer must vanish it. He then shows that there is nothing on the card stand, and places the cover on it. Tapping the stand with his wand he promises to produce the card beneath it. When the cover is raised it takes with it the false top, and the selected card is disclosed underneath.

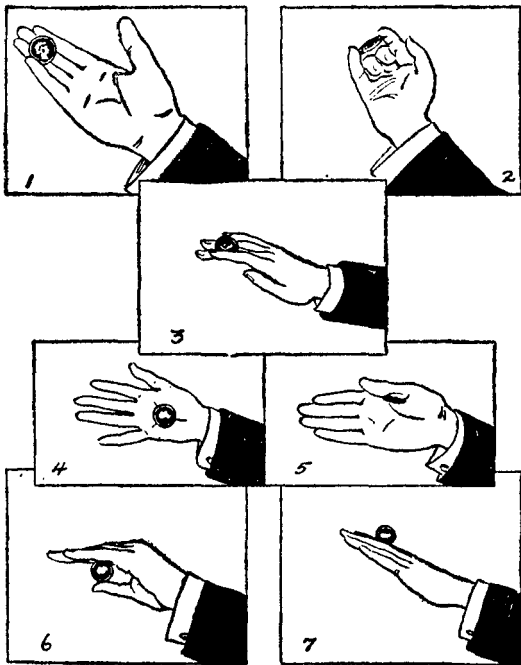
## Coin Tricks

### A COIN FOR PALMING

**EFFECT:**—The front and back of the hand are displayed two or three times, and suddenly a penny appears in the hand.

**APPARATUS:**—A penny with a thin wire ring attached

ILLUSTRATION A



to the centre. This is found on page 11, illustration B, Fig. 8.

**THE TRICK:**—The second finger can be inserted in the ring, which will be invisible if held at the second joint of the finger. The hand will then be well displayed. When showing the front of the hand, have the coin concealed at the back, and then, while turning the hand over, open the second and third fingers, and the coin will drop or revolve into the palm, and the back of the hand can be displayed. After showing both sides of the hands to the audience two or three times the penny can be displayed in the palm, and then vanished again. The performer will soon learn to do this trick very quickly.

This coin will be found useful for a number of tricks,

**TO PALM A SIXPENCE:**—A sixpence may be easily palmed in the fleshy part between the thumb and first finger, and will not be seen when the hand is well displayed. This is a very useful trick, for the coin cannot be seen in either the front or the back of the hand (see illustration A, Page 9, Fig. 5).

#### **TO MAKE A COIN FLOAT ON WATER**

**EFFECT:**—A two-shilling piece is made to float on a basin of water.

**APPARATUS:**—A two-shilling piece, a piece of aluminum of the same size and design, and a basin of water.

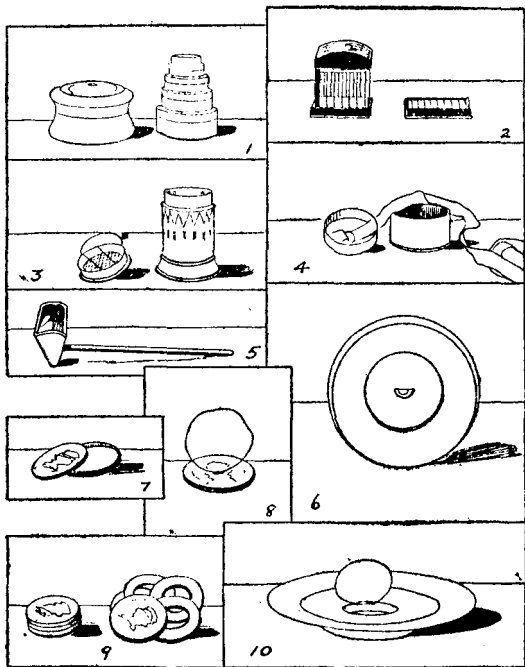
**THE TRICK:**—Borrow a two-shilling piece, and have the aluminium duplicate palmed in the hand. On taking the borrowed coin, exchange it for the palmed disc, and with a steady action place the latter upon the surface of a basin of water, where it will float. When taking the disc from the water, dump the florin a little, and then return it. A member of the audience may be asked to try the experiment with the same two-shilling piece, but of course he will not succeed.

#### **TO CAUSE A COIN TO PASS THROUGH A HANDKERCHIEF IN WHICH A NUMBER OF COINS ARE ENCLOSED**

**EFFECT:**—A number of coins are placed in a handkerchief, and one is shaken through it.

**APPARATUS:**—Four or five pennies, and a silk handkerchief.

ILLUSTRATION B



**THE TRICK:**—A coin is palmed in the hand, the handkerchief placed over both coin and hand, and the five coins placed in the handkerchief exactly on top of the one in the palm. The handkerchief is then folded over the front, and drawn across the back enclosing the single coin in a sort of envelope. Make a few remarks, shake the handkerchief, and the coin will drop out.

**TO BALANCE A CARD AND COIN ON THE FINGER,  
AND TO REMOVE THE CARD WITHOUT DISLODGING  
THE COIN**

**APPARATUS:**—A playing card and a penny.

**THE TRICK:**—Balance the playing card on a tip of the second finger of the left hand, and on the centre of the card, i.e. immediately over the finger, lay a penny. Flick the corner edge of the card sharply with the second finger of the right hand, taking care to strike quite straight. The card will spin away and leave the penny balanced on the finger.

**VANISHING COINS ON A PLATE**

**EFFECT:**—Half a dozen coins are swept from the table into a plate, on which they are heard to clatter. The plate is immediately displayed empty.

**APPARATUS:**—Half a dozen pennies and two plates.

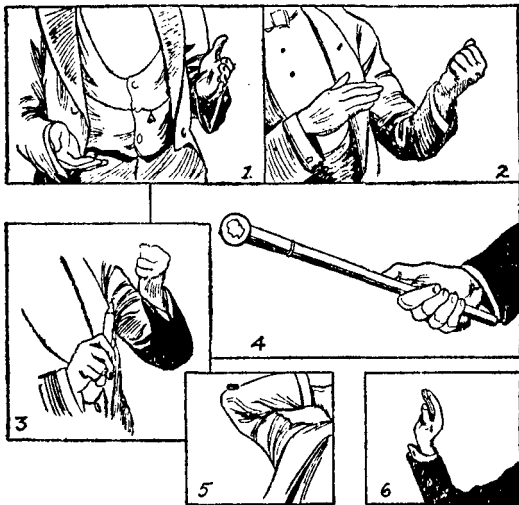
**THE TRICK:**—One of the plates is secreted in a servante, and the other laid upon the table. Lay the coins upon the table, take up a position behind it, hold the plate just below the edge of the table and—apparently—sweep the coins into it. They will be heard to clatter on the plate (for they really fall into the plate previously secreted in the servante,) and the empty one is then produced with all possible alacrity.

**MAGICAL PRODUCTION OF A COIN**

**APPARATUS:**—A penny.

**THE TRICK:**—Have a penny palmed in the left hand, display the back of the hand, and expose the right hand fully. Tap the palm of the right hand with the left, in effect really throwing the coin into it. The coin is then palmed in the right by covering it with the thumb and the hand closed, the left hand is displayed empty, and after making one or two revolving motions with the hands the penny is exposed in the right hand. (See Page 13, Illustration M, Fig. 1 and 2).

# ILLUSTRATION M



## THE DISAPPEARING PENNY

**EFFECT:**—A tumbler standing bottom upwards upon a sheet of white paper is covered by a paper cylinder and then lifted and placed over a coin. The cylinder is removed and the coin has vanished.

**APPARATUS:**—A small tumbler, white paper and a penny

**THE TRICK:**—Gum the rim of a small tumbler, and spread a piece of white paper across it. Then cut away the edges, so that the top of the tumbler resembles a drum. The tumbler is then laid rim downwards upon a sheet of white paper. A penny is laid upon the paper, and the performer places a paper cylinder (which is exhibited to show that it is empty) over the glass, and the two are lifted and placed (still top downwards) over the penny. The cylinder is then removed, and of course the penny, being hidden by the paper drum of the glass, appears to have vanished.

Care should be taken always to place the cover over the glass, when passing it over or away from the coin, also to keep the glass on the sheet of white paper, otherwise the pasted end will be exposed.

## TO CHANGE A SHILLING INTO A SIXPENCE

**EFFECT:**—A shilling is placed in a box, which is then tapped with a wand, handed back to one of the company, who opening it finds a sixpence instead of the shilling inside.

**APPARATUS:**—A flat box, in appearance the same at the top as at the bottom, but really possessing two compartments

**THE TRICK:**—A sixpence is (secretly) placed in one compartment, and the empty one is shown. A shilling is then inserted in the latter, and the box cleverly turned upside down. Then the other side is opened, and the sixpence produced.

## TO PASS A COIN THROUGH A HAT INTO A GLASS

**EFFECT:**—Three coins are thrown into a borrowed hat, which has been stood upon a glass, and one of the coins passes right through the hat into the glass.

**APPARATUS:** A derby hat, a tumbler, and four pennies.

**THE TRICK:**—The bowl of the hat is laid on the rim of the tumbler, and just underneath it a penny is wedged half-way in the glass. Two coins are then dropped into



the hat, and the third one thrown at the side of the hat, so that it releases the penny, which falls into the glass. Take the coins out of the hat with the right hand, palm one by holding it against the inside of the hat with the thumb, and display two. This trick is on Page 16, Illustration G, Fig. 2.

### TO RUB A PENNY THROUGH A CANDLE

**APPARATUS:**—A penny and a candle.

**THE TRICK:**—The penny is shown in the right hand and then apparently thrown into the left, which is immediately closed, while the coin is simultaneously palmed in the other hand, the back of which is displayed open. Pick up the candle with the right hand that contains the palmed coin, and holding it perpendicularly, rub the back of the candle with the left hand, saying that you will rub the coin through the candle. Open the hand, display it empty, and pretend to draw the palmed penny from the bottom of the candle with the right hand (see Page 13, Illustration M, Figure 3).

### TO DROP A COIN IN A BOTTLE

**APPARATUS:**—A small coin (e.g. a sixpence or a farthing), a household match, and a broad-necked bottle.

**THE TRICK:**—Snap (but do not break) the match in half at the centre, i.e. making an angular prong of it, and lay it upon the neck of the bottle. Then place the coin upon the match. That trick is to cause the coin to fall into the bottle without touching either. It is accomplished by letting a drop or two of water fall upon the part of the match where it is broken. The prongs will naturally open, and the coin fall into the bottle. This trick is on Page 18, Illustration D, Fig. 4).

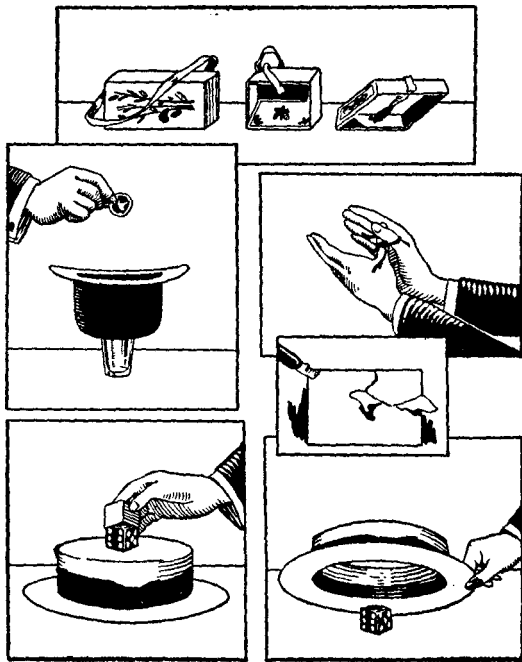
### TO BALANCE COINS

**APPARATUS:**—Three pennies with thick edges, and a thin strip of wood slightly longer than the three coins placed on end.

