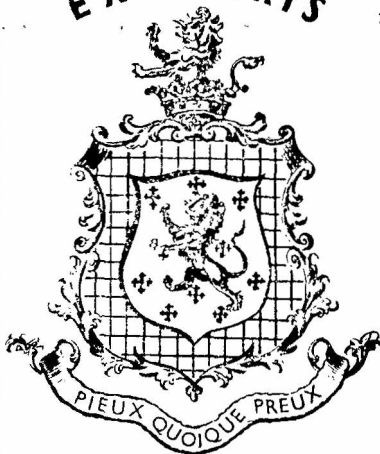


**WRINKLES**

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## FOREWORD.

WRINKLES is an unpretentious little volume with no well defined mission as a sponsor for its inception. The suggestions and innovations which are contained in the subsequent pages are not presented as original creations, but rather as a collection of rare curios, each of which was at one time the cherished child of another's genius — the zealously guarded gem of a contemporary.

Through strange and devious but legitimate paths they have journeyed into our hands, until, by a veritable process of metabolism, such a change has been wrought that it is quite impossible, in the great majority of instances, to discover the original in the metamorphized.

We do not expect that all the material will be novel to each reader but we do cherish the hope that each reader will find here and there a novelty — perhaps a suggestion of value.

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### The Cloth Finger.

To many of the older performers, this particular form of the Finger is so well known that a description thereof will savor strongly of ancient history, but at the same time it will not be remarkable if many of the younger lights of the profession discover, in its resurrection, a certain element of novelty.

The Finger in question is about the same in length as the usual metal imitation, but varies radically from the metal form, in that it is made of cloth. Its color verges upon the pink, and it is really surprising that this fake is even more undetectable than the flesh-colored metal. The handkerchief is forced into the Finger, which is really nothing more than a cloth bag, and placed in the usual position, either between the index and middle or middle and third fingers, for the purpose of production. After the two hands have been shown freely "back and front," the Finger is transposed from its original position to the palms of the two hands, which should face one another. In response to a contrary motion of the two palms, the handkerchief will develop rapidly.

We are assured that several years ago, one of our best known professionals was persuaded to pay rather a fancy price for this little "wrinkle" after he had witnessed the effect produced.

### A New "Kellar" Finger.

The "Cloth Finger" which was described in the article immediately preceding, is suggestive of the latest substitute for the popular metal finger. It will be remembered that the particular point of variance of the cloth from the usual

Finger, is the difference in the respective materials of their construction. Such is the case with the Finger which is about to be described. The effect varies so slightly from those orthodox lines with which all students are familiar, that a detailed description, at this point, would be superfluous.

Obtain a piéce of Dennison's tissue paper which may be procured in almost any shade or color, but select a tone which will correspond, as near as possible, to the color of the flesh. A shade which verges upon the brown is, perhaps, the more desirable, but it is not at all necessary to be too particular, for, at a distance, it is absolutely impossible to detect the presence of the False-Finger. (Dennison's No. B R I is recommended as being especially well adapted to this particular use.) One of our best-known performers, who was largely responsible for the inception of the metal finger, never used anything in his own work in this particular line, save a piece of brass tubing, so it will be realized that it is not absolutely essential to be too fastidious upon the subject of harmony in color.

After the paper has been obtained, cut therefrom a small piece, the dimensions of which should be governed by the length of the finger which the performer desires to construct. Roll in the form of a tube and paste along the long side in order to hold the paper in cylindrical form. This accomplished, close the tube at one end.

If the reader happens to have in his collection a metal finger, the paper may be rolled about this, in order to obtain the correct form and size, otherwise the wand or any other object which will serve as a form, will answer the purpose very nicely. Into the tube thus shaped, force the handkerchief or handkerchiefs which are to be produced, and "set" between the index and middle fingers or between the middle and third fingers of the right hand, as desired.

After the paper tube has been transferred from between the fingers to the palms of the hands, produce the silk or

silks, by either tearing the paper tube or withdrawing them. The particular advantage which this method offers is that there is nothing to "get rid of," for the tube which has been used as a carrier may be rolled into a very small ball and disposed of in a score of different ways without the slightest effort.

### An Excellent Method of Rolling Handkerchiefs for Production.

To those who appreciate subtle effects, we heartily recommend the following method of rolling handkerchiefs for production, as presenting the most natural and artistic development we have ever seen.

