

BAGSHAW

NOVEL
MYSTERIES

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NOVEL
MYSTERIES
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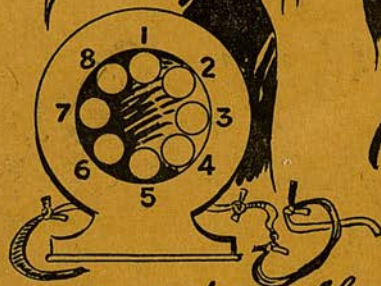


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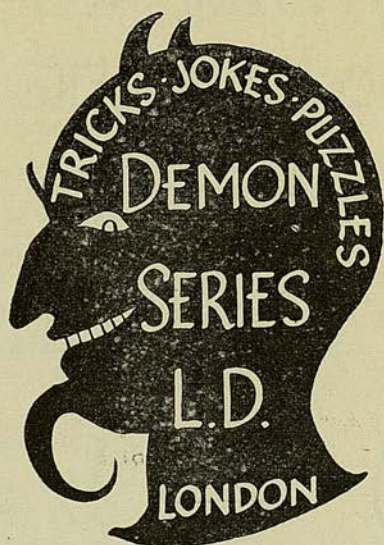
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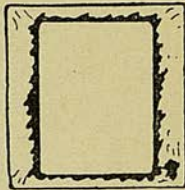
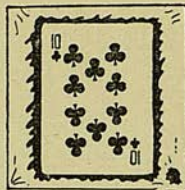
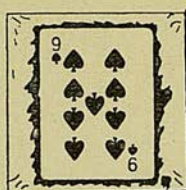
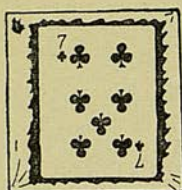
Yet I make no excuse or apology for the appearance of NOVEL MYSTERIES. Magic, in common with the other arts, professions and businesses, cannot stand still, and the call for the elusive "something new" is as insistent as ever.

The reader will find herein a number of specially selected effects, each complete in detail. Wherever necessary, suggestions for patter have been included in the belief that this will materially assist in the presentation, and so help on that desirable and not quite unattainable result, which I will call "the Complete Illusion."

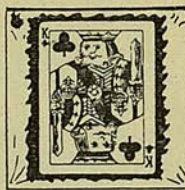
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SILK
EFFECTS.

Novel Mysteries.

Silk Effects.

“SILK PROJECTION.”

A green silk reposes on two small green Jap trays, standing one on top of the other on table. Similarly, a bright red silk is resting on a pair of red trays. These objects, together with two large white elastic bands, complete the visible apparatus for the experiment.

The silks and trays are shown to be all genuine, and the two red trays are placed rim to rim, and one of the elastic bands slipped over them to keep them in this position. They are placed on table at performer's right. The green trays are picked up and also placed rim to rim, with the RED silk inside. The remaining band is placed around them, and they are left at performer's left side on table. The green silk is picked up and held at the finger-tips.

Attention is called to the position, which is that: The red trays contain nothing, the green trays hold the red silk, and the performer has the green.

The green silk is now waved in the hands and disappears slowly until both hands are shown empty. On the green trays being undone the green silk is found within in place of the red, whilst the red has made its way to the red trays, between which it is discovered.

First Method.—The requirements for this

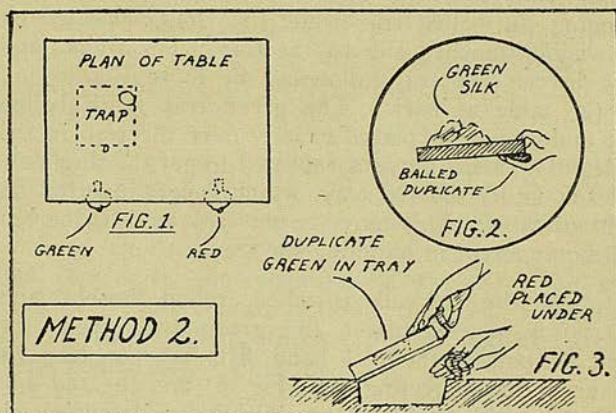
simply consist of two wooden flaps to fit into the trays, one red and one green. At the beginning of the trick a duplicate red silk lies concealed under the red flap, which is inside one of the red trays. Similarly, a duplicate green silk is hidden under the green flap in one of the green trays. The silks should not be too large, and if the flaps are of thick wood they will press the concealed silks flat. An ordinary vanisher is also required to vanish the green silks during the effect.

To work, after the trays and silks have been shown, the red trays are placed rim to rim, the one containing flap being lowermost, and in placing the white elastic band around, they are turned over, thus accounting for the production of the red silk between. The green trays are handled in exactly the same way, except that the visible red silk is placed in the centre of one before they are placed together. All the performer now has to do is to vanish the remaining green silk, find the duplicate between the green trays, and red between the red trays.

Second Method.—Here the effect is slightly different in that only two trays, one red and one green, are required. These are placed upside-down on the table, *a la* the Soup-plate and Handkerchief, and the effect proceeds as above.

In this case both the trays are unprepared and no flaps are used, but the table requires a special trap where the green tray is to be placed. This trap is just the size of one of the trays and opens upwards from the back, on pulling up a small tag which is attached to it. It is spring-hinged, so that

when released it immediately goes flush with the table again. The table top should be marked out with squares of gold braid, one concealing the trap, below which is situated a cloth bag or well. The other preparation consists of two clips attached



under the back edge of the table, in the position shown in the drawing (Fig. 1). One of these holds the delicate green silk, balled up, and the other the red.

In working, the trays and silks are shown, both trays being placed at the back edge of the table, over which they project slightly. The green tray should be just over the balled green silk, and the red tray over the red silk. The visible red and

green silks are bunched up on their respective trays. The performer now lifts up the left-hand (green) trays with his right hand, secretly bringing with it the balled green silk underneath (Fig. 2). The left hand is now brought up to the side of the tray, and the right hand reverses its position, i.e., *fingers* round rim of tray and *thumb* underneath, this bringing the balled silk inside the rim, concealed by the visible bunched silk on the tray. The right hand now inverts the tray, allowing the loose silk to fall on the table at back. The green tray, with balled silk under, is now placed exactly over the trap in the table. The same move is repeated to get the duplicate red silk under the red tray, which is left inverted on right of table. This move is not easy to describe but will be apparent in handling the trays.

Now the red silk is taken, rolled loosely, and apparently placed under the green tray from the back. Actually the left hand lifts up the trap by means of its projecting tag (Fig. 3) and the red silk is placed in the cavity below. The flap, when released, goes flat again. As the red and green (duplicate) silks are already under their respective trays, it only remains for the visible green silk to be vanished, so far as the performer is concerned.

Personally, I prefer the first method as being self-contained, although, on the other hand, the use of only two trays is an advantage if the reader does not object to a prepared table. The trays used for this effect should not be large—seven inches square is quite sufficient.

Patter Suggestions.—"I have here four small

Japanese trays, two of which are green and two red. For the benefit of anyone at the back who may not be able to see very well, this is the green set and this the red. Also there are two handkerchiefs corresponding in colours to the trays.

“Having shown you that the trays are above suspicion, I shall place each pair rim to rim in this fashion, and circle by these elastic bands, first however, placing the red handkerchief between the green pair.

“The green handkerchief I keep myself. Beautiful handkerchiefs, aren't they? Specially made for me by two red and green silkworms working overtime. Now I want you to be sure and remember the position of things. The red trays over there contain nothing, the green trays hold the red handkerchief, whilst I, myself, hold the green. Some people say it suits me.

“The handkerchiefs naturally wish to return to their respective trays. In fact, while I have been talking this green one has been growing smaller and now it has gone completely. I will open the green trays and see if it has arrived within. Yes, here it is in place of the red handkerchief. There is only one possible place to look in for the red one and that is between the red trays.

“I will let you into the secret of this experiment. You have all heard of 'greased lightning'? I just rub a little on to the handkerchiefs before I commence. Simple isn't it?”

A SILK DIVERSION.

This effect, presented on comedy lines, goes well, and is away from the beaten track. The effect is as follows:—

After presenting one or two tricks the magician carelessly draws his handkerchief from his pocket, and this, being of a bright red colour, with large white spots upon it, probably creates a "smile". Thereupon the performer remarks that it is rather startling and, personally, he has always disliked this particular handkerchief, but as it was a present he has not had the heart to throw it away, etc. However, as he has some time in hand he will improvise a little effect with it and remove the spots—which have always jarred on his nerves—by magic.

So saying, the handkerchief is pushed into an empty tumbler standing on table, and this covered over by a black cardboard tube, previously shown empty. The performer now pronounces a benediction, or a malediction, over it, and on removing the cover and taking out the silk it is now a plain red, the spots having mysteriously disappeared. Where have they gone? This question is solved by the performer showing the interior of the black tube, whereon the spots have been transferred. The tube is unrolled to exhibit these more clearly.

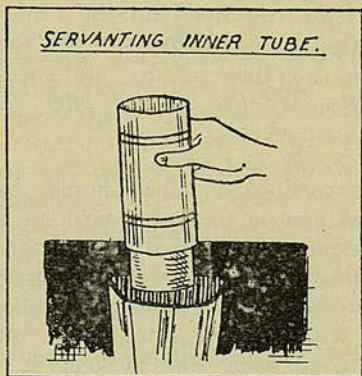
This trick is easy to work, and quite simple

to construct. The vanish of the spots from the handkerchief is accomplished, as will be guessed, by a change in the tumbler for a duplicate plain handkerchief. This can, of course, be done by using a mirror tumbler, but for this effect I think a plain black partition in the tumbler is much to be preferred as it can be used at close quarters and no "flash" or reflection is visible. To prepare tumbler for the effect place the plain red silk in one side, and, cutting a few white discs out of paper the size of the spots on the other silk, place them in position between the side of the glass and the plain silk, so that to the audience the latter appears *exactly like the spotted one*. The spotted silk is placed in pocket.

A small cardboard tube should be made as follows: First cut a piece of card to fit round a tumbler and either paint it a dull black or paste black paper on both sides. On one side stick a number of white spots to match those on handkerchief, roll up the tube with spotted side inside, and place an elastic band over each end to keep it closed. So that these will not compress the tube a little strip of black card can be stuck inside to form a ledge—this allows the tube to be rolled to the correct size each time. Now an inner tube of thin black card is constructed, fitting loosely into the spotted tube. The inner tube has eventually to be disposed of, and either a deep servante or Black Art well in the table will be necessary for this purpose.

Presentation.—The spotted silk is exhibited and,

after the necessary patter, the performer walks over to table and lifts the cover off the tumbler. As performer stands directly behind the table the tumbler appears empty to the audience, and the silk is pushed inside. Now the tube is picked up and the interior shown, the inner tube being retained by pressure on the sides. The tube is now lowered



until the bottom edge comes either over servante or well in table, and pressure being released a little, the inner tube is allowed to drop out. This is done with the right hand whilst the left picks up and shows the tumbler. In placing down, the tumbler is reversed, but the loose white spots against the glass still

(apparently) show the spotted silk to the audience. The cover is placed over the tumbler.

The trick has now been accomplished. It remains only to remove the silk and show it to be plain (the loose spots falling away and adding to the effect), and exhibit the interior of the tube, which is now spotted all over, and can be unrolled and inspected.

Note.—The plain silk can be thrown over the tumbler at conclusion to mask partition and allow performer to walk away.

Patter Suggestions.—“I notice you are all looking at my handkerchief—I don't know if you admire this type of thing, but personally it seems a little too loud to me, although good in spots. I think the man who manufactured it committed an error when he put these spots on it, but perhaps I am prejudiced.

“However, as I have a little time in hand, I will, with your permission, improvise a small magical problem with the assistance of this handkerchief. It cannot make the handkerchief any worse, and it may make it a little better. (Walk over to table.)

“Here is a tumbler waiting for something to be put in it. I will place in it the handkerchief, and cover the lot with this tube which, as you see, contains nothing at the present moment, and very little of that. The inside of the tube is looking very black, but that will serve to keep the trick as dark as possible. I cover the handkerchief over with the tube—I think it looks better that way.

“There are several Magic Spells for use in a case like this, such as ADAGIO-SPIFFLACATO, which comes either from Old Moore’s Almanac or ‘Chu Chin Chow’—I am not certain which—and is supposed to remove warts and bunions very speedily. I will show you what has happened to the handkerchief.

“The experiment has been entirely satisfactory as you perceive the handkerchief is now quite plain. No doubt the spots are somewhere about—yes, they have been transferred to the interior of the tube, and here they are.” (Unroll tube and show.)

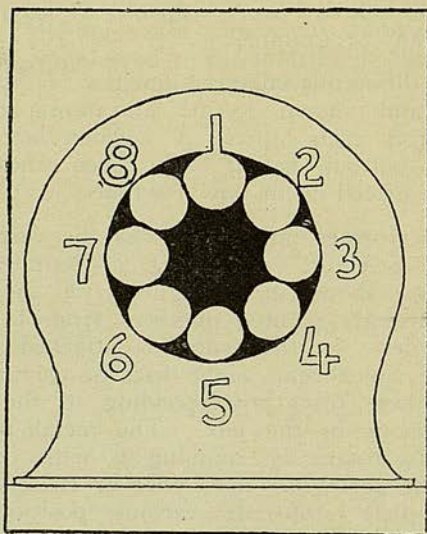
A "SYMPATHY" PROBLEM.

I recommend this experiment as a specially baffling and showy effect, capable of insertion in practically any programme.

Eight differently-coloured lengths of ribbon are exhibited and shown to be all unprepared and separate from each other. A wooden box with a removable bottom having also been shown, the ribbons are placed inside one at a time.

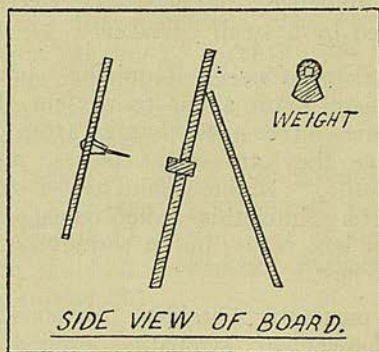
The performer introduces what he describes as a "Colour Selector," this being a decorated board of the shape shown in the figure. On the surface of the board are painted numbers from 1 to 8, in circular order. In the centre is attached a round metal plate which bears eight discs of colour around its edge—these discs corresponding to the colours of the ribbons in the box. The metal plate can be made to rotate by spinning it with the hand, and this the performer does once or twice, showing that the plate stops at various positions, haphazardly. This apparatus is handed down to someone to examine and spin. Taking it back it is placed on a chair and the plate spun around; when it has stopped spinning the performer asks the spectators to pay special attention to the positions in which the colours have stopped. For example, the colour against No. 1 is red. Performer pulls the red ribbon from the box and

another ribbon is found to be tied to the end—the green one, this being No. 2 colour as shown by the board. In the same way all the ribbons are found to be knotted together in the order indicated by the board, and the box is again shown empty.



This effect can be easily presented with the aid of a large Jap box and a "Colour Selector," the details of which I give below. The Jap Box, of course, already contains another set of ribbons,

knotted together in pre-arranged order, in one side—this set being folded up small and placed at one end of the flap. When the box has been shown empty and the bottom placed on, the flap is let down, and the separate ribbons dropped in. The knotted set is eventually pulled out and the flap closed up again with the separate set inside flap, before showing the interior at the conclusion.



The knotted ribbons should be pleated, so that they can be removed without difficulty.

The board with revolving plate is an adaptation of the familiar Clock Dial, and, as will be seen by the drawing, a small weight is used which can be pressed over the spindle so that the desired set of colours will always be stopped at. The plate

is separate from the board and the weight is secretly placed on after the apparatus has been examined. To prevent any mistake, it is advisable to have a mark at the back of the plate showing the correct position for the weight to be adjusted. The reader could construct the board himself and get the metal parts made by a metal worker at small expense.

To amplify the experiment a few wires might run from the board to the box to supply the sympathetic influence, the necessary electrical noise being provided by a small "buzzer."

Patter Suggestions.—"Requiring some ribbons for the problem I am about to present, I obtained several patterns free of charge from the local draper. Here they are—eight pieces, and each a different colour. (Name colours.) I shall place them for safety into this oaken chest—of course, it's a wooden box really, but it sounds better to call it an 'oaken chest.'

"This particular problem demonstrates the remarkable power of sympathy applied to inanimate objects. Sympathy is a very curious thing. I once knew a man who had the sympathetic trait developed to such a remarkable extent that he went about attempting to dispense money to people. He was a moneylender by trade.

"The chameleon affords a good example of sympathetic influence. As you know, it always assumes the colour of the object on which it is standing. I have always wished to see a chameleon stand on a piece of Tartan plaid.

“ To come back to the experiment in hand, I now want the colours of the ribbons to be chosen in a particular order. So that this may be done I have provided myself with this curious instrument. It is not a gambling toy, although it is guided solely by the vagaries of chance. The revolving plate has upon it a number of colours which correspond to the colours of the ribbons I have just shown you. Around the edge you see numbers from 1 to 8. Perhaps someone would like to examine and spin this for me?

“ I place the instrument here and adjust the plate. (Set spinning.) When the plate stops revolving we shall see which numbers the colours are opposite, and thus, solely by chance, determine the order to be used. (Wait until plate stops.)

“ You see the colour red has stopped opposite Number One. Here is the red ribbon. Colour Number Two is blue, and here is the blue ribbon knotted to the first. (Proceed until all the ribbons have been produced.)

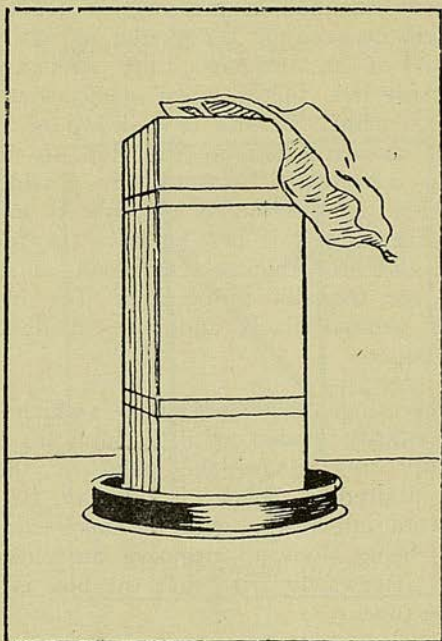
"THE GHOST SILK."

This little problem takes its name from the fact that the effect consists in demonstrating that the silk handkerchief used is able to pass through solid articles without difficulty.

A very similar effect was offered in my *More Magical Mysteries*, but I give this present version because it is simpler to construct and the apparatus less bulky to carry than in the original.

As it appears to the audience, a small box of transparent celluloid is shown to be perfectly empty. A square piece of glass, slightly larger than the box, is next shown, proved solid, and placed on top of the box. An empty cover or tube serves to conceal the box from the searching gaze of the spectators, and the whole is rested on a small tray.

A silk handkerchief (or flag) is next picked up from a chair, and, held by fingers and thumb of the right hand, is gently lowered in at the top of the tube (this is shown in the illustration). After a few moments the tube is removed, and instead of the spectators observing the silk resting on top of the piece of glass, where it should be, it has passed through the glass and the box and is seen inside the latter. From this position it can be removed by a member of the audience if desired, and everything is again shown.



"THE GHOST SILK"

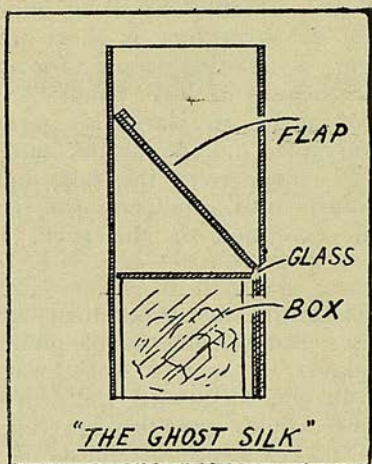
The secret is very simple, and lies in the use of a "Bate" box, which the reader will no doubt have recognised, and a prepared tube. The former article can be obtained at the magical depôts. The latter, as will be seen by the sketch, is easily made and consists of an ordinary tube with a hinged inner side inserted. This, when opened out, forms a pocket into which the silk first shown is dropped. Cloth sides are attached to the flap so that the silk can be compressed without any portion of it showing when the interior of the tube is exhibited. In making the tube it is best to have the fake side constructed of three thicknesses, leaving a space in the centre for the silk to occupy. The inside of the tube is painted black, and the outside covered by a fancy paper.

In presenting, the Bate box (which is, of course, previously loaded with a duplicate silk) is shown empty, resting on the palm of the right hand. If desired a rubber band can be placed around it (not interfering with the easy exit of the fake), this being done to negative any impression which may afterwards arise that the box is opened when in the tube.

The piece of glass is now taken and laid on top of the box, which is then covered over by the tube. All this is done whilst the box rests upon the palm of the right hand in the usual position. The left hand now removes box and tube from the right, and places these on tray on table—but in doing so the right hand retains the box fake in palm, and this is subsequently got rid

of as the box and cover are placed down (either by pocketing or dropping into servante). The removal of the fake from the box is assisted if a small strip of celluloid be cut from the opening, thereby enlarging it a trifle.

The remainder of the effect will now be clear,



as it simply remains to let the silk fall into the open pocket, which is closed up as the tube is taken off the box. The silk is seen to have penetrated to the box, whilst the tube is shown empty.

The effect could naturally be obtained with a

“Ghost” tube in place of the box, but in this instance I think the square box is preferable, giving a logical reason for the use of a square tube.

Patter Suggestions.—“I want to call your attention to this small transparent box, which at present is quite empty. It is just an ordinary, straightforward box—it is not a box with a past, on the contrary, it has absolutely nothing to conceal, as you see. I could say a lot about this box, but I will not do so as time is short and I see the stage manager is waiting about for me with a fifty pound cheque in his hands. On top of the box I am going to place this piece of glass, which is warranted not to shrink under any circumstances. I cover over the box and the glass with this empty tube, and now all is ready for the execution—execution of the trick, I mean, of course.

“This is a ghostly experiment—some people call it ghastrly. But sensible people don’t believe in ghosts nowadays. A man I knew was tickled to death when anyone mentioned the word ghost—he maintained he could see through all of them. Nevertheless, the existence of ghosts is a scientific fact. Scotchmen, I believe, are perpetually haunted by the thought of all the money they have expended lavishly. In case there are any Scotchmen here to-night, that joke’s about Welshmen.

“I have here a handkerchief which is a ghost of its former self, since it came back from the laundry, and this will serve for the purpose of the experiment. I place it in at the top of the tube,

in this manner. It is common knowledge that ghosts are able to pass through solid objects which would impede the progress of human beings. I want you to observe the result in this case.

"I remove the cover, and we find that the handkerchief has succeeded in passing right through the piece of glass and into the box below, thus showing the success of our problem.

THE EVER-CHANGE SILK.

Whilst not actually a trick, this little idea makes a very effective "gag," and has been used with success by my friend Mr. E. D. Proudlock, who gives me permission to describe it here.

In effect, the magician draws a coloured silk from his breast-pocket to dust his coat with, and before returning it to his pocket, casually draws it through his hands, whereupon it changes colour.

This manœuvre is repeated at various times during the performance, the handkerchief each time changing to a different colour, apparently by accident.

The effect is obtained by the use of three or four small colour-changing handkerchiefs, which are arranged in the pocket beforehand and one allowed to protude. This is taken out, colour-changed, and returned to the pocket, but it is pressed right down and the corner of the next handkerchief pulled up to show in its place. Thus the audience apparently see only one handkerchief used the whole time.

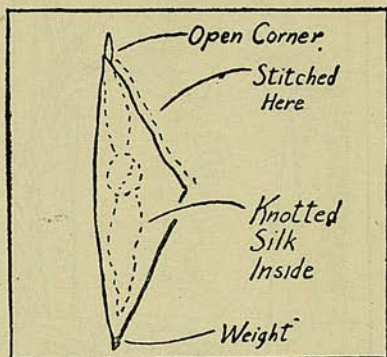
THE "FLYING KNOT" EXPERIMENT.

The performer displays three silks, say, red, white and blue, and when these have been shown a large paper bag is exhibited empty. The silks are taken separately and placed inside the bag in such a manner as to keep the ends in view the whole time—these are allowed to fall over the top of the bag as shown, thus establishing the fact that the same three handkerchiefs are used all the time. The bag can be rested on a stand or against a chairback.

The performer next picks and shows a small Union Jack flag, which has been resting over the back of a chair, and deliberately ties one knot in its centre. He now states that the experiment will consist of magically transferring the knot upon the flag he holds to any one of the three silks in the bag the audience should desire, and asks someone to call out one of the colours of the silks. Supposing red is called, the performer strokes down the flag, whereupon the knot instantly vanishes, and on taking the silks from the paper bag the knot is found firmly tied upon the red silk. This can at once be handed down for inspection, proving that the knot is genuine and the the silk is unprepared.

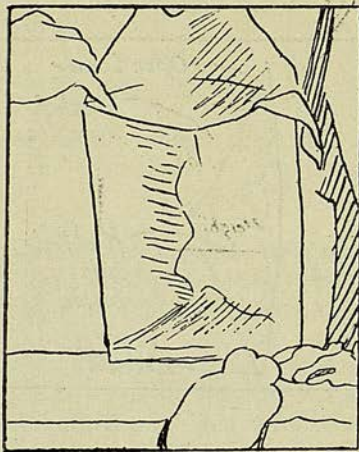
How does the knot travel invisibly to any silk the spectators wish?

The secret of the trick lies in the fact that all the three silks have a knot tied in their centres to begin with, and each silk is covered by a "bag" handkerchief to match, thus they can be shown ordinary. The silks should not be too big in size, twelve inches square being quite large enough.



The bag silks are constructed like that shown in the sketch. Two silks need not be used to make each "bag" as one is enough if prepared as shown. The bottom end of each bag has a round weight attached. The corners of the genuine silks when placed inside the "bags," should protrude from the top part about an inch. The silks should lie on the performer's

table so that they can be picked up by these corners. The paper bag used should be a strong one, and need not be prepared for the trick. Its size, however, is most important, as it should be a little over the height of one of the silks when stretched diagonally, and wide in proportion. If a bag can be obtained



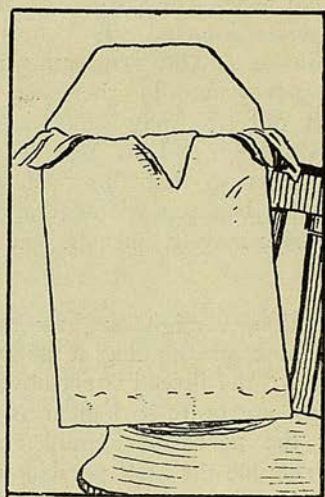
PLACING SILKS IN BAG

from one of the stores with the name, say Whiteley's, across it, so much the better for the effect.

The vanish of the knot from the flag I will leave to the individual performer, as there are

several sleight-of-hand methods to choose from. A very good idea in this connection, using a fake, was published in the August, 1924, number of the *Magical Monthly*.

In presenting this effect, first the three silks



BAG ON CHAIR

are shown, together with the bag. Each silk is picked up separately and lowered into the bag, weighted end first, but before doing this the corner of the knotted silk is secretly pulled out about three inches, this in each case being allowed to fall

over the top of the bag. The two side silks should be placed in the bag first, and lastly the centre one. The performer now proceeds to tie the knot on the flag, which is subsequently vanished. Supposing that the knot is to appear on the red silk, the performer next picks up the bag and grips the bottom with his left hand just over the weight on end of the red bag silk, so that when the corner of the red silk is pulled the genuine knotted silk comes out, leaving the bag silk inside. The remaining two silks are removed, the performer in the case of these of course pulling out the bag silks intact and still keeping the weighted end of the red silk gripped between his fingers so that this will not accidentally appear. The paper bag is now folded and placed aside, whilst the red silk may at once be handed down for inspection.

As a variation, I might suggest that instead of vanishing the knot on the flag it be made to untie itself in full view (the thread effect now well known). This is, perhaps, not quite so logical as the vanish of the knot, but the performer could explain that as nothing is destructible the knot persists elsewhere, and prove it by the knot's production on whichever of the three silks it is desired to appear.

Patter Suggestions.—"For this illusion I use these three silk handkerchiefs, red, white and blue. Also this large paper bag, into which I am going to insert the handkerchiefs in such a manner that the ends will be visible to you the whole time. How gracefully I do these things, don't I?"

“Leaving the bag in the full glare of publicity, as it were, I now come over here to this flag, obtained at large expense from the Woolworth emporium on half-price night. I am going to tie a knot in the flag—so. There are several kinds of knots—lovers’ knots, marriage knots, what-nots, and top-knots. This is none of those—it is a simple, manly, straight-forward, honest-to-goodness knot.

“Before I go any farther, I want somebody to be good enough to call out the name of one of those silks in the bag. Blue! Thanks very much.