**THE TRICK:**—Lay three pennies edge to edge in a row in the left hand, and upon them place the wood that has been concealed in the palm of the right hand. Grip the ends of the stick between the thumb and second finger of the right hand, at the same time holding the top and bottom coins tightly. The coins can then be raised per-

### ILLUSTRATION G

Upper No. 1. Center Left No. 2. Centre Right No. 3  
and No. 4. Bottom Left 5, Right 6.



pendicularly, and shown as if self-supported upon their own edges. (See Page 21, Illustration N, Fig. 7 and 8).

### **TO HOLD A PENNY SO THAT A STRONG MAN CANNOT TAKE IT FROM THE FINGERS**

This trick is only suitable for a very tall person, or at any rate should be played with a person much shorter than the performer. A challenge is put forth that a penny held between the fingers cannot be taken away by another party without his touching the person holding the penny. The penny is shown held in the ordinary way, but immediately the challenge is accepted, the hand is held high above the head. If the opponent jumps in the air, or stands upon a chair, the coin should be held away so that it cannot be reached.

### **THE DIMINISHING COINS**

**EFFECT:**—Three coins shown between the fingers are changed to two.

**APPARATUS:**—One penny, and another with a thin groove cut round the centre of its edge, and then cut in two across the centre, or a little to one side of it. If a small indiarubber band is fitted into the groove the penny can be folded in half, and, when released, will spring back flat.

**THE TRICK:**—The penny that is cut in half is folded over, and shown fanned underneath the other penny, so that the company believe there are three pennies. The other hand is displayed empty, and then placed over the one holding the pennies, which are rattled together; the indiarubber band will cause the penny to open out flat, and one of the pennies appears to have vanished. It will be more effective if an assistant is asked to hold the wrists in order to prevent a coin from passing up the sleeve. (See Page 21, Illustration N, Figures 3 and 4).

### **THE MULTIPLYING COIN**

**EFFECT:**—A penny is displayed held between the conjurer's fingers, and attention drawn to the fact that there is only one coin. The performer waves his hand, and then discloses two coins in his palm.

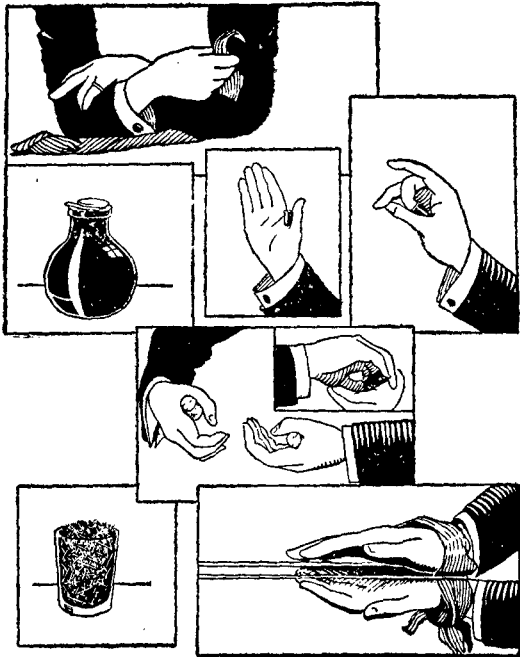
**APPARATUS:**—One side of a penny is bored away (the rim is left uninjured) in such a manner that a worn penny, the edge of which has been filed down, can be

## ILLUSTRATION D

Top Row—Illustration 1.

2nd Row—Illustration 2, 3, 4.

3rd Row—5A and A. Bottom 6 and 7.



fitting inside the case that is thus made.

**THE TRICK:**—Display the penny inside its covering case to the audience, following the directions given in the first paragraph, and in waving the hand pull the case into the palm of the hand with the thumb and display the two coins (see Page 11, Illustration B, Fig. 7).

### **TO MAKE A SHILLING SPIN ON THE POINT OF A NEEDLE**

**APPARATUS:**—A bottle, two corks, two forks, a needle and a shilling.

**THE TRICK:**—Fix a needle perpendicularly in a cork, which is then inserted in the mouth of a wine bottle. Make a slit in the bottom of the other cork, and tightly fix a shilling in it; now stick two forks into opposite sides of the cork, with the handles hanging downwards. Place the milled edge of the shilling on the point of the needle, and the cork, shilling and forks will spin without falling off (see Page 23, Illustration F, Fig. 4).

A variation of this trick is obtained by laying the shilling (flat) at the bottom of the cork, and letting the centre of it rest upon the needle (see Fig. 5 Illustration F.)

### **TO REVOLVE A COIN BETWEEN TWO PINS**

Place a half-crown flat on the table, then seize it between two pins held at the extremities of the same diameter. The coin may then be raised without trouble. Blow against the upper surface, and the coin will revolve with tremendous speed, and appear like a metallic sphere.

### **TO VANISH AND PRODUCE A COIN**

This very effective and simple little trick is illustrated on Page 9, Illust. A, Fig. 6 and 7, and after a glance at the picture and a little practice the learner should soon become proficient in it. The coin is held at the back of the hand between the second and third fingers, and the palm displayed as in Fig. 5. The hand is then waved a little, and while this is being done the coin is dropped between the fingers on to the thumb (see Fig. 6), and the back of the hand is shown. Repeat two or three times, and then produce the coin quickly, holding it between forefinger and thumb.

### **TO PASS A COIN**

This is performed in almost exactly the same way as

has been described for card palming, and is illustrated on Page 9, *Illust. A, Fig. 1, 2 and 3*. A coin is held between the first and fourth fingers of the right hand (see *Fig. 1*). The second and third fingers are drawn down (see *Fig. 2*) and pushed up in front of the coin, which is then held at the back of the hand (see *Fig 3*). When reproducing the coin the same procedure is gone through. Considerable practice is required to successfully perform this trick—one of the most used of all coin tricks—and in the early stages a little waving or revolving movement with the hand will successfully mask any clumsiness.

### TO RETAIN A COIN PALMED

This is not at all a difficult matter, but should be well practised in order that a natural appearance may be given to the hand. It is best to hold the coin very low in the palm, e.g. between the little finger and thumb joints in the hand (see on Page 9, *Illustration A, Fig. 4*).

## Handkerchief Tricks

### A HANDKERCHIEF PRODUCED FROM A MATCH BOX

**APPARATUS:**—A household matchbox and a small silk handkerchief.

**THE TRICK:**—Have the matchbox lying half open on the table, and the handkerchief secreted inside the open end of the outside case. Take a match from the box, close it, and the handkerchief is pushed into the hand and produced when wanted.

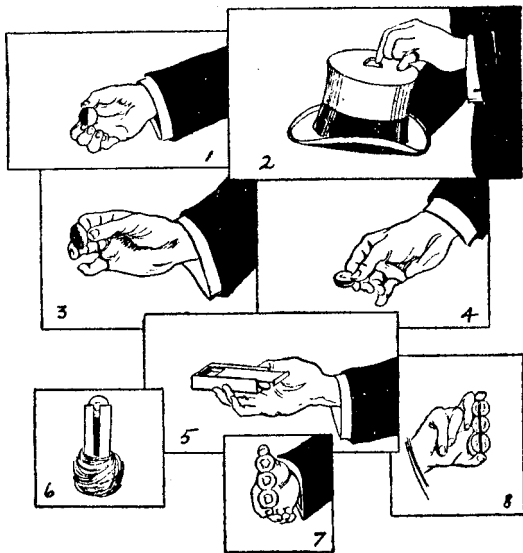
### THE PUZZLING KNOT

**EFFECT:**—The company are asked to let some one hold each end of a handkerchief, and tie a knot in the centre of it without letting go.

**APPARATUS:**—A handkerchief.

**THE TRICK:**—Roll the handkerchief ropewise, and lay it flat upon the table. Then cross the arms, catch hold

# ILLUSTRATION N



of an end of the handkerchief with either hand, and on unfolding the arms, a knot will be tied. This is a very puzzling trick to one uninitiated (see Page 18, Illust. D).

### TO VANISH A HANDKERCHIEF FROM INSIDE A LAMP GLASS

**EFFECT:**—A handkerchief is placed inside a cylinder-shaped lamp glass, which the performer holds between his hands. Then, without his hands being removed, the handkerchief vanishes.

**APPARATUS:**—A straight lamp glass, a sleeve pull, one end of which is fastened just above the left elbow, passing across the back, and down the right sleeve to the wrist, and a handkerchief with a loop of thread, well masked, round the centre.

**THE TRICK:**—While pushing the handkerchief into the inside of the glass, attach it to the sleeve pull, and when the handkerchief is well inside, hold the ends of the glass in the palms of the hands. A slight outward movement of the elbows will make a space between the glass and the palm, and at the same time cause the handkerchief to be drawn up the sleeve and vanished.

### THE MYSTERIOUS KNOT

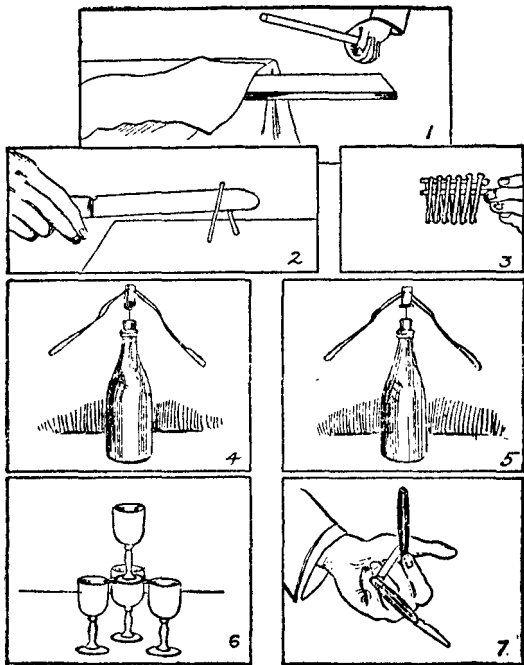
**EFFECT:**—A handkerchief is wound round a stick, an assistant places his hand upon it, and the handkerchief is wound round both hand and stick; the ends are tied together, the stick is held at each end, the hand is removed, and the handkerchief drawn away without the knot being untied.

**APPARATUS:**—A long handkerchief and a stick.

**THE TRICK:**—Ask two persons to hold a stick between them, twist a handkerchief ropewise, and wind it twice round the stick, leaving the ends hanging over the stick; let one of the persons lay a hand on the fold, carry the ends of the handkerchief backwards, and wind again, this time round both stick and hand, but carrying the handkerchief the reverse way of the other wind. Tie the ends of the handkerchief together, let the assistant show that he can hold the stick unsupported, and then have his hand drawn away. Pull the knot sharply, and the handkerchief will come away from the stick. Care must be taken not to cross the handkerchief. (See Page 33, Illustration E, Figures 6 and 7).



# ILLUSTRATION F



## HANDKERCHIEF SOAKED IN WATER, AND PRODUCED QUITE DRY

**EFFECT:**—A small silk handkerchief is borrowed, and placed in a tin box, which is filled with water. The handkerchief is then produced from it quite dry.

**APPARATUS:**—A tin cylindrical box (see Page 11, Illustration B, Fig. 3), with false top containing a box and a glass of water.

**THE TRICK:**—A handkerchief is borrowed and placed in the box in full view of the audience, and the lid put on. Then a glass of water is procured, and the lid of the box again removed, but this time the performer takes with it the false box that it contains and in which is secreted the handkerchief. The tin is then filled with water, and the lid and box put on again, the pistol fired, the lid again removed and the handkerchief produced.

## TO CUT AN APPLE IN A HANDKERCHIEF WITHOUT INJURING THE LATTER

An apple is placed in the centre of a handkerchief, the four corners of which are joined together, tied, and the bag then suspended by a cord from a rod or a hook. Take a sabre or a strong knife with a thick blade but very sharp edge—the thicker and sharper the blade, the more likely is the experiment to succeed. A clean upward cut must be made underneath the apple, without sawing, and perpendicularly to the point of suspension. The apple will jump up slightly, and the handkerchief will enter with the blade and be uncut.