This system of rolling will be more readily understood if the reader will spread a handkerchief flat upon the table before him, and follow the description in detail, step by step.

Grasp two diagonally opposite corners and fold inwards towards the center, until the two corners meet. You now have two straight, parallel edges. Fold each of these straight edges inwards until they meet, thus reducing the width of the handkerchief by one-half. Continue this operation until the handkerchief is about one and one-quarter inches in width. Now comes the crucial step. Grasp the right hand corner between the thumb and forefinger, folding about one inch of the corner towards the left hand end, then straight out towards yourself, at right angles with the straight edge. Now proceed from the right hand end, at the turned over corner, and roll straight towards the left, taking up the entire length of the handkerchief. You now have a short cylindrical shaped parcel with the corner protruding.

As many as six silks may be rolled in this manner by folding each separately, until the desired width is obtained, after which, they are placed one upon the other and the

corners all turned at the same moment. The load to be produced should be ultimately placed in the left hand, back towards the audience, after which, the right hand approaches the left. The fingers of the right hand grasp the protruding corners of the load and pull downwards. The handkerchief or handkerchiefs, as the case may be, will twirl about, giving a very pleasing, natural, and artistic effect, which conveys the impression that the silks are actually issuing from the finger tips of the left hand.

### The Trap-Fold.

The utility of this fold is greatest when it is used in preparing a handkerchief, prior to its introduction into a bottomless glass. If this introduction is accomplished by means of a trap, the peculiar nature of the fold insures its upward passage with the platform, without binding or catching. At the same time, the closeness of the pleating gives a certain potential energy of expansion, which causes the handkerchief, when released, to fill the glass in a most natural manner.

Again we recommend that the handkerchief be spread upon the table and that the directions be followed, step by step.

Grasp two diagonally opposite corners and fold inwards towards the center. Repeat with the two remaining corners, and continue this process until the desired size has been reached. The portion of the handkerchief which exposes the folded corners should be placed in the trap so that these corners point upwards and will be the first to enter the glass.

### Handkerchief from Paper Tube.

This is an effective little combination which requires no apparatus save the well-known false finger, a piece of paper six inches square, and a silk handkerchief. The piece of

paper is picked up, shown to be empty and without preparation, after which it is rolled into a small tube. The performer, with his forefinger, extracts a handkerchief from the tube which is again shown, as in the first instance.

The paper, as it is placed upon the table, is slightly bent at its upper edge and the finger placed behind this natural shield. As the paper and false-finger are picked up by the right hand, the metal fake is set by the left, after which, the paper is shown back and front.

The paper is then rolled about the *false-finger in the form* of a tube, whereupon the performer inserts the forefinger of the right hand, and pulls the handkerchief out of the finger. The remark is then made that it is believed that there is one more handkerchief in the tube, which affords a second opportunity to insert the forefinger. This time, however, the false finger is brought out upon the end of the forefinger, forming quite a noticeable extension to the natural member, if this necessary addition is not turned at once, backwards, into the palm of the hand. This difficulty is easily overcome, for the attention of the audience is naturally concentrated upon the other hand, which is displaying the piece of paper.

### A Flag Harness.

This method of securing a rolled flag to a staff has been used personally which makes it possible for the writer to vouch for the absolute safety of the hold and the surety of the release. For the purpose of this description, it is well to assume that the flag has already been folded and rolled after one of the many existing methods.

The flag, in its rolled condition, is secured to the flag-staff by passing a piece of cotton thread around both staff and flag. (It will be found that this single strand is sufficient to hold the bundle safely in place.) The tighter the thread is tied, in this instance, the better the release.

Through the hole, directly under the ball at the end of the staff, is passed a thread which is stronger than the one used in the first tie. One end of this second thread is tied off, under the ball at the end of the staff, and is then brought to, and passed under the thread holding the bundle and tied to that thread.

When the staff is thrown out, the thread, which was tied at the ball and to the first thread mentioned, goes with it, breaking the strand to which it was tied and which held the bundle in place against the staff. It takes but a few moments to make this hitch and it cannot possibly "go wrong."

