

# "PRACTICAL MAGIC"

with

# POPULAR PATTERN

By

GUY K. AUSTIN.



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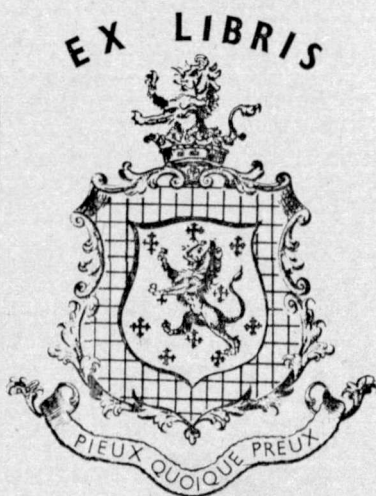
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## FOREWORD.

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In presenting this little volume to the magical fraternity I wish to point out that it is not intended to be a book on magic, but a series of original conjuring effects, invented and written down in my notebook from time to time, and now revised and published, with the patter for each trick, under the title of "Practical Magic."

I have written the effects and working details at some length, sacrificing in parts I am afraid, good literary style, and making the context read rather like a dull book, in an endeavour to make every move as clear and easy to follow as possible, as I have sometimes found in other books of conjuring experiments that some part of the effect was not explained in the working details, or else that working details were given where there was nothing in the effect to coincide with them. None of the tricks here described need expensive apparatus or contain impossible diagrams of still more impossible paraphernalia, such pieces as the Drumhead tube, the Conradi cylinder, Spirit Slates, etc., being in the possession of practically every conjurer, or, if not, should be added to stock without delay.

For Drawing-room performances "General Post," "A Reel Mystery," and "Flying Colours" will probably be found to be the best received, especially the latter, which I have worked with considerable success for the last two years. Being an amateur, my performances are mostly given in Drawing-rooms, but for Concert or Stage work I invented "Invisible Transit," essentially a stage trick, and one which I find exceedingly effective. "Word for Word" and "The Latest Torn and Restored Card Trick" are also more effective when performed before a large audience.

I venture to suggest that no magician, amateur or professional, can say that he has no more to learn about the Art, and it is for that reason that I am publishing this book of practical effects in the hope that it may meet with a friendly reception at the hands of magicians and magical critics, and that the tricks may be performed by others with as great a success as by the Author.

London, W.

GUY K. AUSTIN.

## "PRACTICAL MAGIC"

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### THE LATEST TORN AND RESTORED CARD TRICK.

The reader will notice that I do not call this trick the "Greatest" or even the "Best of all" Torn and Restored Card Tricks. I merely claim it as my own creation as regards originality and the final effect, and am content to entitle it the "Latest Torn and Restored Card Trick," which I consider it is.

I offer just one word of warning. Do not perform it until you have worked it up and thoroughly got the moves and the very few sleights necessary running smoothly.

I also ask that the effect be read before the explanation of how it is done.

#### EFFECT.

A spectator is asked to take a card from a pack handed him by the conjurer. He is then asked to tear off one corner and retain it. The conjurer then takes back the card and hands it to another member of the audience, and requests the party to tear up the card (minus a corner) and to place the pieces in an envelope, which he hands to him, and to seal it up. The conjurer then takes the envelope and stands it on a small easel on his table in full view of the audience.

Next a glass is exhibited to be absolutely without preparation, and is stood on the bottom of an upturned plate, and the remaining fifty-one cards are placed in the glass.

The conjurer then goes to the envelope on the easel and proceeds to (apparently) extract the pieces of card from the envelope on the end of his wand and throws them towards the glass, when, to the astonishment of all, the mutilated card is seen to rise from the glass, but with a corner and a piece of the side missing as well. Feigning surprise, the performer removes the card from the glass, and remarks on the fact that there are two pieces missing, and says that he cannot have extracted all the

pieces from the envelope. This he opens, and inside is found one piece of card, which, when fitted to the side of the card, proves to be the missing piece. The card and the piece of the side are then handed to the original chooser, and on fitting the corner that he himself tore off it is found to exactly fit also, thereby absolutely proving that the original card has been restored.

#### **SPECIAL REQUIREMENTS,**

Duplicate of card to be "restored." A changing envelope. Thread with piece of magician's wax on end lying on table with end to assistant, as in the rising card trick.

#### **EXPLANATION AND OPERATION.**

At the bottom of the pack to be used is placed the card which it is intended to mutilate, and on top of that (i.e., second from bottom of pack) is a duplicate of the card with a corner already torn off.

The bottom card, which we will suppose is the Knave of Diamonds, is forced on a spectator, who is then asked to tear off a corner and retain it. (It will be found in practically every case that the top right-hand corner will be torn off, and that it will probably be rather small. Do not do what the writer did the first time this trick was performed—namely, tear off a large corner of the "dud" card and the spectator tore off only a small corner. This fact was "spotted" by the few near the selector of the card. However, the dénouement of the trick had them beaten. One lives and learns!)

Taking back the card, with the request that the corner may be held safely, the card is "changed" for the previously torn card, and handed to another member of the audience, as far away from the first as possible, with the request that it may be torn up.

The performer then brings forward a "changing" envelope. A good one for the trick is very easily made.

Take an envelope and remove the back portion by cutting down the two sides and the bottom, and slip the remainder—namely the front and flap—inside another envelope—needless to say one of the same size and quality. Next stick the flap of the inner envelope on to

the outer one, so as to make the envelopes appear as one.

The envelope thus faked should be in the performer's pocket.

The pieces of card are dropped into the envelope and the flap sealed down, and the conjurer requests that the name or initials may be written upon it. It is then taken and stood on the easel.

As the performer walks towards the second table to show glass, etc., he slips the originally chosen card from the bottom to the top of the pack, and tears a small piece from either side of the card and palms it. The pack is now placed face upwards on the end of the table and pressed slightly, so that the blob of wax will adhere to the bottom of the chosen card. The wax, by the way, should be as near the bottom of the card as possible.

The glass is now shown to be without connections or threads and the pack placed in the glass. The working of the remainder of this portion of the trick is obvious.