“All you require is a strong breath for this experiment. I’m afraid my breath hasn’t been too strong lately. In fact, I mentioned it to my doctor a little while ago, and he said he would give me something to stop it. I don’t know what he meant. However, all you do is to blow on the knot like this, and it vanishes, like that.

“We should now find that the knot has been blown over to the selected handkerchief. Blue, I think you said, sir? You see the knot has arrived on that handkerchief, and all is well.”

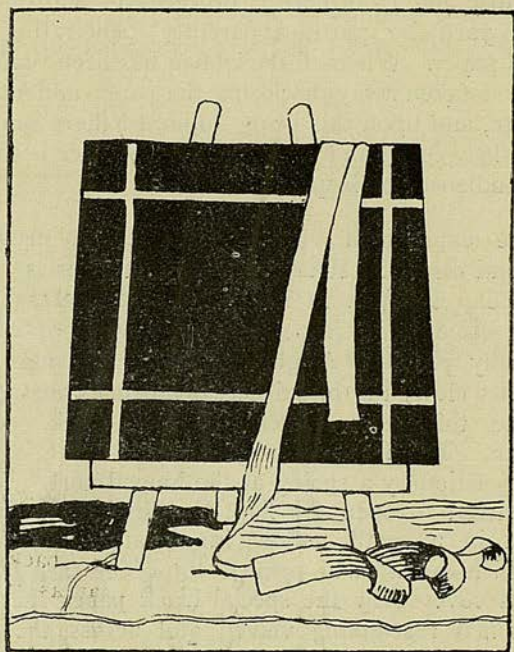
"PENETRATO."

The effect here is clean-cut, and of the "Matter Thro' Matter" variety.

The performer calls attention to a thin board which reposes on an easel on his table. This board is picked up, shown on both sides, and replaced on the easel. Next the performer goes forward to the spectators with a small tray on which rest the remaining objects to be used in the experiment. These consist of a few yards of a bright coloured ribbon about $1\frac{1}{2}$ inches wide, a square sheet of white drawing paper, a few drawing pins, and lastly, a round flat disc of coloured wood having a narrow slit in its centre. These items can all be handed for inspection if desired.

Having shown everything to be exactly as represented, the performer returns to the table, where he secures the bottom edge only of the piece of paper to the face of the board by means of the drawing-pins. The length of coloured ribbon is now taken and folded up loosely, then being placed under the paper on the board and two pins then pushed in at the top corners of the sheet to keep it secure. At this stage the performer remarks that ribbon is now held between the paper and the board and it is impossible to remove it without first removing the paper.

Now for the effect. Taking up the wooden disc



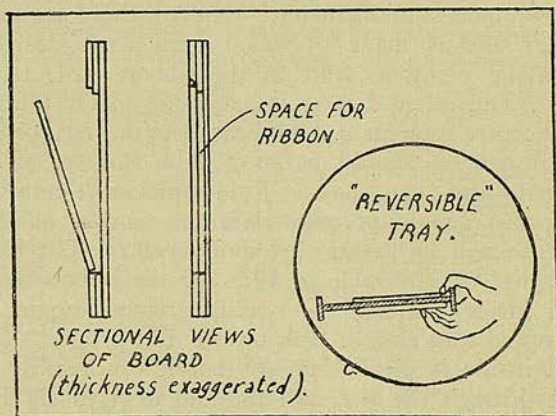
"PENETRATO"

the performer places it against the centre of the paper, where it is retained by the left fingers and thumb. The right hand now goes to the slit in the middle of the disc and from here it proceeds to pull out the ribbon, yard by yard, apparently penetrating the sheet of paper. When all the ribbon has been removed the disc is taken away disclosing the paper undamaged as before, and upon this being unpinned there remains nothing between it and the board. The paper is tossed to the audience for inspection.

The experiment relies mainly on a prepared board and disc. First taking the board, this is faked with a flap to open at its face, giving access to a narrow space inside into which the length of ribbon is actually placed. A glance at the drawings will make this clear, the board actually being constructed in three thicknesses stuck together, back, centre and face. The flap normally lies flat as it is kept in this position by a spring at the hinged part. When it is desired to open the flap, the thumbnail can be inserted in a small hollow immediately above the flap, which can then be opened out. The face of the board is covered by the special black paper that can be obtained resembling velvet, and across the face are stuck four strips of narrow silver braid, apparently for ornamentation but actually, of course, to conceal the flap portion, to the edges of which the braid just comes. A small easel to rest the board on completes this part of the trick.

In working, the paper, which is *bigger than the*

flap but not quite as large as the board itself, is placed against the board, the top edge coming flush with the top edge of the flap. In this position the two pins are now inserted at the bottom corners of the sheet, and if the easel is slightly sloping backwards the paper will not fall away from the board.



The folded ribbon is next taken up in the right hand (performer is standing to the left of his table) and the left hand grips the top edge of the paper and pulls it a little away from the board, for the ribbon to be inserted between. Actually the thumb of the left hand presses on the top of the flap and brings

this away too, with the paper, thus leaving a clear space for the ribbon to be inserted in, inside the board. This done, the flap being spring-hinged, closes up immediately it is released, and the performer thereupon presses home the remaining two pins at the top of the paper. (It is best to use small pins and have the holes enlarged and already made in the board, to avoid difficulty in attaching the paper.)

Two discs are used in the trick, both measuring about $4\frac{1}{2}$ inches in diameter. One of these is quite ordinary and is made of wood painted as desired, and having a slit, as wide as the ribbon used, at its centre. The other disc is faked, being made with a hollow centre to contain a duplicate length of ribbon—this, of course, should be of a thin variety. This prepared disc can be a little thicker than the unprepared one to accommodate the ribbon, as this difference will be practically unnoticeable. The back of the disc is removable to allow of the ribbon being placed inside, and can be readily attached again by pressing on to a ring of wax on the disc proper. The ribbon inside is pleated up so that it can readily be pulled through the slit, and the end next to slit has a small piece of thread attached, this being passed through the slit and affording a means of getting out the end of the ribbon when desired.

The genuine disc which is handed for inspection at the commencement, has to be switched for the duplicate prepared one, and this is accomplished as follows. A small "reversible" tray (i.e.—a tray with both sides alike) is used, and at the outset this is at the back of the performer's table, slightly

overlapping, with the faked disc underneath. On it rest the unprepared disc, folded paper, and drawing-pins. Performer picks up the tray, keeping the concealed disc pressed against the bottom, and comes forward with it, for the articles to be inspected. When he returns to the table the pins and paper are removed, the latter being rested against the board, and as it is placed thereon, the performer's right hand holding the tray drops to his side for a moment, under cover of which the tray is reversed, bringing the duplicate disc to view. The tray is then put down and the effect proceeded with as given above.

NOTES. In pushing in the top pins through paper—after insertion of ribbon—slacken the paper so that there is a curve in it, representing the bulk of the ribbon supposed to be just behind. The duplicate ribbon should, if possible, be enclosed in its disc just before performance, to obviate its becoming too obviously creased.

Patter Suggestions.—"The possibility of passing solid objects through other solid objects is a problem that has exercised many great scientific minds. I, myself, have devoted much time to this particular subject, and to-night I am able to show you the fruits of years of laborious exploration and research.

"On this easel I have a small board, which I will show you. The other articles I make use of are arranged upon this tray, and someone may like to inspect them. There is a sheet of plain paper, a length of coloured ribbon and this small wooden disc. Also a few drawing-pins.

“ I now attach the piece of paper to the bottom of the board by two of the drawing-pins. Here is the length of ribbon and I am going to place it behind the paper, in the exact geometrical centre of the board. If I push in the two remaining pins at the top of the paper it will keep everything secure, and prevent the possibility of the ribbon's escape.

“ The object of special interest in my experiment is this coloured disc, the surface of which has been prepared with a special pigment that eliminates anything it is firmly pressed against. I press the disc against the centre of the paper, like so, and the centre of the paper is immediately eliminated. So much so that I am able to pull the end of the ribbon through the slit in the disc's centre. (Produce ribbon.)

“ You are all anxious, no doubt, to see if anything has happened to the paper, but as soon as I remove the disc the paper assumes its former state, and no hole is visible at all. (Detach paper and throw it to audience.)

“ The process is yet in its infancy, but I think you will agree it has great possibilities on a larger scale—removing money from banks, for instance.”

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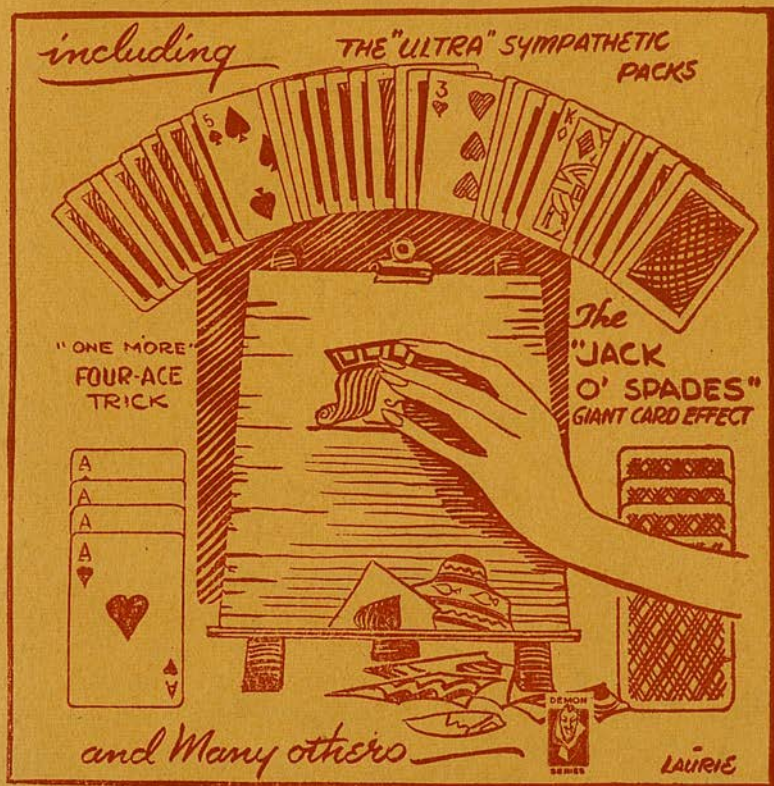
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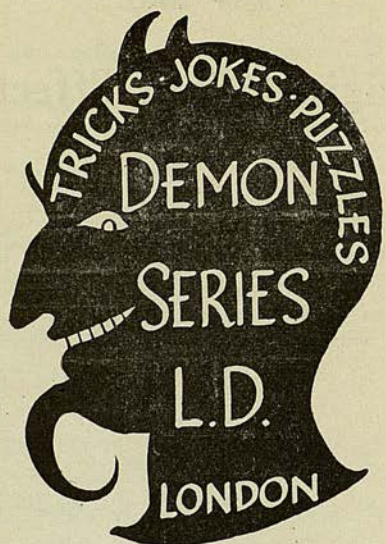
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*The Sign of
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Card Effects.

A DIVINATION MARVEL.

This effect can be worked impromptu as an experiment in thought-transference, and creates a good impression.

Four Kings are exhibited together with a small paper bag, inside which they are placed. The person to whom this is being shown is asked to think of one of the Kings. Gazing into the eyes of his victim, the performer now slowly withdraws three cards from the paper bag, placing each in his pocket without showing it. The name of the selected King is then asked for and on the card remaining in the bag being removed, it is found to be the same. The bag is then given for inspection, and afterwards the cards themselves. The performer again essays the experiment, and is again right in reading the mind of the spectator.

The secret is very simple and lies in the use of a fifth card in addition to the four ordinary Kings shown. This card is a special one, and can be made by taking duplicate Kings of Diamonds and Clubs from another pack and, after stripping off the backs, sticking them together face outwards to form a double-faced card. It is now necessary to convert one of the large pips and corresponding index pip on the Club card into Spades. This can easily be done with a pen and black ink. Now the card on

the opposite side, the King of Diamonds, must be similarly faked by changing one large Diamond pip and small index pip into Hearts. As ink may not be obtainable the exact colour, it is perhaps best to cut out the necessary pips from a Heart card, strip off the backs until only the thin paper is left, and then stick these pips over the Diamonds. The points of the Diamonds must then be removed with the aid of a sharp knife, and you have a card which will show as a King of any suit, according to the manner in which it is held. In exhibiting, it is always held with the thumb over the bottom pip and index. The position of the pips on this card must be carefully memorised, as it is important to know just where they are so that the card may be produced with the correct pips showing when desired.

At the outset of the trick the genuine King of Diamonds reposes in the right-hand coat pocket, facing inwards. The four cards (the Kings of Clubs, Hearts, Spades and the faked card) are shown fanned out, the faked one being second down from the top and showing as Diamonds. The fan is closed, turned back up, whilst the paper bag is produced, and the cards are then placed inside. The only preparation about the bag consists of a small mark placed at one side to the left of the bag. This mark denotes "Diamonds," and the cards should always be placed in the bag with the Diamond part of the faked card opposite, and facing towards, this mark.

On someone thinking of a card the performer removes the three genuine cards from the bag, keeping them face downwards, and placing each in his

pocket outside the one already there. In addressing the spectator the bag is turned about once or twice, but the performer always knows the exact location of any of the pips he wants because the mark tells him where the Diamond part of the faked card is situated. When he receives the name of the card thought of, he has merely to remove the faked card held in such a way as to show the one desired. Obviously the paper bag can be turned whichever way up he desires, and for this reason an envelope would not do for the effect. Holding the faked card in his right hand with the thumb over the lower pip and index, the performer places his hand momentarily into his pocket to bring out the other cards. Actually the faked card is left within and the four genuine cards are removed and kept face downwards. The paper bag is handed to the spectator to examine, and afterwards, the four cards.

The experiment can now be repeated, but this time the performer does it a slightly different way. Placing the four cards back out in his pocket, outside the faked card already there, he has one thought of. Slowly removing three of the genuine cards he returns each to the paper bag, and on the selected card being named, produces the faked card from his pocket, held as before to show the desired King. For this repetition it is necessary to remember the way in which the card is placed in the pocket at first so that it can be produced correctly.

When the four cards are placed in the pocket it is an easy matter to see that the King of Diamonds is at the face, and to remove the three cards behind, leaving the Diamond and faked card still in the

pocket. On some occasions it naturally happens that the King of Diamonds is the card selected, in which case you are ready to produce this King instead of the faked card.

Patter Suggestions.—"I shall now attempt a very difficult experiment in telepathy, shown to me by an ancient Yogi when I was travelling in the East. Here are four playing cards—the Kings of Hearts, Diamonds, Spades and Clubs. I shall place them in this small paper bag, and I want someone to make a mental picture of one of them. Would you, Sir? Think deeply of the card, just as if you had it before your eyes. You now have a mental picture of the card. If I look into your eyes I, also, can see the picture you have in mind. (Slowly remove three cards from bag and place in pocket.) I have taken three of the cards out of the paper bag, leaving but one card inside. If I read your mind aright, this card should be the one of which you are thinking. Now, for the benefit of the others, will you kindly name the card? The King of Clubs. You see I have left it in the bag, and here it is." (Remove and show card; repeat the effect as above.)

A CARD CHANGE

This change is a useful one for close-up work and, incidentally, is simple of execution.

We will presume that a card has been produced by the performer and shown as one chosen, but the selector says that this is not his card. The performer appears surprised, and eventually pushes the card in at the centre of the pack, leaving a good half of it projecting, and the pack is laid on the table. when, a few moments later, the selector is asked to take out the card again he finds that it has changed to his own card.

The illustrations will show the necessary moves. First two cards are taken from the pack squared together, and shown as one. The back card is the one chosen (this having been located by any favourite method), the front card being an indifferent card. Fig. 1 shows the cards being shown to the audience. On the performer being told that this is not the card, the pack, held in the left hand is opened bookwise by the left thumb, near the centre. The right hand now brings both cards over the opening, pressure on the two being relinquished a little, causing the front card to drop unobserved in at the centre of the pack (Fig. 2 shows this from the back). Immediately the card remaining between fingers and thumb of the right hand is twisted a little and the left hand closes the

pack on it, leaving it protruding as shown in Fig. 3 (this is again the back view, the audience only seeing the backs of the cards). The pack is laid upon the

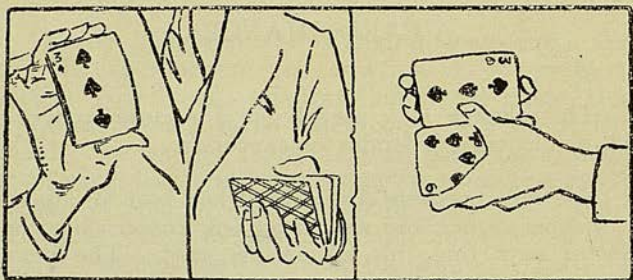


FIG. 1

FIG. 2

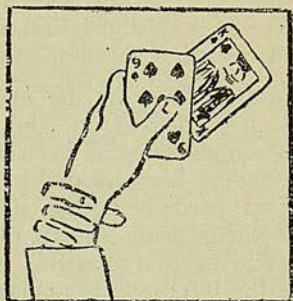


FIG. 3

table and the change is discovered in due course.

A trial will show that from the front the change is indetectable.

THE "RADIO" CARDS.

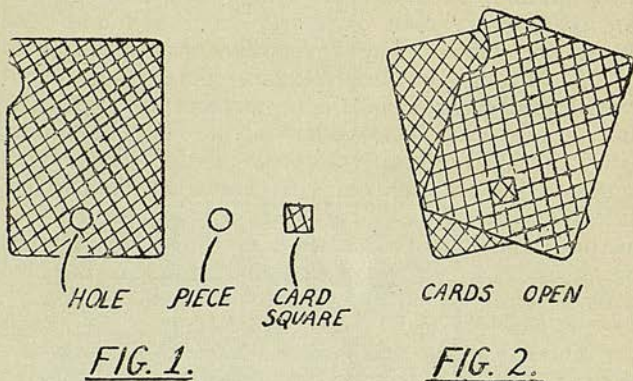
This is a small effect of the kind that can be done at any time, and goes well.

Two pairs of cards are shown, each of similar denomination, such as two Kings and two Threes. The cards are shown back and front and laid face up on the table. The performer now picks them up and throws one King and one Three face downwards on the table, asking a member of the audience to place his hand over them. The remaining King and Three are exhibited in the performer's hand and turned back out. A change is commanded, and on the performer's cards again being turned face out and laid upon the table, it is found that he has the two Kings. On the spectator turning up his own cards he finds the Threes under his hand.

Three of the cards used for this trick are genuine, but the fourth is a double card, having another (duplicate) card riveted behind it. In the above instance the faked card would be a King with a duplicate of one of the Threes behind it.

The faked card is prepared by taking the duplicate Three and removing a half-circle from it as shown in Fig. 1. By means of a punch a small circle of the card (just under half-an-inch in diameter) is then taken out of the centre near the bottom of the card. The piece removed is retained and is stuck in a corresponding position behind the King.

The Three is then placed behind the King and a square of card matching the back and a trifle larger than the hole is firmly glued to the circular piece. The Three is thus riveted to the back of the King, and should then be pressed until dry, when it can be opened out as in Fig. 2, or closed flush with the King. Before faking these cards it is advisable to cut the Three a fraction shorter and narrower than the King.



To perform, show the cards and lay them face up on the table, King, Three, King, Three. Take up the end Three and place it face down in the right hand. Now take up the next King and place above the Three. Now take the remaining Three, placing it below the other cards, and pick up the last King, this time placing it above the cards in your right hand. The object of this is to confuse the audience

as to the exact position of the cards, but you now have the two Threes below the Kings. Turn the cards, fanned, towards you, and taking the Threes, throw them face down on the table without showing the faces. Say that you will place a King and a Three upon the table, and retain a King and a Three yourself. At the same time turn your cards round with the genuine King at front and hold the cards by the left hand finger and thumb as illustration 3. With

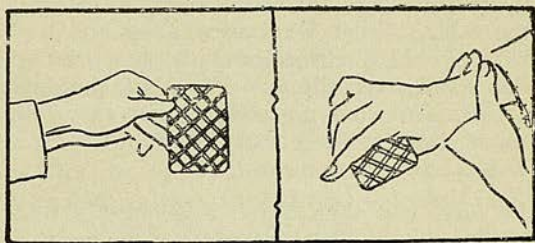


FIG. 3

FIG. 4

the right hand now open out the back card, keeping the two front cards squared together (note position of left hand third finger which assists this). You are now showing one King and one Three, the inference being that the remaining King and Three are upon the table. Ask someone to place one hand over the cards on the table, close up your cards and turn back out in the right hand (Fig. 4).

To show the change, remove your cards separ-

ately, throwing them face up on table. You have both the Kings, and your assistant has the Threes.

Patter Suggestions.—"A little puzzle with a few playing cards—a sort of three-card trick with four cards, in fact. I will lay the cards face up so that you will be able to see them better, and you will notice that there are two Kings and two Threes. I might say that any other cards would do just as well, providing, of course, that they happened to be these.

"Having shown you the cards, I gather them up in this manner and throw one King and one Three upon the table, whilst I retain a King and a Three myself. I should like someone just to come up and place one hand over the two cards on the table, to prevent them from moving about. The extraordinary thing about these cards is that they move about without anyone seeing them do it.

"In fact, just then I felt a decided shock, and I daresay the cards have sorted themselves up again, so to speak. That is, I have the pair of Kings (show cards) and my friend here no doubt has the Threes. Would you turn your cards over, please? Yes, the Threes have also got together again in double quick time."

THE "ENCORE" REVERSED CARDS.

The following is a novel method of presenting the "reversed card" effect.

A pack of cards is fanned, from which a spectator selects and memorises two cards. One of these is now pushed back into the pack. On the pack being run out the card is found to have reversed itself. The performer now offers to show the effect again, and says that if the spectators watch closely they cannot fail to see exactly how it is done. The assistant now pushes the second selected card in at the centre of the pack, and immediately the pack is run out, this card is also found reversed. Once more the performer says he will repeat it, and, turning the second card the right way about in the pack, the latter is closed for a moment and run out again. Again the card has become reversed without the audience detecting the slightest suspicious move.

This effect is puzzling because the reversals are worked by three distinct methods, so that the repetition only heightens the deception.

A pack of cards with margins on the backs is required. This pack is ordinary except that it contains either a short, narrow, or long card—which ever the performer prefers to work with. We will

suppose that this card is a short Three of Spades. Two additional Threes of Spades are required. The faces of these cards should be stripped off and stuck together to make a double faced card. On the top and bottom Spade pips of one side place two small dabs of black wax and press on (face down) the Joker from the pack. The double-faced card with Joker attached can now be shown back and front and appears to be a genuine Three of Spades.

To work, the short Three of Spades is placed about the middle of the pack, and the faked double cards should be upon the bottom, facing the opposite way to the other cards, so that whichever way up the pack is, a back shows on top. If desired, the double card can be secretly added to the pack after one or two tricks have been worked with it.

The performer gives the pack a preliminary false shuffle, and in doing so locates the short card. The pack is fanned out over table for anyone to remove two cards and lay them face down on the table. The performer, therefore, has two chances of forcing the short card, which must be one of those taken. This accomplished, the chooser is asked to pick up either of the cards and memorise it. As one card is picked up the performer drops the pack to his side and reverses it so that the inverted double card now lies on top. Now supposing the spectator picks up the forced card he is asked to lay it down and then memorise the second card. When he has this card in his hand he is told to push it straightway into the pack, as the performer holds it squared in his hand. Should, however, he pick up this card first he pushes

it into the pack as before, the forced card not being memorised yet. The pack has now to be turned over again, which may be done under cover of the left hand reaching over the table to push the card on it to the centre. The cards are now slowly run out, backs up, on the table and the chosen one, of course, shows reversed. This is removed and placed back the correct way up.

The performer now says he will repeat the trick, at the same time giving the pack one cut which brings the double card to the centre. The chooser picks up the forced card and pushes this into the pack as before. Immediately the cards are run out the duplicate double card shows reversed. Performer picks this out and places it back the right way. He now repeats the effect finally, closing up the pack and instantly running it out again. As he comes to the centre he presses with his fingers on the backs of the cards, this causing the double card to be separated when it is arrived at, the underneath card again showing face upwards, and this concludes the trick.

Patter Suggestions :—“ If you possess a highly-trained pack of cards like this one you can, of course, do all sorts of things with it. I will demonstrate a little problem proving the extreme intelligence of the cards. Will someone kindly take out two cards and lay them on the table. Thank you. Now will you please take up one card and memorise it? I want you to push it into the pack at any position you please. The advantage with a pack of this kind is that it instantly tells me what card has been selected. I

simply look through the backs of the cards like this, and you see that the selected card has obligingly turned over so that it shall not be mistaken. That was the card, was it not?

“I will show you again with the remaining card. Please look at it and push it in at the middle of the pack. I simply cannot fail with this experiment, because the cards do it all for me. No sooner has the card been returned to the pack, than it turns over to show me which card has been taken. They learn this when young. That is the second card, I think.

“Now I will do it once more very slowly, and if you watch carefully you may be quick enough to see the card actually turning over in the pack. Watch! I replace the card the right way round, close the pack for a moment, and . . . we find the card has turned its back on the others once more. It is done entirely by kindness, I assure you.”

THE "CLIMAX" CARD MYSTERY.

This card problem is especially suited for platform work, and although relying on the selection of cards, is dressed in quite a novel manner. It is the origination of Mr. Jack Groom, to whom I am indebted for its inclusion here.

The effect is best understood by the patter and presentation given below.

"Ladies and gentlemen," says the performer, "for this experiment I shall make use of a new pack of cards, and before I commence I will just shuffle the cards up in this manner." (Pack shown and shuffled.) "I should like to ask your kind indulgence during this experiment because, as a matter of fact, it was only shown to me by a friend last night, and I was so pleased with it I said I would include it in my programme this evening. However, I hope nothing will go wrong with it.

"Now I want three cards selected from this pack, and in order to make the selection as fair as possible I will place the pack on this small tray and ask anyone to take out any three cards from it." (Performer goes to a member of the audience, who removes three cards; two of these are handed to spectators either side, so that each of three persons memorises a card, and the cards are then shuffled back into the pack by the first spectator.) "I hope that everybody is satisfied with the selection of the

cards, and the fairness of the shuffle. The next thing to do is—(pause)—that's strange, now. I don't seem to remember what comes next. (Further pause.) Perhaps if I shuffle the cards it will aid my memory extraordinary thing, I seem to have quite forgotten what comes next. I'm awfully sorry, ladies and gentlemen, to have made a mess of this experiment, but the fact is I only learnt it from my friend last night, and I don't seem to have got the details properly. I hope you'll excuse me. . . . Perhaps I had better show you something else instead. I have a little problem here—" (Performer has returned to platform, and now an assistant walks on carrying an envelope.) "Hallo, what's this? An urgent message for me? By hand? How d'you know it's for me? Oh, I see—got my name on the envelope. So it has! Now I wonder who can have sent it to me here? Must be something very important, so if nobody objects I will just read it now." (Performer takes envelope from assistant, and opens and reads letter.) "Why, this is remarkable—it's from my friend, whom I've been talking to you about. I will read out what he says:—

"Dear —,—On thinking over the little card trick I showed to you yesterday, I recollect that I omitted an important point in explaining it, and as, of course, I should not like it to go wrong at your performance this evening, I have taken the three cards which will be selected to-night from my pack and slipped them in this envelope. Trust it will go off all right."

"Well, now, that's very thoughtful of him, isn't it? And here are the three cards, I suppose." (Performer looks in envelope and removes cards, showing them to audience.) "Are these the three cards selected? Yours was the Six of Diamonds, Sir, and yours the Eight of Spades? And the last card is the Queen of Clubs. Am I right? Thank you. I'm very glad the experiment has ended successfully after all."

I should like to point out that the three cards taken are *not* forced, that the pack is an unfaked one, and thirdly, that there is no card code used. In the circumstances, the effect is puzzling in the extreme, yet the method used is absurdly simple—when you know it.

The secret is simply this: Two packs of cards are used, one shown by the performer and another which is in the assistant's possession. Both packs are perfectly ordinary. In preparation for the effect one pack is taken and given a thorough shuffle. Now the second pack is arranged, card for card, exactly to correspond with the order of the first pack. If the performer desires to introduce his pack as a new one, either is taken and placed in a case, after which a steamed-off wrapper is placed on, being attached by wax so that the same wrapper can be used again. On the other hand, if the effect is intended to follow other card tricks it is best to switch the pack used previously for the special one.

The pack is first shown and subjected to a false shuffle. The performer now places it on a small tray, and goes down to have the cards selected.