It may be well, at this point, to suggest a plan for attaching the flag proper to the staff. The most natural method, perhaps, is to sew a loop to the corners to be attached, ultimately effecting the hitch by the means of stout thread. If this or any other essentially similar method of procedure is followed, it is safe to say that there is an unnecessary amount of strain upon the corners of the flag. The result is that after a few performances the flag, due to this rather severe strain, rips along the line of tension, rendering it practically useless for further performances. To obviate this difficulty, it is suggested that a few yards of white tape such as our mothers adapt to the purpose of the traditional "puckering-string," be procured at a department store. This particular tape comes in various sizes, but for this purpose the best working-width is one-quarter of an inch. Fold over about one-quarter of an inch along the entire length of the longer and top margin of the flag, and hem.

This accomplished, it is next necessary to run the tape, by means of a tape-needle, into the hem to the further corner of the flag, at which point it is sewn to the flag. In a like manner a second attachment is made to the field corner. Allow about two inches of the tape to extend beyond this point so that a loop may be formed to receive the string or



cord which attaches the flag to the staff. If desired this plan may be followed out in connection with the other long side of the flag, otherwise, merely a loop may be attached to the remaining corner to be attached to the staff. In any case the tension is not continually sustained at one spot, the tape serving as a disseminator, thus rendering tension per unit of area considerably less, which is to say, the flag is adequately protected against rips and rents.

### A Second Flag Harness.

This novel hold for the flag on the staff is one of the most satisfactory methods of retention and ultimate release extant. The combination is "set" in less than a minute and is absolutely secure until the moment of expansion. The means employed are as homely as they are satisfactory and effective.

The key to this very novel situation is supplied by a baby's legging, of the worsted variety, which serves, I believe, as an outside covering during the inclemencies of the weather.

It is essential to the success of the undertaking that the foot of the above-mentioned garment be sacrificed at the ankle. If a few stitches are taken by a competent hand at the point of severance, the result should be something akin to a long, narrow bag. The flag is rolled in any manner that the performer may desire (the best method is to pleat and fold), whereupon the handle of the staff is placed in the bag and allowed to touch the bottom of the bag. The flag-bundle will naturally occupy its position near the mouth of the stocking which will stretch sufficiently so that the rolled flag may comfortably rest within the receptacle. The tension thus created will securely hold the flag and staff until they are ready for production. As the flag is thrown out, the

force of the throw will cause the bundle to leave its resting place without the slightest friction or resistance.

As the flag is waved about, the stocking is held on the staff in its original position without the slightest misgiving on the part of the performer, for there is not one chance in a hundred that it will be observed.

We are indebted to one of our foremost performers for this novel notion and we are pleased to state that he has employed this method of retention for many years without the record of a single failure.

### The Knotted Handkerchiefs.

Three silk handkerchiefs are tendered as candidates for the ordeal of inspection, with the result that they are not only adjudged to be quite unprepared but also entirely separate, one from another. The three silks are thereupon immediately transferred from the right to the left hand, where they are held between the tips of the index and middle fingers. The three lower corners are then brought upwards, whereupon the right hand grasps one of the corners and the left hand the corner of a second silk. The third handkerchief is then allowed to hang downwards. The two hands are next moved apart, whence it is seen that the three silks are knotted together in the form of a three pointed star, with the right and left hands each holding one point, while the third is hanging downwards attached to the other two.

In order to accomplish this instantaneous union it will be necessary to procure a small piece of adhesive wax and place the same upon the left thumb-nail. As the three handkerchiefs are transferred from the right to the left hand, they are pressed upon the pellet of wax. The only caution to be observed is, that it is essential that each silk should have a portion of its corner attached to the wax. When this is accomplished it is only necessary to bring the lower corners

upwards, placing one in the left and a second one in the right hand, allowing the third to obey the law of gravitation. The resultant figure is that of a star, with the three handkerchiefs mysteriously knotted at its center. The experiment may be concluded by tossing the three silks upwards, accompanying this movement with a slight jerk, which will cause the handkerchiefs to fall separately upon the stage.

### The Handkerchief and Candle.

The popularity of this experiment does not seem to decrease as years are added to its career. The following suggestion modernizes the older method of constructing the candle and considerably enhances the effect.

After a handkerchief has been vanished by one of the many existing conveyances, a lighted candle is removed from its candle-stick and wrapped, burning, in a piece of paper. As soon as the roll is completed, the paper at each end of the wrapper is twisted, closing the parcel at both ends. The parcel is then completely crushed between the hands inferring the absolute disappearance of the candle. At this juncture, the paper which forms the wrapper is twisted and torn, and the previously vanished handkerchief reproduced from the crumpled wrapper, which previously covered what was supposed to have been the solid candle.