The pieces of card are then "extracted" (?) from the envelope and "thrown" (?) towards the pack, and the card rises.

The envelope is opened and the fingers inserted in the inner pocket, and the palmed piece "taken out" after the "nest of envelopes" style. The envelope being squeezed lengthwise and inverted causes the inner flap to press against the other side of the envelope and prevent the pieces from falling out, and at the same time to appear empty. It is perfectly safe to take the envelope up to within a few inches of the eyes of any one of the audience. The rest of the trick needs no explanation.

#### PATTER.

"Ladies and Gentlemen, for my next swindle I will use once again a pack of cards. Of course I might have used a pack of hounds, but that wouldn't be the same, would it? I am going to ask a lady or gentleman to be good enough to choose a card—only one, as the price has gone up. Will you tear off one corner, please; not too big—thank you. Now will you please give it to the lady nearest you and ask her to put it in her bag before someone else bags it. You won't lose the corner, will you, madam? We shall be cornered if you do.



“ Perhaps someone else will be good enough to tear up the remainder of the card. Thank you very much. Nice large small pieces are best. This trick is very popular in Germany, I believe; they’re so fond of tearing up paper. That will do nicely. Now do you mind holding the pieces between your finger and thumb for three-quarters of an hour whilst I go and get something to put them in. (Takes envelope from pocket.) I think this will do—an ordinary envelope.

“ Now, sir, do you mind dropping those pieces in the pretty envelope and sticking it down. Perhaps you wouldn’t mind signing your name on it, just to prove that I don’t change it.

“ I hope everyone has followed what has been done. A card has been freely chosen, the card has had a corner torn off by the chooser, and the remainder of the card torn up and the pieces placed in this envelope, which I will stand on this easel in full view of everyone. He’s all (easel) right there I think!

“ I will place the remaining fifty-one cards in this glass. You can see right through it. No connections above, below, or around it. Now then! I am going to extract the pieces of card from the envelope on the end of my *wand* and send them *wandering* over to the glass. (Card rises.) There! I knew the pieces would rise to the occasion and ‘join up!’ Two pieces missing! That is most extraordinary! I wonder what can have happened. Perhaps I didn’t extract all the pieces. (Opens envelope.) No, I left one piece inside. I must have counted wrong. It fits exactly. (Hands to original chooser.) Do you mind seeing if the corner you have retained also fits? It does! Then I think that proves conclusively that the original card has been restored.”

---

## “GENERAL POST” OR “ALL CHANGE.”

### EFFECT.

A card, say the Seven of Diamonds, is chosen by a member of the audience and is sealed up in an envelope, the name of the card being written on the outside of

the envelope, and retained by the chooser. A second card is also selected, we will suppose the King of Clubs, and this is sealed up in another envelope, the name being written on it, as in the first case, and likewise held by the selector.

The pack is next shuffled and the conjurer draws attention to the fact that the Seven of Diamonds is sealed up in envelope number one and the King of Clubs in envelope number two, each card having been freely chosen.

Holding the pack in the left hand the faces of the cards to the audience, the conjurer draws attention to the bottom card, which we will presume is the Two of Hearts, and says he is going to give a magical illustration of the game of "General Post" with the cards. Immediately he says this the bottom card is seen to change to the King of Clubs, the card that was in envelope number two, without being covered in any way, and the right hand being held right away from the left. On opening the first envelope the Seven of Diamonds is found to have vanished, and in its place is the Two of Hearts, the card that was at the bottom of the pack. The Seven of Diamonds is discovered in the second envelope, the three cards having thus changed places.

#### **SPECIAL REQUIREMENTS.**

Two ordinary envelopes. A pack of cards. A duplicate card to the one that is to vanish from the bottom of the pack; in the above case the Two of Hearts.

#### **PREPARATION.**

Commence with the Two of Hearts at the top of the pack and the duplicate at the bottom.

#### **WORKING OF THE TRICK.**

Bring forward the pack, making a false shuffle to keep the top and bottom cards in position. Get any card selected, not forced, and holding the pack in the left hand, take back the card with the right hand and show to one or two people in the immediate vicinity of the chooser. With the pack still in the left hand, and the selected card in the right, pick up an envelope off the table with the right hand, but as the right passes over

the left, make the change from the top of the pack, and carry the hand on down to the table.

The Two of Hearts is now in the right hand, and the chosen card, the Seven of Diamonds, on top of the pack. This change is, of course, quite unknown to the audience. Pick up the envelope and insert the Two of Hearts and seal it up. Then hand the envelope to the selector of the card and request that the name of the card may be written on the outside of the envelope, and retained. If you have worked the change neatly your volunteer assistant will write "Seven of Diamonds" on the envelope, believing his card to be inside.

Now request someone on the other side of the audience to choose another card, which, as stated above, we will presume to be the King of Clubs. Change this in the same way for the top card of the pack, the Seven of Diamonds, which seal up in the second envelope, and hand it to the chooser and have the name of the card written on as before. Give the pack a false shuffle, leaving the duplicate Two of Hearts at the bottom of the pack and the King of Clubs immediately above it, or last but not one. Draw attention to the bottom card and execute the Lightning Change. The effect of this "change" or "pass" is to get the Two of Hearts from the front of the pack to the back, in order to disclose the King of Clubs. One of the best passes to bring this about is worked as follows:—

Hold the pack in the left hand perpendicularly, not horizontally. Press the cards well down against the root of the thumb, and place the first and fourth fingers underneath, and the second and third fingers on top of the pack. It will now be seen that the pack is firmly held by the fingers and can be lifted off the palm at will. If the thumb be now laid across the top card, and the fingers extended, it will be found that the top card will be dragged off the pack by pressure of the thumb, and on the pack being lowered again the card will be now underneath. If this pass be worked with lightning rapidity, as it must be for the final effect of the trick, the impression the audience have is that the Two of Hearts has suddenly changed into the King of Clubs without being

covered in any way. The envelopes are now opened, and all three cards are found to have changed places as described.