# Tricks with Chemicals

The only remarks that need be made by way of introduction to the following tricks is to warn the performer to take great care of the glasses, etc., that are used or the result may be disastrous. It would indeed be as well in some cases if the glasses were destroyed immediately after the performance.

### **TO IGNITE FLASH PAPER WITHOUT FLAME**

**EFFECT:**—A piece of tissue paper is rolled in the hand and set alight spontaneously.

**APPARATUS:**—Prepare a powder of equal parts of chlorate of potash and powdered lump sugar. With sulphuric acid fill some one-inch lengths of fine glass tubing of the thickness of a darning needle, and hermetically seal the ends by the aid of a spirit lamp.

**THE TRICK:**—Take a piece of flash paper and wrap a small quantity of the powder and one of the tubes of sulphuric acid in it. Have the paper lying upon the table or stage. Picking it up, pretend to be about to throw it away, but instead roll it up in the hands. In doing so break the tube, and the acid will ignite the powder and paper. If this is thrown in the air, it will produce a very startling effect, the whole vanishing in a blaze, and leaving no ash behind.

### **ALE AND WATER TOGETHER IN ONE GLASS WITHOUT MIXING**

**APPARATUS:**—A glass, a silk handkerchief, water and ale.

**THE TRICK:**—Fill a glass half full of ale, put a silk handkerchief over the glass, and press it down to the surface of the ale; then gently fill the glass up with water, draw up the handkerchief, and the water will remain upon the ale, but will not mix with it.

### **TO CHANGE THE COMPLEXION FROM WHITE TO BLACK**

White oxide of bismuth (known as pearl white) used as a cosmetic, gives the face a fair and pleasant appearance, and is much used by ladies. If a tumbler containing water impregnated with sulphuretted hydrogen gas is held close to a face with this preparation upon it, as if for the purpose of smelling it, the face will suddenly turn black—a very startling effect.

**TO ILLUMINATE WATER:**—Wet a piece of loaf sugar with phosphorized ether, and put it into a basin of water. The surface of the water will become luminous in the dark, and by gently blowing upon it, phosphorescent waves will be formed, and illuminate the air above the fluid. In winter, the water must be warmed. If the phosphorized ether be

applied to the hand, or other warm objects, they also will be luminous in the dark.

**THE MAGIC GLASSES OF WATER:**—Have four tumblers prepared in the following manner:—Place a small portion of fine ground and sifted red sanders in the first glass, rinse the second with a little vinegar, place a small quantity of potash in the third, and a little alum in the fourth. Water poured into the first glass will assume the colour of claret, pour this liquid into the second and it will immediately change to a brandy tint, on turning it into the third glass it will resume its previous colour, i.e. claret, and when this is poured into the fourth glass it will become quite black.

**TO OBTAIN FIRE BY APPLYING WATER:**—Fill a saucer with water, and drop a piece of about 2 grains of potassium into it. With a slight detonation the potassium will at once burst into flame, and burn brightly on the surface of the water. At the same time it will appear to dart like a ball of fire from one side of the saucer to the other.

**THE MAGIC JUG OF WATER:**—Fill a glass jug with the liquid in which some red cabbage leaves have been boiled for half an hour. It will be purple in colour, and when cold is ready for use. Take three tumblers, leave the first quite clean, in the second place a drop of ammonia, and in the third a drop of sulphuric acid.

Pour some of the cabbage liquor into the glasses, and that in the clean glass will retain its colour, that in the second glass will turn green, and the third red. This is a very effective and amazing trick, as all the liquid is poured from the same bottle or jug, into glasses that are apparently clean.

**TO ADD LIQUID TO A GLASS FULL OF WATER WITHOUT CAUSING IT TO OVERFLOW:**—Fill a glass with water, and dry the rim of the glass. Now add some spirits of wine, and the water will not overflow.

**TO GIVE ONESELF A SUPERNATURAL APPEARANCE:**—To one part of phosphorus add six parts of olive oil, and dissolve in a moderate heat. Then rub the preparation on the face (taking care to avoid the eyes). All lights in the room should then be put out, and the face will present a terrible and supernatural appearance, appear-

ing to be covered with blue flame, the eyes and mouth being like black spots. There is no risk of danger in this trick.

**TO SET FIRE TO A HANDKERCHIEF WITHOUT INJURING IT:**—Dip part of a handkerchief in brandy, then set light to it, and the flame will spread all over, but, the spirituous matter consumed, the moist part that remains will put the light out, to the amazement of those who are ignorant of what has been done to the handkerchief.

**TO SUSPEND A RING BY A BURNT THREAD:**—Soak a piece of thread in common salt and water, and afterwards dry it. Tie it to a ring (a wedding ring will serve very well), and apply a light to the thread, which will burn to ashes and yet still sustain the ring.

**OIL UPON WATER:**—Procure a glass, a piece of string, a third of a tumbler of water, and a third of a tumbler of oil. Tie a piece of thin string round a conical tumbler, so that a long end is left at each side; bring these over the top, and tie about a foot above the glass, i.e. making a handle: fill about one third of the tumbler with water, and it can then be swung to and fro, or over and over; the water will remain as steady as if it were ice. Then gently pour some oil upon the water until the tumbler is about two-thirds full. Swing the glass again, the oil will remain tranquil, and the water underneath be violently agitated.

**TO BLOW SMOKE INTO A COVERED GLASS:**—Rinse the inside of a glass with spirits of salts, and smear the bottom of a saucer with liquid ammonia.

Place the saucer over the glass, then cover both with a handkerchief, now blow the smoke from a cigarette, at the handkerchief, saying you will fill the glass with smoke. Take the handkerchief off, and on lifting the saucer a cloud of smoke will arise.

**A CANDLE THAT CANNOT BE BLOWN OUT:**—Roll a linen rag which has been well soaked in salt, or preferably covered with it, round a candle; light the candle, and it will burn if placed in the open in a strong wind.

**TO SMOKE WITH TWO EMPTY PIPES:**—Procure two pipes, preferably of clay. Dip a piece of paper in spirits of salts and smear it over the inside of the bowl of one of the pipes; treat the other pipe in the same way with liquid ammonia.

Hand one of the pipes to a member of the company, and ask him to smoke it. Of course he cannot do so. Then hand him the other empty pipe, ask him to place the two bowls together, and he will be able to blow out clouds of smoke.

**TO MAKE FLASH PAPER:**—Flash paper is used for many tricks, and is obtainable at such trifling cost that it is hardly worth while to manufacture it at home. To do so however, take one part of nitric acid and two parts of sulphuric acid, mix, and let stand for about twelve hours before using. Then take some ordinary tissue paper and soak it in the liquid for about half a minute, take it out and wash it well in clear water, seeing that all traces of the acids have been removed. The paper should then be placed in a warm room to dry, but not near a fire. It is advisable to mix the acids in the open air. A cambric handkerchief, after being well washed in water, dried and treated in the same manner, will vanish on application of a light. A large sheet of this paper, suddenly fired with a lighted cigarette, will prove an effective cover under which to produce bulky articles from the pockets, etc., as it distracts the attention of the audience completely.

**THE MAGIC GLASS:**—A square of glass perfectly plain, on which no drawings or any lines can be distinguished, even after minute investigation, is shown, but if any one breathes on the surface of the glass a figure or drawing appears. The figure will disappear immediately the breath has evaporated from the glass. You may wash and rub the glass, but the image will again appear if the plate be breathed upon.

The explanation is simple. Prepare the piece of glass and let the operator draw upon it any design he chooses with some fluorhydric acid, which is obtained by dissolving some powdered flourspar in ordinary sulphuric acid. When it is sufficiently liquefied, the figure should be traced on the glass with a quill-pen. Leave it for a few minutes—five to ten at the most. Wash the glass, and dry it well. Then when it is breathed upon the figure or design will appear.

A little experience will decide the length of time requisite for the proper production of the figure; the acid if left too long will eat into the glass, and the design will remain visible on the dry surface.

**TO REVERSE THE HANDS ON A RULER HELD BETWEEN THE FIRST FINGER AND THUMB OF BOTH HANDS:**—The ruler is held in the manner illustrated on Page 33, Illustration E, Fig. 4. Drop the right thumb and bring it between the left thumb and the ruler (see Fig. 2). Now, whilst gripping the ruler, twist the hands upwards (see Figure 3) and the hands and ruler will be reversed as in Figure 1.

#### **THE OBEDIENT PAPER**

**APPARATUS:**—Four torn pieces of paper.

**THE TRICK:**—Lay four small pieces of paper upon the back of the hand, and say you will, with one puff, blow away any two or three pieces selected, and retain the rest. Place the fingers of the other hand on the pieces you are asked to leave and blow the remainder away.

#### **TO DISPLACE WATER BY SMOKE**

**APPARATUS:**—Two glasses and a clay pipe full of tobacco.

**THE TRICK:**—Get two glasses exactly alike, so that when filled with water they will stand with the rims together on top of one another. Place the glasses in a basin of water, fill them quite full, bring them out together in the position described, and stand in a saucer or basin. Now light some tobacco in a clay pipe, place a handkerchief over the bowl of it, and the stem of the pipe close to the rims of the glasses. Blow the smoke through the stem, and the water in the top glass will gradually run out into the saucer or basin, and the smoke take its place. The top glass can be emptied of water in this manner.

#### **TO HANG A HAT ON THE PANEL OF A DOOR**

**APPARATUS:**—A polished pencil sharpened towards the side instead of in the usual way.

**THE TRICK:**—This is a very effective trick on entering a drawing-room. The performer, with hand covered by his hat, rubs the pencil sharply down the side of the door. The pencil will adhere to it and a hat with a flat brim can be hung upon the pencil.

#### **TO PRODUCE A FLOWER IN A BUTTONHOLE**

The flower is attached to a long piece of thread the colour of the performer's clothes, and then placed in the breast pocket inside the coat. The thread is carried through the buttonhole, and inside the coat, and left hanging down at the bottom within natural reach. On pulling the thread the flower will shoot up in the buttonhole, and the thread

will not be noticed by any one quite near. This is a very effective trick. It is advisable not to have a stem to the flower, which should be artificial, and not liable to break.

#### **A GLASS OF WATER SUSPENDED BY A THREAD**

**APPARATUS:**—A piece of thread, a playing card, sealing wax and a glass of water.

**THE TRICK:**—Fix one end of a piece of thread with sealing wax or sticking plaster to the centre of the back of a playing card, which must not be penetrated. Hold the card tightly, and quite flat on the top of a tumbler filled to the brim with water, and exclude all air. The glass can then be suspended by the thread and swung pendulum fashion, without the risk of falling.

**TWO CORKS:**—A cork is held in each hand between the thumb and first finger, in the manner shown on Page 18, Illust. D, Fig. 5. The trick is to remove with the first finger and thumb of the right hand the cork that is held in the left hand, while at the same time holding the cork in the right with the first finger and thumb of the other hand. The method of doing it is illustrated in Fig. 5A. The forefinger and thumb of one hand are inserted inside the loop made by the other.

#### **TO LIFT A BOTTLE WITH A PLATE**

**APPARATUS:**—A bottle and a plate.

**THE TRICK:**—Hold a bottle over a fire for a few minutes, mouth downwards. Then quickly place a plate over the mouth, and hold it tightly so as to prevent any air from getting into the bottle. After a few minutes the air in the bottle will have cooled. The plate can then be lifted by the edge with the bottle adhering to it. If by any chance the rim of the bottle and the plate are not quite level and there is a possibility of air getting in, a little grease rubbed on the rim of the bottle will overcome the difficulty.