What actually happens during the selection is this: To commence with, the performer places the tray under his arm and fans the pack around his hand. Going to a member of the audience, he is asked to note that the cards have been well shuffled. The pack is next placed on tray again, and the helper asked to cut it at any position he desires, lay the top half on tray, and remove the three cards at the cut. Stress is laid on the fact that any three cards may be taken from any position. Two of the cards are handed to two other persons, so that each spectator helping memorises one card only. When the performer desires the cards to be returned he picks up the top half of the pack, and is about to get the cards replaced on the bottom half when he notices (?) the bottom card of the half he is holding, this being held face up. He remarks, "If I have the cards replaced here I should know that they were next to the Three of Clubs (or whatever the card is). However, I don't want to deceive you by an old trick like that, so I will ask you to take the pack yourselves and push your cards in anywhere you please. I want you to be quite sure that I do not know what cards have been selected, and that they are completely lost in the pack." So saying, the pack is passed to the selectors, who replace their cards themselves and shuffle the pack thoroughly. The cue has, however, been given to the assistant, who is waiting by the side with the second pack in hand. As the performer casually names the bottom card of the top half of pack the assistant spreads the second pack face up and quickly locates this card, removing the three cards above it, which of course,

are the duplicates of those in the selectors' hands at that moment. These cards are simply sealed inside the envelope with the letter, ready to be brought on.

That's all there is to it, really.

ONE MORE "FOUR-ACE" TRICK.

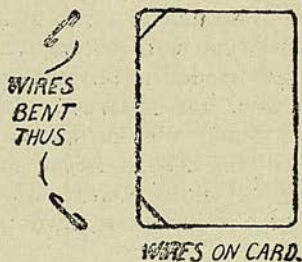
Card tricks come and card tricks go, but the Four-Ace Trick remains with us for ever. This is partly my excuse for including a version of this well-known effect in this volume. I do not claim that this particular method has any great advantage over other methods, but inasmuch as it introduces what I believe to be a novel idea, I think it is worthy of mention.

The effect is much the same as other Four-Ace tricks, the Aces being dealt out on a table or stand, the usual three indifferent cards being dealt on top, whereupon the Aces turn up in one pile of cards selected.

As with one or two of the other card effects in this book, this one is accomplished by the subtle use of one faked card. This is one of the Aces—for example, the Ace of Spades. It is prepared by splitting up two corners of the cards, one at the top and one at the bottom, opposite each other. Two pieces of very thin wire, such as is used by florists, and each measuring about $1\frac{1}{4}$ ins. long, are then taken and bent as shown in the illustration. These wires are then placed over the separated back part of the card at each corner, and the face part is then stuck down to the back again, the card being pressed until dry. The two wires must exactly coincide with the lines on the back of the cards (Steamboats)

one wire being over a black line and the other over a red one. The card is shown in the drawing, faked with the two wires, the pattern, of course, not being shown or the wires would be invisible. I should emphasise that the wires must be very thin indeed, and then, if the card has been prepared correctly, they are quite undetectable at close quarters. Before the effect three indifferent cards are inserted under the wires of this prepared Ace, and squared up perfectly with it. It is an advantage if the three indifferent cards be blacked on their edges.

In commencing, the four Aces are removed



from the pack and shown, the Ace of Spades being removed last and placed behind the other three. The four Aces can then be shown quite freely on both sides, fanned out.

The performer now deliberately lays them back up on top of the pack, the faked Ace being the top-most. The stand (presuming one is being used) is picked up and casually turned about to show it. Meanwhile the pack is held in full view, and the

four Aces (?) are then immediately dealt out upon the stand, backs out. What really happens is that the three indifferent cards are drawn off from the Ace of Spades and these three take the place of three of the Aces, the fourth card being the actual Ace of Spades. Three cards are each dealt on to the apparent Aces, needless to say the first three from top of pack (the genuine Aces) being dealt on to the Ace of Spades. Thus the four Aces are all together in the Spade pile. This is then forced in the approved manner the three remaining piles being returned to the pack, and the Aces discovered to be assembled in the chosen pile.

If desired, it would be a useful addition to have the stand of the type with a long slot in it, so that it can be turned around when the cards have been dealt to show what are apparently the Aces through the slot. This stand will no doubt be familiar to my readers. In this case it is only necessary to insert the Threes of Clubs, Hearts and Diamonds behind the Ace of Spades, these cards taking the place of the Aces.

The possibilities of a card, or cards, faked in the manner described are very numerous, and the idea should be useful in other effects. It is the joint origination of Mr. E. D. Proudlock, a well-known member of the Magicians' Club, and myself, being based on the principle of my "Bewilda" Pack.

Patter Suggestions.—"My next experiment requires the use of the four Aces, so I will run through the pack and remove them. All the best

packs of cards contain four Aces, and I have known packs with more than four. A friend of mine, whilst travelling in South America, once saw a card-player deal himself five Aces. Turning to an onlooker my friend whispered: 'Why, that swindler has just dealt himself five Aces!' 'Well,' said the other, in astonishment, 'It was his turn to deal, wasn't it?' However, that is by the way. I have now discovered the Aces—here they are, the Aces of Clubs, Hearts, Diamonds and Spades. I will lay them on top of the pack whilst I show you this small stand, which is used simply for the purpose of displaying the cards. I will deal the Aces one at a time upon the stand, and on each Ace then deal three ordinary cards from the pack. . . . We now have four packets of cards, each containing one Ace and three ordinary cards. I want someone to choose one of the packets. (Get Spade packet chosen in usual manner). The three remaining packets I shall return to the pack and shuffle them up. My problem is to cause the three Aces now located somewhere in the pack to return invisibly to the stand, so that the four Aces will all be together once more. I do this by riffing the pack three times, and each time one of the Aces passes without you seeing it go. Now we should find that the Aces have all come together in the chosen packet (turn around and show), and if anyone would like to search the pack I am sure they will find it minus the Aces, it not being possible for them to be in two places at once."

THE "ULTRA" SYMPATHETIC PACKS.

In effect, two packs of cards are exhibited, shuffled, and run through. One of the packs is selected, a strong rubber band being placed around it, and it is then passed into the keeping of a gentleman in the audience.

From the second pack anyone now removes three cards from different positions, a perfectly free choice being given. These cards are eventually returned to the centre of the pack, but the *reverse way*, the performer holding the pack upside-down and the three cards being pushed in face down by the chooser.

The performer now states that the two packs are in perfect sympathy one with the other, and whatever happens to the pack he holds will occur to the pack in the gentleman's possession. Three cards having been reversed in one pack, the same cards should immediately become reversed in the other. This is found to be the case, for on the second pack being gone through by the holder the identical cards to those chosen from Pack No. 1 are found to have reversed themselves without the performer having been near them.

This is something in the nature of a "knock-out" to the average audience, the points of special interest being (1) both packs are shown clearly at the beginning, and each apparently consists of 52

different cards; (2) any three cards are removed from Pack 1 and pushed in the reverse way; (3) the same cards are found reversed in Pack 2 without performer touching this pack again.

The effect is obtained by the use of a special pack, which is constructed in the following manner: An ordinary pack is taken, thoroughly shuffled, and any 44 of the cards faked as shown in Fig. 1. To do this correctly the front of each card is stripped off, cut exactly in half with a card-cutter and stuck to the back portion again. Now a card from another similar pack is taken, cut exactly in half, and from one half the back is stripped off and stuck to the first card—the result being a card as illustrated, the back of which is ordinary, but the front has half a face and half a back upon it. If prepared as mentioned the cards will be no thicker than ordinary ones, which would not be the case were the half-back simply stuck upon the face of each card. The cards should be carefully made and pressed when finished. Use cards with a wide margin round the backs, Steamboats being quite unsuitable for this trick.

As 44 cards are faked as above, there remain 8 cards over from the original pack. Dispose of these as follows on bottom of pack: two bottom-most cards face down,* the next above face up, the next two cards above this face down, next above face up, next above face down, and the final

*Facing same way as pack, which it is assumed is held face down.

ordinary card above these face up. It will be seen that three of the cards are reversed, and it is these three which are to be forced in rather a novel manner during the experiment. To complete the preparation of the pack take out each of the three cards lying immediately above the reversed cards and shorten them, placing them back in the same positions

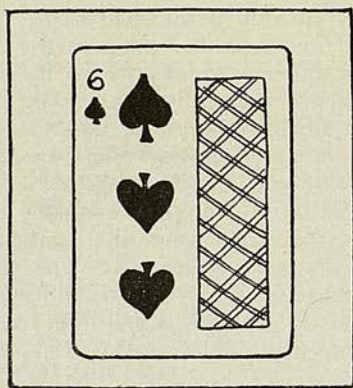


FIG. 1

as before. Now, holding the pack back up, it can be riffled through showing all cards to be facing the same way, the short cards, of course, causing the reversed ones to pass unperceived.

The second pack used in the effect is much simpler to prepare. Take an ordinary pack, shuffle, and remove the three duplicates to the cards you have

already reversed in the first pack. Reverse these cards at various positions in the second pack leaving them near the *top* of pack. As before, shorten the three cards immediately above the reversed ones, so that the pack can be riffled through.

To come to the working of the experiment, the two packs are first exhibited in their cases. Either is chosen by the audience. (For the purpose of description I will call the pack with the prepared faces Pack 1, and the other Pack 2. It is necessary always to give the spectator Pack 2.) If Pack 2 is chosen it is shown and a band snapped around it, after which it is handed down to a gentleman. Should Pack 1 be selected the performer says he will use this for the effect and places it upon his table, then showing Pack 2 and passing it down as before. To show this pack it is run from hand to hand face up, the last few cards, among which are the reversed one, being kept together. The pack is now closed, the bottom edge being squared up on table to settle the shorts, when it can be riffled through back up, showing all cards facing the same way. Before the elastic band is placed around it is cut once, bringing the reversed cards to the centre, and it is then handed down.

Pack 1 is shown in the same manner, being run from hand to hand so that the half-faces only show, the first 8 or so cards run off being kept together to prevent exposure of the reversed ones. If a stand is used similar to Fig. 2 the pack may be run along this. The pack is then closed, squared, and riffled through as Pack 2. was previously.

Holding the pack back up in his left hand, the performer now asks anyone to come up to his table and remove three cards. These cards are to be laid face down on the table, *without being looked at* at present. The pack is fanned immediately over the table, three cards being removed from various positions and placed down back up. During the selection the performer should make a big fan of the cards, with the exception of the bottom eight cards, which are kept close together. If the spectator is not satisfied

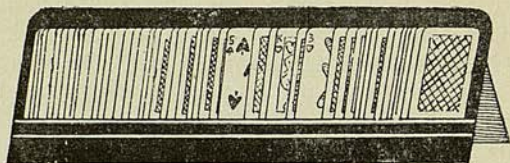


FIG 2

with any of the cards, they may be put back and others drawn, to convince the audience that the selection is a perfectly fair one.

It now remains to close up the pack, and at a favourable moment to slip the bottom card to the top. This done, the pack is cut once in performer's hands, but what is now the bottom card is retained during the cut on bottom of pack by the sleight known to all conjurers—that of pressing the fingers against, and retaining face card, whilst the cut is being made.

The object of the above manœuvre may not be

readily understood, but as it is necessary to get the reversed cards to the centre by a cut, the face card of the pack must be a different one after the cut to what it was before, and the foregoing moves provide for this.

The pack is immediately turned face up and held over the selected cards. The chooser is requested to push the three cards separately in, back up, at "about the centre of the pack." The performer now states what has happened, and in due course the pack is run out on stand as in Fig. 2 (or along table if no stand is used). The pack being run out the opposite way, the only three cards showing reversed are those which the performer had previously reversed in the centre. The chooser is asked to remove his cards (?) from the remainder of the pack and show to the audience. All that is left is for the gentleman holding Pack 2 to run through it and find the same cards have become reversed in this pack.

It is an advantage to have a small mark on the top card of Pack 1 showing which way the faces of the cards run out, thus obviating any chance of a mistake.

The above description may seem rather involved, but with the packs in hand I am sure the reader will experience little difficulty in following the effect and method.

It should be pointed out that, although Pack 1 is faked, nothing happens to this pack as far as the audience can see, as it is only used for the selection. The effect of the card reversal occurs to the other pack, which, except for three shorts, is perfectly

genuine and will bear close inspection. This pack can afterwards be used for any further card effects to follow.

An advantage with this effect is that the three cards selected can very easily be altered for each performance if desired. To do this three other cards are taken from an extra pack and put in place of those reversed in Pack 1, and the duplicates of these cards are then reversed in Pack 2.

Patter Suggestions :—" In this experiment I shall endeavour to show you a curious effect of sympathy. Here are two packs of playing cards— I will run through each pack before I commence, and if there are any quick counters here to-night they will notice that each pack has the full complement of 52 cards. The backs of the cards are printed on the other side, and are all alike—of course, it would make a magician's job much easier if the backs were all different.

" Now I would like someone to choose either pack of cards. Which do you choose, sir, the pack in my left hand or right hand? The one in my left. Thank you. Then I will slip an elastic band around this pack and ask you to keep it for me until the end of the problem we have in hand.

" I should like somebody else to assist me by coming up here and removing any three cards from the remaining pack I hold. Thanks very much, sir, you will do splendidly. All I want you to do is to take out three cards separately from different parts on the pack and lay them face down, without you or anyone else seeing them, on my table. Will you do that? Take your time in selecting the cards You are perfectly satisfied with the selection? If you have any doubt, please replace any card and take

another, as I want the audience to be perfectly sure that the cards have been freely chosen.

“I will now hold the pack upside-down, and I would like you to insert the cards one at a time at about the centre, face down. . . . Ladies and gentlemen, the position is now this: Three cards have been removed at random by this gentleman and inserted into my pack the reverse way round. At the moment nobody knows just what these three cards are. However, as soon as anything unusual occurs to my pack, the same thing invariably happens to the other pack. I will run out the pack I am holding along this board and ask my friend here to remove and show you the three cards he has reversed. Will you pick them out, sir, and hold them up? Thank you. Now if the gentleman over there will remove the band from the other pack and run through it I feel sure that the same cards will be found reversed also. (Performer takes the cards as they are found and names them, holding up one set in each hand.) Yes, exactly the same cards have reversed themselves here, and our problem has been successful.”

"JACK O' SPADES."

In this experiment an easel is seen upon the magician's table, and against this rest various parts of a giant Court card—the Jack of Spades.

A giant card with a playing-card back, but blank at the front except for the Jack of Spades indexes and margin, is freely exhibited and stood upright on the easel, an unprepared piece of black paper being attached in front. The performer picks up the pieces of the Jack separately, and places each in through a small slit in the centre of the paper. Following a little patter the covering paper is snatched away, disclosing the Jack of Spades complete on the card, and the paper is crumpled up into a ball and tossed to the audience for inspection.

First, I will deal with the construction of the large card. In size this should measure $12\frac{1}{2}$ by $8\frac{3}{4}$ inches, and consists of three main pieces, the back, centre and face, which are shown in Fig. 1. The back is a thin piece of card, blank on one side and with a Steamboat, or other card pattern, on the other. The centre consists of a piece of card which is a trifle thicker and has a piece cut away as shown in the sketch. This centre is glued to the back and over it is stuck the Jack of Spades picture illustrated in Fig. 2. This latter is designed in colours on very thin card no thicker than an ordinary playing card. The last sketch in Fig. 1 shows the face of the card with margin and indexes inked on. This is of the same thickness as the back of the giant card and with a razor the inside is cut out all round the margin. This leaves a sort of frame bearing the margin and

indexes, this being glued upon the part of the giant card that has been already constructed. It will now be seen that when the centre of the top section, which forms a flap, is upon the card it appears blank except for margin and indexes. When this flap is disposed of, however, the Jack of Spades underneath this shows.

I have omitted to mention that before attaching the Jack design (Fig. 2) a horizontal slot should be

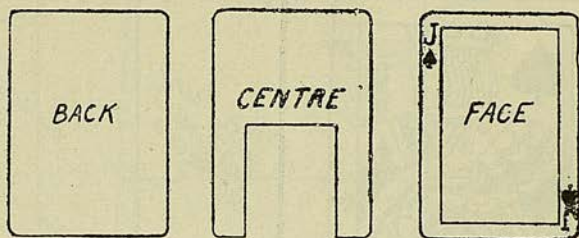


FIG. 1.

made near its centre. The exact location is shown in Fig. 2. This measures $4\frac{1}{2}$ inches in length, and is $\frac{1}{10}$ th of an inch in thickness. On the reverse side of the design a strip of adhesive tape is stuck just below, and level with, the slot, for the purpose of strengthening the card here. Fig. 3 shows the side view of the card, and it will be noticed that the bottom edge of the slot is bent outwards and the top edge inwards. This is important as it allows easy access to the cavity formed in the card, into which the various pieces of the Jack are pushed during the effect. The slot is undetectable, even at very close

quarters, if the design of the Jack is inked over immediately behind the slot, thus filling up the slight blank slip of card which would otherwise show.

It now remains to give the method of "getting away with" the flap on the giant card. This is done by the use of three or four pieces of black

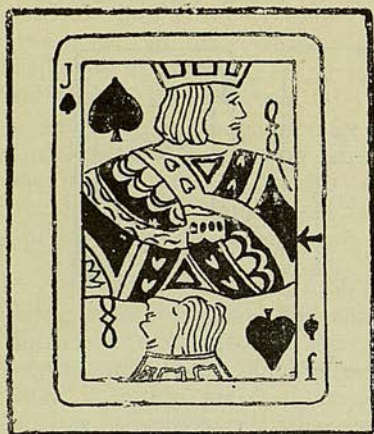


FIG. 2

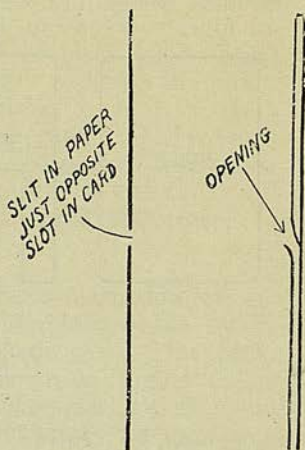


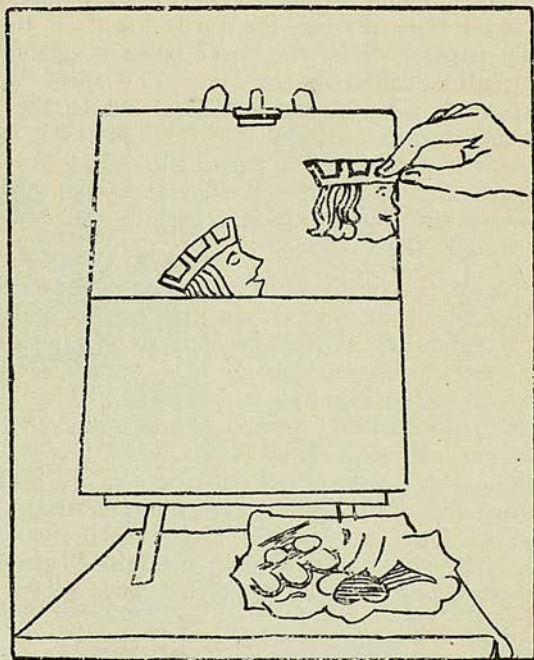
FIG 3

paper—one of which is used to cover the card with—lying at the back of the performer's table. The card for a moment is rested on these and when picked up the flap is left behind; the back being covered with similar paper it is unnoticeable if the edges are black also.

The sheets of paper measure just double the size of the flap and are folded exactly in half, a

small slit being made with a knife at the centre of each.

The pieces of card shown first consist of a second Jack design cut up—the body in two parts,



PLACING IN THE PIECES

the two heads cut out, and also the Spade pips. These pieces rest against the legs of the easel at the commencement.

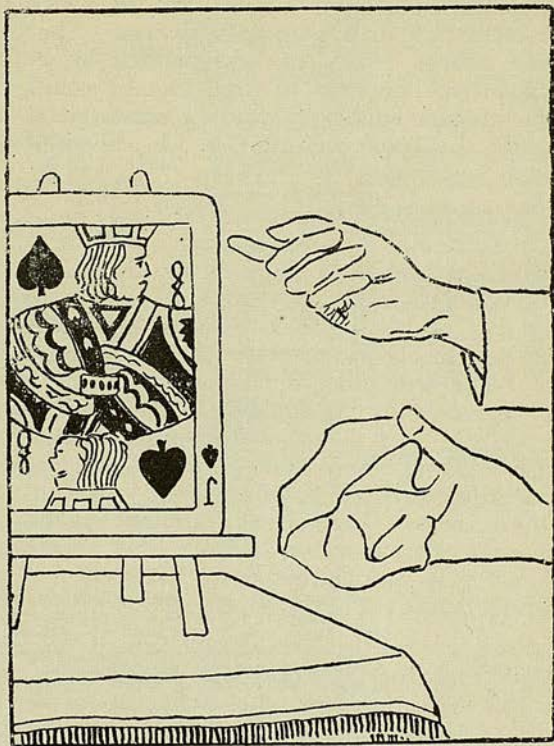
Presentation.—Call attention to pieces, and then show large card back and front. The card should be held by its right wide edge, facing outwards, in the right hand, fingers at front and thumb at back. The left hand now removes a sheet of black paper from the sheets at *back of table*, the right hand then placing the card down on the remaining papers, whilst the sheet taken is opened out and attention called to the slit. The sheet is now laid upon the table by the left hand, whilst the right picks up the card (without flap) and places it on the paper—then picking up a paper clip which is placed over card and paper at top edge, keeping them together. It is now quite safe to lift the card and place it upon the easel.

One of the heads of the Jack is now picked up and pushed in at the slit in the paper, and incidentally enters the slot in the body of the card. The head is not pushed completely in, a small portion of the crown being allowed to protrude. The second head is then taken and pushed in *behind* the first one, and so on with the other pieces, each being placed in behind the previous one, so there is no difficulty in finding the slot. The two large pieces of the body of the card are put in last and pushed completely down. The paper is eventually unclipped, crumpled, and thrown out, and the completed Jack shown back and front.

To set for performance again the pieces in the cavity of the Jack may be got out from the bottom (open) edge with the aid of a knife or wire, one of the large pieces being eased out first, and on pulling out this the remaining pieces will come away with it.

As a suggestion I might mention that a corner

could be cut from one of the large pieces, and this apparently lost or forgotten by the performer until the end of the effect. The card therefore appears



CONCLUSION OF EFFECT.

complete with the exception of this piece, which is then fitted on with a dab of wax and completes the design.

Patter Suggestions.—"Ladies and Gentlemen, —a little experiment which I call the 'Jig-Saw Jack.' I have here a small stand on which you will see several pieces of a large Jack of Spades, which was the business sign of a playing-card firm. The card, I should like to point out, was painted by a tired Futurist artist. He was so tired that he could only summon enough energy to paint a small piece at a time, with the result before you. I will show you the pieces separately.

"My problem is to put the Jack together again, and I shall attempt it in this manner. Here is a large card which at present is blank on its face except for a margin and indexes. I shall also require one of these pieces of black paper, which I use merely to prevent you seeing exactly how the puzzle is accomplished. You will observe that a small slit is made in the centre here. I shall place the card on the paper, so, and hold them both together by means of this clip. We are now ready to stand the card on the easel and work the oracle. May I have a little slow music on the harp, please, while I do this. I always work better to music. Thank you! You notice that I am now putting the spare parts of the Jack through the small slit in the paper.

"Now, if we have done everything correctly, we should find that the pieces will, under cover, form themselves up, so to speak. Let us see if our problem has been solved successfully. Yes, here is the Jack of Spades in the shape of a complete card, and here —is the piece of paper."

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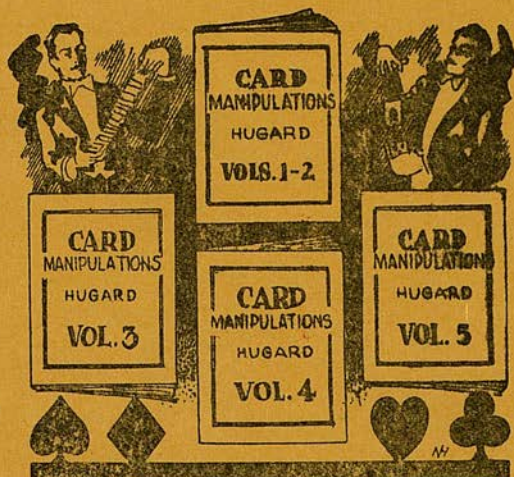
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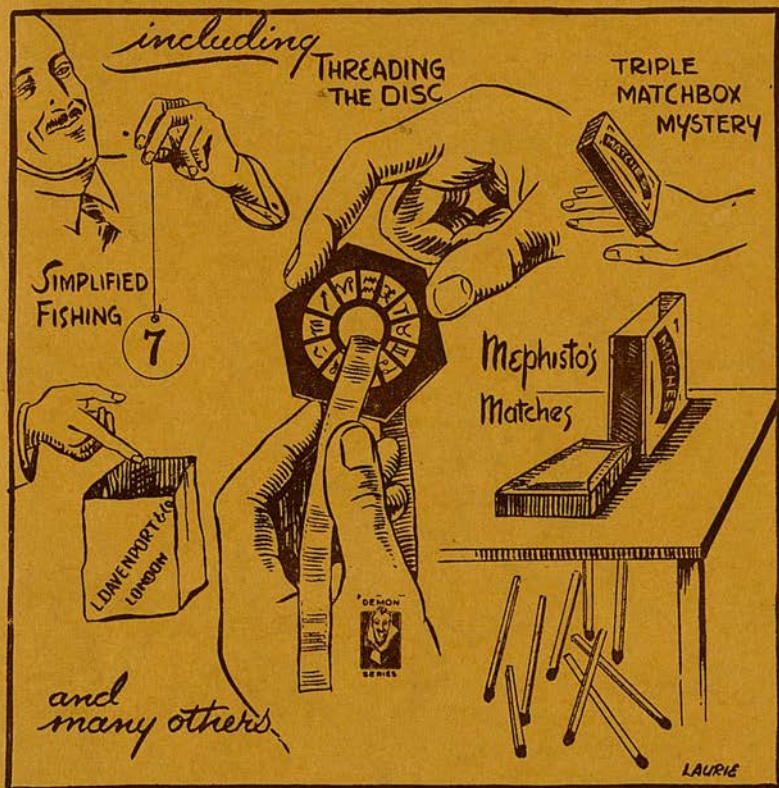
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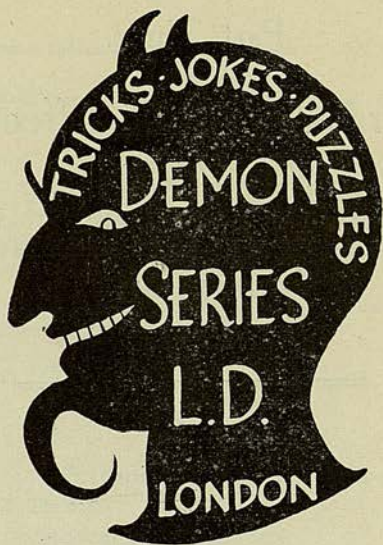
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Pocket Effects.

“TRAVELLING BALLS.”

In this section of NOVEL MYSTERIES will be found a number of small effects the apparatus for which may be easily carried in the pocket. Needless to say, they are not intended for big, spectacular work, but for impromptu and drawing-room work I believe the ideas will be found valuable.

The first item consists of a trick with four small cork balls and a small cardboard box. It may be performed at any time, no fakes or preparation being necessary.

The box is opened, disclosing the balls inside. They may be tossed out on the table and inspected. Two balls are returned to the box, the remaining two being left on the table. The closed box is placed down and one ball picked up. This vanishes from the hands, and on opening the box is found accompanying the two therein. The box is again closed and the last ball on table is taken up. This is placed beneath the table and apparently passed up into the box, for on the latter being opened all four balls are found together inside.

As the reader may have surmised, the secret lies in the use of a fifth ball. This is removed from the pocket in bringing out the box, and may be gripped at the root of the fingers as in the method of palming for the Cups and Balls trick.

The box is removed with the right hand, the left

hand takes off the lid, the balls are tossed out for inspection and the box placed down. The lid held by the left hand is now placed in the right, over the concealed ball. The left hand now picks up two of the balls and returns them to the box. The lid is now placed on and the concealed ball drops inside the box. One of the balls upon the table is picked up by the right hand and apparently passed into the left; actually it is retained in the right. The old "French Drop" pass can be used if desired. The left hand makes a throwing motion in the direction of the box, which is then opened by the same hand and attention is called to the extra ball inside. Meanwhile, the lid is rested on the right hand over the ball just vanished. The box is closed once more with this ball added, and the remaining ball is picked up in the right hand. This is apparently placed under the table, but as the hand passes the left (resting at back edge of table) the ball is transferred to it. The right hand knocks the table and is brought up empty. The box is opened, showing the four balls inside and the extra ball is disposed of as the performer thinks fit.

Patter Suggestions.—"This little box contains a number of cork balls. You see that there are four of them. They are so restless that they positively cannot keep still. Every now and again they look round.

I am going to drop two of the balls back into the box, which I shall close and rest on the table. Immediately I do this the two balls outside want to get back to the box. They feel they are being left out of it. I am going to oblige them in this manner. Watch!