**PATTER.**

“Ladies and Gentlemen,—In this next experiment I shall endeavour to illustrate to you the game of General Post played on magical lines. Perhaps you will be good enough to choose a card. Thank you. Here I have an envelope, quite unprepared, as you can see, with a back and front, and a floppy flap. If I hold it to the light you can see its back from the front, and, incidentally, that there is nothing inside it.

“May I have your card back? Thank you. I will just show it to one or two people, lest we forget—as the song says. I will now put it inside the envelope and seal it down. Will you please write the name of the card on the outside, so that there can be no dispute. You see, if you *write* you can't be *wrong*. Please keep the envelope for the time being.

“I will now ask someone on this side of the audience to choose a card, too. Thank you very much. Please make a mental note of it whilst I fetch another envelope—this one is first cousin to the other one. May I have the card back, please—he'll be all right inside the envelope; perhaps I'd better seal it down. Please write its name on the front and retain it. Thank you. Now I will continue.

“We now have two cards, freely selected, sealed up in two envelopes, the names of the cards being in each case written on the outside. If I stand in the middle here I will form the apex to the triangle. Please notice the bottom card, the Two of Hearts; I am holding my arm out like this so that you can see the card better, not to try and imitate a policeman. The card in the second envelope is the King of Clubs, isn't it, sir? I thought so. ‘General Post.’ The Two of Hearts has vanished and is now in envelope number one. The Seven of Diamonds has travelled to envelope number two, whilst the King of Clubs has changed places with the Two of Hearts. Is that not so? It is, thank you. Both the cards and envelopes are unprepared.”

## INVISIBLE TRANSIT.

The requirements for this trick, which can be worked as a separate effect, or as a continuation to Devant's "Jar of Water and a Hat," are :—

An opera hat. (Should be conjurer's own property.)

A hat-box. (This can be purchased at any hatter's, price 1s., and has the front of the box on a cloth hinge, and a brass handle on top.)

A glass jar.

A decanter of water.

A light cloth of dark scarlet material.

A sheet of newspaper.

Special devices will be described later.

I suggest something like the following as introductory patter :—

" My next experiment is with the same jar of water and the same hat." (Should the experiment be worked as a distinct and separate effect the patter must be altered accordingly.)

" I am also going to use this hat-box " (places it on a chair), " this piece of newspaper " (shows back and front and lays on table 1, with a good proportion of the paper hanging in front of table), " and this cloth." (Shows back and front, and hangs, or rather spreads, carelessly over back of a chair.)

" I will now refill " (or fill, as the case may be) " this jar with water and place it in the hat, so." (Takes hat and stands on table 1, on top of newspaper.) " I will now cover it with this cloth." (Takes cloth off back of chair.) " Nice shade of dirty scarlet, isn't it? Looks like the blush of a negress. It isn't half so scarlet as I shall go if the trick doesn't come off."

A word of explanation is necessary here :—

Hanging on a pin pushed into the back of the chair over which the cloth is thrown is a wire " shape " made to represent exactly (in shape) the top of an opera hat. It should be made of a double thickness of stout brass wire twisted together. On one side of this " shape " the wires are opened for about two inches, and the lower wire is pressed down about  $\frac{3}{4}$  inch from the top wire. The object of this will be seen later.

When the cloth is lifted off the chair the shape is lifted with it, and this is laid on the hat at the same time as the cloth is put over it. The left hand grasps the wire through the cloth as though holding the hat by the rim.

Behind the table, about five inches below the top, is a wooden shelf, and nailed on to the edge of this is a piece of thin wood (cigar-box wood is best), measuring  $3\frac{1}{2}$  by  $4\frac{1}{2}$  inches (this should be fixed at a slight angle, the bottom edge pointing away from the table, and 1 inch of the wood should project above the shelf).

While the performer is slowly lifting the wire shape (ostensibly the hat with the jar of water in it) off the table with his left hand, with his right hand he catches hold of the hat and lowers it behind the table, the rim of the hat engages over the piece of wood projecting above the shelf, the lower edge of which catches the hat two inches from the crown and prevents the hat from bending inwards and spilling the water.

The performer then apparently carries the hat to another table, proceeding with the patter as follows:—

“One wants to be a bit of a juggler to do this trick. It takes some doing carrying an opera hat about with a jar full of water in it. I once made an enemy for life doing this trick. I borrowed a brand new opera hat from a gentleman for this experiment, and returned it to him half full of water. He didn't notice it until the end of the performance, when he put it on and got a stream of water down his back. I was very sorry, because he was a dear old gentleman, very dear indeed. He sent me the bill for a new hat afterwards.”

During this patter the conjurer has apparently stood the hat on another table. The effect of this move is to dispel any doubts the audience may have that the hat is not under the cloth: and is brought about as follows:—

Nailed or screwed on to the back edge of table No. 2 is a thin strip of wood, which can be raised or lowered behind the table at will like an arm. At the top of the strip are two nails, one at the back and one at the front, the front nail being  $\frac{1}{2}$  inch lower than the nail behind. Under cover of the cloth this arm is raised behind the table with the right hand. The right hand then goes under the cloth and finds the piece of the wire “opened.”

and fixes the lower piece under the front nail and forces the top piece over the back of the arm under the nail at the back. The wire shape is thus held firm, and with the cloth over it it resembles exactly an opera hat standing on the table. It being understood that the height of the arm above the table is exactly that of an opera hat.

The performer then goes to the chair and picks up the hat-box, proceeding as follows :—

“ I would be obliged if some gentleman would see that this box is empty. Thank you, sir; nothing inside it? Not even the price? ” (The performer shuts the box, using two hands; he then goes to table No. 1, on which is a sheet of newspaper, and takes care to stand close to the table with his left side to the audience, and right hand holding the box by the handle somewhat behind, though not below, the table.)