#### **TO BLOW A CORK INTO A BOTTLE**

**APPARATUS:**—A bottle, a piece of cork, and a straw or the stem of a clay pipe.

**THE TRICK:**—Lay the bottle on its side upon the table, and in the mouth of it place a piece of cork. The trick is to blow the cork into the bottle. This cannot be accomplished by blowing into the bottle in the ordinary way, but if a straw or clay pipe is used and the air blown directly on to the cork, the latter will go inside.



## TO FILL A GLASS OF WATER WITH PINS WITHOUT SPILLING THE WATER

**APPARATUS:**—A small tumbler and about 2,000 pins.

**THE TRICK:**—Gently pour some water through a funnel into the glass until it is full to the rim, which must however be kept perfectly dry. If the rim becomes wet, the water will run over, so that great care is needed in filling the glass. Drop a few pins at a time in the water, and the glass can be filled with them without the water running over. Avoid splashing the water on the rim of the glass when putting the pins in. The glass on Page 18, Illust. D, Fig. 6 contains considerably over 2,000 pins. About eighteen pennies may also be put into a glass of water in the same way.

**A NOVELTY:**—Undertake to show something that has never been seen before, and which, after all have seen it, will never be seen again.

This is done by cracking a nut, exhibiting the kernel, and then eating it.

## THE MAGICAL MIRROR

**APPARATUS:**—An ordinary mirror, a piece of French chalk, and a silk handkerchief.

**THE TRICK:**—Sharpen a piece of French chalk to a point, and with it write on an ordinary looking-glass. Polish lightly with a silk handkerchief, and the writing will disappear. Hand the glass to a member of the audience, and request him or her to breathe upon it, and the writing will reappear. Polish again, and the experiment can be repeated.

## TO SPIN AN EGG AS LONG AS REQUIRED

**APPARATUS:**—A small wooden tray, and a hard-boiled egg.

**THE TRICK:**—Spin the egg on the tray, and gently move the tray on a small circle in the opposite direction to that in which the egg is spinning. The egg will revolve for in indefinite period.

## TO BALANCE A CIGAR ON THE TIP OF A FINGER

**APPARATUS:**—A cigar and a penknife.

**THE TRICK:**—Fix the point of the blade into the tip of the cigar at an angle which makes the handle of the knife act as a balance, then place the tip of the cigar on

the finger, and the cigar will stand perfectly upright. Page 23, Illustration F, Figure 7.

**TO PRESERVE SNOWBALLS:**—Squeeze a snowball very hard together. Place it in a pot, and surround it with flour, which must be pressed very hard around it. The snowball will remain preserved for months, and can be exhibited in a warm drawing room.

**THE MUSICAL POKER:**—Tie a piece of tape, with both ends at liberty, round the top of an ordinary poker. Roll these round the first finger of each hand; place the tips of these fingers in the ears, and strike the suspended poker against something hard. The depth of tone that is returned is amazing.

**THE JUGGLER'S DESSERT:**—Out of bananas, or apples, cut and shape some mock candle ends, making them as much as possible like candles that have been burnt down. Fashion some slips of sweet almonds to resemble wicks, and stick them into the mock candles, light for an instant so as to make their tops black, blow them out again, and they are ready for use. Place in candle sticks, and light when performing. The almond will flame for a few moments, put the candles into your mouth, and chew and swallow them while apparently alight.

**A GLASS OF WATER THAT CANNOT BE MOVED WITHOUT SPILLING THE WHOLE:**—Fill the glass, and lay a piece of thin card or paper over the top, dexterously turn the glass upside down, and place it upon the table which must be level, then draw away the paper or card leaving the water in the glass. It will be impossible to remove the glass from the table without spilling the water. Do not perform this in a drawing-room.

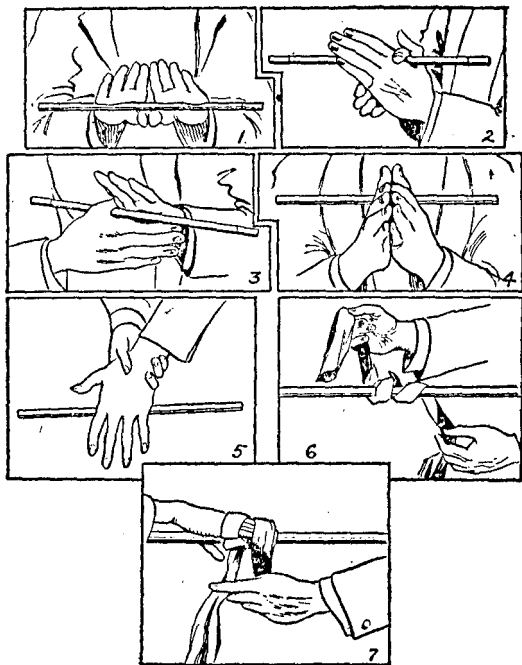
#### **TO PRODUCE ANY NAME CALLED FOR ON A VISITING CARD**

**EFFECT:**—The performer asks the audience for the name of some eminent person, which is then produced written on a visiting card.

**APPARATUS:**—A thimble, with a small piece of lead pencil attached to the tip, and a borrowed visiting card.

**THE TRICK:**—Borrow a visiting card from any one in the audience and hold it between the thumb and second finger. Now ask for the name of some well-known person to be called out. You then wave the card in the air

ILLUSTRATION E



slowly, and hand the card back again, when the name asked for will be found written on it. The thimble should be palmed and placed on the forefinger immediately the card is received. With a little practice the name that has been asked for can be easily written whilst the card is being held in the manner described. The thimble must also be palmed directly after the name is written, and the card returned for inspection.

### A ROPE PULLED FROM BEHIND TIED WRISTS

**EFFECT:**—The performer's wrists are tied together with a handkerchief, a rope is placed between the arms and round (i.e. over and under) the handkerchief, and the ends of the rope are held by a member of the audience. If the rope is pulled it would seem that it cannot come away. The performer says "pull" and immediately releases himself without displacing the handkerchief.

**APPARATUS:**—A handkerchief, and a long piece of stout cord.

**THE TRICK:**—Have the wrists tied together, not too tightly, and a cord placed between the arms and round the handkerchief. Get an assistant to hold both ends of the cord, and immediately he has secured them, thrust the hands forward, bend the fingers of the right hand down, pull the cord up between the handkerchief pass the back of the hand underneath the loop, and tell the person who is holding the cord to pull it hard. The rope goes off the back of the hand, underneath the handkerchief. This is on Page 18, Illustration D, Fig. 7).

### THE MYSTERIOUS PAPER BANDS

**APPARATUS:**—Three strips of paper, each 2 or 3 feet in length by 1 inch in width, paste, and a pair of scissors. Paste the ends of the first strip of paper together. Twist the second strip of paper once, and paste the ends of that together. Twist the third strip of paper twice, and paste the ends of that together also; i.e. make three paper loops.

**THE TRICK:**—Exhibit the first loop, and remark that the obvious effect if you cut it in half, stripwise, will be to make two loops. The loops should then be cut. Now pick up the second loop and remark that you are going to do the same with this loop. Cut the loop of paper, and a loop twice the size will be produced. Now pick up the third loop, and cut that in the same manner, and two loops, one inside the other, will be produced. In the case

of the loop with the double twist, it will require a little dexterity to keep this twist masked, especially when cutting the twist. The loops are prepared, and laid on the table previous to taking the stage.

**THE TRAVELLING PEA:**—Three walnut shells are laid upon a table that has been covered with a cloth, a small ball or pea made of indiarubber is placed under the centre one, and the other two are shown not to be covering anything. Ask which shell the pea shall appear under, and being told, push forward the other empty shell along the table about 3 inches with the first and second fingers. Do the same with the one that is covering the pea, and as it is moved forward, the pea will come out behind it as a natural effect. As it comes from under the shell cover it with the first and second fingers which are held together, then move the third shell forward with these two fingers, and in doing so place the pea underneath it. This is not at all a difficult trick, and although the onlookers may be very close, they will rarely see how it is done.

**ASCENT OF GRAPE JUICE IN AN INVERTED GLASS OF WATER:**—Dip two wine glasses of same size into a basin of water, and before taking them out, place the brims together, so that they may be withdrawn full, one being inverted on top or over the other. Then move them very slightly, so that a very small space may intervene between the rims. Take a third glass and drip from it some juice in such a manner that it spreads slowly over the foot of the inverted glass. When the juice has trickled down to the rims of the glasses the ruddy drops will filter into them and ascend into the upper glass, thus demonstrating the difference in the densities of juice and water.

**TO MAKE A NEEDLE FLOAT:**—Take an ordinary needle, and put it upon a fork, and slowly lower the fork into a tumbler of water; the needle will then float just like a piece of straw. The reason of this is that a meniscus, or bed, convex on one side and concave on the other, is formed upon the surface of the water; and the surface of this meniscus being large in comparison with that of the needle the latter is supported by it, so that scarcely any part of the needle is touching the water; of course if the water penetrated the needle's eye, the weight of the fluid would cause the article to sink immediately. Another method is to put a leaf of cigarette or tissue paper

on the surface of a tumbler of water, lay a needle gently upon the paper, which will soon become soaked and sink to the bottom of the glass, leaving the needle floating on the top of the water.

**THE MAGDEBURG HEMISPHERES:**—Take two tumblers of the same size, that will fit closely when placed rims together one on top of the other. Light a piece of wax candle, and place it inside the tumbler on the table, cover the top of it with a piece of rather thick paper saturated with water. Turn the other tumbler upside down, and place it upon the one containing the candle. The candle will be extinguished, but while burning it has dilated the air contained in the lower tumbler and this air has therefore become rarefied. The exterior pressure of the atmosphere will fix the tumblers as closely together as the classical Magdeburg hemispheres are united. It is possible to raise the undermost tumbler by lifting the upper one. The paper may be scorched on the under side, but the success of the experiment is not thereby imperilled.

**A. BURNING COAL ON A MUSLIN HANDKERCHIEF:**—Take a globe of copper, about as large as an ordinary cistern ball, and wrap it tightly in a muslin or cambric handkerchief. Place on the metallic bowl, thus enveloped, a red-hot coal; this will continue to glow, without in any way damaging the muslin wrapper. The reason is that the metal, being an excellent conductor, absorbs all the heat developed by the combustion of the coal, and as the handkerchief has not absorbed any of the heat, it remains at a lower temperature to that at which it would be injured.

**TO MAKE GAS BURN UNDER A HANDKERCHIEF:**—Take a fine linen handkerchief, and wrap it round a copper gas jet. The jet must be of metal. This is indispensable. Turn on and light the gas, which will burn about the handkerchief, without injuring it. To succeed in this experiment it is necessary that the handkerchief should fit quite closely to the metal without any crease whatever. It will be found advantageous to tie the handkerchief with a thin copper wire.

**THE SILHOUETTE PORTRAITS:**—Take a large sheet of paper, black on one side and white on the other. Fix it by means of pins to the wall so that the white surface is

outermost. On a table close by place a good lamp and let the person whose portrait you wish to take stand between the lamp and the sheet of white paper. You can then outline the profile with a pencil. Cut out the design, and turning the paper, gum the drawing, black side outwards, on another sheet of (white) paper. The portrait will then be mounted, and the silhouette be well displayed.

**THE ELECTRIFIED PIPE:**—Balance a clay pipe on the edge of a tumbler in such a manner that it may oscillate freely. The problem now is to make the pipe fall without touching it, blowing upon it, agitating the air, or moving the table.

Take another glass, similar to that which supports the pipe, and rub it rapidly on the sleeve of your coat. The glass will be electrified by the friction, and when you have rubbed it well, bring it close to the pipe, but without touching the latter. The pipe will turn after the glass, and follow it till it falls from its support.