“I take one of the little balls and project it into the atmosphere, like this. You do not actually see the ball go, because it travels quicker than the eye can follow. Nevertheless, if you had an X-Ray eye, you would see that the ball has arrived within the box again. I always prove what I say—here is the ball within.

“Watch this once more with the last ball. This one I simply pass up under the table and through a small hole in the wood. It finds its way into the box quite easily because it has been there before. And here are the four balls together in the box!”

A "SENSE OF TOUCH" DECEPTION.

Extremely simple in nature, this little effect is well worth attention, as it can be worked at any time with a borrowed hat and a few coins.

A number of pennies are collected in the hat, after which one of them is freely selected by a spectator, who is asked to notice the date, and if he thinks fit, to place a small mark upon it so that he may recognise it again. The coin is tossed back into the hat which is given to another helper to shake the coins up thoroughly. This done, the hat is covered over with a handkerchief, and reaching underneath, the magician removes in quick succession all the coins which were not selected, leaving the chosen one within the hat. It is taken out by the helper and identified.

As stated above, the method used is very simple, but the trick is none the less good on that account.

After the coins have been collected in the hat, (seven or eight is about the best number to use), the performer makes a remark on the number and placing his right hand inside takes out a few and shows them back again. At this stage one of the coins is palmed in the right hand. The left hand offers the hat to a spectator for one of the coins to be taken out. Spectator is asked to remember the date, etc., on the coin he selects.

Meanwhile, the abstracted coin in the right hand has been brought to the finger-palm, and this hand is extended to take the selected coin and immediately tosses it back into the hat. What actually happens is that the other coin is released and drops into the hat, whilst the selected coin is retained in the hand as before. The hat is now handed to someone else to shake up the coins within, whilst the performer takes a handkerchief from his pocket, which is used to cover the hat with. The coin in the right hand can now, if desired, be transferred to the back-palm position, to allow of this hand being placed under the handkerchief and into the hat with the palm upwards and obviously empty. It will now, of course, be an absurdly simple matter to produce one after the other the coins already in the hat, and leave the selected one inside at the finish to be removed and examined. This is not the only finish to the trick as, with the coin in the performer's possession, he can of course produce it by another method he thinks fit.

The appended illustrations show one of the most effective changes for the coin, as follows.

1. *First coin finger-palmed*
2. *Selected coin taken.*
3. *Thumb draws selected coin down, whilst fingers release first coin.*
4. *Completion of exchange.*

It will be understood that the coin is only in the performer's hand for a moment—apparently, at all events. The effect should be that he takes the coin from selector, and straightway throws it into the hat, where it is shaken up with the rest.

Patter Suggestions.—‘I wish to collect a few

pennies in this hat—will anyone oblige me, please, by the loan of them? Many thanks—throw them into the hat, will you? I always like to hear the sound of money, don't you? I once knew a man who would do anything for money—he would cut anyone's throat for five shillings For ten shillings he would cut his own. Eight or nine coins will be quite enough for the purpose. There is about that number here.

“Will you please remove one of the coins, and remember the date. If you wish to mark the coin in any way please do so. I now mix the coin up with the others in the hat, or perhaps someone would like to do this for me. Please shake up the hat thoroughly, sir. Here is a handkerchief which I am going to cover the hat with on purpose to make the problem more difficult. You will notice a magician always tries to make things as difficult as possible for himself.

“If I place one hand under the handkerchief I can feel the coins without seeing them, and I am going to display my remarkable sense of touch. Here is one coin, but something tells me it is not the one just selected. Another, and another I have now removed all the coins from the hat excepting the one chosen, which you will find inside if you have the energy to lift up the handkerchief. You find the selected coin has been left?—that's splendid.”

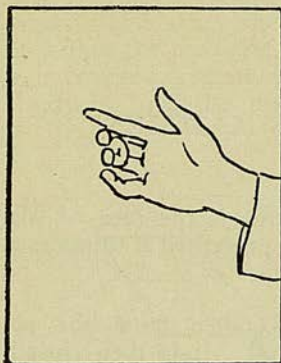


FIG. 1

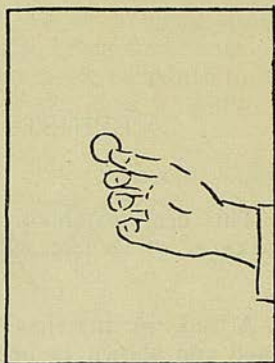


FIG. 2

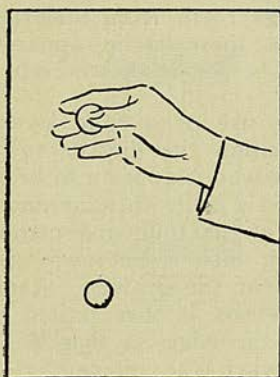


FIG. 3

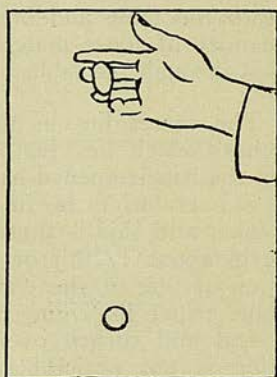


FIG. 4

"MEPHISTO'S MATCHES."

This neat matchbox trick is the idea of Mr. H. W. Tagrey, of Danzig, who presented it to me to make up.

A box of matches is taken from the pocket, opened and shown to be full. It is then closed and placed upside-down on the table, the slide portion being drawn off the box, leaving the inverted drawer upon the table. A spectator is asked to tap upon the top of the drawer, and the performer places his hand beneath the table and brings forth from underneath a quantity of loose matches, these having apparently passed through the table. The box is shown empty.

The secret lies in the use of a fake layer of matches, which lies just within the drawer so that when the box is opened half-way it appears to be full. The drawer has to be faked a trifle to accommodate the fake, and this is done in the following manner: A strip about $\frac{1}{10}$ th of an inch is cut away from the top of one of the ends of the drawer. A piece of blue paper matching the box is then pasted over this end and turned over the edge so that the cut portion is not noticeable when the interior of the drawer is quickly shown. Two thin pieces of card are next cut to fit down against the long sides of the drawer, to come $\frac{1}{10}$ th of an inch from the top, and these are stuck inside. The drawer thus prepared is

shown in Fig. 1, together with the fake layer of matches. This takes the form of a metal slide, cut to fit within the box, one edge being turned up. This edge is covered with another piece of paper to match the drawer, and the under-side has a white piece

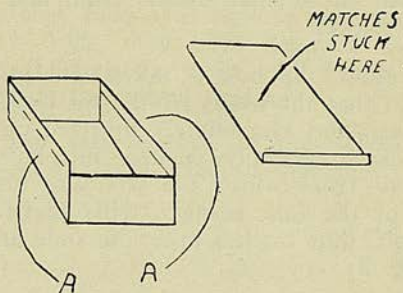


FIG. 1.



FIG. 2.

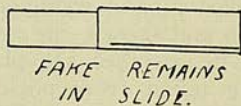


FIG. 3.

stuck over it matching the inside of the slide portion of the box. Fig. 2 shows the fake with the matches stuck on. These should be thinned down before attaching, otherwise the fake will be too thick.

Notice that the matches are arranged irregularly on the fake to give a natural appearance. This can now be slid within the top of the drawer, where it rests on top of the two pieces of card stuck in the latter.

A small bundle of matches is also necessary, this being circled by a small elastic band and placed in right-hand pocket.

To present, the box is taken and pushed open half-way so that the heads of the matches show. It is then closed and immediately inverted on the table. The drawer is carefully pushed out, but from the *opposite end* from which the box was first opened. The edge of the fake being a trifle higher than the drawer itself, thus catches upon the slide and remains inside (Fig. 3).

A spectator is asked to tap the top of the drawer, and at the same time the magician places the slide containing fake back into his pocket, and also gets possession of the little bundle of matches in the same hand. Immediately this hand is placed below the table and the elastic band wriggled off. The matches are brought up and shown, the drawer is lifted and found empty. The matches are placed in the drawer, the slide being taken from pocket (leaving fake inside) to close the box with, and effect is thus completed.

The trick is enhanced if, beforehand, two loose matches are placed in the drawer under the fake. This allows the box to be rattled at commencement, and at the conclusion these two matches are left upon the table, having apparently failed to pass through with the others.

Patter Suggestions.—"This box contains some

performing matches—I admit they don't look any more intelligent than ordinary matches, but one cannot judge by appearances. They are really very clever, and if you watch carefully I will get them to perform.

“I shall invert the drawer of the box on the table in this manner. I now tap the top of the drawer to let the matches know it is time to commence, and say ‘Fall out!’—yes, they have deserted the box and gone right through the table. All except two which evidently took the wrong turning.

“Anyone can do this for themselves, providing that they get the right kind of matches.”

THE RING AND THE CORD.

The "plot" here consists of magically passing a small examined metal ring on to a length of cord held by a spectator.

First a steel ring measuring about $1\frac{1}{2}$ inches in diameter is given for inspection. A length of pliable cord some 30 inches long is next handed to the assisting spectator, and he is asked to make one knot at its centre, without pulling it tight. This done, the performer takes his handkerchief, and, with the assistant holding the cord, covers over the knot. The ring is picked up and passed under the handkerchief—in a few moments the latter is withdrawn showing that the ring has been placed on the cord and through the actual knot made by the spectator.

A duplicate ring is used to accomplish the effect, both rings and cord being unprepared.

When the ring first shown is taken from the performer's pocket, he also takes out the second ring with the same hand (his right), keeping it finger-palmed. The visible ring is passed to the assistant for inspection. The assistant is now told to pick up and look at the length of cord which is lying on the table, and place the ring down. He is next asked to make one knot at the centre of the cord, loosely. The performer extends his left hand for the cord and takes it from the assistant, holding it by one end. Immediately this end is brought to the right hand,

which of course is kept back outwards, and without a break passed through between the second and third fingers of this hand, which are slightly opened to allow it to pass and afterwards grip it. Incidentally, the end passes through the concealed ring as shown in the drawing. Here it is left for the time being,

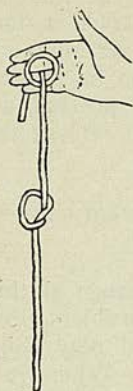


FIG. 1.

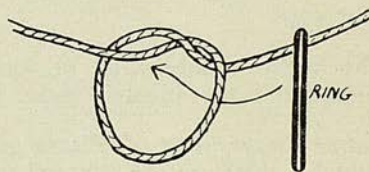


FIG. 2.

whilst the left hand goes to the breast pocket and pulls out the handkerchief to be used. The assistant is now asked to take hold of the loose end of the cord, and the performer throws the handkerchief over the centre. In doing so, the duplicate ring is run a little way up the cord so that it rests under the handkerchief. The

spectator now takes hold of the remaining end of the cord and the performer picks the ring off the table.

The concealed ring is now resting on the cord near the knot, and the performer has to work this on to the knot itself, under cover of the handkerchief. This can be easily done by pushing the ring right through the knot and swinging it over the top, the direction the ring takes being shown in Fig. 2. This will be quite clear on experiment. The knot is then pulled tight over the ring, and the trick is done. It only remains to draw away the second ring with the handkerchief in taking off, or it can be immediately palmed again, whichever the reader prefers, and the assistant is left to untie the knot to release the ring from the cord.

The moves require to be performed without hesitation, when the effect is good.

Patter Suggestions.—"Please glance at this steel ring, which I shall use for my next problem. Perfectly free from deception, isn't it? And now this piece of cord, which is equally innocent. When you have searched it, please make one knot at the exact centre, very loosely. Make a knot that will stay on. Thanks.

"I now take my handkerchief and drape it over the knot. I want you to take up the other end of the cord, please—In fact, you had better have both ends—here you are.

"I shall take the ring and place it under the handkerchief. Possibly you have anticipated my problem. It is to thread the ring upon the cord whilst

you are holding the ends. It is rather difficult but it can be done if you are a magician.

“ You see the ring is now upon the cord, and also through the very knot you have made sir! We have to untie the knot to get it off again.

SIMPLIFIED FISHING.

The articles used for this experiment are all unprepared in nature and easily carried in the pocket.

The performer introduces a paper bag with a number of small cardboard discs. Each one has a hole near the edge, and bears upon one side a number. Each of the numbers is shown to be different, the discs being dropped back into the bag as exhibited.

The bag is taken to anyone to remove one of the discs, and if desired this can be marked for future identification. It is mixed up with the others in the bag. The performer now shows his "simplified fishing rod," consisting of a piece of string, or coloured cord, with a metal hook on one end. The hook portion is dropped within the bag, leaving the opposite end hanging over the side. The bag is now given to a spectator to fish for the selected disc, which he is told to do by moving the visible end of the "fishing rod" up and down.

Strange as it may seem, this process is successful, for on the spectator removing the hooked cord from the bag he finds the selected disc has been "hooked" on the end of it. Everything may be examined.

The method to bring about this mystery is rather

barefaced, but the moves are so natural that no suspicion is aroused.

The appearance of the discs is shown by the one in the illustration. They should be made of thick card—the thickness being necessary for a reason which will be seen later. The number of discs used is immaterial a dozen being quite sufficient. The paper bag should measure approximately 11 x 8½ inches, and has no special peculiarity. The cord used may be a piece of blind cord, measuring a few inches over the length of the bag. To one end is fastened a metal hook, the tip of which is bent in a trifle, and the other end stiffened for a few inches by the judicious application of seccotine.

The discs and cord may be carried within the bag, which can be folded into four.

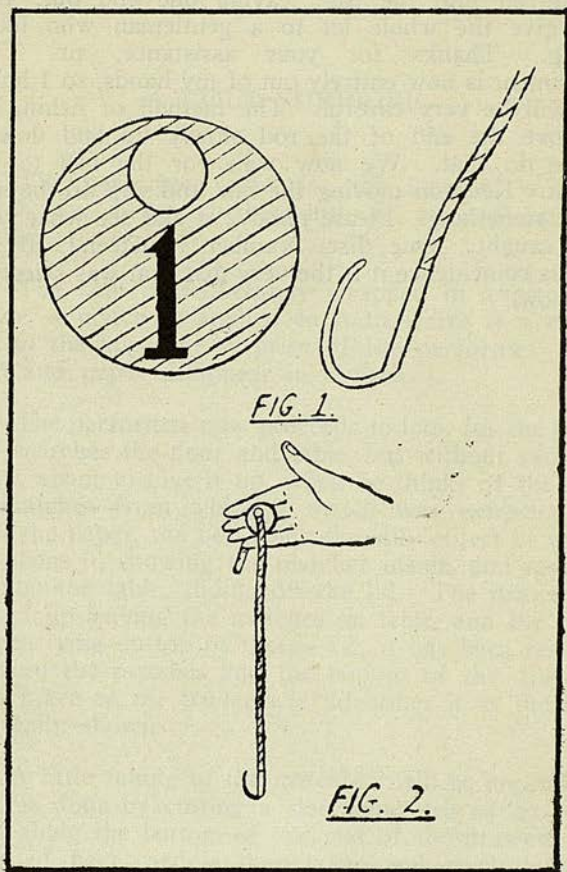
To commence the experiment, the bag is opened out, the right hand being placed inside to do this, and secretly abstrating one of the discs, which it palms. The discs and cord are turned out from the bag on to the table. Each disc is shown and attention called to the different numbers, and each is dropped back within the bag. The bag, held by the left hand, is then offered to someone to remove any disc desired, and note the number upon it. It may be marked with a pencil if necessary. This done, the performer takes the disc with his right hand and immediately throws it back into the bag. What really happens is that the finger-palmed disc is thrown back, and the selected one retained, exactly as in the "Sense of Touch" effect in this section. The bag is now handed to someone on the performer's left to shake up the discs within, whilst the performer picks up and shows the hooked

cord. The stiffened end of this is placed in performer's right hand and gripped between the fingers (Fig. 2), but in doing so the end is pushed right through the hole in the concealed disc, so that it is upon the cord. With his right hand the performer takes back the bag and holding it open, lowers the cord inside. As his right hand reaches the top of the bag, the fingers release their grip on the selected disc, which naturally runs down the cord and on to the hook! The hand continues in a downward direction away from the bag, leaving the stiffened end hanging outside. The bag is then given to the assisting spectator to "fish" for the disc, and in due course he is asked to remove the cord altogether from the bag, when the selected disc is found on the hook.

The discs require to be fairly thick so that they will have weight enough to drop down the cord, and this latter should be of a smooth variety. The tip of the hook is bent inwards a trifle so that it will not easily catch on to any other discs in the bag.

Patter Suggestions.—"This paper bag contains a number of small cardboard discs. You will notice that each disc bears a different number on one side. I will ask a gentleman to take out one of the discs, and to be sure to select any one he likes without me influencing him. I want you to remember the number you have taken, please. That's right—we next mix up the disc you have chosen with the others in the bag. Nothing could be fairer, could it?"

"This thing you have been looking at is a simplified fishing rod. Mind you, I have never attempted to fish with it so cannot vouch for its efficacy, but it certainly is simplified. I drop the



fishing-rod into the bag, leaving one end out, and now give the whole lot to a gentleman who likes fishing. Thanks for your assistance, sir. The experiment is now entirely out of my hands, so I hope you will be very careful. The method of fishing is to move the end of the rod slowly up and down. Please do that. We now wait for the fish to be caught. Keep on moving the line and you are bound to get something. Please remove it and see what you have caught. One disc, Number Nineteen! By a curious coincidence it is the very disc that was selected just now."

A COIN SURPRISE.

The performer asks for the loan of a coin, which, on being forthcoming, is marked by the lender.

The coin is deliberately wrapped in a piece of paper, a match is applied to it to warm it a trifle, but to the apparent surprise of the performer, both coin and paper disappear in a flash.

The performer now proceeds to look for the coin, and searches the floor and table, but without success. He is about to give it up, when he thinks of the box of matches from which a match was extracted to light the paper, the box being the only object in view. He opens it, showing the matches inside, and inverts it upon the table, sliding off the lid. The drawer is picked up leaving the matches on table, and the coin is seen lying on top of these—*i.e.*, it has been resting between the matches and the bottom of the drawer. It is taken to the lender who identifies it as the one originally shown.

A little faking of the matchbox will be necessary. This is done by cutting a slot about $\frac{1}{4}$ th of an inch wide along the bottom of one end of the drawer. A piece of bent card is then taken and stuck to this side as in Fig. 1. A piece of paper to match the drawer should then be stuck over the card at the end. The drawer can now be almost filled with

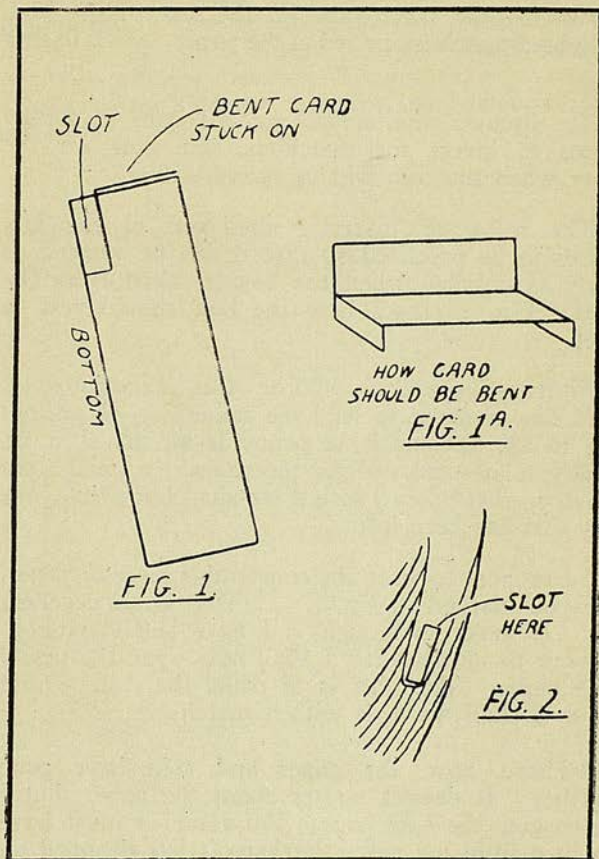
matches and the lid placed on. A coin inserted in the slot will pass down underneath the matches without difficulty.

Before working the effect, the piece of flash paper to be used should be folded up roughly and one end inserted in the slot of the faked box. The box is placed in the pocket with the paper upwards. The object of this is to keep the box the right way up in the pocket until it is required. The performer should not carry anything else in this pocket.

At commencement the performer asks for the loan of a penny and he has palmed an extra penny in his right hand. Whilst the coin is being marked he places this hand in his right pocket and takes out the piece of flash paper, taking the opportunity of setting the box firmly at the bottom of the pocket, slot upwards. The piece of paper is opened out and laid upon the table. He now goes to the lender to receive the marked coin, and in going back to the table, the coin is switched for the concealed one, which is dropped upon the paper. The right hand, concealing the marked coin is then placed in the pocket and the coin is inserted in the slot of the matchbox, which is immediately taken out and placed on the table.

Up to now the proceedings have been apparently quite fair, although unknown to the spectators, the trick has been accomplished.

The coin on the paper is picked up and folded within the latter. Here the performer uses the usual trick fold, which ensures the coin dropping out when the folding has been completed, and the coin is eventually palmed in the right hand. This hand then



pushes open the matchbox and removes a match which is struck by the same hand on the side of the box. The lighted match is applied to the paper, which flashes off.

To discover the actual marked coin it simply remains to invert the matchbox and slide off the drawer when the coin will be found within.

The move of inserting the coin in the box requires to be practised so that it can be worked as quickly as possible when the box is taken from the pocket. Fig. 2 shows how the box should rest in pocket.

Patter Suggestions.—"For this experiment I should like someone to lend me something—I am not going to ask for much; a penny is all that I want. Thank you sir—and will you please make a small mark upon it, so that when I lose it we shall know it's your penny that has been lost.

"I propose to wrap the coin in this piece of paper. Have you marked it, sir That is an excellent mark. It looks as though you have been trying to sign your name upon it. I shall now wrap the penny in the paper. The idea is to make the coin a little soft, so I shall warm it with a match.

"There, now, the paper and coin have gone altogether. It doesn't matter about the paper, but I have to give the coin back. I'm afraid I must have made it a little too soft. Perhaps it has dropped on the floor no sir, I do not see it, and I think I must proceed with the next experiment as time is short. Would you like to accept this box of matches

in exchange for your coin. They are quite good ones, guaranteed to flare up when struck. I will show them to you. The box is almost full, and—hello, here is a penny in with the matches. I think it is your own, sir, as it has your signature across it, so I have not failed after all.”

“THREADING THE DISC.”

Here I have pleasure in giving the reader the correct instructions and method for presenting my “Zodiac” Disc effect. If the moves are followed carefully, it will be found to be one of the most baffling effects of its kind that could be desired.

A small cardboard Disc is shown and passed out. It bears upon both its sides the signs of the Zodiac, and has a small hole at its centre. A piece of narrow ribbon is picked up and laid across the performer’s right hand. The disc is returned to him, and he places it within this hand, the ends of the ribbon hanging down each side. After suitable patter, the disc is slowly withdrawn from the hand and is seen to be threaded upon the ribbon. The performer demonstrates that the threading is perfectly genuine, and at once passes the disc and ribbon out for inspection, still with the ribbon through the hole.

Fig. 1 gives a good representation of the disc, which is hexagonal in shape. With it goes a fake half its size and fitting on the disc itself. The best way of making these is as follows: Get two discs drawn out on card about the thickness of an ordinary playing card. Punch the holes out of their centres, then sticking them back to back, seeing that the patterns go the same way. This makes the disc proper. Two half-discs are now required of the same

thickness card as before. These are attached together by means of two strips of black paper which are folded and stuck each side. The fake should fit easily over the disc, and when in position makes no apparent difference to it. In the fake shown in the drawing it will be noticed that the particular hieroglyphic

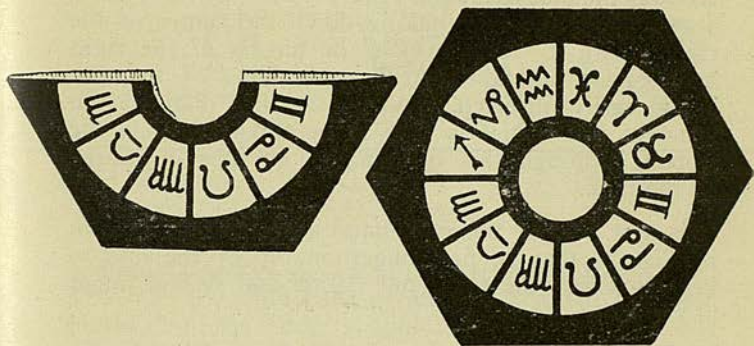


Fig. 1.

Reduced Facsimiles.

which looks like an M is at the left. When inserting the disc into the fake, the performer should look first for the M on the disc and turn this to the left also, thus making the pattern coincide.

We now come to the actual working. A small length—about 20 inches—of $\frac{1}{4}$ -inch ribbon is required. To commence with, the disc, with fake already upon it, is exhibited, and the hands shown otherwise empty.

The disc is held in the right hand. The left now removes it from here and offers it for inspection, but in doing so the right hand grips the fake and retains it within the hand. The left hand picks the piece of ribbon off the table and lays it over the right this hand being kept back outwards, in the position which is shown by Fig. 2. The centre of the ribbon passes right over the centre of the fake. The left hand now receives the disc back, and lowers it into the right hand, actually into the fake, taking down the centre of the ribbon with it. Pressure by the fingers of the right hand opens the fake a trifle and allows of the disc being easily inserted. When the left hand again removes the disc it is seen to be threaded upon the ribbon, although this is actually the illusion caused by the fake.

It is now held by the right hand in the position shown in Fig. 3—that is, first finger on top of the disc to keep it within the fake, and thumb and second finger at the sides.

Fig. 3 and the remaining figures show the appearance from the front.

The left hand picks up the end of ribbon hanging in front of disc and pulls it upwards (Fig. 4) until the ribbon is almost through. It passes easily between the disc and fake as long as pulled *upwards*, not outwards. The left hand then drops this end of the ribbon, the right releases the disc and the left takes hold of it at the side as Fig. 5. Here the first finger *pushes in at the hole a small loop of the long end of the ribbon*. This loop is at once seized by the right hand behind the disc (Fig 6), which pulls the ribbon

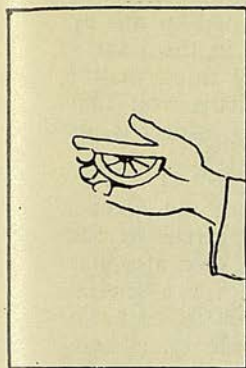


FIG. 2

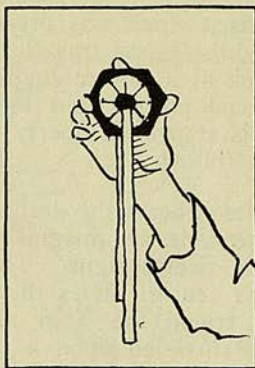


FIG. 3

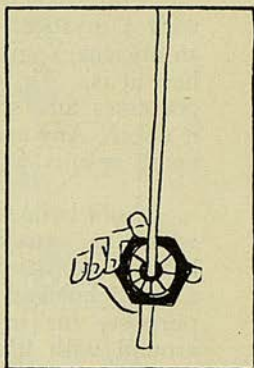


FIG. 4

upwards again as shown until it is half through disc. The disc has now been genuinely threaded by these moves, but the effect should be that the ribbon has carelessly been pulled backwards and forwards to show that it is threaded. The moves may be accomplished very quickly and neatly with a little practice.

The disc is shown in Fig. 7, held by the left hand. The right goes up to it, palms off the fake and runs down the ribbon, the ends of which are clipped between first and second fingers. The left hand drops the disc, when both it and the ribbon are offered for inspection as shown in Fig. 8.

From the accompanying photographs the reader should have no difficulty in following the procedure, which takes considerably longer to describe in print than to carry out.

Patter Suggestions.—"This problem is concerned with a mystical disc, which was presented to me by an ancient Yogi whilst I was travelling in the East—here it is. To look at it you might not think that it possesses any special powers, but I assure you that it does. Anyone is at perfect liberty to inspect it, as no ill results will follow.

"On both sides it bears the design of the Zodiac, which as you know, is an imaginary circle in the heavens, containing twelve signs. The disc also has a small hole at its centre. It is there for a special purpose, for my friend the Yogi used to carry it around with him, threaded upon a piece of ribbon, like this piece I have here. Although many attempts were made to steal the disc, it is a strange thing that none succeeded. The reason was that every time the disc was removed from the ribbon, it always came back again, and was found threaded upon it securely. I shall demonstrate just how that happened.

"The ribbon I lay across my hand, so, and place the disc in my palm. The ends of the ribbon remain in full view, so that apparently it is an impossibility to thread the disc upon the ribbon without further movement on my part. Nevertheless, you see it has become threaded whilst in my hand, and the ribbon passes backwards and forwards through the hole.

"Just to prove to you that the ribbon really runs through the hole, please take both ribbon and disc and examine them for yourselves."