This end is accomplished in much the same manner as the paper wand is vanished. The candle is made of heavy paper with an outer covering of white glazed paper which is fortunately about the same shade as the wax of the candle. A second handkerchief, which is previously placed in the fake candle, is of course necessary.

In spite of its popularity, it is doubtful whether or not the old paste board candle, which is merely broken in the middle, leaving the form and rigidity of the candle under the paper perfectly apparent, is at all convincing. The totality

of effect of the experiment in its new form is much greater than is possible under the older method, owing to the fact that the paper is entirely crumpled, inferring the complete dematerialization of the candle in favor of the handkerchief.

In that we have referred, for the sake of comparison, to the paper or collapsable wand, it may be well to offer a suggestion for the so-called "Auto Gravity Wand." There is no form of the wand which is so inherently adaptable to the construction of the gravity wand, as the one which is sold for the purpose of the Vanishing Wand experiment. These paper wands may be purchased of any dealer for a sum not exceeding eight or nine cents apiece. A leaden weight should be placed in the wand, and each of the two ends plugged with wood. The tips of the same should be covered with silvered paper to correspond with the usual nickle tips on the regular wand. The weight should be small enough to slip backwards and forwards, in response to any slight inclination which might be given to the wand. Comparatively speaking, the weight of the paper wand is of no consideration as far as the question of equilibrium is concerned. By shifting the weight, there is no limit to the impossible angles which may be obtained. For the performer who introduces a bit of comedy during the program, this form of the wand is particularly appropriate, while, at the same time, there is a certain air of mystery which accompanies its use, often impossible in apparatus which is used as an accessory to comedy work.

### The Match and the Handkerchief.

Of late there is quite a marked tendency to revive the excellent little pocket trick called, "The Match and the Handkerchief." In view of this fact it may be of interest to the reader to learn of one or two little "wrinkles" which are applicable to the "modus operandi" of this experiment. The more common method of concealing a match in the border of

the handkerchief is so well known that even a word of explanation is unnecessary, but the second and third lines of development which follow are, in all probability, less well known.

Place the match near the center of the handkerchief and roll the latter around the former. When this has been accomplished place the parcel near an ear of one of the spectators and request him to listen intently so that he may hear the sound caused by the breaking of the match. Under cover of the rolled parcel, snap the nails of the thumb and middle finger, and it will be found that the sound which is caused by the breaking of a match has been accurately imitated. Unroll the handkerchief and allow the match, which has been apparently restored to its normal state, to fall upon the table.

The third method which follows is perhaps even more ingenious than either of the foregoing plans, the first of which was mentioned at the beginning of this description, and the second of which has just been described.

Spread out the handkerchief upon the table, as before, and place the match thereon. Now fold about one third of the handkerchief over the match and roll the combination into a parcel. Hold the bundle, thus formed, as before, near an ear of one of the spectators, and actually bend the match backwards until it breaks. Be careful, however, that it is not bent so far backwards that all the wood-fibres are completely severed, but just far enough to produce the breaking sound. Now, as the handkerchief is about to be unrolled, gently bend the match back into place. This is easily accomplished and the match has all the appearance of being quite solid when it is shaken from the handkerchief.

It is a good plan, however, after it has been deposited to light the match, so that it may be thrown away, for it will not bear close inspection.

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## The Handkerchief and Nested Envelopes.

The effect of this interesting experiment is both mysterious and artistic, and yet, a few cents will purchase all the apparatus which is required for its presentation.

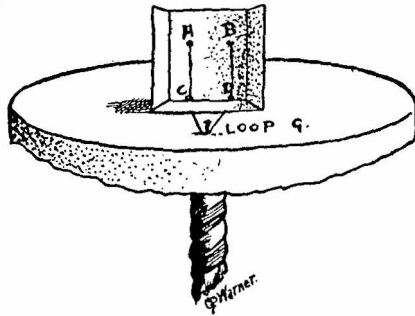
Three envelopes, so graduated that they may be comfortably nested, are the articles which first claim the attention of the audience. Each is empty and quite unprepared. The smallest of the three is first sealed and placed in the next larger, which is treated in a like manner and finally the two are placed in the largest envelope which, in turn, is sealed. A card case, similar in material and construction to those which contain the well-known "Steamboat" deck, stands on its long side upon the table, and against this the nested envelopes are placed so that they may be, at all times, in full view of the audience.