**TO LIFT A MAN WITH FIVE FINGERS:**—Two persons put their index fingers under the insteps of the person who is to be lifted, two others place a finger under each elbow, and a fifth puts his forefinger under the chin of the subject. At a given signal each person lifts his hand, and the person is raised up. The result may seem very surprising, but it is only a question of the equal subdivision of weight. The average human being weighs about 150 lbs., so that each finger has only to sustain about 30 lbs. weight, which is not difficult.

**TO MAKE A PLANK ADHERE TO A TABLE BY MEANS OF A NEWSPAPER:**—Take a thin plank, about a quarter of an inch thick, 8 inches wide, and 24 inches in length. Place this plank slightly out of the horizontal, half on the table, and half overhanging, so that the least touch will bring it to the ground. Lay a newspaper flat over the part of the plank on the table, and then if you strike the part of the plank which extends beyond the table, you will be surprised to find that the plank will resist the blow absolutely, as if it had been nailed to the table. If you strike hard, you will perhaps hurt your hand, or break the plank, but you will not raise the sheet of newspaper which holds it. The quick compression of the air which is exercised on a considerable surface accounts for this phenomenon.

**TO BLOW OUT A CANDLE BEHIND A BOTTLE:—**Place a lighted candle on the table, and about 10 inches in front of it a wine bottle. Then blow on the bottle at a distance of 8 or 9 inches, and the light will be extinguished just as though there were nothing between it and your breath. The breath divides into two currents on the smooth surface of the bottle, one going right and the other left, and these rejoin just at the flame of the candle.

**THE STONE BREAKER:—**By great acquired force, or inertia in repose, one is enabled to break stones with the fist. This feat is performed by men at fairs in the following manner:

The right hand is carefully wrapped in a bandage, and in the left is held a piece of flint of rounded form, which the operator places on a larger stone, or upon an anvil; then with the right hand he strikes the flint some very powerful blows, always taking care to raise it secretly a little from the anvil when about to strike. Thus the object struck acquires the force of the fist that has struck it, and as it comes in violent contact with the anvil it is quickly broken. Simple as the feat is, it never fails to evoke great astonishment.

**TO UNCORK A BOTTLE WITHOUT A CORKSCREW:—**Fold a dinner napkin into a pad, hold it flat against the wall, and strike the bottom of a bottle of wine, beer, or any other liquid violently against it. By virtue of the principle of inertia the liquid in the bottle will force out the cork. If the contents be beer or gaseous water, the cork will come out with considerable force and some of the liquid will shoot over the operator, and so enhance the success of the experiment—from the spectators' point of view.

**TO POISE A TUMBLER UPON THREE STICKS EACH ONE OF WHICH HAS ONE END IN THE AIR:—**Place three sticks on a horizontal plane, so that each one shall have one end resting on the plane, and the other end unsupported.

To perform this experiment, and to place a weight on the sticks thus poised, proceed as follows:—Hold one stick in a sloping position with one end resting on a table and the other elevated. On the end resting upon the table rest one end of another stick. Then form a triangle by means of a third stick poised in the same way. i. e. with



one end passing under one stick, and the other end above the other. The three sticks will in this manner prove of mutual support to each other and will not give way even if a tumbler or other weight be placed upon them over the points of contact.

**THE WATER BOTTLE AND THE THREE KNIVES:—**  
In almost the same manner as described in the preceding trick three knives can be placed with blades only crossed, and with the handles resting upon three wine glasses. The knives not only support each other blade to blade, but upon the triangle at their intersections they will sustain as heavy an object as a filled water bottle.

**TO KEEP A PENNY REVOLVING IN A LAMP SHADE:—**  
The lamp shade should be one of cardboard, and of the commonly seen over billiard tables. It should be held bottom upwards by the right hand clenching the hole at the top. Now, with the left hand, twirl a coin on its edge into the shade, and at the same moment cause the shade to rotate in the right hand in the opposite direction. The coin will roll round and round on its edge without falling.

If the movement of the shade be gradually slackened the coin will by degrees rotate towards the lower part of the lamp shade; if the speed be augmented, the coin will by degrees ascend the cone. The movement of the coin will continue just as long as the twirling motion of the shade is kept up. The coin is maintained by the action of centrifugal force, and moves in an inclined position similar to that of a rider on a cycle track. With practice two pieces of money can be rolled in the lamp shade at the same time.

The experiment we have described is very easy to perform; only a slight movement of the hand is needed. Although some dexterity is needed in launching the penny into the lamp shade at first, no particular skill on the part of the performer is required.

If a lamp shade is not available, a basin, a pan, or a salad bowl may be used, but the cardboard lamp shade is lightest and most handy and preferable to all other articles.

**A PIECE OF MONEY ROLLING ON AN UMBRELLA:—**  
This is a feat performed by nearly all jugglers. An umbrella, usually a Japanese one is opened, and half-crowns, halves or similar articles made to circle round the top. The umbrella is turned rapidly round in the opposite direction to that in which the article is set going, and the coins, etc.,

appear to be running along the surface; in reality it is the umbrella that is moving beneath the articles. This is an example of the principle of inertia.

**TO PROJECT ONE OR TWO DRAUGHTSMEN FROM A COLUMN:—**This experiment is performed by means of draughts or backgammon "men." Build up a column of ten or twelve pieces, stand it upon the table, and with the thumb and forefinger propel, or shoot, a single disc along the table violently against the pile. The piece thus launched will strike the pile tangentially in one of two ways—either it will hit it at the point of contact of two discs in which case two men will be projected from the column, or it will strike a single disc, in which case one piece only will be projected. The stability of the other pieces will not be disturbed.

**TO PIERCE A HALFPENNY WITH A NEEDLE:—**Everyone knows that if of two bodies one is harder than the other, the former will scratch the latter. A piece of glass will scratch marble, and a diamond will cut glass, for the glass is harder than the marble, and the diamond harder than the glass. A bit of steel—a knife for instance—will scratch copper. It is possible to pierce a half-penny with a needle, because it is harder than the coin.

The problem may appear impossible of solution, for if one endeavored to drive a needle through a halfpenny as one would drive a nail through a board, the needle would be broken every time. But if by some method the needle can be maintained in a rigid and upright position above the halfpenny, it can be driven into the coin with a hammer.

In order to perform this experiment successfully, procure a cork of the same height as the needle, and drive the latter into it. Thus the needle is maintained in a perfectly rigid position, and may be struck violently in the direction of its axis without being broken. Place the needle (buried in the cork) above a half-penny, which may rest either upon a "bolt-washer" or even a deal table. Then with a somewhat heavy (locksmith's) hammer, strike the cork decidedly; if the blow be delivered straight and strong the needle will pass right through the halfpenny.

The experiment can be made equally well with any other piece of money, but success may not be attained at the first attempt, and it will also be a difficult matter to withdraw the needle from the coin after the experiment, for the adhesion is very great.

# Hat Tricks

## TO PRODUCE COLOURED PAPER FROM A HAT

**EFFECT:**—Streams of coloured paper are produced from an empty hat.

**APPARATUS:**—One or two reels of coloured paper, which cost very little.

**THE TRICK:**—These reels unfasten from the centre, and once started they unwind themselves almost mechanically of their own accord. Should the paper cease to unwind, that which has already been produced should be stirred round with a wand, and more drawn off. Care must be taken that the whole of each reel is unwound so that a piece of the reel is not shown at the finish. The reels should be concealed in the servante and passed into the hat.

Reel paper affords a good cover for the production of rabbits, etc., from the pocket. When it is all unwound, pick it up, and it will completely cover your whole front, giving you the opportunity to secure any article secreted about you, and to produce it from the centre of the paper.

## TO PRODUCE A CANNON BALL IN A HAT

**APPARATUS:**—A hat, and a cannon ball with a hole in it large enough for the thumb to be inserted.

**THE TRICK:**—The cannon ball should be secreted in a servante, and the hat laid brim downwards on the table. Pick up the cannon ball by inserting the thumb of the right hand in the hole, and place the four fingers in the brim of the hat. Draw the hat away from the table, at the same time putting the ball into it as the top of the hat faces the audience.

**TO MAKE BOXES FOR PRODUCTION FROM A HAT:**—Very pretty and attractive boxes can be made from playing cards, and when collapsed a dozen of them can be packed into a small space. Open, they are very bulky and effective. These boxes are shown on Page 16, Illust. G, Fig. 1, and a study of the picture will show how the boxes are made.

Procure a few ordinary playing cards, some thin strips of linen, paste and ribbon. The edges of the cards are pasted together with thin strips of calico, and a ribbon inserted through the top of the boxes and pasted inside the ends, thus forming a handle, which, when pulled, causes the boxes to open.

**FINGER PUSHED THROUGH A HAT:**—This is performed in precisely the same way as the coin trick. The apparatus consists of a wax finger, at the "root" of which some pieces of black silk have been pasted so that it appears to have carried some of the cloth with it through the hat. The finger is held palmed in the left hand, the right is inserted in the hat and when the pin of the false finger is pushed through the top, it is clutched and moved about as naturally as possible (see Page 43, Illustration C, Fig. 4).

### MESMERIC AND MAGNETIC TRICKS THE MAGNETIC RULER

**EFFECT:**—A ruler is made to adhere to the palm of the hand, which is held parallel with the floor.

**APPARATUS:**—A ruler.

**THE TRICK:**—Hold the ruler in the palm of the right hand tightly clenched, and with the left hand hold the wrist of the hand containing the ruler. Then, while talking about the difficulty of doing the trick, the necessity for silence, and doubt as to whether circumstances are propitious for magnetic influence, extend the forefinger of the left hand, and hold the ruler in the palm of the right hand with it. Gradually open the fingers that clinch the ruler, keeping the back of the hand towards the audience and affecting great nervous tension the while. The ruler will appear to be adhering to the palm of the hand, which is held vertically towards the floor.

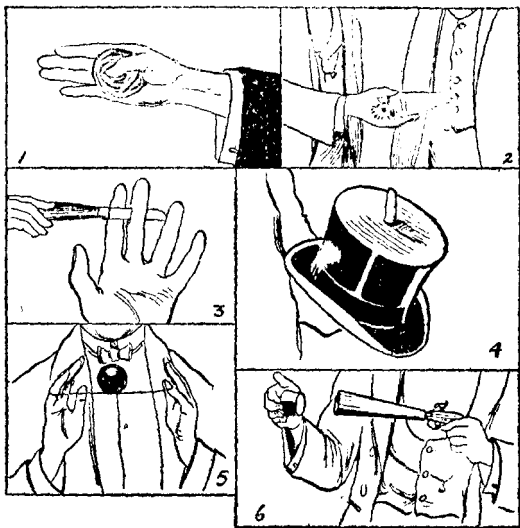
### THE MAGIC WAND

**EFFECT:**—A wand is exhibited and then made to hang in the air unsupported.

**APPARATUS:**—A wand and two pieces of thread 3 or 4 inches in length with a loop at one end of each and a piece of conjurer's wax at the other.

**THE TRICK:**—The loops of the thread can be hung up on buttons of the waistcoat, and the wax secreted under-

ILLUSTRATION C



neath the bottom hem of it. Then, while securing the wand from the table, the loops can be slipped upon the first finger of either hand. The wand should be exhibited to show that it has no wire attached, and when it is returned, the waxed ends of the thread should be attached to either end of the wand. Then, while pretending to balance the wand in the air the hands are gradually drawn away, and the wand remains suspended by the thread and seems as if it were hanging in the air.

### THE MAGNETIC UMBRELLAS

**APPARATUS:**—Three umbrellas or walking sticks, a large magnet, and a piece of dark thread.

**THE TRICK:**—The thread should be sewn to one side of the trousers just above the knee, and may be left clinging to the cloth until the performer is about to do the trick. The other end of the thread is then pinned in a similar position to the other leg of the trousers, or looped round a pin already placed there. Three umbrellas are then placed between the legs and rested against the thread. The performer affects to experience great trouble in balancing them with his left hand, while with the right he holds the magnet some distance above the centre, though, needless to say, the magnet has no real effect. He announces that the magnet is holding the umbrellas in their vertical position, and the audience are considerably mystified (see Page 46, Illustration H, Fig. 2).