FIG. 5.

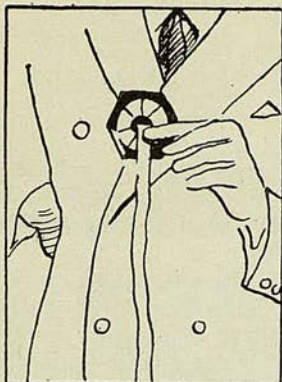


FIG. 6.

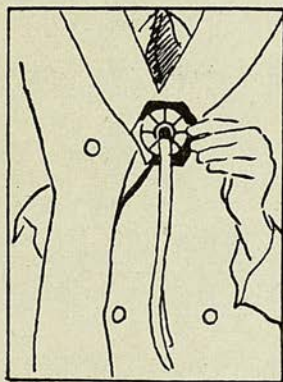
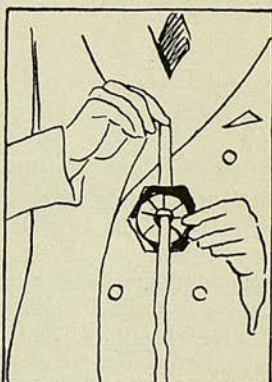


FIG. 7.

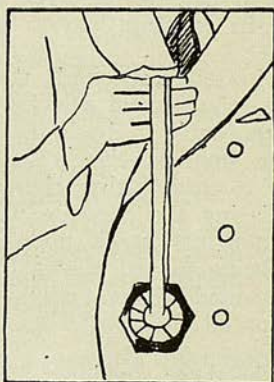


FIG. 8.

THE "TURNOVER" CARD.

A small nest of three envelopes is exhibited, together with a playing card, or the performer's visiting card. The card is placed within the smallest envelope attention being drawn to the way it is inserted—with its face towards the address side. The envelopes are nested together, and after a little patter, are removed again. The smallest envelope is handed to a spectator who opens it himself and finds that the card has turned over in the envelope, and now faces the opposite way to which it was inserted.

This effect depends upon a simple, but puzzling device—the second envelope is in reality two stuck together back to back, each containing an envelope of the smallest size. One of these envelopes has inside a card facing the address side, the other a card facing the opposite way. Each of the smallest envelopes has stuck upon its flap a little red seal. This being waxed allows the flap to be closed down and opened again easily. The largest envelope is unprepared.

The three envelopes are first shown and the card sealed in the smallest, facing the address side of envelope. This is then enclosed in the double envelope of the next size. The largest envelope is picked up and whilst it is held over the others, they are quickly reversed and placed in this envelope the opposite way

round. This is twirled around, and on the envelopes again being taken out, the smallest is given to someone to open and discover that the card has apparently reversed itself.

The correct way of holding each envelope in nesting—and removing—is for the right hand to press the narrow sides of envelope between finger and thumb, flap open and pointing downwards. This allows each envelope to be inserted easily, and also shows that each is empty.

The principle of this idea is not new, but the application to envelopes may be. It can, of course, be used for other effects requiring the vanish, production or change of a card, or similar flat object.

Patter Suggestions.—"With these three envelopes I shall demonstrate to you a scientific problem, proving the existence of a Fourth Dimension. Here is an ordinary card, which I am going to place in the smallest of the envelopes and seal down. I want you to notice that the card goes into the envelope with its face to the address side, and the envelope being only just large enough to contain it, it is therefore impossible for the card to move about inside. This envelope I now place in the second, which likewise goes into the third and largest.

"I think you will agree that it is quite impossible for me to manipulate the card inside, in any way whatever, yet assuming the existence of a fourth dimension, it would be possible to turn the card completely over in the envelopes. This I shall attempt to do by twirling them around, so, and if we are

successful we shall find that something has happened to the card.

“Will you look inside the small envelope and see if the card has moved sir. You see it has turned right over and now faces the opposite way round.”

A TRIPLE MATCHBOX MYSTERY.

The effect about to be described was originated by Mr. Jack Le Dair, the well-known entertainer. Although the apparatus can be carried in the pocket, it is an item that is quite effective enough for platform or stage.

A large-sized matchbox is taken and placed on the back of the outstretched right hand. In response to passes with the opposite hand, the box slowly rises and stands upright. It can be made to rise or fall as desired.

Secondly, the box rises and the drawer opens, disclosing the interior full of matches.

Finally, the box changes instantaneously to a small bouquet of flowers which can be placed in a vase on the performer's table.

A prepared matchbox and our old friend, the black thread, are responsible for the mystery. The drawer of the box is shown in the first drawing. A being a wooden base rounded at the bottom and covered with black glazed paper for the purpose of allowing the thread used to pass around easily, to which is hinged the box portion B, this being done by means of adhesive linen tape. A staple is fixed to the top of the wooden base, and the strings of the spring flowers used for the bouquet are tied around this. The front of the drawer is recessed to take a

layer of matches glued in. Also a small metal bar, reaching nearly to the top of the drawer, is fixed in an upright position at the back of the base A. This is there for the purpose of preventing the bouquet from expanding too soon when the box opens. It is not shown in the drawing.

Fig. 2 shows the arrangement of the thread, and a side view of box. One end of the thread is fixed to the box by passing through a hole in the front where a small black bead is tied to it to prevent it being pulled through. It then passes down inside the box and under the drawer, the base of which has a small hook protruding for the thread to go through—then passing up the other side of the box and out at an eyeletted hole. It continues for about 15 inches and then terminates in a thick black pin, bent hook-shape. This pin is attached to the performer's right side, and the box placed in the right trouser's pocket. We are now ready to present.

The box is taken from the pocket and shown. It is placed upon the back of the outstretched right hand the thread passing between the lower joints of the second and third fingers (Fig. 3). Place the box well forward on the hand and the rising and falling can be easily accomplished by slightly extending hand, or drawing it back.

Now make the box rise and stand upright. With the left hand set it firmly in position on the *lowermost joints* of the second and third fingers, and at the same time raise the first and fourth fingers at the sides of the box (Fig. 4)—these fingers should grip the sides of the box and prevent it from being pulled flat on the hand. Extend the hand again and the drawer of

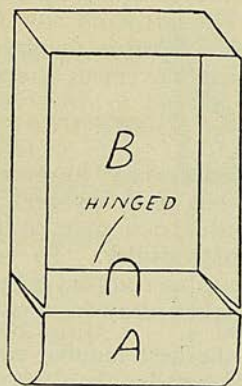


FIG. 1.

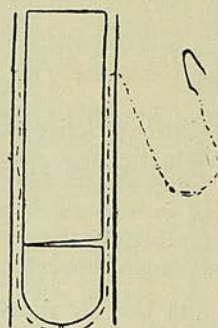


FIG. 2.



FIG. 3.

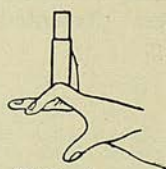


FIG. 4.

the box will slowly open. When the drawer is nearly free, jerk the hand forward a trifle, causing the hinged drawer to fall forward and the bouquet to expand instantly and cover the box. The left hand now takes hold of both box and bouquet and turns to place on the table, under cover of which movement the right unhooks the pin allowing the thread to drop behind the table.

A little practice will be necessary in order to manipulate the box correctly, but if it has been well made there should be very little friction in opening, and this is the chief point to consider. To re-set, simply gather up the flowers into as compact a bundle as possible and insert in the faked drawer.

I find that 22 flowers is the best number to use, and these have to be somewhat smaller than the usual article. They can either be specially made or the standard variety cut down to fit. The box used should be one of the largest Bryant & May brand.

Patter is omitted for this effect, as it is a quick item best presented with a minimum amount of speaking.

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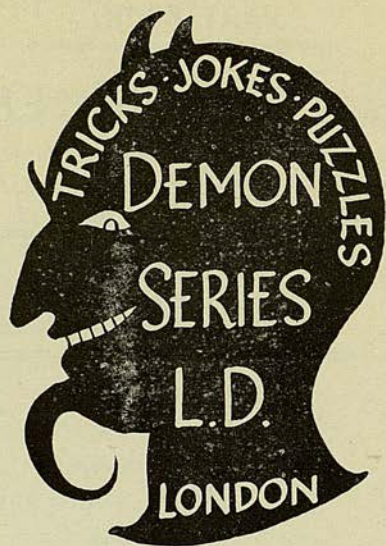
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THE DOUBLE-MESSAGE SLATE.

A slate having been shown, the performer encloses it within an empty paper bag.

A card is selected from a pack, shuffled back in the usual manner, and the magician states that the name will appear on the slate. After a few well-chosen words the slate is now withdrawn from the bag and the name of the selected card is found to be chalked upon its surface. The performer is about to proceed with his next item when someone suggests (or he affects to hear) that although there is certainly a message on the slate, it is not readable, being chalked on *reversed*.

Apologising for this error, the performer wipes the lettering from the slate and returns it to the bag. When removed, the message has been written by the careless spirit in the orthodox fashion.

This effect is accomplished by very simple means, the only requirements being the old Spirit Slate with silicate flap, and a thick brown paper bag of a size to take the slate comfortably.

The reversed message is written on one side of the slate, whilst the second message is written on one

side of flap. The flap, with blank side upwards, is now placed over the side of the slate bearing the reversed message, and in this condition the slate may be freely shown and handled.

Just before it is placed in the bag it is held by the right hand at top and left hand at bottom, the flap being at the back of slate. Held thus, sloping backwards a trifle, it is an easy matter for the flap to be released and the bottom of this brought over the bottom inside rim of the slate. The right hand now holds slate and flap in this position whilst the left picks up the bag, into which the slate is inserted—the flap will fall down inside, and be separated from the slate. On the slate (only) being removed, the message is found upon it. This is cleaned off, and again the slate is inserted into the bag. This time it is placed in so that the writing on the flap will now appear when both are taken out together. Just before removal the last time, the thumb of the right hand presses on flap surface and draws it up on to the slate, into which it is settled.

Patter Suggestions.—“With the assistance of this slate I shall present an uncanny problem. Please look at it closely, as I want everyone to be assured that there is nothing exceptional about it. In order to produce the desired result, it is necessary to surround it with a dim, religious light such as is beloved by spiritualists. I shall achieve this by placing the slate inside this brown paper bag.

“Here is an article which you have probably

never seen a magician use before—I refer to a pack of cards. However, I must apologise for using them, but they are absolutely necessary to our problem. When at a seance the other night I got into touch with a gentleman who, in this life, used to be very proficient at the trick known as the ‘three-card trick.’ He made quite a lot of money out of it. As he is going to help me with this psychological feat to-night, I intend to use objects which will be familiar to him—these playing cards.

“ Will you kindly remove a card from the pack, madam! Thank you. Now please replace it and shuffle. You retain a mental picture of the card, don’t you?

“ Now for our manifestation of spirit intercourse, which means that we shall find the name of your card written clearly upon the slate. Here it is, as you see. Pardon me, but a little mistake has occurred—the spirit has written the name the wrong way round, and it can only be read before a looking-glass. I shall remove it with this sponge. I must apologise for this error, but the truth is that a spirit is often liable to make a mistake of this kind, being, of course, on an entirely different plane from our own, and, consequently, seeing things from a different angle.

“ I will try the experiment again. I replace the slate within the bag, and rap on the front as a signal. If you listen carefully you may hear the writing

Here is the corrected message 'The King of Spades'
—and that is the card you selected, madam."

“THE EGYPTIAN GONG.”

A small brass gong, supported by a wooden skeleton framework, stands upon a table. This is shown to be unprepared, the stick with which the gong is beaten is laid upon a wooden platform immediately in front, and an ordinary 4 fold ornamental screen is placed around the whole.

The query “Are the spirits here?” is replied to in the affirmative by the gong be struck once by unseen hands. The front of the screen is at once unfolded disclosing nothing unusual, excepting, perhaps, that the stick has changed its position slightly.

The gong will strike out messages, and answers to questions—one beat for “Yes” two for “No”—in the approved spiritualistic manner, yet at any time it can be shown ordinary and unattached to anything.

Of the various models considered for the production of this phenomenon one of the simplest was the following:—

The secret lies in the little wooden stand, or platform, in front of the gong, and on which the gongstick is rested. This contains a hidden stick, as will be seen in Fig. 2, which lies in a sort of Black Art well in the top of the platform. Fig. 2 shows how the platform appears looking down on to it, and the narrow well, placed almost diagonally, is masked

by strips of braid on the surface, the top of which is black velvet. The stick is painted black, and is dissimilar from the one shown in that instead of it being round it is square and flat, allowing it to have a thick wire run through near its base (shown in sketch), the wire being fixed to the sides of the well, so that downward pressure at the point X will cause the stick to swing upwards. Fig. 3 shows the sectional side view, of the platform. The extreme end of the stick has a strong black thread fastened to it. The back part of the platform is open, and the thread proceeds under the well to an upright piece of wood, to which is fixed a small spring as shown. The thread passes through this spring, through a hole in the wood, and out at the side of the platform, where it goes into the hands of an assistant at the side. The base of the platform must either be weighted or clipped to the table, and under these conditions, a smart pull on the thread causes the stick to rise out of the well. The gong being placed at the correct position, it is struck by the stick, and the pressure on the thread being at once released, the spring helps to swing the stick back into the well again.

If the stick first shown is rested so that its end is a little way over the well, it will be pushed aside as the concealed stick rises, and thus change its position—giving the impression that it is actually this stick which is responsible for the beating.

The screen used must be open at bottom to allow thread to be worked.

Patter Suggestions.—"This gong to which I want to call your attention has a curious history. Many

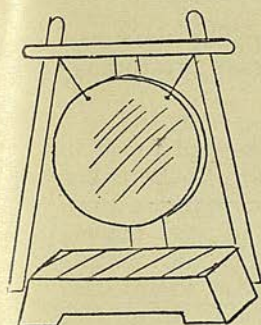


FIG. 1.
GONG AND PLATFORM

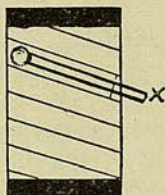


FIG. 2.

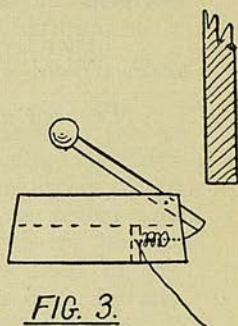


FIG. 3.

"THE EGYPTIAN GONG."

years ago it reposed in an old Egyptian temple, and each day it was struck by one of the priests. To-day, although the venerable priest is long dead, the chasm of Time is bridged at certain favourable periods and once more we are permitted to hear the gong being struck by spectral hands.

“I shall place this stick in front on this little platform, and cover the gong with this screen.

“Listen! (*Gong strikes once.*) The time has again arrived, and the spirit proclaims its presence!”

(*Proceed with tests.*)

A NOVEL MESSAGE SWITCH.

The method of exchange about to be described can be utilised in several ways. It is useful where the operator desires to obtain a message written by a spectator, or where he desires to produce one on a blank piece of paper.

The effect on the audience is that the paper (about to be exchanged) is folded by an assisting spectator and handed to the performer, who immediately places it in an unprepared envelope, which is sealed and handed back to the assistant to place in his pocket. During the short time the paper has been in the performer's possession, however, it has been secretly exchanged. The moves are open and straightforward, and this switch is one with which I have been able to puzzle magicians, who usually suspect some preparation of the envelope.

Supposing a message is to be produced on a blank piece of paper, the *modus operandi* is as follows:— A piece of paper, measuring about 8 x 5 inches and with the message written on, is folded three times, reducing its size to one eighth. With a *very small* spot of seccotine at its centre it is then attached to the middle of the address side of an envelope—a fairly thick one, for preference, which should be pressed in a book until the adhesive is dry.

The envelope, thus prepared, may lie flap up on

table, or it may be placed in the performer's inside-pocket. In the latter event, another envelope should be placed in with it against the paper, to allow the prepared paper and envelope to be withdrawn easily from pocket without catching in the lining. A second paper, similar in size and appearance to the one already disposed of, lies close at hand, and this piece is first handed to the assistant to examine. It should be folded and unfolded beforehand, to retain creases like duplicate.

The performer now picks up, or removes from pocket, the envelope with duplicate paper attached, holding it address-side down in the right hand, fingers underneath, thumb on top. The fingers *twist* the concealed paper until it is detached from envelope. The performer remarks: "If you have examined the paper to your satisfaction will you please fold it up, and I will seal it in this envelope." Assistant folds paper and hands to performer, who receives it in his left hand, between first and second fingers (see Fig. 1).

The left hand now advances to the envelope, and the thumb of this hand turns down the flap (Fig. 2). Momentarily, the paper held in this hand is brought underneath the envelope. In this moment the second, third and fourth fingers of the right hand (under envelope) are lowered, leaving the duplicate paper clipped only by the first finger. The left hand slides the paper just shown between the lowered fingers and the first finger of right hand, whilst the first finger of left grips duplicate paper and slides it from under flap part of envelope, coinciding with the thumb of that hand which has just turned the flap over. Being rather difficult to describe in print, the moves should

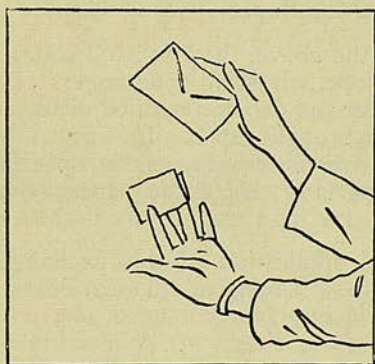


FIG. 1

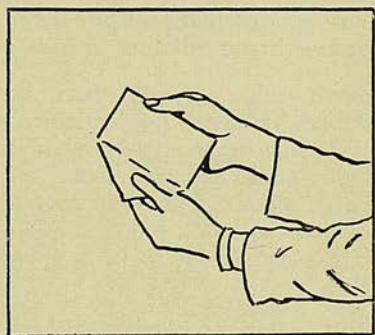


FIG. 2

be followed with papers and envelope in the hands, when they will at once become clear. With a little practice the switch is worked in a moment as the left hand turns over the flap.

Following the above, the left hand slides its paper inside the envelope, whilst all four fingers of right are now pressed over the paper concealed at back allowing envelope to be brought up to the lips to seal. On being stuck down, the envelope is at once handed to the assisting spectator, the loose paper being finger-palmed.

A practical application of this exchange will be found in "A new Living and Dead Test."

“THE INVISIBLE ARTIST.”

This effect, which I placed on the market some little while ago, has proved very popular. It consists of the production of a spirit picture on a blank piece of drawing paper. Whilst the effect is not new, the exact method and moves used are, to the best of my belief, original.

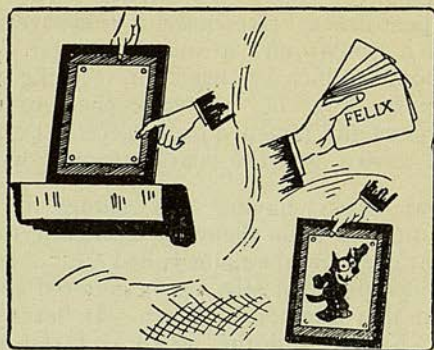
The performer first shows a felt-covered board which has a rim around it and two metal clips flush with the board, which are used for securing the paper to its surface (Fig. 1). A blank sheet of cartridge paper is shown and fastened on, a piece of brown paper is likewise shown, and the board wrapped within.

Several cards having the names of various celebrities printed upon them are exhibited, each being shown separately and the name called out. Afterwards, a number is asked for, the cards counted down, and the card at that number is shown. It bears, say, the name of “Felix,” and the board is taken from the paper showing a charcoal sketch of Felix produced thereon.

The working is not difficult. Both sides of the board, which measures 14 x 9½ inches, are felt-covered, and both sides have an identical rim. Fitting either side is a flap one-eighth of an inch thick (Fig. 2). The rim of the board is covered with a dark leather paper, and the back of the flap covered the same. Two black squares on flap, presumably for ornamentation, disguise

the edge where the flap comes out, as seen by Fig. 3. Both sides of the board are fitted with clips to hold sheets of paper, and at the beginning, a duplicate paper with sketch is fastened to one side of the board and covered with the flap. Thus our problem is simply to transfer the flap from one side of the board to the other, after the blank sheet has been placed on.

Incidentally, although it is not essential, I prefer to stick the "sketch" paper permanently to one side of



the board, which allows this to be handled very freely during working.

The inside surface of the flap should be covered with brown paper to match the paper used to wrap up. This latter is just over three times the size of the board, and when the board is inside is folded as shown in illustration 4—into three, and then either side is

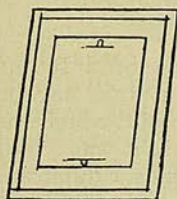


FIG. 1.



FIG. 2.

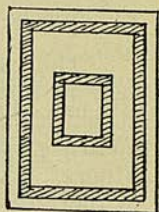


FIG. 3.

FOLD THIS
SIDE UNDER
AT DOTTED
LINE.

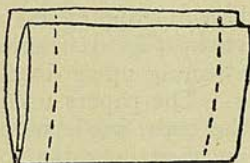


FIG. 4.

FOLD THIS
SIDE OVER
AT DOTTED
LINE.

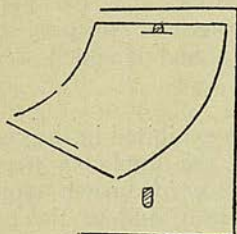


FIG. 5.

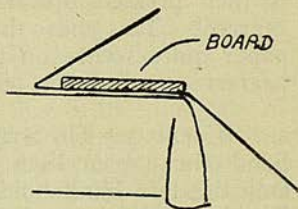


FIG. 6.

turned over, one side down, and the other side up. The object of this is to make the paper appear the same on both sides, as it has to be reversed.

The cards used in the trick consist of a set of ten, all different, the face one having a small tag on it which projects. This card should be one which the audience will remember again—in my case it was "Old Moore." At the back of these cards comes a duplicate of the face card, and then seven force cards all alike—18 cards in all.

Before passing on to the working it will be as well to mention the method of clipping the papers to the board, which is shown by Fig. 6. Both clips are flat on the board, one projecting upwards at top, and the lower one downwards. The papers used are provided with two slits at the ends, made with a razor, and when the paper is engaged over the top clip as shown in the illustration, it is pulled down over this until the slit at bottom comes over the lower clip—it is then pressed upwards over this, and the paper centred. This has the advantage of keeping the paper quite secure on the board, and is much to be preferred to drawing pins.

Working.—The board is first exhibited in the right hand, the flap at back covering the duplicate paper, and the left hand holds the piece of brown paper. The board is shown back and front, and as the performer walks over to the table to place it down, the *first fold* of the brown sheet is drawn over it, and paper and board are placed at back of table, similarly to Fig. 6. The piece of cartridge paper is picked off the table and shown to be blank. The right hand now removes the board only from the fold of paper

(it has been placed in with flap downwards, and this is left in paper), and, holding it with side already shown facing audience, the blank paper is attached by means of the clips. The board is now held sideways with the right hand gripping lower edge, fingers in front and thumb behind. In this position, the left opens up the fold of paper again, and the right lowers the board inside and on to the flap. Thus the paper just placed on is covered and the duplicate with sketch exposed, unknown, of course, to the audience. The fold of paper is dropped, and the paper folded as in Fig. 4. The performer now walks over to a chair to place it upright against the back, and in doing so, the packet is twirled in the hands, and reversed.

The cards are now picked up, the performer calling attention to, and reading out the name on, each one. Holding the packet facing audience, the name on top (tagged) card is called out, and this is removed and placed *at the back* of the packet. In the same manner, each of the remaining nine different cards is shown and placed at the back, and then, apparently, the same card first called out is arrived at again. Actually, however, this is the duplicate of the face card first shown, and has seven force cards behind. In turning to place the cards against the wrapped board, the pass is made to leave the tagged card on bottom (the cards thus being in the same order as at first), and now the top seven cards are all force cards, although the audience appear to have seen all the cards in the packet. A small number is asked for, counted down, and a force card shown.

Now the wrapped board is picked up and one

end of the paper unfolded. The board is withdrawn with sketch facing audience, the fingers keeping the flap clipped to it. It is an easy matter to settle the flap in position behind the board with the fingers whilst showing sketch, and then it may be shown on both sides. The paper is picked up, shown empty, and tossed aside.

Patter Suggestions.—"This item is a spiritualistic experiment, or an exhibition of mind over matter—whichever way you look at it—I don't mind so it doesn't matter. You will observe that I am holding this board up for your inspection—I will knock it on both sides to show that all is genuine and above board. Here is a blank square of white paper, which I want a gentleman to examine for me. Scrutinise it very thoroughly, sir, because it has absolutely nothing to do with the trick. I lodge the paper on the board, in this manner. Next, so that *you* will see it better, I shall wrap the board in this piece of brown paper and rest it here.

"I have a number of cards, each bearing the name of a well-known person, and for the benefit of those in the back row I will read them out. (Call out names, and rest the packet against wrapped board.)

"I don't know if you notice anything, but I fancy that Marmaduke is hovering around. Marmaduke is my spirit artist, and I am going to ask him to execute a picture for our benefit. First, I should like one of those cards chosen. Will someone call a number, say, between 1 and 8. Six! Thank you. If you watch carefully, you will see Marmaduke's ghostly fingers counting over the cards.

On the other hand, of course, you may not. We will at any rate, discover what name card Number Six bears. (Count down.) It is Felix. Our spirit artist is a quick worker, for you see that the picture has in that short while been drawn upon the paper". (Uncover and show.)

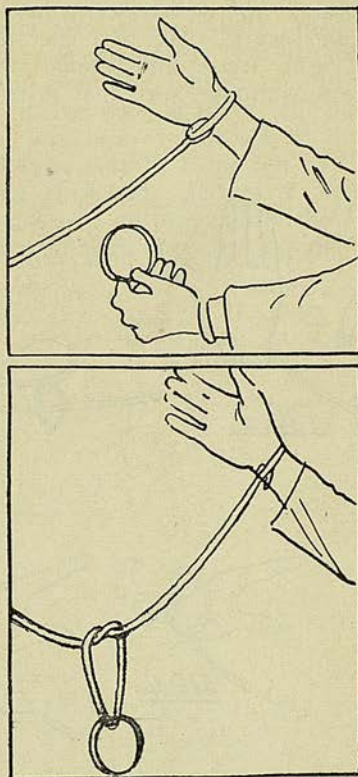
ROPING THE RING.

This method of passing a ring on to a cord is especially suitable for cabinet work.

In effect, the performer—or should it be medium?—has one end of a long cord tied about his right wrist by a helper. The knots may be sealed to negative any possibility of them being unfastened during the subsequent proceedings. The performer having passed an ordinary ring for examination, receives this back and retires into his cabinet. The loose end of the cord is left outside and is held by the assistant. After a few moments have elapsed, the performer throws out the centre of the cord—which he has taken in with him—and the ring is seen to be upon it, tied securely with a genuine knot.

Note that the ring is genuinely on the cord, also the knot is an ordinary one. If desired, the effect may be presented with the performer simply turning his back for a few moments to get the ring on.

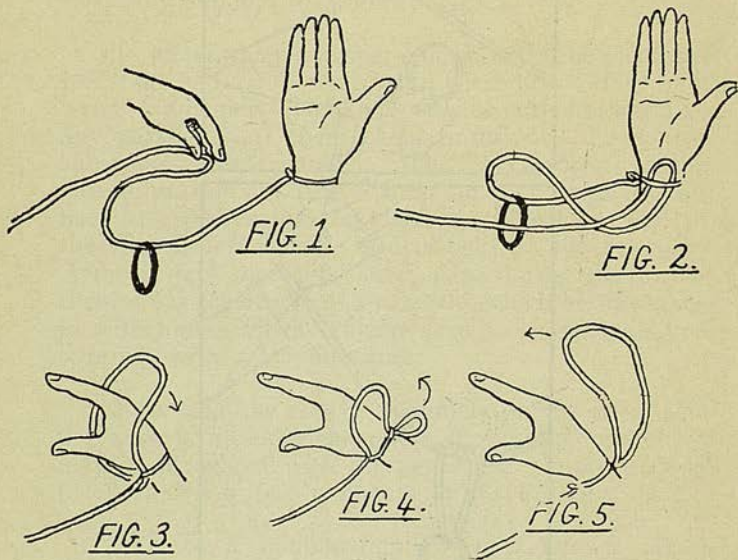
This is a combination of two known ideas. First, the method of pushing a loop of cord through the ring, this being manipulated through the cord around the wrist, leaving the ring with cord twisted over it. This method does not produce a genuine knot. Second, the well-known Slave Bangle trick, with duplicate ring up the sleeve. Both these methods are combined to (apparently) place the examined



"ROPING THE RING".

ring on to the cord and tie a genuine knot over it.