“ Here we have another shade of red, read everywhere, so I'm told; it's a copy of yesterday's ' Mail.' Now, I'm going to cover up the hat-box with this piece of newspaper. Of course, there's no real reason to cover it with newspaper, but like that it is under the influence of the Press, so to speak, and it somewhat helps the experiment. I could have covered it with a trouser-press, but that wouldn't be the same thing, would it? ”

During this patter the conjurer makes the most difficult move of the whole experiment. He raises the newspaper with the left hand somewhat off the table, hiding the hat-box from the view of the audience, and with the thumb of the right hand he lifts the top flap of the hat-box up. The front immediately falls down. The performer then lowers the box behind the table and moves it towards the table until the hat and jar are within the box; he then slightly lifts the box until he feels he has “ unhooked ” the hat off the “ shelf,” and then draws the box outwards and upwards. The hat is then in the box, but the front open. To close this the box is lifted well up above the table with the right hand, the left hand, of course, “ following ” it to cover the open front. The flap of the box is caught on the top of the table and the box quickly lowered again, thereby pushing the flap up again. The right thumb then pushes the top flap over,

thereby completely closing the box. The performer then pushes the box further on the table and "drapes" the newspaper over it.

This move is exceedingly difficult to describe, but is really only the work of a few seconds, and is better understood by trying the experiment. During the loading of the box the performer must endeavour not to look at his right hand at all, and he should be talking hard and looking at the audience most of the move, as practically the entire success of the trick depends on the audience thinking the box empty when covered by the newspaper. He continues: "We will now place the birdcage, I mean the hat-box, on this chair." (Suits the action to the words.) He then goes to Table 2, catches hold of the wire through the cloth with his left hand, and with his right he disengages it from the arm, and under cover of the cloth lowers the arm behind the table, "pattering" as follows:—

"I wouldn't care to perform this trick on board ship. I'm a great believer in the proverb which says, 'Where there's a spill there's a sway.' Of course, under those circumstances, I would borrow a hat; I shouldn't risk my own."

He walks carefully away from the table, carrying the wire shape with both hands as though endeavouring not to spill the water, and takes up a position with his left side to the audience, and some distance from the hat-box.

"Now then," he continues, "I want you to keep one eye on the hat-box, another eye on the hat and jar under the cloth, and with your third eye I want you to draw an imaginary line from the hat to the hat-box, and watch all three."

During this piece of nonsense the performer leaves go of the wire with his right hand, and reaching under his coat gets hold of the end of a pull attached to his left wrist and passing down the left sleeve, over the waistband at the back of the vest, and terminating in a watch-chain swivel. He holds the wire very close to his body, and under cover of the cloth slips the swivel over the wire underneath the cloth. He then catches hold of the wire with his right hand.

"Now, I want you to watch," he says. "One, two, three, go!"



The performer jerks the cloth away with his left hand in the direction of the hat-box, at the same time leaving go of the wire with his right hand. The wire then flies under the coat and hangs from the waistband under cover of the coat-tails.

He continues:—"Did you see the hat go back to the hat-box? You didn't? Well, perhaps my eye is better trained than yours." (He opens hat-box.) "Well, it has got back safely, as you see, and not a drop of water spilled."

This trick is exceedingly effective, as anyone who works it will find; and it is essentially a "war-time" illusion as regards price, as the "necessaries" only cost about half-a-crown, and half an hour's work will easily cover the time required to make the wire fake shell, etc.

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### FLYING COLOURS.

The following trick may be used as a direct continuation of any experiment in which handkerchiefs have been used. It is one of the most effective tricks in the writer's repertoire, and "how it is done" has even perplexed conjurers.

Briefly, the effect is as follows:—The conjurer has a tall candlestick with a candle in it on his table. This he lights to show genuine. He now takes a small silk handkerchief or flag, and, removing the candle, throws it over the top of the stick and replaces the candle; this to remove any idea that the candle can disappear down into the stick. He then shows an opera hat to be empty, and lays it mouth downwards on his table. Then, picking up the candlestick, he shows it all sides and replaces it on the table, at the same time blowing out the flame. The performer now lifts up the hat and hangs it like a large extinguisher over the candle. The audience can see the base of the stick as the flag hangs quite three inches from the table.

Picking up three handkerchiefs from another table, the conjurer places them into a small claret tumbler and throws a large handkerchief over the glass. Drawing attention to the hat balancing on the candle, the per-

former now lifts up the tumbler containing the silks, and suddenly flicks it into the air and produces a lighted candle from it. The tumbler has vanished. Carefully lifting up the hat the conjurer discloses the tumbler with the handkerchiefs in it resting on top of the candlestick, the candle and tumbler having changed places. The hat is now crushed, thereby proving it empty, and tossed on a chair.

#### **SPECIAL REQUIREMENTS.**

An opera hat. Two small claret tumblers exactly alike. Six silk handkerchiefs, two each of three different colours. A small flag. A good-sized white linen handkerchief. A fairly tall candlestick. Two candles as like as possible, the same height as the tumblers. A thumb fake with a piece of sandpaper glued to the underside. A servante behind each of two tables.

#### **PREPARATION.**

*Left-hand Table.*—Place the candle in stick towards centre back edge of table, the opera hat, crushed, lying beside it.

Place one tumbler loaded with three silks on servante, lying on its side, so that edge of glass is one inch below surface of the table, and mouth pointing to the right.

*On Right-hand Table.*—Duplicate tumbler, empty. Three duplicates of silks in other tumbler. A large linen handkerchief. In the centre of this should be sewn a round piece of thin cardboard the same size as the top of the tumbler. Behind the handkerchief place the thumb fake.

The second candle has the protruding wick removed and a wax vesta is pushed down into the candle until about half an inch remains out of the top. This is placed along the underneath edge of the coat, on the right-hand side just under the pocket, and is kept in place by two small rings of elastic sewn at the correct distance apart, the wick end pointing to the front. If wearing dress clothes it is placed under the right edge of the vest.

#### **WORKING.**

Light the candle to show genuine, and then pick up flag, and, lifting the candle out of the stick, throw the flag over it and replace the candle. This obviously makes it impossible for the candle to sink into the stick.

Now pick up the opera hat, open it and casually show empty, and put it down again on the table mouth downwards with an edge of the brim just above the tumbler on the servante.