### THE MAGNETIC STICK

**EFFECT:**—A walking-stick is held suspended at the back of the hand and made to move by itself.

**APPARATUS:**—A loop of thread about twelve inches long and a walking-stick.

**THE TRICK:**—Make a loop of a piece of black thread about twelve inches long, and attach it to the centre button of the waistcoat. Borrow a walking-stick, rub it, and while pretending to produce magnetic influence, slip the stick through the loop. Place the right hand underneath the stick so that the thread passes between the second and third fingers. Press the back of the open hand upon the stick, which will now stand unsupported. It can now be turned round and round and moved up and down without moving the hand to which it is apparently adhering, and may also be passed to the left hand.

# Advanced Tricks

## FIRE EATING

**EFFECT:**—The performer fills his mouth with fine cotton wool, and blows out smoke and sparks.

**APPARATUS:**—A bowl of loosely piled cotton wool, amongst which two or three small balls of smouldering tow or jute well covered with wool are secreted.

**THE TRICK:**—Filling the mouth with wool, which the performer pretends to be eating, he thoroughly pads it all round. Then when picking up some more wool, he secures one of the balls of tow, places it in the mouth, and covers that with more wool. He then begins to blow, and sparks and clouds of smoke are emitted. Be careful, however, to avoid injury to the mouth.

## THE SACK TRICK

**EFFECT:**—The performer or an assistant gets into a sack, which is then drawn over his head and sealed. Screens are placed round him, and he immediately reappears with the sack on his arm, and with the seals unbroken.

**APPARATUS:**—A large sack made of calico or canvas, with a seam at the bottom (inside). This seam is sewn with long stitches of strong thread with a large knot at one end, and the other left loose.

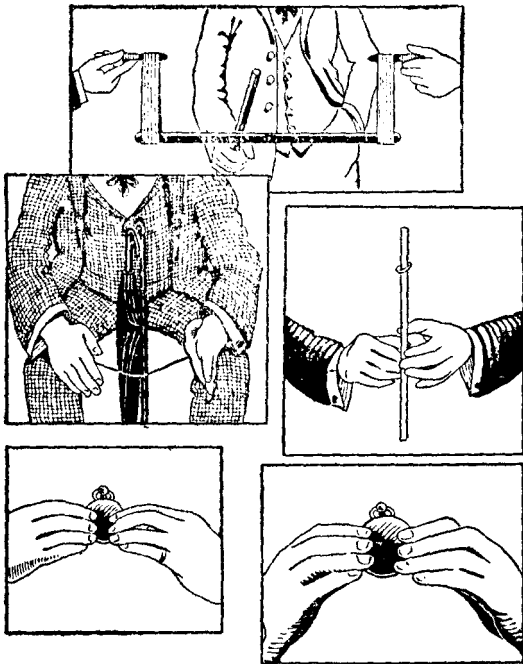
**THE TRICK:**—The performer gets into the sack, and the neck of it is tightly tied over his head and sealed. Screens are now placed round him, he stoops, and taking the knot, pulls the thread out. He then gets out of the bottom of the sack, and with a bodkin which he should have upon his person quickly sews up the bottom again (it is not absolutely necessary to sew the bottom up again, as it is seldom noticed that the end is undone), and walks from behind the screen with the sack over his arm, the neck still tied and sealed.

## A BOWL OF INK CHANGED TO A BOWL OF CLEAR WATER CONTAINING FISH

**EFFECT:**—An assistant is given a fish bowl, apparently

## ILLUSTRATION H

Upper Picture No. 1. Center Left 2. Center Right 3.  
Bottom Left 4, Right 5.





filled with ink, to hold. The performer covers the bowl, and also the assistant's hand, with a handkerchief, and when the latter is removed the water has resumed its natural colour and is filled with gold fish.

**APPARATUS:**—A bowl of gold fish, a piece of black silk, and a large dark-coloured handkerchief.

**THE TRICK:**—The empty bowl is lined with the black silk to the edge, and is then nearly filled with water and a few fish, and prepared in this manner is lying on the conjurer's table. Give the bowl to an assistant to hold in the palm of his hand, and cover the bowl with a large handkerchief. Fire the pistol, and then pick of the handkerchief, at the same time dragging the black silk away under cover of it and disclosing the clear water and fish. This trick requires considerable practice, as in drawing away the silk, care must be taken not to spill any water. The handkerchief containing the silk is disposed of by throwing it to back of stage.

#### TO PRODUCE A WALKING-STICK

**APPARATUS:**—A spiral "telescopic" walking-stick.

**THE TRICK:**—The performer should ask for the loan of any ebony walking-stick with a silver top for use in performing a trick. Should one be preferred, he will, of course, produce his own before it can reach him. The stick, closed up, is held palmed in the right hand, with the ferrule towards the fingers, and the knob of the stick palmed in the other hand. The left hand now approaches the right, and taking the open end of the stick the two arms are extended and the coil drawn out on the principle of a barber's pole. The right hand must clench the end of the stick tightly, and when the stick has run out to its full extent, the palmed knob must be placed on the end of it. This will lock it, and give it the appearance of an ordinary walking-stick, which it will retain until the knob is taken off. Then the stick can be closed or collapsed, and placed in a case made for the purpose (see Page 58, Illustration K, Figures 1 and 2).

**TO PRODUCE A BARBER'S POLE:**—This is performed in exactly the same manner as the preceding, excepting that the pole is of paper and has of course no knob. (See Page 58, Illustration K, Figures 3 and 4).

**THE CONJURER'S PISTOL:**—The conjurer's pistol is a very useful article, and can be used for many startling

illusions. It consists of an ordinary pistol, with a conical metal tube attached, into which a metal cup about two inches deep, and large enough to hold a lady's watch, can be fitted. This usually has a raised edge, so that it can be easily gripped by the palm. When performing the watch trick, a few old broken watch wheels, etc., should be secreted in the tube under the cup. Holding the pistol in the right hand, borrow a small watch, and affecting to put it in the tube, really put it into the cup. Place the muzzle of the pistol in the left hand while reaching for a percussion cup with the right. Place the cap in the pistol, and when taking the pistol back into the right hand, leave the cup containing the watch in the left. It can then be dropped into a pocket or disposed of to an assistant for future production. Take your wand, and stir the wheels up, i.e. pretend to break up the borrowed watch. Then fire the pistol in the direction of the place or article from which it is intended to produce the borrowed watch. The pistol is shown on Page 43, Illustration C, Fig. 6.

#### **THE EMPTY BOTTLE**

**EFFECT:**—An empty tin bottle is shown, it is then placed on the table and covered by a cardboard cylinder. A jug of water is procured, the cylinder raised and the water poured into the bottle. It is again covered with the cylinder, the pistol fired, the cylinder removed, and the bottle is found to be empty, though the water was apparently poured into it in full view of the audience.

**APPARATUS:**—A black tin bottle one slightly larger with false inside and a cardboard cylinder.

**THE TRICK:**—The trick bottle must be already secreted in the cylinder, and the wand passed through to show that it is empty. Exhibit the other bottle and then cover it with the cylinder. Raise the latter, and pour the water—very carefully indeed—into the rim of the false sides. Cover with the cylinder again, take away the trick bottle, and show the first bottle quite empty.

#### **TO GET AN EGG INTO A NARROW-NECKED BOTTLE**

**APPARATUS:**—Two eggs, a wine bottle or decanter, and half a pint of vinegar.

**THE TRICK:**—Soak an egg for twenty-four hours in strong vinegar or acetic acid, from which it must not be removed until shortly before the performance, when it must be concealed. Hand round an ordinary egg for examination, saying you are going to place it inside the wine

bottle. If the pliable egg has been stained by the acid, the egg that is exhibited must be stained to resemble it. When you are returning to the stage, palm the exhibited egg, and substitute the one that has been in the acid. This can be easily forced into the bottle, and afterwards made solid by pouring cold water into the bottle. Assign any reason you please for pouring in the water.

#### **THE MULTIPLYING BILLIARD BALL**

**EFFECT:**—The performer's hand holding a billiard ball is very well displayed, so that it is apparent it only contains one ball. Suddenly it is seen to hold two balls.

**APPARATUS:**—A wooden billiard ball, with a wooden (or celluloid) shell that covers half of the ball.

**THE TRICK:**—The ball is held in the manner shown in Page 50, *Illust. J, Fig. 5*, and the hand well displayed. The thumb acts as a lever, while the forefinger holds the top of the shell and the third and fourth fingers bring the ball itself round and underneath the shell, as shown in *Fig. 6*.

#### **THE DIMINISHING BILLIARD BALL**

**EFFECT:**—An ordinary billiard ball is shown held in the right hand. It is rubbed once or twice with the left hand, again displayed, and now appears only half the size. This in turn is rubbed as before, and is again shown; this time it is much smaller still. Afterwards it vanishes altogether.

**APPARATUS:**—A nest of billiard balls as shown on Page 50, *Illustration J, Fig. 1*.

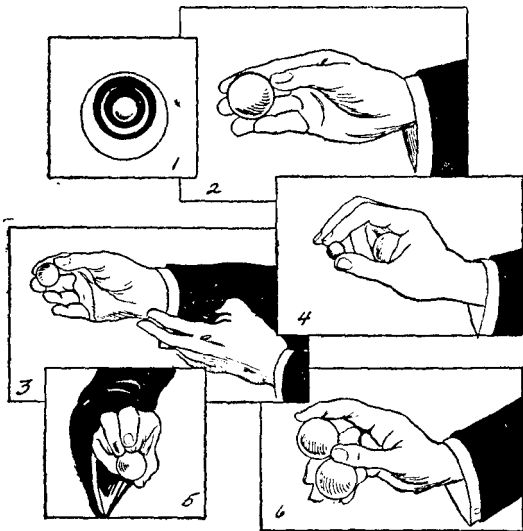
**THE TRICK:**—The billiard ball is displayed held in the right hand, which is then rubbed once or twice with the left. In doing so the performer pulls off the outer ball by securing it in the open palm of the left hand, which is contracted to clench the ball tightly. While the smaller ball is being displayed, the performer must place the palmed case in his pocket. The act is then repeated for the second case, and finally the remaining ball is vanished as shown on page 50, *Illustration J, Fig. 1—4*.

#### **TO PRODUCE A BIRD IN A CAGE**

**EFFECT:**—A bird in a cage is produced from a hat.

**APPARATUS:**—A collapsible bird-cage of tin and wire (see Page 11, *Illust. B, Fig. 2*). The bottom of the cage has slits along the edges, and the sides slip through these—though

# ILLUSTRATION J



the bottom cannot fall off—so that the bottom of the cage can be pushed to the top, and when raised, the sides can be folded underneath it. The top of the cage is raised in the centre where space is left for the bird to lie.

**THE TRICK:**—When collapsed the cage can be concealed in a very small space, and be transferred from the pocket, or the servante into a hat. If held at the top by the hand, and then shaken sharply, the sides will open out and the bottom slip down. A real canary can be safely used for this trick for there is ample space for the bird to go into its receptacle without risk of injury.

#### **THE TRUNK MYSTERY**

**EFFECT:**—An assistant is placed inside a large box which is then corded all round, and placed on trestles. Screens are placed round the box, and when they are removed the assistant is discovered outside the box, with the cord unbroken.

**APPARATUS:**—An oblong box (large enough to hold a person). A quarter of the bottom of it must be a sliding panel, i.e. capable of being pushed from one side to the other. It usually slides in a groove, and is well masked by the battens of the box; cord.