A duplicate ring is on performer's right arm, pushed up the sleeve. He first has the cord tied around his right wrist and sealed with wax, if desired. He must make sure that it is not tied too



tightly. When he takes up the ring and enters the cabinet, he pulls down the ring which is up his sleeve on to the cord, and pockets the first ring. He now takes up a loop of the cord on the left of the ring (as shown by Fig. 1), and places it under the cord

that is around his right wrist, as shown in Fig. 2. The loop is then pulled right up and over the hand (Fig. 3). It is then passed under the cord around wrist at position shown by Fig. 4, and pulled upwards and right back over the hand again (Fig. 5). On straightening up the cord again it will be found that a single knot has been formed over the ring, and both ring and knot may be inspected by the assistant, who unties the ring and removes it. With the cord around the wrist tied not too tightly the above moves may be performed with ease and rapidity.

"THE EMERALD FROM LUXOR."

The effect here is showy and spectacular, and is capable of being worked up into a very mystifying illusion.

A large display-board, covered with black velvet, stands on table, together with a jewel-case. This latter is opened, disclosing a giant emerald, which the performer removes, closing the case again, and shows to the audience. Walking to the other side of the stage, the emerald is taken into the right hand, from which it disappears. It has apparently passed unseen back to the case, for on this being opened again, it is found within. The open case is left just below the display-board, whilst the performer proceeds with the main part of the experiment.

A pack of cards is taken from its case, shuffled, and twenty cards are run off. The remainder of the pack is placed on one side. Incidentally, it is not essential to use playing-cards—numbered cards or postcards may be used instead, if desired. The packet of cards is taken down to the audience, and a selection of three is made, these cards afterwards being returned to the packet. Returning to the board, the performer deals the cards, backs out, on its surface, which allows of four rows of five cards being distributed.

Retiring to one side, the performer makes passes

in the direction of the board. The emerald moves!

It rises steadily from the case until it reaches the extreme left-hand top side of the board, from which it travels slowly along the top line of cards, stopping over one card, where it rises and falls as if to indicate it. On this card being removed and turned to the audience it is seen to be one of those selected. Similarly the emerald indicates the two other cards remaining, thereafter returning slowly to its case, and thus concluding the demonstration.

The method used to make the emerald pass across the surface of the board and indicate the cards is similar to that used in the Spirit Hand effect described by Ernest E. Noakes in "*Magical Originalities.*" As will be seen by a reference to Fig. 1, a thread runs from the right-hand side of the board through an eyelet and down to the case, where it passes into a hole through the emerald, is knotted each side to prevent slipping, and then passes up again through another small eyelet at the opposite side of the board—then right across the top, through a further eyelet on the right and so off at the side again. With an assistant here who has a view of the board, it is possible to cause the emerald first, by gently pulling the top thread, to leave the case and rise to the left-hand top corner of board, and then, by drawing in the other end of thread, to cause it to pass along the top line of cards. Needless to say, the assistant must be well practised to manoeuvre the emerald correctly.

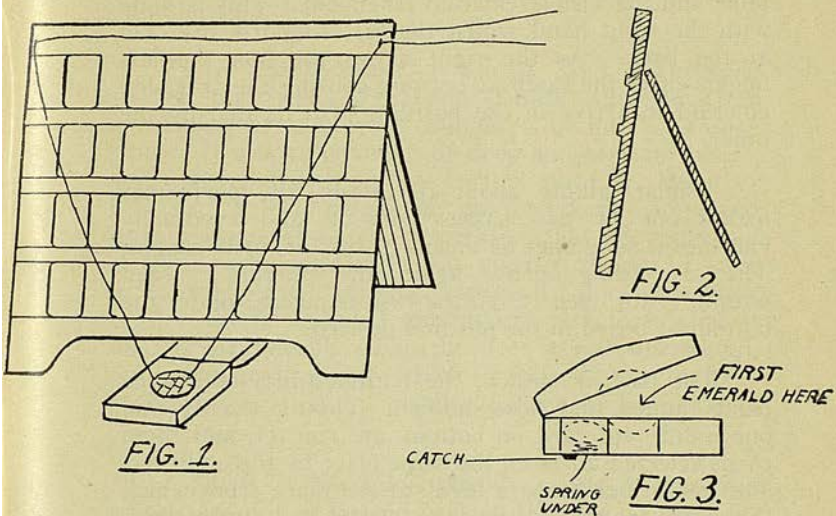
The board on which the cards are laid out is provided with a support at the back so that it will lean slightly backwards. Fig. 2 shows the side view.

It will be seen that the board is recessed to take the four lines of cards, each of which is laid in, in dealing. The front surface is covered entirely with black velvet, and this arrangement allows the emerald to pass over the surface of the board without catching anywhere. The thread must be very fine and strong.

The emerald used is large, oval and imitation. Actually there are two, both of these being at first disposed of in the case, which is shown in Fig. 3. The bottom part of the case is hollow and contains a sliding box—something similar to the well-known Coin Slide. The box is divided in half by a partition, the front half containing a circular lining in which reposes the emerald first shown. At this time the second emerald is concealed inside the other half of the sliding box immediately above a weak coiled spring, which normally raises it about half-an-inch. The illustration of the case should make its construction quite clear. A small projecting catch at the bottom allows the sliding box to be slid along when necessary.

The second emerald is the threaded one, the thread issuing either side of the case (which never leaves the table), and being left slack on either side of the board, leaves space on the latter for the cards to be placed along.

The cards used should have a dark-patterned back (Steamboats are suitable) so that the thread will not be noticeable at a little distance. Only twenty cards are required for the trick, and these are forcing cards arranged in threes so that if cut and the three at cut taken, they will be three different force cards. The



"THE EMERALD FROM LUXOR"

cards immediately below these in the pack are ordinary and all different.

The operation of the effect is not difficult. First, attention is called to the case, which is opened on table and the visible emerald taken out. This is done with the right hand whilst the left supports the case at the back. As the right closes the box the left fingers push the catch at bottom, causing the threaded emerald to arrive in the position just vacated by the other.

Whilst talking about the stone, the performer makes one or two passes with it, and eventually vanishes it altogether by means of his favourite sleight. The case being opened again, the emerald is seen within. Still open (flat), the case is pushed under the bottom of board in the position desired.

The pack is shown, the bottom thirty-two cards being fanned, and false-shuffled. The top twenty, and one indifferent card on bottom, are run off, and three cards selected all from the same place by the audience. The performer keeps a break at the place from which they were taken, and has them placed back in the same order, again false-shuffling. The cards are now laid out on the board, commencing from the top left-hand corner, the twenty-first (indifferent) card being discarded.

After this, the assistant gently draws in the slack thread, and commences to "work" the emerald.

The following positions indicating the first, second and third cards, are suggested as being the simplest. The second card in the top row, the end card in the

second, and the middle card in the bottom row. From here, by relaxing both threads the emerald can be made to fall back onto the case again. It should be noted that the emerald moves up and down just above the selected cards, allowing performer to remove them easily to show.

Patter Suggestions.—"Ladies and Gentlemen—when my friend Professor Psmith returned from excavating at Luxor he brought with him a strange stone. It was an emerald, of deep and brilliant lustre, and was reputed to possess curious powers. Whether this is so or not, I cannot say but the emerald so played upon the nerves of the Professor, that he could not sleep at night—and so he has given it to me. I have it in this case (remove stone)—it does not look mysterious now, but I can assure you that what it does is inexplicable. Shortly after it was discovered, one peculiar property which it was found to have retained was that of moving unseen from place to place (vanish).

"There, it has gone already. But it does not travel far—it has arrived back in the case.

"And now for a more complete demonstration, for the stone is thought by some to possess a sinister intelligence. These cards will enable us to test its powers. (Three cards are selected and returned.) I will lay out the cards along this board, so that each is equally displayed, and then—we shall see.

"Once more the emerald is animated by the spirit of its ancient owner, Khan-el-Seb, whom it obeys by defying all natural laws. See, it is moving

from its case, and whilst under the influence, will in turn indicate each of the several cards which have been selected. This is your card, is it not, madam? The Three of Spades. The emerald's intelligence is remarkable!" (Proceed with other cards.)

A NEW "LIVING AND DEAD" TEST.

Six blank visiting cards are handed out to six different spectators. On five of the cards it is requested that the names of living people be written whilst on the sixth the name of a dead person is to be inscribed.

Each of the cards is taken back separately, the performer sealing them down in ordinary envelopes. These envelopes are next thrown into a hat, which is given to someone to shake up. The performer is now handed the envelopes, one at a time (in any order), and holding each one to his head he is able to state with certainty which contains the "dead" name, and further, by more complete concentration, to read out what name it is.

The effect is based on the "Message Switch" described in this section, and when this has been mastered no difficulty will be experienced in working.

A duplicate blank visiting card is attached by a small spot of seccotine to the centre of the address side of one of the envelopes. This is placed flap side up on table, with five ordinary envelopes the same way up on top of it.

After the cards have been shown and distributed to six spectators, each is provided with a pencil and five are asked to write (in block letters) the names of living people, whilst the spectator holding a card on extreme right is asked to write

the name of a dead one. The names should be of well-known persons.

Starting from the left, and with envelopes in hand, the performer takes each card after it has been written and inserts it in one of the envelopes held in his right hand. Incidentally, the assisting spectators are asked to turn their cards face down so that performer will not catch any glimpse of the writing. As performer goes to the sixth spectator (who has written dead name), he is naturally left with the envelope with card attached, and the switch is worked exactly as described elsewhere, the blank card actually going into the envelope, and the one with the writing is finger-palmed.

As each card is placed in its envelope, this is immediately handed to spectator to seal down.

A hat is shown and one spectator is asked to collect the envelopes in it. As he is doing this the performer stands with hands held behind him, and turns over the card he has palmed, so that the writing faces outwards. It is normally palmed with writing inwards.

As he takes the envelopes, one at a time, as given him by the assistant, he holds them to his head with right hand, and is thus able to see the writing. As it has been written in block characters, it is not difficult to read, even if upside down.

When, say, the third envelope is arrived at, the performer solemnly announces that this contains the "dead" name, which he thereupon deciphers. Taking a small penknife from the table the envelope is slit open (the palmed card having first been introduced

behind and held there), and inserting his right fingers, with thumb behind, the card with writing on is apparently removed and shown.

An alternative method is to wait until the envelope having a small spot of seccotine is arrived at, this being the one containing the blank card. In the same manner, the palmed card is produced from same, and the envelope crumpled and tossed aside. this leaves all the remaining unopened envelopes exactly as they were sealed by the spectators.

THE MYSTERY SCREEN.

The object of the "Mystery Screen" is to produce a series of spirit tests which can be worked up into a small act. Following are five suggested tests. They are simple of operation, and quite mysterious in themselves.

1.—A three-fold screen, of small size, having been shown and stood on the magician's table, a handbell is placed within. Immediately the screen is closed the bell starts to ring furiously, but it is still as soon as the screen is opened.

2.—A dictionary is shown and placed inside the screen, together with a book-mark. A page and word having been selected by the audience by means of numbered cards (or any other method), the book is removed from the screen and the book-mark found inserted at the correct page, whilst the selected word has been underlined in red.

3.—A long piece of rope is exhibited, coiled, and thrown within the screen, leaving an end outside. On being withdrawn it is found full of knots.

4.—The above effect is repeated, but to make it more difficult for the spirit to tie the knots a short piece of cord is taken, and the two ends are tied together, and a small label bearing a spectator's initials is tied (by the spectator himself) over the knot—thus marking the rope for identification. This is placed within the screen, yet, although, the ends

are fastened together, knots are made to appear on it.

5.—The performer concludes the demonstration by remarking that a common test used by spiritualists is to have the "spirit" bring flowers and materialise them in the darkness. The screen is now taken away and folded up, and a large bunch of flowers is seen to have appeared on the table where it rested.

I will deal with the methods in order, as under :—

The screen is of the production type, as shown by the diagram (side view), a V-shaped container fixed at the base of the centre side swinging backwards and forwards as desired. In the container, shown by the diagram, is fixed a small duplicate bell inside a wooden case. This bell is operated by means of a thread passing from it out of the side of the container, and to an assistant. The bell can only be rung satisfactorily when the V-shaped container is at the back, the bell then being upright.

Also in the container is a small feather bouquet, closed by having a short length of thread bound around it, the end of the thread fastened inside container. A duplicate dictionary with a bookmark inserted and word to be forced underlined in red lies at right side of bouquet.

The bell shown to the audience is placed on the table, and the screen, with container at back, folded around it. The assistant causes the duplicate bell to ring by means of the thread, the screen being opened afterwards to show the bell inside. On being

closed up again, the duplicate bell is once more rung. When the performer places his right hand into screen (without opening latter) to remove bell, with his left hand at back he pushes the container inside, the noise of the bell in his right hand masking any sound made by the fake bell. Before the loose bell is removed with the right hand, the thumb goes under the bouquet and levers it over the container, where it falls on to the table, the thread unrolling with it and allowing it to expand.

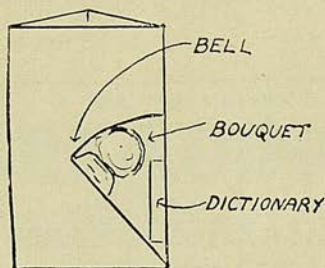
The book test is easily worked by exchanging the dictionary (placed down inside the screen and into the container) for the duplicate; having book-mark and word underlined at the required places. Any favourite method for forcing may be utilised.

The rope which is coiled up and thrown within the screen has the knots produced on it by means of the well-known twist in coiling up, one end of rope being allowed to fall over the side of the screen in full view.

The method of producing the knots on the piece of cord with ends sealed—for which I do not claim originality in its entirety—is as follows:—

A duplicate length is required, both pieces being just over a yard long. One piece already has the knots tied upon it, and the two ends are then tied together. This piece is placed inside the right coat sleeve, with the tied ends downwards just inside the cuff, so that they can be got at easily. The piece openly exhibited to the audience is tied by the ends, and a small luggage label given to a spectator to write

his name, or initials, upon. Whilst he is so doing, the performer stands holding the visible piece with knotted ends in his right hand, the loop hanging down, and with his left hand contrives to withdraw the duplicate knotted ends of the cord up sleeve, into the right fist. These ends are pulled up out of the hand and appear to be those of the visible cord. The



spectator ties the label around the duplicate ends. Standing on the right side of the screen, and holding his right hand just inside the top of the latter, the performer, with left hand, draws the visible cord into screen, and also the duplicate as well, where both fall into the container, the duplicate knotted cord being on top. When this latter (only) is withdrawn again, the knots have appeared and the knotted ends are still marked with the spectator's label.

Finally, the container is brought outside screen

by right hand at back, in so doing the thread being pulled taut to prevent bell sounding—the screen is then lifted off the table and opened out to show, leaving the expanded bouquet visible on the table.

The above series of effects could be elaborated, and others added, as fancy dictates.

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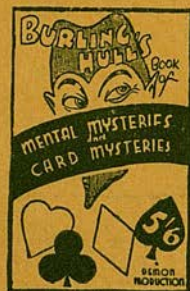
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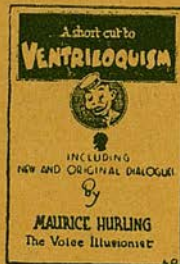
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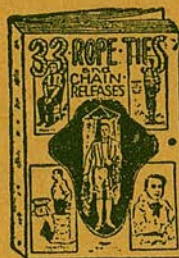


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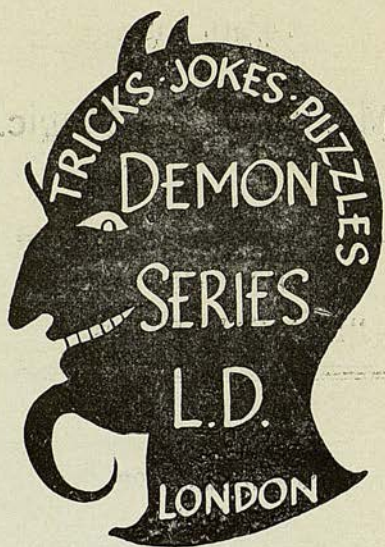
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“CURIOUS CRAYONS.”

A simple effect of the “passe passe” order, involving two crayon boxes.

These latter are of the type with a sliding drawer, similar to cigarette boxes. The fronts bear the maker's label, and the reverse sides are shown to have a circular piece of coloured paper stuck on each—one being blue and the other red.

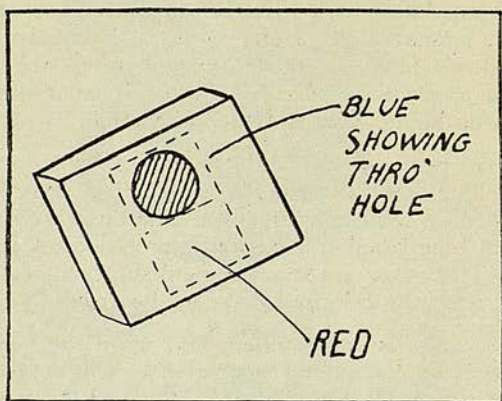
The performer exhibits half-a-dozen crayons (three blue, and three red), and when everyone is convinced on their integrity, the blue ones are dropped into the blue-labelled box, and the red ones into the other. The boxes are stood some distance apart, standing up, with the coloured discs to the front.

A change is commanded, and upon the box bearing the blue disc being opened the red crayons are seen inside, and the box with the red disc is then opened and found to contain the blue crayons. Both boxes and crayons may be shown freely.

Before describing the construction of the boxes, it may be pointed out that the effect is simply an adaption of a similar one involving the change of two silks in matchboxes—this effect having been admirably treated in Devant's *Tricks For Everyone*. The present effect may be used for the same pur-

pose, or instead of crayons or silks it would be possible to make cork-tipped cigarettes change places with plain ones. There are a number of possibilities, and the method now to be described, although not allowing an examination of the boxes, is quite self-contained and there is nothing to palm off or on to the boxes.

Each box is faked as follows. The slide drawer



Note--The "disc" may be smaller and more central than that shown.

is removed and to the back of this is stuck two pieces of bright coloured paper—one red and one blue. The lid portion has a circular hole punched out. A reference to the sketch will make clear exactly how the coloured papers are placed, and also the position of the hole. The sketch shows the underside of box, the top bearing the usual maker's label.

It will be seen that when the box is closed the blue paper shows through the hole, but when it is pushed half-way open, the other colour is apparent.

It is important that the hole be *punched* out with a circular cutter, from the outside; this impresses the hole up against the coloured paper, the effect being, even at a short distance, that of a disc of paper stuck to the box. The underside of the box must be of thin card, and if the reader is unable to purchase a suitable box it is best to make up an outer cover, of the desired thickness. The box is of a size to contain about six or eight crayons.

The working of the trick presents little difficulty. Each box is picked up and opened half-way, attention being called to the reverse sides which should show one blue and one red disc. The three blue crayons are inserted into the box shown as blue, and the red crayons go into the red box. The action of closing each box, of course brings the opposite discs into view on the backs of the boxes.

The performer now takes up both boxes in his right hand and turns, say to his right indicating a chair on which he will place one of the boxes. He walks to the chair and one box is duly placed thereon, the disc showing to the audience. The misdirection has served to confuse the spectators as to the exact positions of the boxes, and the remaining box is stood up on the table. It only remains to "pass" the crayons over from one box to the other, and in opening the boxes the second time they are held with disc sides downwards, to show the crayons. When they are closed, however, the discs may again be freely shown.

Patter Suggestions.—"This little story concerns

a friend of mine who is colour-blind. I thought to propound a little problem to him the other day, and showed him these two crayon boxes, one of which contains a few red crayons, and the other blue crayons. In order that you will be able to observe the positions of the crayons you will notice I have stuck a small disc of paper of the corresponding colour, to the back of each box.

“ My friend insisted that I had the blue crayons in the red box, and the red crayons in the blue box, and he almost convinced me that such was the case. After we had argued the matter for some time I opened the boxes just to make sure that I was right, and was much surprised to find that the crayons *were* in the opposite boxes. (Open and show contents.) How this came about I do not pretend to know. My friend must have been a magician.”

THE "BES-TOF-AL" SYMPATHETIC
BLOCKS.

There have been several versions of the Sympathetic Block trick, and that about to be described, originated by Mr. Eric D. Widger, certainly has the merit of simplicity.

In effect, two sets of blocks are shown—each set comprising four blocks, two white and two black. Both sets, placed some distance apart, are stacked in the following order, reading from bottom upwards: black, white, black, white. One of the sets is covered with an unprepared cardboard cover. The visible set is now arranged in the order of white, black, black, white. On uncovering the first set the order is seen to be the same.

The first set is again covered. The visible set is now arranged as black, white, white, black, and, needless to say, when the first set is uncovered it is seen to have assumed that order.

The final change consists of the visible set being stacked, from bottom upwards, as: white, white, black, black; and the first set appears likewise. The illustration depicts the conclusion of effect.

The cover is opened out and shown to conceal nothing. (It has an elastic band around it at top and bottom, and when these are removed, it may be spread out.

No shells are necessary, the effect being brought about entirely by the use of two faked blocks in

the stack that changes. These blocks are both the same, and have two white sides and two black, so that they may be shown as either black or white, according to how they are presented to the audience. The tops and bottoms of *all* the blocks are either black, or painted some neutral colour.

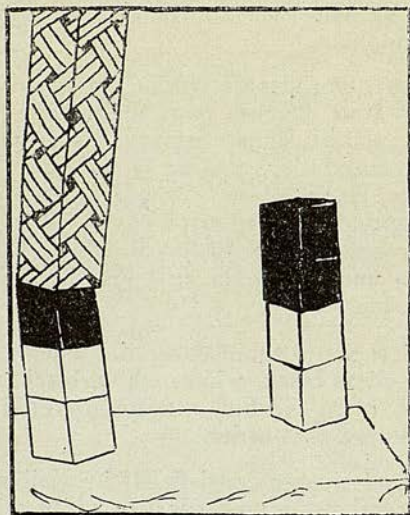


FIG. I

Before commencing, the stack to be used for the changes is made up as follows, going from bottom upwards; Fake block, with black sides to audience; fake block with white sides to audience; ordinary black block; ordinary white block. The stack of four other blocks is made up in the same order—all of these, of course, are unprepared.

First we will deal with the actual changes, and afterwards detail the exact methods of turning. The faked stack, when turned around, shows order thus: white, black, black, white. *Change around* the two top blocks of the stack, and when the stack is again turned, the order presented is: black, white, white, black. Before the third change the blocks are again arranged, black, white, black, white—from bottom upwards. This is done by taking out the *second block from bottom* and placing on top. When the stack is finally turned the order is seen to be: both whites at bottom, and black blocks on top.

The actual turning of the stack is ingeniously accomplished under cover of handling the sets. For the first change the blocks are all shown, and the faked stack built up on the performer's left hand. Taking the cover in his right hand, the stack is covered, and a turn to the side to place the lot upon the table automatically reverses the stack, ready for uncovering. The visible stack is then placed in the desired order, the faked stack is picked up in the hands and then uncovered, showing order the same as visible stack. The faked stack, still in the hands, is altered to black, white, black, white, is covered, and returned to table. Again it is reversed.

For the final change a slightly different move is used. The stack of blocks, covered, is picked up off the table, and as performer turns to the audience, this automatically reverses it. The right hand uncovers and shows.

At the commencement of the trick the blocks may be apparently mixed up on the table, and two or three are taken at random (?), and thrown to the audience

for inspection. Needless to say, these are not the prepared ones!

For those who wish to show *all* sides of the blocks before the start, I suggest the following device. The faked stack rests on a tray, and so does the

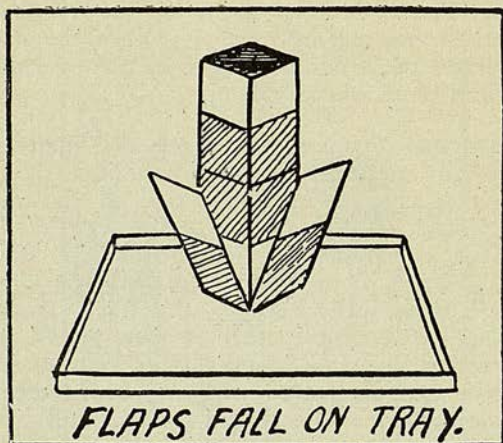


Fig. 2

other stack on a similar tray some distance away—preferably upon another table or chair. Both trays are revolved by the performer, showing the blocks on all sides. This is made possible by the preparation of the tray as shown in the drawing. Two flaps are hinged to it so that they may be raised into position at the sides of the bottom blocks—these being the faked two, normally showing white at bottom and

black above, at the back. The flaps change these sides to the ones which should show were the blocks unprepared. At first the flap sides of the blocks are seen by the spectators, and then the performer turns the tray around, showing the reverse. When the time comes to remove the stack, the performer's body momentarily conceals the flaps; the stack being moved a little way backwards in lifting causes the flaps to fall flat upon the tray. Their inner surfaces are painted to resemble the surface of the tray. The flaps could be spring-hinged with a catch to release, but this is not at all necessary if a little care is taken when showing the blocks and turning the stack around.

Patter Suggestions.—"A little problem concerning these eight wooden blocks, which, as you observe, are built into two stacks of four. When no one is looking the blocks perform very amusingly, and to hide them from your gaze, now and then, I use this cover.

"I may mention that these blocks belonged to twins, and as the twins did everything alike, the blocks got into the same habit. Just to show you what I mean I will cover one stack, so . . . and the other I will re-arrange in a different manner, placing the two black blocks in the centre. No sooner have I done this than the other blocks, by virtue of that curious sympathy which exists between, will have assumed the identical order." (Lift cover and show. Proceed similarly with other changes.)

CIGARETTE TRANSPOSITION.

This effect (invention of Messrs. L. Burnell and A. Sparkes), involves the mysterious passage of giant cigarettes from one box to another. It is rather out of place in a drawing room, but for platform or stage is very effective—especially if the magician has an assistant who can manipulate one of the boxes.

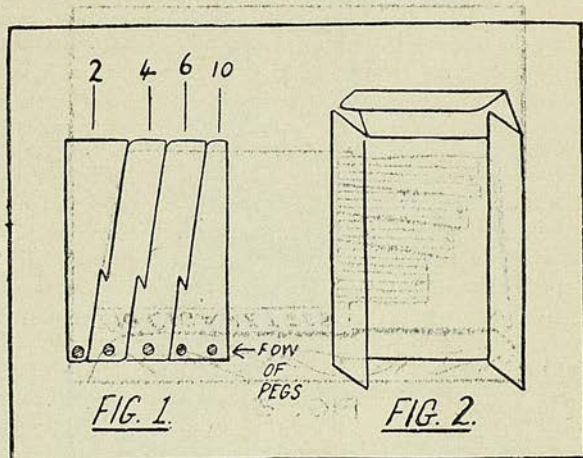
One of the boxes is demonstrated empty, and placed in view at one side. The other box is shown to contain ten cigarettes, some of which may be removed and exhibited. The box is closed and stood upon the other side of the stage, on table or chair. The performer makes a pass between the boxes, and the one which was empty is opened, now disclosing two of the cigarettes inside. This is continued twice more, and each time two cigarettes have passed from one box to the other. Both boxes may be shown at any stage to contain the correct number of cigarettes, showing that the "passing" is apparently quite genuine.

Six cigarettes have thus gone from one box to the other, and the remaining four in the one box are now passed altogether into the other box: one now being shown empty, and the other full.

One good method of presenting is to ask someone in the audience to call out whenever they would like the box from which the cigarettes are passing, to be

shown—the performer always being able to show the right number inside at any time.

Both boxes actually contain ten cigarettes each, the number it is desired to produce inside being shown by the assistance of an ingenious device as illustrated in Fig. 1. This is a piece of wood, of a size to fit exactly into the boxes, and divided into four



pieces by means of a fretsaw. The positions of the saw cuts are shown clearly in the diagram. At the bottom end of each of the four sections are glued projecting pegs, as shown. It is these pegs on which the cigarettes actually rest. The drawer (Fig. 2) is cut away a little at the bottom to allow the pegs to pass under it—the drawer's position in the box is between the cigarettes and the faked piece of wood:

At the top edge of each of the four wooden sections, projecting out at the back of the box, is fixed a round-headed screw. If this description has been followed closely, it will therefore be seen that by the performer gripping one of these screws and raising it, the drawer is opened, and, according to which screw he has raised, bringing with it a certain number

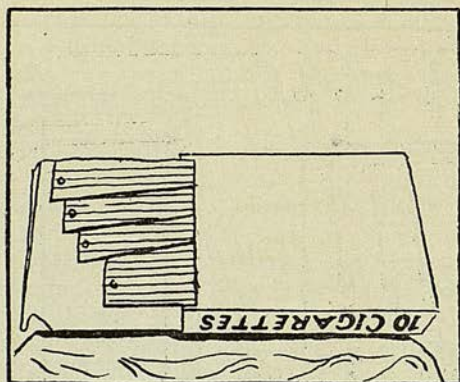


FIG. 3

of cigarettes inside, which of course become visible to the audience. The boxes are always held upright in opening, and cigarettes remaining in the box proper are not seen.

Fig. 1 shows the numbers of the cigarettes it is possible to produce with the fake illustrated according to the sections raised. Fig. 3 is a photograph of the back of one of the boxes, showing the wooden sections in position.