The only difficult move of the trick—namely, the exchange of the candle for the glass, should be executed as follows:—Blow out the candle, and at the same time place the thumb of the right hand on top of the brim of the hat, with the fingers underneath, and with the fingers lift the glass off the servante into the hat and picking it up keep the glass pressed against the inside. Bring the left hand up to the hat, and grasp it by the brim. With both hands holding it, make as if to lower the hat on to the candle, tilting it (the hat) up slightly on the right side. Bend down to see, apparently, if you are getting the centre of the hat over the candle, but in reality to see that you make no mistake over the exchange of the glass for the candle. Take the right hand away from the brim and, still holding the glass with the same hand, lift the candle out of the stick and rest the tumbler, mouth upwards, in its place. The right hand holding the candle now returns to the brim, and both hands *very carefully* continue to lower the hat until the crown rests on top of the glass and balances properly.

Lay the candle on the back brim of the hat. Go to the left-hand table, and picking up the silks, push them into the tumbler. Now pick up the linen handkerchief with the right hand, at the same time inserting the thumb into the fake. Shake out the handkerchief, holding by the two top corners, and throw over the glass, placing the round of cardboard over the mouth. Lift the "tumbler" (simply the cardboard round) with the left hand, whilst the right hand under cover of the folds gets the glass from under the handkerchief and drops it into the servante.

Come slightly forward, holding the glass in the left hand, and turn left side to the audience. Drop the right hand to the edge of the coat or vest, as the case may be, obtain the candle and bring it up, under cover of the body, to under the handkerchief. Hold the candle well down in the hand and place the sandpaper of the thumb fake against the head of the wax vesta, which nip be-

tween finger and thumb. To light the candle draw the thumb sharply across the match, at the same time flicking the handkerchief into the air with the left hand. The match "splutters" a moment before settling down to a steady flame, but the audience are nearly always too surprised to hear the striking of the match, and imagine the candle to be a perfectly ordinary one, and put down the effect to an asbestos pocket or something equally absurd. Either blow out the candle and lay it on the table, or else place it in an empty stick, which looks better. Then go to the other table and carefully lift the hat off the glass. Upon the latter being disclosed do not remove it immediately, but let the effect "sink in" first. Crush the hat up against your chest, mouth to the audience. The crown will pinch the candle on to the brim, and the hat can now be tossed mouth upwards on to a chair. This little move will give the audience time to grasp what has happened, and they will not be slow to show their appreciation, unless they happen to be particularly lethargic. Now lift off the glass from the stick, remove the handkerchiefs, shake the flag out, and turn the candlestick all round to show unprepared.

#### PATTER.

"Ladies and Gentlemen,—To commence my next experiment I am going to light this candle. It's funny how bad tempered matches are. Did you notice how that one *flared up* when I *struck* it? Even the candle seems to be *waxy*. I have here one of those nice hats that squash up. I expect they're made like that so that if anyone sits on them they won't hurt. Any other hat would probably be *felt*.

"The candle I am going to use as a temporary hat-rack, but before I do that I will hang this flag over the top of the stick and replace the candle. I do this because people sometimes imagine that the candle disappears into the stick, which, as Euclid has it, is absurd.

"I shall now hang the hat on the candle, but I had better extinguish the flame first. It's always a *blow* to the candle when I *put it out*. I got the idea for this trick after seeing some ladies' hats being hung on little stands in a milliner's window. There! That looks rather nice,

doesn't it? It only needs a ticket on it, 'This style ten-and six,' to complete the picture. It would be a pity to disturb it, so we'll leave it there *pro tem*.

"Here I have three coloured silk handkerchiefs, which I will place into this glass, and in case the light might fade them I'll cover them over with this handkerchief. If I hold the tumbler up here you can all see it so much better. What I am going to do is to drop the tumbler on the floor and catch the handkerchiefs as they fall—that's not exactly what I meant to happen. I suppose that candle over there couldn't bear being away from me any longer. I expect the glass has changed places with the candle. Yes. I hope you will agree that exchange is no robbery."

---

## WORD FOR WORD.

### An Utterly Baffling "Word Reading" Trick.

This little problem I find to be most effective, and the reader will be surprised at the staggering effect it has on the minds of the audience, in whose opinion trickery is out of the question as they perform most of the experiment themselves. The effect is as follows:—

The conjurer advances with two packs of "letter" cards, each pack consisting of the twenty-six letters of the alphabet, and these he hands to a member of the audience, with a request that they may be shuffled thoroughly together. The performer takes them back and drops them into an opera hat, which he fetches from his table. He takes good care that the audience do not think he changes the pack, by holding them well away from his body, and by dropping them into the hat from three or four inches above it. Several (say seven) persons are requested to put their hand in the hat and draw out a card, which they are requested to retain.

The conjurer then places the hat on his table, and picks up several books, out of which one is chosen, and given to a lady to hold. Next handing a postcard to a gentleman, he requests that a figure may be written on it at the top. The card is then taken back and handed to others in turn, each being asked to place another

single figure under the one above in the form of a sum. When six or seven figures have been written on the card the conjurer takes it back and says that, in order to eliminate any idea that the card is changed, he asks for someone to suggest a letter to write on the card; we will suppose "B" is suggested. The performer writes on the desired letter, draws a line under the sum, and gets a volunteer to add it up. The total, say 49, is called out by the mathematician, and with a piece of chalk the conjurer writes it on a slate and stands it against a chair back. Exactly the same is done with the other post-card, the total of the second sum being written on another slate and stood against the back of another chair.

The conjurer now removes the remaining cards from the hat, crushes it, and then using the crown as a tray, collects the seven alphabet cards, face downwards on it. These he removes, and arranges them in a row, backs to the audience, along a little easel on his table. It should be mentioned that the cards used are the size of Patience cards.

The conjurer now points to the first slate and requests the lady who holds the book to turn to page 49, and then, indicating the second slate, to word 27, but not to say anything. He now takes the two slates and puts them face to face, leaning them against a chair back. The lady is now requested to call out the word. This she states to be (for example), "MYSTERY." The seven cards are now turned faces to audience, when they are seen to form the chosen word. On separating the slates, on one is plainly written the word "MYSTERY."