**THE TRICK:**—A confederate is placed inside the box, which is then locked and bound round with rope, care being taken that it does not cover the exit. The box is then placed on two trestles or a pedestal, and screens are drawn round it. The assistant now slides the panel and gets out of the box, very quickly replaces the panel, and gives the signal to withdraw the screens.

#### **TO BALANCE AN EGG ON A WALKING-STICK**

**APPARATUS:**—An egg and a plain walking-stick in which a groove a quarter of an inch wide and an eighth of an inch deep has been cut, and so masked that it does not show. This can be done by colouring the whole black.

**THE TRICK:**—Place the egg in the groove, and make it travel backwards and forwards along the stick by gently tilting either end. It is advisable not to be successful at the first effort, and the trick will look more genuine. In this case, however, it will be safer to use an imitation egg.

#### **TO PASS A SWORD THROUGH A PERSON**

**APPARATUS:**—A sword with a thin blade of fine steel, and a belt in which is bound up a metal tube running

half round it. There is a funnel-shaped opening to the tube at the buckle of the belt.

**THE TRICK:**—The belt is concealed underneath the assistant's coat, and the performer of course must make quite sure of the exact position of the funnel referred to. The sword is then put into the funnel, with the apparent object of thrusting it through the person, travels round one side of the belt, and comes out at the other side. The effect of the sword having gone right through the person is created. To make the trick more realistic, a small skin bag of red liquid (e.g. ink) may be placed in the tube of the belt, and after the sword has passed through it, it will, when withdrawn, be covered with red stain.

## Miscellaneous Tricks

### THE VANISHING WAND

**EFFECT:**—A solid wand is placed in a paper bag which is immediately torn up.

**APPARATUS:**—An ordinary wand with a covering case of paper which matches it, and will slip off, and two long brown-paper bags.

**THE TRICK:**—The bags should be left lying flat upon the table. Sound the wand while in its case in order that the audience may know that it is solid, and insert it in one of the bags. While knocking the bag open, leave the wand inside, drawing the case away only. Flourish the case about as if it were the wand, and then proceed to open the other bag with it. In doing so, drop the case into the bag, which is then folded over to show the form of the wand inside. Then tear both bag and case up, and the effect of a solid wand having vanished is obtained.

### THE MAGIC RING AND WAND

**EFFECT:**—A borrowed ring is made to travel up and down a wand without being touched.

**APPARATUS:**—A wand, a hair, (or a piece of fine silk) about twenty-four inches long, one end of which is attached to a waistcoat button, and the other end to a piece of conjurer's wax, which is concealed underneath the

bottom of the vest in such a manner that it is easily removable.

**THE TRICK:**—While the wand is being examined, detach the waxed end of the hair with the left hand, and hold it between the thumb and first finger. Take the wand with the right hand, and press the wax on to the extreme end of the wand. Now pass the borrowed ring over the wand, at the end to which the hair is attached, and by gently moving the wand away from or towards the body, the ring will climb up or down, or stop anywhere you wish. Finish the trick by giving a sharp jerk away from you, and the ring will jump into the air. Pull the wax off, and the wand can again be passed round for inspection (see Page 46, Illustration H, Fig. 3).

### TO PRODUCE AN OMELETTE WITHOUT EGGS

**EFFECT:**—An empty frying-pan is exhibited to the audience, placed on a lighted spirit lamp; the empty pan is stirred with a wand, and an omelette is produced.

**APPARATUS:**—A hollow wand, material for an omelette, a small frying-pan, and a spirit lamp.

**THE TRICK:**—The egg beat up and other ingredients are secreted inside the wand, and the end stopped up with a piece of hard butter. Place the frying-pan on the lamp, begin to stir with the wand, and the butter will quickly melt and allow the egg, etc., to run into the frying-pan. The omelette can then be cooked, and if the performer is quite sure that the inside of his wand has not corroded and is perfectly clean, the omelette may be handed round to be partaken of, or, at any rate, for inspection.

### THE VANISHING GLASS OF WATER

**EFFECT:**—A glass of water standing upon the table, is covered by a handkerchief and then picked up, the handkerchief is pulled off and shaken, and the glass has disappeared.

**APPARATUS:**—A glass of water and a handkerchief, in the centre of which a cardboard disc the size of the top of an ordinary tumbler is sewn, and then covered and masked by a piece of coloured silk that matches the handkerchief.

**THE TRICK:**—The glass of water is picked up at the bottom with the right hand, covered with the handkerchief, the disc in which is placed over the top of the glass. Hold the disc with the left hand, and under cover of the hand-

kerchief draw the glass away with the right, and secrete it in the servante. Walk from behind the table to the front of the stage and pretend to be carrying the glass. Secure a corner of the handkerchief draw it away sharply, shake it out, and the glass of water will seem to have vanished.

### TO PRODUCE A GLASS OF WATER

**EFFECT:**—A handkerchief is laid over the performer's arm and a glass of water produced.

**APPARATUS:**—A glass of water and an india-rubber cap to fit on top of the glass.

**THE TRICK:**—The glass of water, covered by its cap, is secreted in the left pochette, or a handkerchief is thrown over the left arm, under cover of which the glass is taken from the pochette, and held in the right hand. The glass is covered with the handkerchief and with the left hand the handkerchief and also the cover are drawn off the glass, which is then exposed to view. The handkerchief containing the cover is laid aside on the table.

### TO BOIL WATER IN PAPER

**EFFECT:**—Water is made to boil in a piece of paper.

**APPARATUS:**—A sheet of foolscap, thread, a spirit lamp, and a small jug of water.

**THE TRICK:**—Make a parachute-shaped paper dish by turning up the four corners of a square piece of stout foolscap, and secure each corner with a piece of thread, the four ends being tied together. Pour water into it, and suspend over a spirit lamp. The water will quickly boil, without burning the paper.

### MAGICAL KEY AND RING

**APPARATUS:**—A ring and a magical key, which can be purchased for a few shillings of the shops where conurer's accessories are supplied.

**THE TRICK:**—The trick is to get the ring, which is not large enough to pass over the top or bottom of the key, on to the bar of it. The key has a joint at the ward end which unscrews, and can be easily parted, and the ring inserted under cover of the hand. It is well to borrow the ring, and also to have a duplicate key without a joint which can be handed round for inspection. Palm it when it is returned, and substitute the trick key.



## MAGICAL PRODUCTION OF A PLANT

**EFFECT:**—An empty flower pot is displayed, a cylinder placed over it, and when raised, a large plant is seen growing in the pot.

**APPARATUS:**—An empty tin or earthenware flower pot, and a tin cylinder, in the lining of which the plant is hidden.

**THE TRICK:**—The empty flower pot is displayed, and the audience shown the cylinder, through which the wand is passed, to show that it is quite empty. The cylinder is then placed upon the flower pot, and the rim at the bottom is held with the left hand, while the outer case of the cylinder is pulled off with the right hand. The flowers will then spring out, and a large plant is produced. It will add to the effectiveness of this trick if a few real flowers are packed in the cylinder, and other similar flowers are secreted in a wicker tray. Pretence is made of cutting a number of flowers; one or two are really removed and placed with those in the tray, which are then distributed amongst the audience.

## THE TRAVELLING THIMBLE

**EFFECT:**—A thimble is shown on the first finger, and then with a very quick movement the hand is closed, opened again, and the thimble is found on the second finger, and afterwards on the third and fourth.

**APPARATUS:**—A thimble.

**THE TRICK:**—The thimble is held palmed in the fleshy part of the hand between the first finger and the thumb. The first finger is brought down and inserted in the thimble, the hand is opened smartly, and the thimble displayed. The hand is then closed, the thimble palmed again, and the second finger is inserted, and the hand opened. Extraordinary dexterity can be attained with this trick after a little practice. The travelling thimble trick can also be performed with a set of eight thimbles, one for each finger. The hands are shown clenched and the fingers raised and lowered one at a time with all the alacrity the performer can command (see Page 18, Illustration D, Figures 2 and 3).

**AN OPTICAL ILLUSION WITH A RING:**—Suspend a ring by a string, on a level with the eyes, with the plane of the ring towards the person. Tie a small stick crosswise on the end of another about a yard long; hold the long stick, shut one eye, and try to thread the ring with the

crossed stick. Success will scarcely be attained, but if both eyes are used the ring can be threaded at the first attempt.

This trick may be varied by using only a crooked stick instead of two sticks tied crosswise.

**AN OPTICAL ILLUSION WITH MONEY:**—Put a shilling into an ordinary tumbler half full of water; place a plate on the top, and turn the glass over quickly, so that the water does not escape. On the plate a coin the size of half a crown will appear, and a little higher up another the size of a shilling. It will add to the effect of the experiment if one of the company who does not know the trick is requested to throw the water away, and save the pieces. He will be surprised at only finding one.

**AN OPTICAL ILLUSION WITH A WATCH:**—Borrow a silver watch, and cover the back with the tips of the first, second and third finger of both hands. Hold the back of the watch towards the audience, gently move the watch to and fro, at the same time part and rejoin the finger tips a little. The watch will look as if it were bending. This trick is shown on Page 46, Illustration H, Figures 4 and 5, and serves as an admirable introduction to one of the watch tricks contained in the book.

### GLOVE AND HEAD

**APPARATUS:**—A glove made of flannelette or some fancy material, and a doll's head. The glove has only stalls for the thumb, first and fourth fingers, but that for the first finger should be large enough to hold the second and third fingers also.

**THE TRICK:**—Insert the hand in the glove and place the head upon the first finger. The little finger and the thumb can be worked as arms, and the head made to move. A great deal of fun can be extracted from this doll, and several good attitudes obtained.

### TO STICK A KNIFE THROUGH A PERSON'S FINGER

**APPARATUS:**—Two knives of the same pattern. Out of the blade of one of them a piece must have been removed, the other two pieces being joined by a half circle of wire.

**THE TRICK:**—Display the sound knife effectively, and then while talking of the dreadful operation you are about

to perform, change it for the other, e.g. lay it on the table while you are speaking to the assistant, and pick up the duplicate knife afterwards. Then standing directly towards the audience, and keeping the knife straight in front of the person, pretend to stick it through the assistant's finger. He must, of course, enter into the spirit of the trick, and pretend to be hurt, and the audience can be given a full view of the position with the knife through the finger or as it will appear to them drawn through it. Remove the knife as if drawing it out, hand the assistant a handkerchief, which has been stained with red, and he can return to his seat with his hand unhurt (see Page 43, Illustration C, Fig. 3).

### TO REPRODUCE A PIECE OF PAPER THAT HAS BEEN TORN UP

**APPARATUS:**—A false thumb tip (made of tin, painted flesh colour) and two narrow strips of paper.

**THE TRICK:**—Place one of the strips of paper inside the false tip, and fit this upon the thumb. Display the hands well open, then hold them together, with the tips of the fingers meeting, and the back of the hands towards the audience. Let them see you tear up one of the pieces of paper, and display the pieces. Then, resuming the position described, crush the pieces together under cover of the hands, remove the thumb tip, draw out the sound piece of paper place the torn pieces inside the tip, and put that upon the thumb again. Then display the piece of paper, and at a later stage dispose of the thumb tip (see Page 58, Illustration K, Figs. 5 and 6).

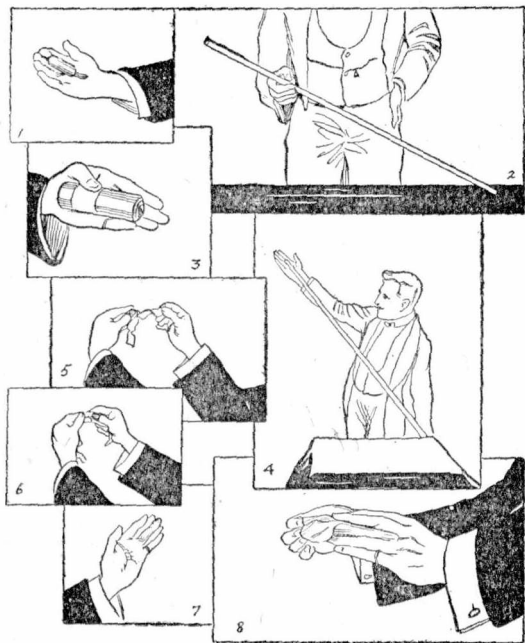
### THE MAGIC MATCHBOX

**EFFECT:**—A number of the audience is asked to put a shilling in a matchbox, which is closed, shaken to be sure it is still there, and when opened the shilling is found to have disappeared, and a halfpenny is discovered in its place.