The fake shown is for the box which *produces* the cigarettes; for the other box, the numbers to be produced are different being, 10, 8, 6 and 4, but the construction of the fake is very similar. Fig. 4 shows one of the boxes open, with 4 cigarettes produced inside.

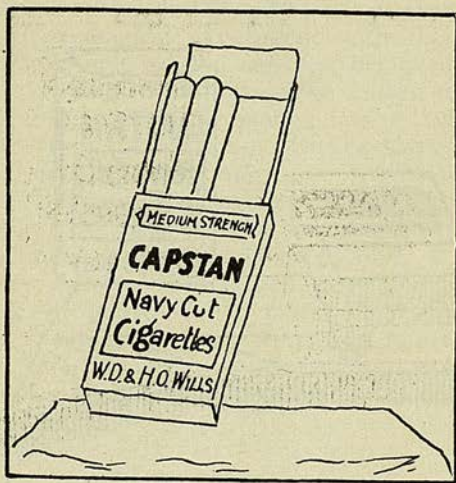


FIG. 4

Either box is capable of being shown "empty". The drawers of both boxes can be pulled out separately from the fakes, and are provided with "stops," so that they will not come too far. On the *top* of the cigarettes in each box rests a piece of

card, covering the cigarettes, and matching the inside of the drawer. On my model the drawer is covered with silver paper inside. When the drawer is pulled out the piece of card represents the back of the drawer, and, with the right hand held over the front edge of the box supporting the piece, the

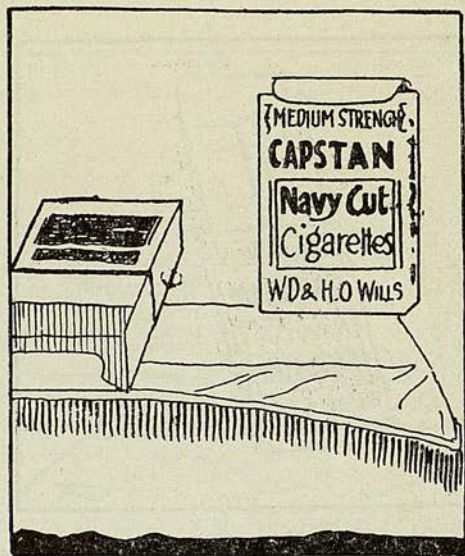


FIG. 5

interior may be safely turned to the audience for inspection. See Fig. 5, which shows the position at the beginning of the experiment. Both boxes, it must be mentioned, are closed at the bottom.

The giant cigarettes must be made to fit the

boxes nicely, and the ends may be filled with real tobacco. If desired, the lower ends of the cigarettes may be "nicked" so that they can be placed in position exactly over the pegs on which they must rest.

Patter Suggestions.—"No doubt you have all seen those very large boxes of cigarettes displayed in tobacconist's windows, and it has occurred to me to present a magical experiment with them. Here are a couple, one, as you can see, being empty, and the other full of cigarettes. The empty one I will stand over here. I will remove one or two of the cigarettes from the other box, just to show you they are really as big as they look And now for the mystery—I propose passing these cigarettes from one box to the other, without you seeing them go, and in order to make it as difficult as possible, I will pass them very slowly. Would you like them to go two at a time, or in pairs? In pairs! As soon as you said that a couple of cigarettes passed into the empty box, and here they are. It is possible to pass as many cigarettes as I wish in this manner." (Continue two at a time.)

" THE GOLD BLOCK "

In an effort to get away from the conventional block trick entailing blocks all of one size, and using shells, the following little mystery was evolved.

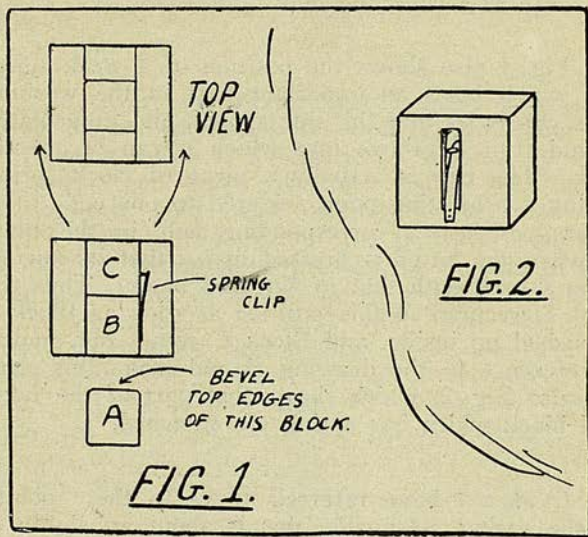
The effect as seen by the audience is as follows :—
The performer introduces a small block, which he describes as a " gold block "—that being its colour, although it is problematical whether the block is composed of that substance or not. Two " lead " blocks are now shown, each being about three times the size of the gold block.

The blocks are arranged on the table with the little gold one between the two " leads ". A collapsible cover, just big enough to cover the stack comfortably, is exhibited and placed over the blocks. The performer now proceeds to add a little pseudo-scientific patter, and the outcome is that the cover is lifted away disclosing that the gold block has penetrated up through the lead block above, and now rests on top of the stack. The gold block is removed and the blocks are all shown freely.

The two lead blocks are now stacked together, and the cover is placed over them. The gold block is picked up and covered with a silk, which serves to mask its envanishment. Upon the cover again being lifted, the gold block is found reposing between

the two lead blocks, as it was placed in the beginning.

As the reader will doubtless have surmised, one of the lead blocks is prepared for the effect, and this preparation is shown in the accompanying diagrams. The block has a square hollow space down its centre, of such a size that the gold blocks (actually two are used), will pass easily through, and yet fill the space



completely. See Fig. 1, which shows the gold block first shown (A); another block which works freely up and down inside the lead block, but does not come out of it (B); and finally, the duplicate gold block

(C) reposing in the upper space of the lead block. Actually, all the blocks are made of wood, and painted suitably. ALL blocks are black top and bottom, only the sides being prepared to resemble gold or lead. For the tops and bottoms I prefer to use the "velour" paper or cloth, which has a velvety surface, and, providing the gold blocks and fake piece fit accurately into the lead block, forms an excellent surface in which it is impossible to detect there is any cut, even at a short distance.

Fig. 1 also shows the position of a weak spring clip which plays an important part in the working. This clip is let into the side shown, and immediately behind it is a groove into which it can be pressed back. The clip is actually a piece of clock spring, having a projecting point soldered to one end. This point goes into a corresponding hole in the Block B, when the latter is pressed up so that its surface is on a level with that of the lead block. Thus this block is secured in this position as soon as Block A is pushed up inside, and Block C comes out on top. A reference to the drawing should make this clear. See also Fig. 2, which shows that part of the faked lead block which has spring clip attached.

(Note: I have referred above to the "point" on the spring. Actually, this is about an eighth of an inch in thickness, and the end pressing on the blocks is rounded. This allows the blocks to pass easily up and down inside the lead one.

At the outset of the trick the faked lead block contains blocks as shown in the diagram, and Block

A and another (unprepared) lead block repose beside it on the performer's table. The blocks may be shown on all sides, the prepared one being held with fingers at bottom and thumb firmly on top in such a manner that the inside blocks cannot shift.

The visible gold block is placed upon the unprepared lead block, and the faked block then placed on top of this, but it is placed a little sideways so that it will remain on top of the gold block.

The cover, an ordinary cardboard one, is now picked up and the stack is covered. In doing so, the prepared block is automatically squared up with the others, and drops over the visible gold block, the duplicate gold block coming out on top. At least, it would drop over if the performer allowed it to do so—actually, he presses the outside of the cover and allows it to pass down gently. Unknown to the spectators, the first effect has therefore already taken place, and in due course the cover is removed, and the gold block found at the top of the stack. All blocks may again be shown, and afterwards the two lead ones are placed together, the prepared one on top as before. They are covered with the cover.

The gold block is taken, and the performer picks up a silk having a small "shape" in it resembling the top of the block. It is unnecessary to detail the vanish; the block may be got rid of by dropping into a Black Art well, or servante, in the act of covering, or another method is simply to palm the

block away as its size is not too great for this manoeuvre.

To show the reappearance of the block between the lead ones it is only necessary to remove the cover which, as soon as the lower lead block is disclosed is gripped rather tightly between fingers and thumb so that it takes up the lead block above and discloses the gold block. As this, in turn, becomes completely visible, the cover is turned slightly to let the fake lead block rest on the gold, and the cover is then completely removed. By reason of the spring clip the Block B in the lead block does not fall down into the space lately vacated by the visible gold block, but remains clipped where it was.

(*Note*: If a small hole is made near the lower end of the cover, one finger may be inserted through this and helps considerably in the working.)

Instead of an appearance, it is also possible to obtain a vanish effect, with the blocks as described. In this case the gold block in the lead one must be servanted, or dropped in a well leaving space for the visible gold block to be "vanished" into. Its re-appearance is a matter of individual taste.

Before concluding this description I must add that it is absolutely essential that the blocks be accurately made, and it is by far the best plan, in getting anything of this nature constructed, to place it in the hands of a good firm—such as Davenport & Co., who specialise in fine work of this nature.

Patter Suggestions.—"This block of solid gold was bought by my grandfather at a time when the market rate was very low. As a matter of fact, he gave five shillings for it, but never being able to convince anyone of its true value, it has been handed down to me. In the course of my studies I found that with its aid, it was possible to demonstrate many scientific truths, some of which I shall have pleasure in showing you this evening. Here are two large blocks of lead. I rest the small block of gold upon one of them and cover it with the other block. I will now cover the whole with a cardboard cover, just large enough for the purpose.

"Supposing that I wish to demonstrate that lead is heavier than gold. It is extremely simple. I merely lift away the cover, and you notice that the gold block has risen above the others, thus proving, to the man of science, that gold is very much lighter than lead.

"Supposing, however, that I wish to prove the reverse to be the case, and that lead, in fact, is lighter than gold. I remove the gold block, and again cover the lead blocks with the cover. The gold block I conceal for the moment with this handkerchief, and it melts into space.

"The gold block has travelled under the cover, and in doing so has displaced the upper lead block—thus proving to the scientifically-minded of my audience that the lead block must be considerably

lighter than the gold. If you think it over when you go home, I am sure you will find this demonstration to be most enlightening!"

He then took a small box from his pocket and handed it to the man. The man opened it and found a small piece of gold. He looked at it for a moment and then he said, "This is the gold you were talking about. It is indeed lighter than the gold you showed me before. How is it possible?"

"It is possible because of the way it is made. It is made of a special alloy that is lighter than gold. I have a large quantity of it in my store. If you are interested, I can show you more of it."

The man looked at the gold for a moment and then he said, "I am interested. How much do you have?"

"I have a large quantity of it in my store. If you are interested, I can show you more of it."

“THE MANDARIN’S FAN.”

This problem is eminently suitable for a silent Oriental act, and is pretty and surprising.

A silk is taken from a chairback and displayed on both sides. It is pushed into an empty tumbler, this being held in the performer’s left hand. A fan is picked up from the chair with the right hand. This fan is one which the magician has been using previously, and bears upon one side the reproduction of a large dragon. The fan is held so that this side is away from the audience, and the performer fans the glass in his left hand containing the silk.

This apparently causes a change to take place, for the fan, on being turned around, is seen to be minus the dragon—only the outline being visible. The silk is slowly drawn from the tumbler and opened out—the dragon has appeared upon its centre.

The working of this miracle is a secondary matter, as it is the effect that counts. One of the simplest methods is the use of a mirror glass to effect the change of the silk, and the use of a changing bag servante, situated at the back of the chair over which the silk first reposes, to switch the fan. As the performer goes to pick up the silk with the hand holding the closed fan, the switch is readily accomplished. The fan should have been opened and used a number of times previously, in the course of the performer’s act, and its appearance is thus

impressed upon the spectators.

The fans may be hand-painted with the dragon on one side, gold and green giving a very desirable appearance, and the silk is likewise painted with the picture of a dragon. However, the actual appearance and colours used must be left to the individual talents of the performer. The effect could be worked with other designs, such as a Swastika, which would be simpler to prepare.

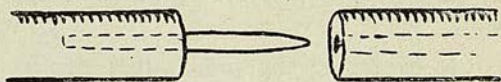
GROOM'S ROPE MIRACLE.

This rope mystery, offered by courtesy of the originator, Mr. Jack Groom, embodies many subtle features, and will, I feel sure, amply repay study. Of course, it depends mainly upon the principles already laid down in other rope tricks, of which there is at the present time such a number in existence that it is impossible to acknowledge them individually.

First is explained the preparation of the rope, and then the actual manipulation of the same. Simply for the purpose of experiment, I suggest that the reader studies the moves with an ordinary length of rope and a short extra piece in his hands.

Preparation of the rope.—The type of rope to be used is jute sashcord, which is "hollow", having a hole at its centre which adapts itself to the fake used. Presuming that you have a coil of this cord, proceed as follows. Four inches from one end, apply seccotine around the cord, covering it to the extent of one inch. At a distance four feet from this end make another inch-coating of seccotine, which must be allowed to dry thoroughly. Then take a sharp knife or razor and cut through at the centre of the seccotined places. Thus you obtain four feet of cord, about $4\frac{1}{2}$ inches of which is in the form of an "extra piece," and the seccotine dried in, prevents unravelling. Take a matchstick, cut

off the head, and trim it with a knife until it is rounded and slightly pointed. Seccotine this firmly into one end of the prepared rope so that point projects (see Fig. 1), about three-quarters of an inch, and will pass easily into the hole in the extra piece. *Thoroughly wax* the projecting matchstick, and also wax the cut portions of rope and the piece, using a good wax. When the piece is pressed into position over matchstick an excellent joint is made by reason of the wax, yet on pulling, the piece may be easily separated.



Several ropes for the effect may be prepared at one time, from a coil.

Working.—The rope, with extra piece on end, is taken up and displayed in the hands. In the course of drawing the rope through the hands the end *not* holding the piece is secured in the crotch of the thumb of the left hand, as seen by Fig. 1. The end with the piece is now brought up beside it, exactly as shown. This position is preliminary, and obtained whilst handling the rope and addressing the audience. The back of the left hand is kept to the audience, and the next move is that the right hand comes up to the left, and grips the portion of the rope just below the join. It is now a simple matter to detach this end of the rope from the extra piece and press

home the matchstick joint into the other end—in other words, to form the rope into a continuous band, and leave the piece free.

(Note: Another method of making the join is that used in the Hull version. The end with piece is obtained in the left hand, and the piece secretly

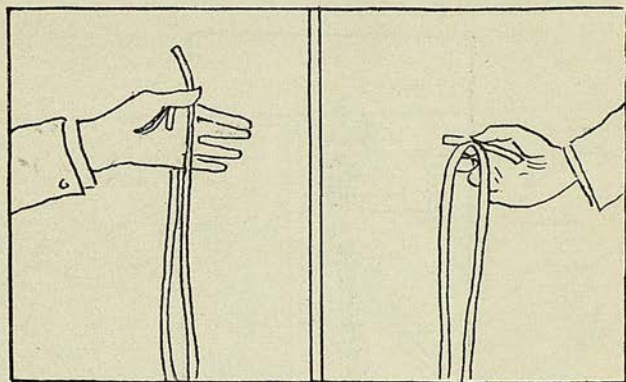


FIG. 1

FIG. 2

“broken off.” The right hand travels down the rope and secures the opposite end which is placed in the left hand also, being joined at this time into the other real end of the rope, and piece being left free.)

As seen by Fig. 1, a part of the rope hangs down either side of the fingers of the left hand. The right hand fingers are now passed *between* the two sides of the rope, just below the left hand—the

right-hand thumb is pressed down on top of, and at the centre of, the loose piece, and the right hand removes rope and piece, holding it as Fig. 2. This transfer is accounted for by the performer showing his free left hand to be empty. The rope is passed back to the left hand, and the right carelessly shown empty. But the left hand, in taking the rope back, does so in the following manner: The fingers

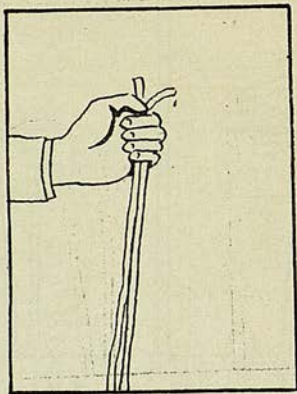


FIG. 3

pass on one side of the rope proper, and thumb the other side—*under the piece*. The left hand, pressing upwards, bends the piece so that its two ends project upwards, and in this position, it and the rope are grasped by the left hand, the right relinquishing its hold. The position in the left hand is now as in Fig. 3. The folded piece projects above the fingers, and the rope hangs down in a loop, the joined portion concealed at the fingers.

Running the right hand down the rope, the loop is taken up (Fig. 4), and the performer remarks that if it were cut here the rope would be divided in two. This appears indisputable.

The right hand now places the part of the rope it holds also within the curled fingers of the left hand, and now there are two loops hanging from this hand. The right hand now takes these up as shown by Fig. 5. The performer remarks that if the rope were cut here (where the right hand holds)

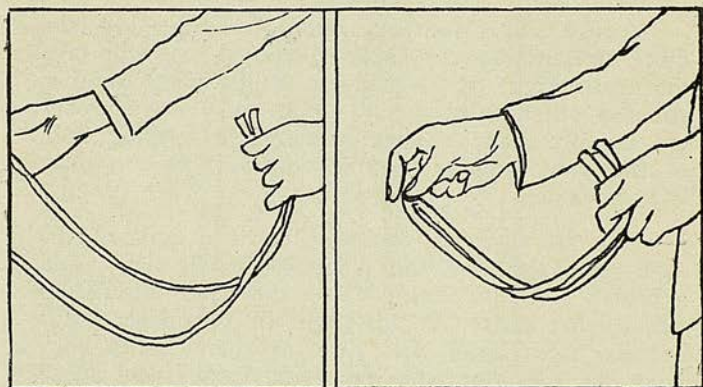


FIG. 4

FIG. 5

the cut would sever it in three. This is not so indisputable, as at first sight it might appear that four pieces would result; however, three is the actual number.

“But,” says the magician, “In order not to

complicate matters we will first cut the rope into two pieces only—and therefore we shall cut here.”

On these words, one part of the rope is dropped from the left hand, actually the *joined portion*, the real centre remaining concealed in the hand.

The joint is immediately gripped between first finger and thumb of the right hand, the position being similar to Fig. 4 again. The “centre” is now offered to a spectator, who, armed with a pair of small, sharp scissors, does the cutting. The right hand does not leave go of the joint, the cut being made to one side of it.

“Now,” says the performer, “in order to make quite certain that the rope is severed, we will take the centre right out. Will you kindly make another cut the other side of my hand, sir?” A further cut is duly made, the performer still keeping hold of the joint, and as soon as this part is cut away it is pocketed.

We are now left with the two cut ends of the rope dangling from the performer’s left hand, and a folded piece projecting above the hand, simulating two further ends. At this stage the performer holds out his right hand, and receives the scissors back from the spectator who has them. *They are placed on top of the left fist, the thumb above them holding them in position.* Points of scissors extend outwards.

The performer now deliberately takes up each of the dangling ends of the rope, and places these ends under the curled left hand fingers. Glance at Fig. 6. This shows one end which has already been

taken up and placed in the left hand, but you will notice that the actual end has been placed between the thumb and first finger, and *projects about an inch and a half outwards from them*. The other end is placed similarly into the left hand. The back of the left hand is, of course, facing the audience, thus hiding the projecting ends. In Fig. 6 it should be noticed that the scissors, which should rest on the

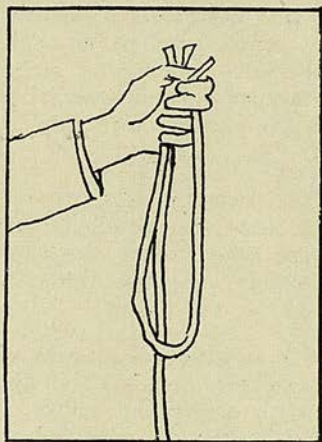


FIG. 6

fist, held by the thumb, have not been shown—for the sake of clearness, so that the position of rope is clearly defined.

At this stage the right hand comes over the left fist to remove the scissors therefrom. As the folded piece, projecting above the hand, is concealed by the right hand, the latter grips this with the scissors and *removes it with them*. At the same moment the

two *real ends* of the rope (projecting towards performer), are released by lifting thumb of that hand which passes below them and brings them into exactly the same position as the fake piece was held just previously—that is, projecting from the top of the fist. To the audience, no change has occurred—all that has happened is that the scissors have been removed. The right hand holding scissors, and also the piece, places these in pocket.

The move just described is beautifully deceptive and allows of a perfect conclusion to the experiment, for, on the spectator drawing on either of the projecting ends, the rope comes away fully restored, and both hands are shown quite empty, as they were at first.

Although the inventor uses his own special preparation of the rope, as detailed, there seems no reason why those who favour the cement or press-fastener ideas should not use these for the effect, should they wish.

In case of emergency a genuine short piece of rope should previously be placed in the pocket, and this, together with the main length, can be given away at the finish—the piece added, preferably, as an afterthought.

.....

Whilst on the subject of the Rope Trick I am describing below a simple impromptu restoration, which can be used with an unprepared cord, and is also good for a "repeat" method. I do not know its originator, but do not remember having seen it described before.

In showing the rope a small loop is secretly formed in the right hand. Fig. 1 shows this hand partly open to show the loop, although in reality it is kept closed. The performer extends this to about the level of his shoulders, and calls attention to the centre of the rope. This is deliberately gripped in the left hand, which moves with it up to the right hand. As the left hand reaches the right, the right

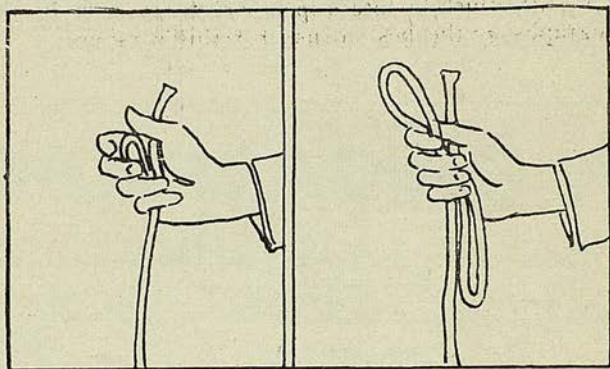


FIG. 1

FIG 2

fist is opened enough to allow the left hand to bring the real centre inside, where it is clipped by the third and fourth fingers of the right hand. Immediately the left hand seizes the top of the small loop formed previously, and withdraws it from the top of the right fist. The effect is merely that the centre of the rope has been noted, and placed projecting into the right hand, but actually the real centre remains concealed in that hand. See Fig. 2. With a little

practice this move may be easily performed. It is extremely convincing if the *lower part* of the projecting loop seen in the photograph be pulled out a little, as the rope beneath the fist lessens visibly, giving the impression that the centre is really being offered to be cut. Upon a spectator making a cut this leaves a small piece which may be tied around the rope and cut away, or otherwise disposed of, as in other methods.

A soft, thick, white rope, such as seen in the photographs, is the best to use for this version.

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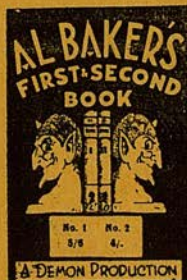
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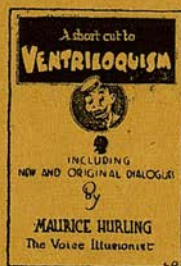
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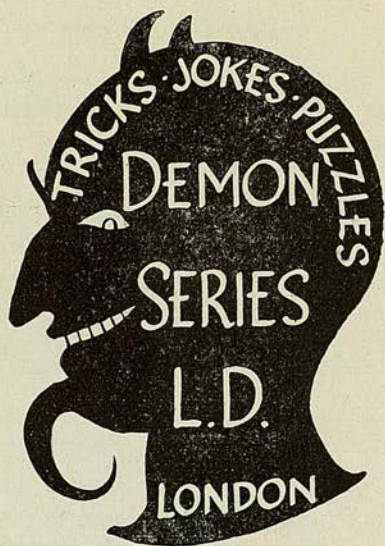
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*The Sign of
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THE FLYAWAY BLOCKS.

Two blocks are shown—each is two inches square, each is black at the top and bottom, but whilst the sides of one are red, the sides of the other are blue. The performer explains that things are not always what they seem, and that bright colours often deceive the senses. With this, he, having shown the blocks on all sides, throws them both into a hat which has previously been shown empty. "It is obvious," he says, "that the two blocks are in the hat"—and he tilts the hat, so that both can be seen. "However," he continues, "should I remove the red one (he suits his actions to his words), the position is completely different. In fact, should I cover the one that I have removed whilst it is still separate from its partner, it is extremely doubtful whether a spectator could state with absolute certainty the actual position of either. For, in this particular case, you may feel quite certain that it was the red block that I removed from the hat (it is still being held in full view) but in reality it was not, it was the blue one." (The performer now passes his hand in front of the block and it at once changes to the blue one.) "The red block is still in the hat." This is shown to be the case, and both blocks are again exhibited freely on all sides.

It is possible to produce this effect mechanically with only one prepared block, but in working, one is able to produce a considerably more baffling effect by using two faked ones. The illustrations clearly

show the method employed, which is simply that of a square flap which lies upon one or other of two adjacent sides. The flap is of metal. The colouring is supplied to the sides and to the fakes by glued cloth—which also acts as the hinge for the flap. It will be seen that when the flap is in one position the block appears to be all one colour—whilst if it is in the other position two sides are of the opposite colour.

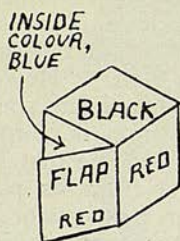


FIG. 1.

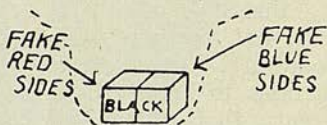


FIG. 2.
HOW BLOCKS
ARE PLACED
IN HAT.

The blocks are shown and are placed into the hat (which should be a soft one) separately, but, before each one is put in position, and under cover of the hat, its flap is turned over so that its faked sides will be presented to the spectators' view when the hat is tilted. When both blocks are in the position shown in Fig. 2, the hat is tilted for the spectators to see, and one is removed. Thus the spectators see which one is removed, and that the one of the opposite colour remains. All that need

be added is that the flap is turned over (of the visible one) by the aid of the forefinger as the other hand passes in front of it, whilst the flap of the one in the hat is turned over as it is withdrawn. Both can then be shown on all sides. Any details which do not appear in the text will be fully understood when the illustrations are studied in conjunction with it. This is an excellent colour change, and the patter given—or rather, patter along the lines given—makes it one that is a little off the beaten track, at any rate, to audiences to whom transpositions and vanishes have become a matter of course.

REEL MAGIC.

A small cardboard box, the inside of which is divided into eight sections by fixed partitions, is shown to the spectators. In each section is a reel of thick, coloured thread, eight different colours being represented, and the box appearing as in Fig. 1.

The performer asks a spectator to call out any number from one to eight and upon this request being fulfilled the performer counts to the reel thus indicated and removes it (Fig. 2). The box is then closed and placed in a conspicuous position.

The chosen reel is covered with a silk, and the performer retires some distance from the box. Suddenly he "flicks" the silk in the direction of the box, causing the reel to vanish instantaneously. Upon the box being again opened the vanished reel is found to have mysteriously returned. It is removed from the box and shown freely once more.

The reels used in the effect are genuine, but the box is specially prepared. My box measures $6\frac{3}{4}$ ins. by $4\frac{1}{2}$ ins. at its lid, and has a depth of 2 ins. The reels are about $1\frac{3}{4}$ ins. by $1\frac{1}{4}$ ins. The effect can be made up with the usual small cotton reels, but the trick will not be so effective as with the larger reels.

For the construction of the box, the reader is referred to Fig. 3, which illustrates the partitioning of the box by itself. It will be observed that the

centre partition which separates the two rows of reels is cut away so that only the top is left—this allows a reel placed in any of the upper sections immediately to slide through to the lowermost row, as soon as the box is tilted a trifle. It will also be noticed in Fig. 3 that there are four shell reels along the top sections. They are merely bent pieces of cardboard covered with corded cloth (Fig. 4)—at a

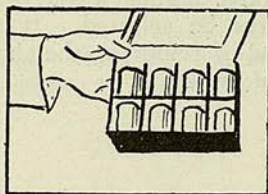


FIG. 1.

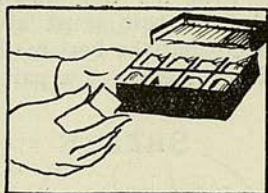


FIG. 2.

very little distance, if correctly prepared, they look perfectly genuine. Let us presume that the colours of the shells are red, blue, yellow and pink. Eight ordinary reels will also be required, four of them being duplicates of the other four. Say the colours of these are green, black, mauve and white. The two green reels are placed in the box one above the other; thus one of them is covered by a shell and the other visible. Place the other reels similarly. It will now be seen that if a reel is removed from the bottom row, its duplicate will, as soon as the box is tilted, fill the vacant position. The shells, of course, stimulate four entirely different reels, so that no duplicates are visible. The partitioning may be

permanently stuck in, as it is easy to place the reels as required without removing it.