#### EXPLANATION.

*Special Requirements.*—Two packs of "letter cards" (of Patience size), from A to Z. One pack of cards consisting entirely of one letter, E. Seven extra cards each bearing one letter of the word to be "selected," in this case "MYSTERY," lying face upwards in order, behind a handkerchief on the table, in readiness to be picked up with the crushed hat, when used as a tray on which to collect the cards. An easel on which to place the cards in a row. (This is not absolutely essential; the cards may be stood against a large book if desired.) Two

slates, one with a flap—a piece of chalk—two postcards, and a pencil—a few books—an opera hat, with an extra removable crown fitted in the inside, after the following manner:—Cut a piece of fairly thick cardboard to fit in the opera hat half an inch from the real crown. Cut this piece very neatly across the centre to form a hinge, and then glue black silk on both sides of the fake, allowing the hinge full play. Next cut three pieces of cork each half an inch high, and glue on to the under side of one half of the fake: two in the centre, a quarter of an inch from the hinge, and one at the back. The object of the corks is to keep the fake raised off the bottom of the hat.

#### PREPARATION.

Insert the fake in the hat, place the pack of 52 “E’s” faces downwards on the fake, lift up the flap to hide the cards, so that it leans against the side of the hat. If the mouth of the hat be shown casually, the hat will look perfectly natural; the black covering on the flap of the fake not being visible against the entirely black lining of the hat.

#### DETAILS OF WORKING.

Advance with the two packs of unprepared cards, one in each hand. Wait until they have been thoroughly mixed, then taking them back in the right hand, go to the table, pick up the hat, casually letting the audience see inside. Drop in the cards, and putting in the right hand as if to mix them up, drop down the flap. This now closes in the shuffled cards between the fake crown and the real crown and the forcing pack is released. Now go down to the audience, shaking the hat about, but do not let the cards turn faces upwards. Get the seven cards selected by persons as far scattered amongst the audience as possible, so that on no account can people realise that they have all chosen “E.”

The hat is then put down, the postcards handed out and the figures are written down as described. The actual figures written down by the audience are added up and the cards are not changed, yet the total is always whatever the performer wishes. This is brought about as follows:—

The totals are, of course, known beforehand, in the instance above they are 49 and 27. The card is carried

from person to person, and the performer keeps count of the numbers, adding each to the former as it is written down, this being done under cover of showing how to place the numbers one below the other. The moment the total reaches 40 or over, in the first place, and 18 or over in the second, the performer takes the card, writes on the letter asked for, as described, and adds the figure under the others, which is necessary to bring the sum to the desired totals of 49 and 27, i.e., 9 in each case. If the figures totalled 42, he would add only 7, and so on.

This is certainly a better way than having your own figures written on the back of the card and getting these added up. I cannot claim originality for this idea, as I am told that it is known as an American invention, though rather an obvious one to adopt under the circumstances.

The first total is written on the slate without a flap and stood against a chair back; the second total is written on the flap of the other slate, and rested against another chair back. The flap is prevented from sliding down by means of two black pins, which are pushed through the bottom corners of the black cardboard, and on this it rests. The pin heads only project for an eighth of an inch, the ends sticking out are nipped off. Under this flap the "selected" word "MYSTERY" is printed in chalk.

The hat is now picked up, the cards taken out and the hat crushed, the springs at the sides of the hat press down against, and prevent, the fake from falling out or opening. As the hat is lifted off the table the seven pre-arranged cards are also picked up and held underneath by pressure of the fingers; the thumb being on top, on the brim. Collect the cards faces downwards, and as you remove them bring the arranged cards from underneath; make the change in passing the hat, from hand to hand, and place it down with the "E's" underneath. The audience think that you have just picked up the cards off the crown for the purpose of arranging them on the case, which you immediately proceed to do.

The person is asked to turn up the word, the slates are put together, and on separating them carry off the flap on the other slate, placing it on your table, and exhibiting



the one with the word on it. It should be stated in case any doubt exists that the book to be finally selected is "forced" on the person by the "Your right, my left" principle.

#### PATTER.

No definitely set patter can be used for this trick, the performer merely seeming to get his audience to assist him in adding numbers and choosing cards, etc. However, as the action is rather long the performer must endeavour to keep his audience amused with plenty of humorous "quips" and jokes. The following I find to go down very well. They should be introduced in their natural order as below:—

"Ladies and Gentlemen: I have here two packs of cards, each consisting of twenty-six letters of the alphabet. Perhaps you will shuffle both packs together, sir? I won them as a prize at the Vicar's party last year, and being such an economist I feel I must use them."

\* \* \* \*

"I don't know why they call these hats opera hats, probably because like the man who wears it at an opera, it never gets through the evening without being crushed."

\* \* \* \*

"Do you mind adding up this little sum, sir? I would do it myself, but adding up figures always makes me so added."

\* \* \* \*

"I will now write the total on the blackboard. (Picks up slate without flap.) Perhaps I shouldn't call it *board*, though it doesn't look very *happy*, does it? I will lean the slate against the back of this chair. That makes that *chair full* if it doesn't make the slate *cheerful*. The second total I will write on this slate. The chalk looks very pale, doesn't it? The slate looks rather black in the face, too! . . . Twenty-seven I think you said the total was? Those are nice figures, aren't they? They usually do have nice figures at twenty-seven."

\* \* \* \*

Collect the cards on the hat, make the change and say you are going to "put the cards on the shelf."

At this point thoroughly impress on the audience what

has been done—*i.e.*, a book has been chosen, seven cards have been selected haphazard out of a hat and stood on the easel, two sums have been written and added up by the audience for a page and a word, the totals written on the slates. Ask the person to turn up the word, putting the slates together at the same time. The trick is concluded as described.

---

### A RHYME WITH A REASON.

This little Drawing-room trick, accompanied by patter in verse, makes quite a change from the ordinary patter. The effect is also quite original. The “plot” can be seen from the following stanzas. Working details for each verse are given at the end of the trick.

1.

This egg which I now show to you,  
I will proceed to use;  
And I'll endeavour soon to show  
The funny things this egg can do,  
And also, to amuse.