**APPARATUS:**—A halfpenny, a shilling and an empty household matchbox at one of the ends of which a very narrow slit, just broad enough to allow a coin to slip through, has been cut along the bottom. If care is taken the box can be cut without destroying the paper, which will effectively cover or mask the slit.

**THE TRICK:**—Open the box about half way and insert a halfpenny between the end of the box and the lid. Ask

ILLUSTRATION K



one of the audience to put a shilling into the box. As they do so let the coin fall through the slit into the hand. Close the box, and the halfpenny will fall into it. You remark, "You are sure the money is there," and hearing it rattle an affirmative answer is always returned. When opened it will seem that the shilling has changed to a halfpenny.

#### **TO CHANGE A CARD INTO A FLOWER**

**APPARATUS:**—A folding card, with an artificial flower pasted on the centre of the back. This can be purchased for a few pence.

**THE TRICK:**—The card is exhibited in the palm of the hand, then folded down with the thumb and little finger, and reversed.

#### **TO PRODUCE A LIGHTED CANDLE FROM THE POCKET**

**APPARATUS:**—A piece of sandpaper sewn in the inside of the coat just above the pocket, and a candle with a silent match fixed beside the wick.

**THE TRICK:**—Secrete the candle in the pocket above which the sandpaper is sewn. Draw the candle from the pocket, and simultaneously rub the match against the sandpaper. The wick will fire, and the candle will seem to come from the pocket alight.

#### **TO CATCH HOOPS ON THE ARMS WITH THE THUMBS TIED TOGETHER**

**APPARATUS:**—A small piece of string, vaseline, and two or three wooden hoops.

**THE TRICK:**—Have the thumbs well greased with vaseline, and request one of the audience to tie your crossed thumbs together in the manner shown in Illustration G, Fig. 3.

Give a wooden hoop for inspection, and request the assistant to take the hoop and go to one side of the platform. While walking to the other, slip your right thumb out of the cord, but keep your hands together as if they were still fastened. Now ask for the hoop to be thrown to you. Catch it between the hands, and immediately replace the thumb in the cord, in the original position. Submit the hands for examination to show that the knots have not been tampered with.

#### **THE TRICK CARROT**

**APPARATUS:**—This can be purchased at any shop where

conjuror's accessories are sold. The carrot is of painted linen with a spring inside, and costs very little.

**THE TRICK:**—When the spring is closed, the carrot can be easily palmed in the hand. Insert the hand under the coat of one of the audience, and gradually releasing the spring, draw away what appears to be a large carrot. This is shown on Page 43, Illustration C, Figs. 1 and 2.

#### **FALSE FINGER FOR PALMING OR PRODUCING**

**APPARATUS:**—A tin tube shaped like a finger, and enameled flesh colour. This can be purchased for a shilling or so.

**THE TRICK:**—This is very useful for a vanish with bare arms held well away from the person. The finger is held by its fork between the second and third fingers of the left hand, where it will be practically invisible to the audience. The tip of the finger is removed with the right hand, and a handkerchief either gradually pushed inside or drawn from the false finger. The hand should, of course, be well flourished before and afterwards. The effect of a handkerchief being produced or vanished is created (see Page 58, Illustration K, Figs. 7 and 8).

#### **TO PRODUCE YARDS OF RIBBON OR PAPER FROM THE MOUTH**

**APPARATUS:**—Tightly rolled reels of paper or ribbon and paper shavings.

**THE TRICK:**—Invite one of the audience to dine at the table with you, and then have two dishes of paper shavings served. While pretending to put some of these into the mouth, palm into it a reel of ribbon or paper previously secreted amongst the shavings in your dish. Pull out the reel until nearly finished and then refill the mouth. The reels can, if preferred, be produced from one of the pockets instead of being placed amongst the shavings.

#### **THE SUBMISSIVE MUSICAL BOX**

**EFFECT:**—A musical box is made to go and stop at command without being touched.

**APPARATUS:**—Two small musical boxes of the same pattern.

**THE TRICK:**—Show the audience a small musical box, then set it on the table, and cover with a fancy box or flower pot. Announce that the instrument will play or stop

at your word of command, or the waving of your wand. This trick is worked by the aid of a confederate, who, at the side of the stage, sets going a musical box, similar to the one that the audience has seen and heard.

### **TO SUSPEND A BALL IN THE AIR, AND MAKE IT RUN ABOUT WITHOUT ANY APPARENT SUPPORT**

**APPARATUS:**—A blackened ping-pong or small rubber ball and a piece of thread.

**THE TRICK:**—The performer should be dressed in a dark suit, and stand in the most dimly-lit corner of the stage or room, and away from his audience. On the top button of the waistcoat attach a loop of black thread, about twelve or fourteen inches long. While throwing the ball about hook the loop of thread on to a finger of each hand, and draw it tight. It thus forms a kind of railway, on which the ball will run backwards and forwards. The ball drops as soon as the thread is slackened, and in picking it up the thread can be slipped unnoticed from the fingers (see Page 16, Illustration G, Fig. 5). In the picture the thread has been emphasized in order to demonstrate the trick more clearly.

## **Tricks with Matches and Numerals**

Considerable entertainment can be obtained from the following very simple tricks, for which practically the only accessory needed is a box of ordinary wooden matches. Simplicity is the keynote of these tricks, but they are none the less puzzling and amusing.

### **THE ANIMATED MATCH**

**EFFECT:**—A number of matches are laid like spokes of a wheel on the surface of a saucer of water, and then made to move towards the centre, and to separate and move back again towards the edges of the saucer.

**APPARATUS:**—A few matches, a saucer or small basin

of water, a piece of blotting paper about 3 in. x 12 in., and a small piece of soap.

**THE TRICK:**—Break the heads off the matches, and when the water in the saucer is quite still, lay the wooden sticks like the spokes of a wheel on the surface, with a space about an inch in diameter in the centre. Roll the slip of blotting paper loosely into the tube about as large round as a sixpence, and then let the end just touch the surface of the water in the centre of the saucer; a minute current is raised, and the pieces of match are drawn towards the blotting paper. To make the matches move away from the centre use a small piece of soap cut to the shape of a tube or cylinder instead of the blotting paper. When it touches the water the matches immediately scatter in all directions.

**TO MULTIPLY A NUMBER OF MATCHES:**—This is accomplished by laying the matches to form Roman numerals, e.g. three matches will make four or six, i.e. IV, VI; two matches will make five, V; nine matches will make three dozen, XXXVI. Another method is to make letters with the matches, and to spell the number, e.g. eleven matches will make nine, NINE.

To make nine matches into three and a half dozen make two heaps one containing three, and the other six matches, i.e. three and a half dozen.

**TO SUPPORT A GLASS ON A BRIDGE OF THREE MATCHES, EACH ONE OF WHICH RESTS ON A GLASS APPARATUS:**—Three matches, and four wine glasses.

Interlace the matches, resting one on the edge of each glass as shown on Page 23, Illustration F, Fig 6, and a fourth glass can now be placed upon the matches.

**TO LIFT TWELVE MATCHES WITH ONE:**—Lay an ordinary household match on the table, and, across it place twelve others as shown on Page 23, Illustration F, Fig. 3. is to pick them all up in one action without spilling. Lay another match across the twelve in the same direction as and exactly over the one underneath. Then raise the bottom match slowly and the matches can be lifted.

**TO FORM FOUR TRIANGLES WITH SIX MATCHES:**—Lay three matches upon the table and form a triangle with them. Then make a pyramid with the other three by



resting the heads together and inserting the base ends in the corners of the triangle.

### THE WALKING MATCH

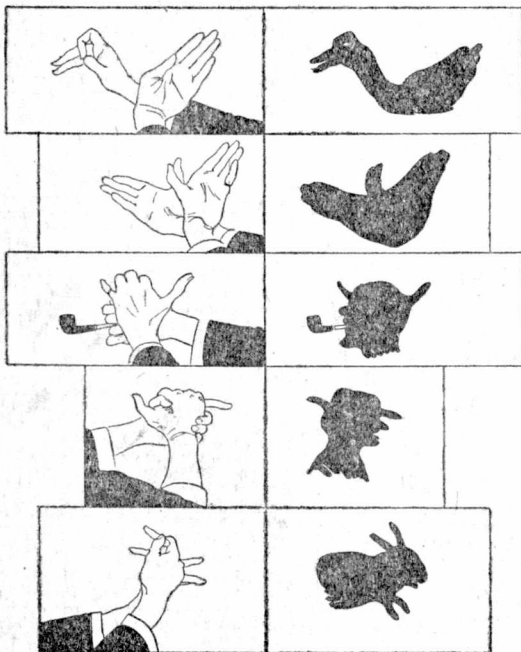
**THE TRICK:**—Bend a match in half, i.e. making a prong, and on the top of the prong paste or fix a vignette picture of a man. Place the inside of the prong upon the edge of the blade of a knife, and hold the latter parallel with the table, so that both ends of the match just touch it. The match will then "walk" from one end of the knife to the other, without any effort of your own. This can also be done with two matches joined at the ends by splitting one and sharpening the other. They may also be bent in the centre to impart a knee-like appearance (see Page 23, Illustration F, Fig. 2).

## Shadowgraphy

**SHADOWGRAPHY:**—This very old entertainment is not often introduced into drawing-rooms nowadays, but it always affords considerable amusement to the little ones. To become expert in the art considerable time must be spent in practice, in order to make the fingers pliant, and to learn how, properly to secure the best positions. A few good ones are illustrated on Page 64 Illustration O, and a little experience with these will soon enable the performer to invent many other equally good ones—especially if he uses a few cardboard figures which may be easily made. A candle will supply quite sufficient lighting power in a small room, and the hands should be held about two feet away from the candle, and about four feet away from the screen, which should be tightly stretched on a wooden frame. The performer will do well to work with the screen supported on the edge of a table, and he can then rest his scenery and arms on the table if necessary, though very often the scenery is fixed in the sides of the frame. Considerable fun may be got out of shadowgraphy by introducing sham fights, etc.; and one should remember that elderly folks are only grown-up children, and that this entertainment is just as likely to appeal to an audience of adults as to one of children.

ALMACP  
793.8  
ON2W

ILLUSTRATION O



The Star Series of  
**EGYPTIAN  
DREAMBOOK**



The Star Series of  
**145 PARLOR GAMES**



The Star Series of  
**THE  
MYSTIC  
FORTUNE TELLER**



The Star Series of  
**1000  
CONUNDRUMS  
(and RIDDLES)**



The Star Series of  
**FUNNY RHYMES**  
*Of Choice Collection*



The Star Series of  
Selected  
**VAUDEVILLE  
JOKES**



The Star Series of  
**IRISH YARNS**  
*FUN WIT and HUMOR*



The Star Series of  
**TRAMP JOKES**  
*RECITATIONS & MONOLOGUES*



The Star Series of  
**NEW  
STAGE JOKES**



# The Star Series

The Egyptian Dream Book

The Mystic Fortune Teller

145 Parlor Games

153 Tricks of Magic

1000 Conundrums and Riddles

Tramp Jokes

Irish Yarns

Vaudeville Jokes

Stage Jokes

Funny Rhymes

---

*Ten Books to Interest, Instruct  
and Amuse You*