The performer sees to it that one reel from the *bottom* row is always selected, by the following simple process: the box is laid upon the table whilst the performer has any number from 1 to 8 chosen, and should the number be either 5, 6, 7 or 8 he picks up the box held in the position shown in Fig. 1—should, however, the number be 1, 2 3 or 4, he picks it up with the flap downward. Thus a reel from the desired row must always be selected. It may be added that the best method of removing the chosen reel is by means of a pair of tweezers.

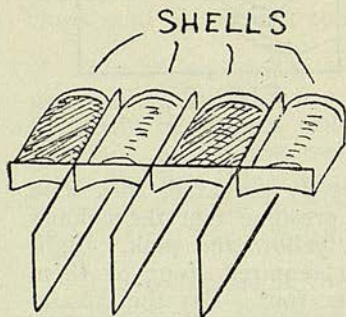


FIG. 3.

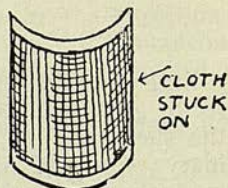


FIG. 4.

The vanish of the reel is accomplished by means of the familiar prepared handkerchief having a disc sewn in. The reel may be shown to be under the silk and palmed away; or it may be dropped into a servante or Black Art well in removing silk from the table.

Patter Suggestions: "With this box of reels I shall attempt to demonstrate a peculiar phenomen. Here are eight reels of thread, each of a different hue. In order to obtain a chance selection of one of the reels I will ask any member of my audience to suggest a number from 1 to 8. Six! You may have any other number if you wish. You prefer six—very well. One, two, three, four, five—and the sixth reel happens to be the green one.

"The reels have been so long together that they cannot bear any one of their number to be missing. I shall cover the selected reel in this manner, and—watch! It is no longer with us. It has merely reeled back to the box again—is that not remarkable?"

THE CUBAN CUBES.

This effect is illustrated in Fig. 1.

Four cubes stand on the performer's table, together with two covers. Two of the cubes are blue, and two are yellow. one of the covers is blue and the other yellow. All these items may be freely shown to the audience.

The two blue cubes are placed one on top of the other, on the left of the performer's table. The two

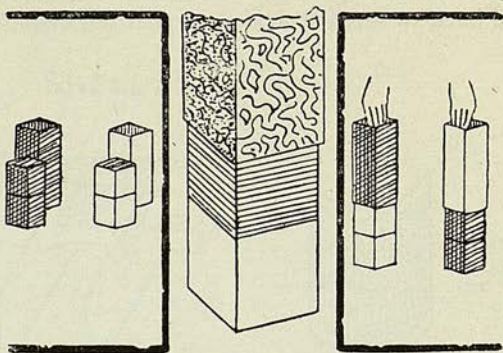
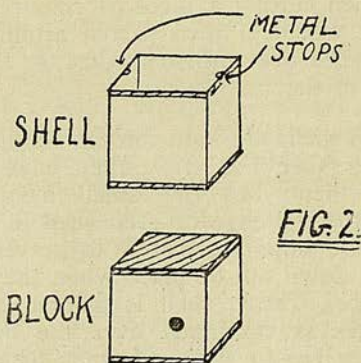


Fig 1.

yellow cubes are similarly placed together, on the right side of the table. The blue cover is now placed over the blue cubes, and the yellow cover goes over the yellow cubes. The performer makes a pass between the covers, and upon lifting off each cover, one blue and one yellow cube are found beneath each.

The cubes that have changed places are now placed back in their original positions, so that both blue and both yellow cubes are together again. The covers are placed on. When they are lifted once more the same effect is seen to have taken place—that is, a blue and yellow cube are found under each cover.



For the last effect, the cubes are left with blue and yellow on each side, and the covers are placed over. Upon lifting, the transposition is seen to be completed, for now *both* the yellow cubes are found under the blue cover, and the blue cubes turn up under the yellow cover.

It is worthy of remark that the covers may be shown empty before and after each change.

The effect may be made up in any size, but the best size for general purposes is with the cubes about $2\frac{3}{4}$ ins. square.

Two metal shells are required for the trick. A

cube and a shell are shown in Fig. 2. The cubes can be made of wood, and paper-covered. The top and bottom of each cube is black, and it will be noticed that the black is carried over the edges of the cube, so that there is a small rim of black top and bottom of each coloured side. The covering of the wood is best done by placing black paper on first over the cube, and then cutting a piece of coloured paper the correct size, which is then pasted around the cube. The four cubes are ordinary—that is, there are no faked sides to them.

The two shells are both constructed in exactly the same manner (see Fig. 2). They have no tops or bottoms to them, but two small metal stops are soldered at the top edge of each shell in the position shown. These stops are merely to prevent the shells from falling down out of place when they are placed over the cubes. Each shell is painted black inside, and the black is continued over the outside edge. Paper is then cut to size and stuck around, leaving a small black rim to the coloured sides. (*Note*: The object of the black rim on the cubes and shells is to prevent the opposite colour of a block becoming visible should the shell shift slightly during the working of effect.) The shells are not the same on all sides—two adjacent sides of each are yellow, but the other two sides are blue.

The covers used are of a size to fit nicely over two blocks and shell—there is no special preparation about them, except that inside they are painted black to match the insides of the shells.

At the commencement of the trick the two blue cubes stand one on top of the other upon the per-

former's table, with the blue cover behind—inside the latter is one of the shells with its two *yellow* sides facing audience. On the other side of the table stand the two yellow cubes, with cover behind them containing the second shell which has its *blue* sides facing audience.

The cubes are picked up and shown on all sides, being afterwards replaced in the same positions. Each cover is now picked up and placed on, first being shown empty (pressure between fingers and thumb at base of covers effectually retains the shells in place). The covers are removed a few seconds later, but without shells which, of course, remain covering the top blocks—this by reason of the small "stops," which do not allow the shells to fall right down.

The cubes that have (apparently) changed over are now placed back as before. The shells should be gripped tightly in changing top cubes over. Now the covers are again placed over the cubes.

The next moves are given in detail. They are very simple in operation, although they may not appear so without actually handling the apparatus.

Lift off the left-hand cover, pressing it to retain the shell inside. This should be done with the right hand; note Position 1 in Fig. 3, which shows F for fingers and T for thumb of right hand, which curls around cover as shown by arrows. The three diagrams show view looking down on table.) The cover is laid down flat at back of table (shown by Position 2)—but in doing so it is given one turn as

laid down, so that the side marked X in Position 1 goes flat against the table-top. The left hand now shows both the uncovered cubes on all sides, each one separately, and *reverses their order*. The left hand now picks up the tube, keeping it in same position, and places it over the cubes as in Position 3. Left hand curls around front of tube this time, as shown by arrows, fingers at F, and thumb at T. It will now be seen that the moves have, quite naturally, reversed the cover so that the side marked X is opposite its original position—thus the shell inside the cover will also be turned around.

Exactly the same moves as above are now utilised

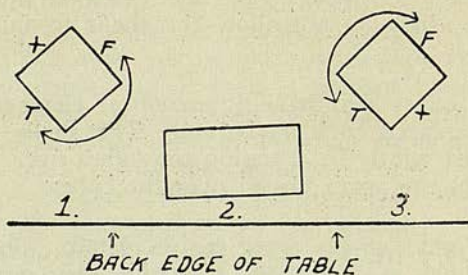


Fig. 3.

in showing the right-hand blocks and cover.

At the final change, the covers are both lifted off (leaving shells on cubes), disclosing the two blue cubes together on one side of the table, and the yellow cubes together upon the other. The cubes may be unstacked, but may not at this stage be turned completely around. The covers can again be shown empty.

Patter Suggestions: "I now wish to call your attention to these four cubes, two blue and two yellow. They are perfectly solid blocks of wood, and entirely free from deception. (Pick up and knock together.)

"Strangely enough, I produced this experiment on the spur of the moment, when a friend of mine asked me to show him a trick. I placed the two blue cubes here and the yellow ones opposite, and, covering them over, invited him to guess exactly where the cubes were. Having seen magic before, he naturally did not expect to find the cubes again in the same places, so he guessed that the yellow ones would be over here (indicate blue cover), and the blue ones here. However, I was able to show that he was wrong, for on lifting the covers I found this result. (Lift off covers slowly.)

"My friend asked me to repeat the experiment. Of course, a magician should not repeat anything, but I did so just to satisfy his curiosity. (Restack cubes and cover them again.) Waiting a moment for the cubes to rearrange themselves, I uncovered them once more, and found that once again we had a blue and a yellow cube beneath each cover. As my friend wished to see the blocks again, I showed him each one separately, in this manner.

"I again covered the cubes and asked him to guess the positions. This time he hazarded that the blue would be under the blue cover, and the yellow under the yellow cover—but again he had not guessed aright, for as you see, the result is quite a different one this time." (Lift off the covers slowly, and show empty.)

THE CRYSTAL-GAZER.

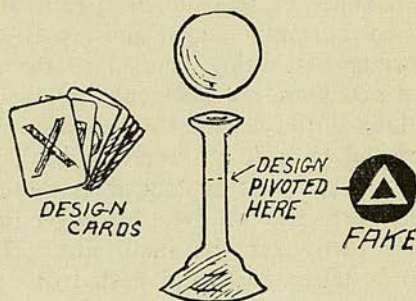
I am indebted to my friend, Mr. John Clare, for this ingenious and effective trick, which I can endorse as a really magical one.

The effect is as follows: A pack of "design" cards (see illustration) is shown, and one card is selected by a spectator. A second spectator is asked to examine a crystal—and he, having found it to be perfectly unprepared, then places it upon its small, wooden stand. The performer now returns to the fray and points out to his audience that a Crystal Gazer can, in the crystal, see either past or future, and that at the present moment he (the performer) wishes the said second spectator to endeavour to discover the design of the card selected. For this purpose the performer shines an electric torch upon the crystal which becomes a luminous pool of light. At first, the spectator is unable to see anything in the crystal, but gradually the design selected takes shape within it, and finally becomes a perfectly defined figure, which the spectator is able to name. Then, as he still watches, the design fades away again to the oblivion from whence it sprung.

As in most good effects, the method employed is very simple. The design to be used is forced by means of a "long and short" forcing pack, which can be riffled to allow the spectator to insert his finger and glimpse the design on the card imme-

diately above the break. Any other means of forcing can of course be employed.

The crystal is quite unprepared. The wooden stand, however, is not entirely free from trickery. The centre is hollow and a short distance down a small circle of metal has been pivoted. The reader is referred to the accompanying sketch, which shows the appearance of the stand, and the metal disc.



This latter is painted black on both sides, but on one side there has also been painted (or stuck on with paper) a small representation of the design to be forced. The design will show up well if the colour used is bright orange; it will also be an advantage if the designs on the cards from which selection is made are also printed in the same colour. The hollow down the centre of the stand is of such a size that the performer can insert one finger, and thus turn the disc whichever way up he requires. At the beginning of the experiment the disc has been

turned so that the plain black side is uppermost, and in this condition the stand will bear a superficial examination. The stand, inside and out, should be stained a dull black, one of the powder wood stains sold for amateur woodworkers being eminently suitable for this purpose.

The working of the effect can now briefly be given. The performer, having obtained the assistance of a member of the audience, calls attention to the crystal on its stand. Stand and crystal are picked up, the former first being handed to the assistant. The performer does not, however, allow the stand to remain long in the assistant's possession, but passes him the crystal to look at, receiving back the stand. Whilst the crystal is being looked at there is ample time for the performer to insert his finger in the stand and secretly turn over the small disc. This done, the crystal is taken back and rested on top of the stand, which is replaced on the table. A "design" card is forced on some other spectator, and the assistant is seated at the table near the crystal. The performer, requesting the assistant to gaze steadfastly into the crystal, picks up an electric torch. He first directs the ray obliquely on to the crystal, then moving his hand so that the torch is eventually directly above the crystal—this causes the miniature design to appear slowly before the spectator's eyes, the effect being that the design is actually materializing inside the crystal. Reversing the movement of the performer's hand causes the design to fade away again.

The spectator names what he has seen, whilst the second helper agrees that the design exactly corresponds with the one he has selected.

It will be apparent that the effect can, if desired, be presented with playing-cards.

" ABOUT TURN."

There is a well-known effect in which a vanished silk is found to have been projected into a packet which was previously full of cigarettes—the said cigarettes being finally discovered elsewhere. In the trick I am going to describe similar things occur, albeit there are some variations and new subtleties.

A box containing twenty cigarettes is shown, the top layer of ten cigarettes is removed and thrown on to a tray, and then the box is closed and laid on the tray. A small cigarette case is shown, of the type which takes about five each side. The ten cigarettes on the tray are picked up separately and inserted under the bands of the case (Fig. 1). The

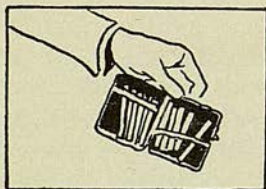


FIG. 1.

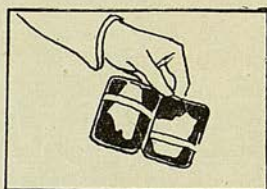
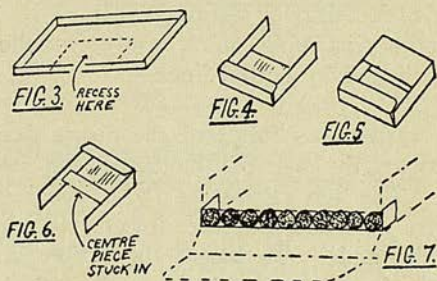


FIG. 2.

case is closed and left on the tray, whilst the box of cigarettes is placed aside upon a chair. Next two small silks are picked up, rolled in the hands, and vanished. The performer picks up the cigarette case, opens it, and finds, instead of the ten cigarettes, the two silks, one on each side (Fig. 2). It but re-

mains for him to open the box of cigarettes and find that the top layer has inexplicably returned, there being twenty cigarettes in the box as at first.

The box of cigarettes and the tray are both prepared for the effect. Dealing with the simplest first, the tray has a square recess underneath to accommodate two small cigarette cases (Fig. 3). The recess, and the whole underneath of the tray, should be covered with baize to prevent noise. A small-sized Jap tray is suitable for the trick.



To understand the description of the box, the illustrations should be studied. Any type of box with a slide drawer can be used. It is necessary for the box to present the same appearance upon both sides, and so in the event of such a box not being obtainable, the front side of another box must be stuck upon the one it is intended to use. Two of the slide drawers will be required, and these are cut as shown in Fig. 4. If one is placed over the other they will

now appear as Fig. 5; however, before doing this a piece of bent card, or metal, is glued to one drawer, in the central position shown in Fig. 6. This piece of card separates off one row of cigarettes from the other. Having placed this in, the two drawers can then be glued together as seen in Fig. 5. The next illustration (Fig. 7) shows a fake row of cigarette-tips, which is prepared in the following manner. The actual tips must be very small and are cut off the ends of ten cigarettes by means of a razor-blade. These tips are then stuck upon a thin, stiff piece of card, the ends of which are bent to allow it to be stuck inside the drawer (consult Fig. 7). This is then done, the tips being stuck firmly into the drawer which is indicated by dotted lines.

If the reader has followed the above description of the drawer, the use of the latter can be briefly mentioned. The ten cigarettes from which the tips were cut are inserted into the drawer, laying alongside the fake ends. To insert them they will have to be slid under the central piece of card shown in Fig. 6. The top layer of ten ordinary cigarettes is now laid in place, over the central piece. The drawer is inserted into the cover. Now, if the box is opened upon the side *opposite to* where the fake tips lie, the top layer of cigarettes can be removed; these will be the ones which are cut slightly shorter. If the box be closed, turned, and opened upon the opposite side, it will appear to be full again, as the audience sees the bottom layer of fake tips and the top layer of perfectly genuine cigarettes. The top layer is kept

from falling down into the drawer by reason of the central piece of card which supports it. The top cigarettes may be pulled out a little way and shown, as in Fig. 8. (When showing the box open on either

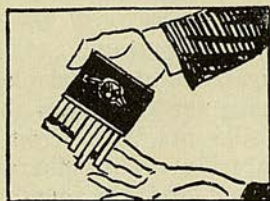


FIG. 8.

side care must be taken not to open it too far.)

Two duplicate cigarette cases will be required, together with duplicate silks. Two of the silks are placed in one of the cases, which is then secreted underneath the tray, to the left of the recess provided. There will, therefore, still be space in the recess for the second case to lay alongside (to the right of the first), for as mentioned previously, the recess must be made large enough to take two cases. On the tray rest the other necessary requirements—cigarette box, empty case and two silks.

Dealing with the working, the box is first shown, and the top ten cigarettes removed and dropped on to the tray. The box is closed and laid on the tray, also. The loose cigarettes are placed into the case, which is closed and held in the right hand. Left

hand picks up tray, holding it by back edge and clipping duplicate case underneath (tray should be near edge of table). Performer turns to chair on his left, and in walking to it, the right hand, with case, goes under back edge of tray, where case is pressed into recess; following this the left hand is removed from other side with the duplicate case; right hand is left holding tray. Left hand now picks up the box of cigarettes also, and places it on chair, afterwards dropping the case upon the centre of the tray. The two silks are taken from tray, which is then replaced on table. The silks are vanished by means of a vanisher, and are found to be replacing the cigarettes in the case, whilst the box is then picked up, opened the opposite side, and demonstrated to be full once more.

Patter Suggestions: "With these perfectly ordinary articles I shall endeavour to show that it is possible to make objects pass invisibly from one position to another. Here is a packet of twenty cigarettes, and here is a cigarette case. Naturally, one must place the cigarettes in the case. The case will only hold ten of the cigarettes, however, so that leaves ten remaining in the box. I shall stand the box upright on this chair, for I want you to be quite sure that it never leaves your sight even for an instant.

"These two small silk handkerchiefs are the other objects I intend to make use of. Watch them as they grow smaller. There! So small that they can pass easily through the eye of a needle. In fact, so

small that they cannot be seen at all.

“ Maybe you are wondering where the handkerchiefs have got to—well, let us look inside the cigarette case. Here are the handkerchiefs, but the ten cigarettes are no longer visible.

“ It but remains to investigate the interior of the cigarette box. Yes—here are the wandering cigarettes, and the box is full again.”

DISCS OF ENCHANTMENT.

In Introducing this effect the magician calls attention to a stand on which repose a number of card discs each measuring about 2ins. in diameter. The discs are arranged in four lots (four contrasting colours), there being seven discs in each lot. They may be removed from the stand and shown freely. As this is done they are dropped into a velvet bag, which has previously been shown. The bag is folded up and placed on a small Jap tray, which is handed

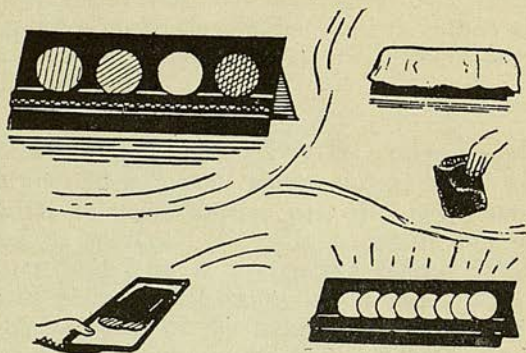


Fig. 1.

to a volunteer assistant to hold. The magician next shows an unprepared silk handkerchief, with which he covers the stand. Explaining that he will now have the assistant select one of the colours of the four lots of discs, he next shows four cards bearing

colours, and the assistant chooses one. Presume the selected colour is orange. The magician removes all the discs from bag and drops them upon the tray held by assistant, requesting him to pick out all the discs of the orange colour. As he asks this, the magician casually turns the bag inside-out to display the empty interior. Strangely enough, the assistant is not able to find one disc of the chosen colour, for all the orange discs have disappeared!

The assistant failing to find them, the performer eventually removes the silk from the stand, to disclose the fact that all the discs of the colour chosen

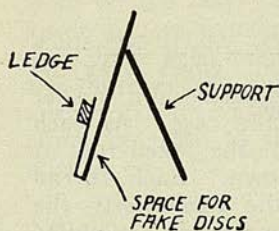


FIG. 2.

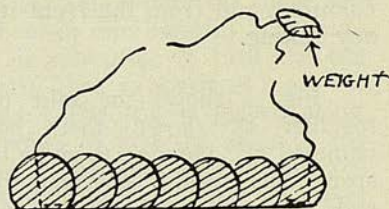


FIG. 3.

have arranged themselves upon it. (The complete effect is shown by Fig. 1.)

The colour of the selected discs is forced, and any means that appeal to the individual performer may be used; although, owing to the fact that there

are only four cards to choose from the old Four-Ace force for the third packet is very suitable.

The bag is one having a partition in the centre, the exact method of use being mentioned later on.

The stand is the principal item in the effect, as it automatically reproduces the discs. It is quite simple in principle, as the illustrations will show.

Fig. 2 shows a side view. There is a raised front part which leaves sufficient space for the duplicate discs to be concealed. There is also a ledge on which the discs originally seen rest. The stand is black with the exception of the ledge, which may be coloured, and from the front it is impossible to detect any faking.

Fig. 3 shows the fake discs, which are stuck together as shown—their bottom edges may be trimmed off, allowing them to be secreted in a smaller space than would otherwise be the case. At each end, and near the bottom edge, of the faked row of discs, a thread is fixed, as shown. Each thread passes through a small hole in the stand itself, the position being such that when the threads are pulled taut the row of discs is retained above the ledge, in the natural position it would be in were it resting on the ledge itself. If the threads are slackened, the row of discs may be pushed down into the secret space, where it become invisible. A small weight is attached to the ends of the threads, so that it will lie immediately behind the stand, which is placed near the back of the performer's table. In covering the stand over, it is only necessary to flick the weight

off the table, and the instantaneous and noiseless re-production of the discs will result.

The details of performance will now be apparent. The discs are shown, one set at a time—as each set is shown it is dropped into the bag, which the performer holds in his left hand. When the set of discs which is going to be forced is arrived at, this is placed into the opposite partition in the bag to that which the others are placed in. The bag is folded placed on a tray, which is handed to the assistant. A handkerchief is now laid over the stand, and in doing this the small weight is allowed to do its work. A colour is forced. The performer takes the bag and placing his hand in the side where the three sets of discs are, removes them in one handful and drops them on the tray. He is now able to turn the bag inside-out, to demonstrate that (apparently) all the discs have been removed. The bag is placed aside, and the assistant endeavours to find the discs of the selected colour. Finally, the handkerchief is removed from the stand to show the selected discs in a row upon it.

Patter Suggestions : “ Will you glance inside this bag, sir, and assure yourself that it contains nothing at all—in short, it is empty. I shall utilise these large coloured discs (hand one set to assistant)—will you take one set and look at it for me. When you have done that please drop the discs into this bag, and I shall place the remaining discs in, also. Notice, particularly, the colours of the discs (name colours as the sets are dropped in). Let us mix them thoroughly.

" I shall ask you to take charge of the discs and bag for the time being. And now, in order to have one of the sets of discs selected in an impartial manner, I have provided myself with these four cards, which represent the colours of the discs. (Force as desired.) You have chosen the orange card. Now we come to the exciting part, and before we go any further, I will ask you, sir, to take the discs and pick out all of the chosen colour.

. . . What is that? You cannot find any orange discs? (The magician runs through the discs himself, showing the spectators that none of the chosen colour remain.) That is not really very remarkable, sir, because as soon as you chose a set, all the discs of that colour passed invisibly to the stand from which they were first taken. Here they are, all arranged for your inspection." (Uncover stand and show.)

THE CHINESE CASHBOX.

Here we have a colourful item designed with an eye to children's entertainments, although it also makes appeal to grown-up audiences. The effect with outline of patter presentation, is given below.

The entertainer introduces a metal box, painted with one or two Chinese characters. This, he explains, is the cashbox of an old Chinaman, Hoo Soo—and with it he will illustrate the story of how it was once stolen and what became of it. Placing the cashbox down, the magician now picks up and exhibits a small leather-covered pocket-book—also the property of the aforesaid Hoo Soo. Having shown this empty, the magician snaps a rubber band around and hands it to a gentleman to place in his pocket until it should be required again.

The cashbox is empty. The magician remedies this by showing a number of counters, which he asks the audience to imagine as the necessary Chinese coins. The counters are dropped into the cashbox. Two lengths of bright-coloured ribbon are next shown, and the magician remarks that old Hoo Soo had rather a curious way of keeping the cashbox—he threaded it through with ribbon and then strung it up on the ceiling, out of harm's way. Demonstrating this, the magician calls attention to two slots in the box, one at each side, through which he threads the ribbons. He next closes the lid of the box, and

locks it. Now he gives the ends of the ribbons to a helper, who holds the ribbons out with the cashbox at the centre. A single knot is tied in one of the ribbons, over the cashbox—to make the experiment even more difficult, as is explained. A large silk is thrown over the box.

In spite of these precautions, the magician goes on to relate, two robbers broke in at the dead of night and, climbing upon each other's shoulders, succeeded in reaching the cashbox in its somewhat elevated position, and removing it. Saying this, the magician has placed his hand underneath the silk, and he now brings forth the box. No one knows quite how they did it, he continues, for they left the ribbons intact. He removes the silk from the ribbons and taking them from the assistant, shows them to be undamaged.

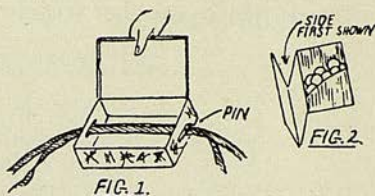
The thieves got away with the cashbox, but they were sadly disappointed when they opened it—for it was quite empty. Here he opens the lid of the box, showing the void interior.

Old Hoo Soo must have had a hunch that night, for instead of placing his money in the box he had artfully concealed it in his pocket-book. The effect is brought to a conclusion by taking the pocket-book from the spectator who has it, removing the band, and allowing the missing counters to fall in a shower from the interior.

For practical purposes, the trick resolves itself into three distinct operations: the removal of the box from the ribbons, the vanish of the counters

from inside the box, and the reproduction of the said counters in the pocket-book. No item of which will unduly puzzle the reader, as the effect may be worked by the simplest possible means.

The release of the box is easily obtained by making use of the "Ropes and Rings" principle. The two ribbons are prepared by merely placing them together and threading a pin a few times through their centre. They are folded up and placed on the table, with two of their ends easily get-at-able. In



showing, the magician runs his hand down to the centre, where the ribbons are separated at the pin in a manner too well known by magicians to need detailed description. The ribbons are placed upon the table, on which is the cashbox, and are threaded through the latter. The cashbox can now be tilted to show ribbons running through, as in the sketch. Note position of pin, which should be a large one which will not pull through the slots at the sides of box. The box is closed, the ends of ribbons handed to an assistant, and one knot is now made over the box—a single end of ribbon from each side being taken for this purpose. Thus when the pin is

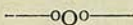
removed under cover of the covering silk, the box will come away and knot dissolves.

The box has an ordinary cardboard flap, covered with metallic paper on both sides, which fits loosely into the lid. The box is first shown open, with flap in lid, and as soon as closed the flap sinks down inside. This accounts for the vanish of the counters.

The pocket-book is shown in Fig. 2, and is made in three folds. It can be opened upon either side, and the illustration should make the method quite clear. The counters may be merely flat discs of card, a quantity of which can be accommodated in the book.



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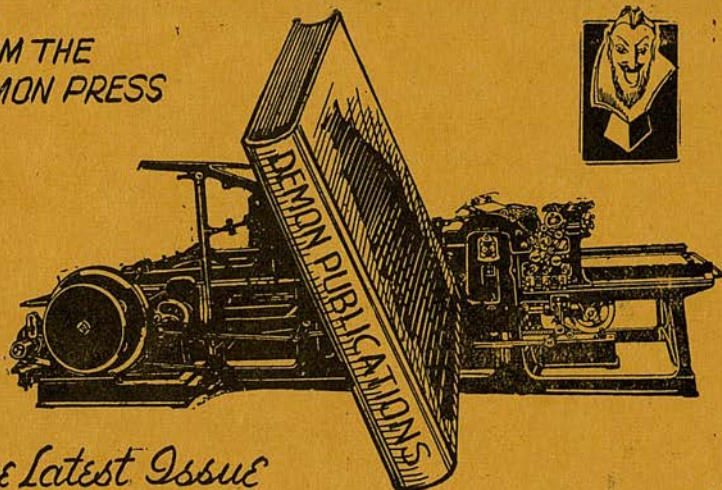
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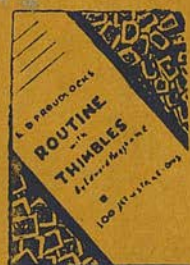
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