2.

The egg, which well might worse have fared,  
I'll place into this cup,  
Which you can see is unprepared.  
As it might blush if you all stared,  
'Tis better covered up!

3.

I've here a silk, as you perceive,  
Its colour, wondrous red.  
And now, though it's hard to believe,  
It will not vanish up my sleeve,  
But change into an egg.

4.

To let the egg-cup show its face  
The cover I'll remove.  
The egg has gone, and in its place  
The silk now occupies the space;  
My magic powers to prove.

5.

I'll place these two inside this glass.  
Some conjurers are fond,  
When wishing just to make "a pass,"  
Of waving arms as though in class,  
I use the magic wand.

6.

But now to work. My magic touch  
Soon makes both disappear.  
I wonder where they've gone to! Such  
Little things don't matter much,  
But let's try over here.

7.

The egg-cup may p'raps help us out.  
I'll cover it just so;  
And now, in case there's any doubt  
To what exactly I'm about,  
The egg-cup I will show.

8.

A lemon! They're quite hard to buy.  
We'll cut the thing in half.  
And if the juice gets in my eye  
And goes all over my new tie  
I beg you not to laugh.

\* \* \* \*

9.

Our friend the egg! Good gracious me!  
A funny place to hide.  
I'll break the shell; and here you see  
The handkerchief inside!

#### SPECIAL REQUIREMENTS.

Three conjuring eggs as follows:—(1) One with a round hole in the side about half an inch in diameter; (2) one with a small hole a quarter of an inch in diameter made in the top; (3) one cut in half. Round the inside of the top half is pasted some very stiff paper, sticking

out for half an inch. This goes into the bottom half and holds the egg together. (This is the same principle as cardboard Easter eggs are joined together.) An egg-cup, two cardboard covers, a tumbler with a mica lining, three red silk handkerchiefs exactly alike. A lemon prepared as follows:—Cut the lemon in half, and entirely scoop out the inside pulp until it is quite clean, and then allow it to dry. Make the two halves joinable in the same way as the egg. This is a much better method than sewing, which in nine cases out of ten is unsatisfactory; a knife to cut the lemon, a servante behind the table.

#### PREPARATION.

Push the red silk into the hole at the top of egg 2. Seal up the hole with a piece of paper, and endeavour to make it look as natural as possible. Place this egg inside the lemon, which must be big enough to easily contain it. Join the two halves together, and place in the billiard-ball holder, which should hang under the left side of the coat, or, if in dress clothes, under the vest.

Egg 1 place on the table and cover up with a red silk. Egg 3, pull apart, and inside place another red handkerchief, and join up again. Have this lying openly on the table. One cover, which should be large enough to go over the egg-cup, stand on the table. The second cover, large enough to go over the glass, and also to have the lemon slipped inside, should be on another table.

#### WORKING.

Verse 1.—Take up the egg and show it.

Verse 2.—Place it in cup, show cover empty, and drop over cup.

Verse 3.—Pick up red handkerchief, and under it the egg. Wave it between the palms, gradually working it into the egg. Show the change.

Verse 4.—Lift the cover off the egg-cup, and pinch the top of the egg through the cardboard. This lifts the top half off the egg. When cover is clear, the handkerchief only can be seen in the cup. Drop top of egg in servante; show cover empty.

Verse 5.—Take out the silk, drop it into the lining of the tumbler, and next drop egg on top of the handkerchief.

Verse 6.—Place large cover over the glass. Lift off cover, and lining containing egg and silk, and show glass empty. Drop lining on to servante.

Verse 7.—Drop hand to lemon, palm it in left hand, and show cover empty. Transfer to left hand, slipping lemon into the cover. Now grip the cover in right hand, pinching lemon through it to prevent it dropping out. Drop the cover over the egg-cup. The point of the lemon remains balanced in the egg-cup when it is lifted off, if done carefully.

Verse 8.—Show lemon and pick up knife to cut it.

Verse 9.—Cut lemon in half through the paper, being careful not to break the egg. Pull the egg out of the lemon, break paper at top, and draw out the silk.

---

## THE FALL OF BAGHDAD.

### A Patriotic Effect with Flags.

There is nothing particularly new in any of the methods used to bring about the effect of this trick, which will be seen from the patter; but as a patriotic item it is always well received, and being short is well suitable for an opening trick.

“Ladies and Gentlemen: That great event, the entry of the British into Baghdad, suggests to me an idea for a little magical item which, with your permission, I will present to you. It is said that history repeats itself, just for the moment we have mystery repeating itself.

“I have here a little brass cylinder and two rings which fit over either end; also two small pieces of tissue paper which go over each end, and the brass rings keep them *secure*. I will *seek your* assistance, sir, to make up the little drum—I always use a *tissue* because it's an *easy* (sneezy) way of doing it. Thank you very much. This little tube I will stand here to represent Baghdad. There was nothing in it when you closed up the end, was there, sir? No! And it is obvious that nothing can get in unless the paper is broken first.

“ Here I have three silk handkerchiefs to represent the Austrian, Turkish, and Bulgarian forces. I tried to buy the respective flags, but I was told that they had all been cut up to make penwipers. I was a bit cut up about it myself, so these handkerchiefs will have to do.

“ The enemy were soon driven off, and the territory fell into British hands as you can see. Red, white, and blue. In order to unite the colours I will *blend* them together into the Union Jack. That’s ‘ *s’blended* ’! The great idea was, of course, to enter Baghdad; so I will now take the British forces, symbolised by this flag, and send them marching away to Baghdad—you see the Union Jack has vanished. We shall probably find them already in the city. The paper gates to Baghdad are not broken down as you can see, yet the Union Jack is inside nevertheless.”

#### **SPECIAL REQUIREMENTS.**

A “ drumhead tube ” with fake loaded with Union Jack.. Two small pieces of tissue paper. Three silk handkerchiefs joined together (sold as “ the Colour Changing Handkerchiefs ”), one set being red, white, and blue. A duplicate Union Jack to the one in the fake.

#### **PREPARATION.**

Place flag in fake, seal up in usual manner and stand point upwards on your table. Arrange the handkerchiefs in a bunch at edge of table to hide fake.

Have a bag servante open behind table. The duplicate flag is rolled up and held under the right edge of the vest. The wand should be lying over back edge of table with end over servante. Work with the table on your right (unless you happen to be left-handed).

#### **WORKING.**

Bring forward tube, rings, and tissues, and get a member of the audience to make up the ends. Show both ends, and take it to the table, place the tube down on fake with right hand so that it enters through the paper, and the fake is inside. At the same moment pick up the

silks with the left hand, and turn the tube up on the other end so that the fake is uppermost, again showing tissues unbroken.

Call attention to the three colours, draw them through fingers, changing the colours to red, white, and blue in the usual way. Roll the silks up in a bunch, turn left side on to audience, and obtain flag from under vest. Exchange silks to right, and flag to left hands, and pick up the wand with the right, leaving the handkerchiefs in the servante. Pass wand over left hand and show flag, opening it out. Place wand under left arm. For vanish of flag roll up with both hands, feign to pass into left, but palm in right hand, which immediately takes wand from under the left arm. Pass wand over left, which then open to show flag has vanished. Drop wand on table and servante flag. Show both hands empty, and pick up the tube, turning the ends to audience to show them still unbroken. Break the paper and remove flag.

---

### A REEL MYSTERY.

This is another trick in which the drumhead tube figures, but is more elaborate in effect and method. It may be introduced instead of the previous trick, the "Fall of Baghdad." The effect is as follows:—

The conjurer brings forward a drumhead tube with tissues, and has it made up in the usual manner, and stands on his table. He now picks up three silk handkerchiefs, and drawing attention to their colours—red, green, and blue—he shakes them out and hangs them one by one over the back of a chair. He now takes up from the table a small bag, and, placing his hand inside, he takes out three reels of silk thread of colours corresponding to the handkerchiefs. Dropping the reels back into the bag, he requests a member of the audience to put in a hand and select a reel, holding the bag open for the purpose. We will suppose that red is selected. The performer picks up the red handkerchief and ties the blue

handkerchief to one corner and the green to the diagonally opposite corner. He next takes from the table a transparent glass cylinder with a metal band round each end, and four strips down the sides (the Conradi tube), and pushes the handkerchiefs into it so as to show each colour plainly, green and blue at either end and red in the middle. He leaves a little piece protruding at each end of the cylinder, and grasping it round the middle, shows it to the audience.

The performer now draws attention to the fact that the red handkerchief being tied in the middle of the other two silks cannot possibly escape from the cylinder. Pushing the handkerchiefs well down into the tube, he puts a palm over each end and holds it in front of his body, when the red handkerchief is seen to suddenly vanish; and on the conjurer removing the green and blue from the tube they are seen to be unknotted.

The apparently impossible has been accomplished, and the red silk is found in the drumhead tube.

#### **SPECIAL REQUIREMENTS.**

A drumhead tube, with paper and rings; a Conradi tube. This is as described above, but it has a piece of double-faced mirror glass running all the way down the centre, dividing the tube into two portions. The mirror reflects the strip of nickel in front, and this is taken to be the corresponding piece behind, and the tube looks therefore empty. Six silk handkerchiefs—two green, two blue, and two red; a double bag; three silk reels of corresponding colours to the handkerchiefs. Three silk reels all one colour—red.

#### **PREPARATION.**

Load the fake of the drumhead tube with a red silk, and stand point upwards on table. Bunch up a green, blue, and red silk, and stand them in front of the fake to hide it. Place a green and a blue silk in one division of the Conradi tube, and lay it on the table, loaded side, of course, to the rear.

#### **WORKING.**

The actual working of the experiment needs but little explanation. As you pick up the silks off the table, press



tube down on to the fake, as described in the previous trick. When pushing the knotted silks into the Conradi tube, do so as quickly as possible, so as to prevent the mirror reflecting light, etc., and the audience thereby realising that they cannot really see through it. When the silks are in position, pull out some of both handkerchiefs *in each compartment*, then the tube may be held round the middle and turned ends on to the audience, the handkerchiefs masking the mirror partition.

As the tube is held between the palms, reverse it quickly, and the audience seem to see the red actually vanish from between the others. Remove the green and the blue, place the cylinder on the table and let the two silks fall over it to mask it as much as possible. Now pick up the drumhead tube, break the paper, and remove the red handkerchief.

The forcing of the red reel is, of course, done by holding open the compartment of the double bag which contains only the three red reels.

#### PATTER.

“Ladies and Gentlemen: I have here a little brass cylinder and two rings which fit over either end. I also have two pieces of tissue paper, which go over each end of the cylinder and keep papers *secure*. I will *seek your* assistance, sir, to make up the little drum—I always use *a tissue* because *it's an easy* way of doing it. Thank you very much. I will now stand the tube on the table here.

“These handkerchiefs were originally white. This one, however, is perpetually blushing, which accounts for its looking so red. This one isn't very happy to-day, that's probably why it's looking blue; whilst this third one, having Irish parents, likes to advertise the fact by wearing green.

“In this little bag I have three reels of silk of corresponding colours to the handkerchiefs. Sixteen silkworms worked overtime for a fortnight in order to have these reels finished in time. That makes you reel, doesn't it? Will you, madam, please place your hand in the bag and collar a colour? Just one, please—Ah! you have chosen red, I see. Very well, the red handkerchief will be the favoured one. I will tie the red between the

other two. I always like to have the colour chosen in that way because the other silks sulk if the same one is chosen every time.

“The handkerchiefs I will now place in this cylinder, which you can see is otherwise *empty* (*M.T.*—Mechanical Transport). This trick is, however, going to show you invisible transport. I think you will agree that it is quite impossible for the red silk tied between the other two handkerchiefs to unknot itself and vanish, yet that is exactly what it is going to do—Go! You see it has done so! I thought you’d be carried away, like the silk, over that part. But where has it gone to? The paper over both ends of this tube is still unbroken, yet we shall find the handkerchief inside. There it is, and blushing worse than ever.”

FINIS.

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