A handkerchief is vanished with the avowed purpose of sending it straight into the smallest of the three previously nested envelopes. In order to demonstrate the success of his efforts, the performer removes the nest from its resting place, and tears the outer envelope across an end and withdraws the second one which is, in turn, opened. It is needless to say that the previously vanished silk is found within this cover.

The requisites for presentation are simple but numerous. An outside envelope, two considerably smaller than the latter, and finally two more of the third and smallest size. A card case and a piece of string complete the apparatus, unless the conveyance which is used to pass the handkerchief is enumerated. A duplicate of the handkerchief to be vanished is placed in one of the two smallest envelopes, which is then sealed and placed in one of the next larger two, which in turn, is closed in a like manner. These two envelopes are

concealed in the card box which is prepared for their reception, in the following manner.

Cut away one entire face of the case, together with one of the side pieces, leaving one broad side or face, together with three of the four narrow strips measuring the thickness of the case. The result should be identical with the case depicted in the following plate. Measure along the long side of the box about one and one-quarter inches and drop from this point a perpendicular three-quarters of an inch in length and make a small opening at this point. Repeat this process from the right hand end, making a second opening. Make two more openings directly under the last two, where the side of the box joins the face. If these directions have been followed accurately, there should be small openings at the points "a," "b," "c," and "d," as per accompanying plate.



At this point, obtain a piece of thread about ten inches in length, and pass one end through openings "c," "d," "a," and "b," securing the thread at these two latter points with knots upon the front of the case. (See plate.) The function of "Loop g" is explained forthwith. Through the felt of the table-top force a pin, so that the point protrudes sufficiently to serve as a hook. If it does not serve this purpose in its normal state, it is permissible to bend it upwards

slightly. (A small tack driven partially into the table-top will answer the purpose equally as well as the pin.) The two substitute envelopes should be placed in the card case at this moment. Even though it is nothing more than a shell, so to speak, the card case has all the appearances of honesty, to those who look on "from the front." Slip the "Loop g" under the pin point or hook, and draw the box forwards as far as it will go.

Let us at this moment return to the presentation. It will be remembered that the three envelopes, after they were shown empty, were sealed, nested, and placed against the card case in order that they might be, at all times, in full view of the audience. After the handkerchief has been vanished, remove the visible nest from its resting place against the case. To do this, place the thumb of the right hand in front of the visible envelope and allow the remaining digits to fall behind, into the case, and upon the substitute envelopes containing the handkerchief. As the exposed envelope is raised for the purpose of opening, draw the prepared ones up behind it. The loop and harness which is attached to the box holds it firmly in place and upright, so the "set" envelopes pass into the hand, behind the visible set with little or no difficulty. Tear off the end of the visible envelope preparatory to withdrawing its contents, but instead of so doing, draw the substitute envelopes from their seclusion, behind this original or exposed envelope. The illusion is perfect and there is not one person in a thousand who would realize that such a subterfuge had been adopted. It only remains to open the two remaining envelopes, ultimately exposing the handkerchief which has been apparently passed into the center of the nest.

Doubtless this explanation seems rather involved, but careful attention to the details with an occasional reference to the accompanying plate should solve the problem.



## The Soup Plates.

The title is at once suggestive of one of the most widely known handkerchief combinations. It will be readily recalled that the single plate, which has been so generally employed, is endowed with a double bottom for the purpose of concealing the handkerchief. If two plates are used the necessity of an especially prepared plate is eliminated as the subsequent description should demonstrate.

The effect differs in no way from the usual one conveyed, save that one plate is placed within the other and the silk passed between the two, instead of the single plate's being turned upside down, or bottom up, upon a newspaper for the purpose of receiving the handkerchief.

The requisites are very modest indeed for it is only necessary for the performer to procure two ordinary soup plates, which are in no wise previously prepared, and two handkerchiefs identical in size and color. The silk which is to be introduced between the two plates should be rolled into a small parcel and secured, either with a small band of tissue paper or with a small pin. (The Trap Fold is an excellent method of rolling to pursue in this instance.) The bundle thus formed should either be "vested" or placed behind the plates upon the table so that it may be procured at the opportune moment.

The bundle is placed in the right hand just before the two plates are removed from the table. The left hand removes the top plate from inside the second while the right, as it grasps the undermost one, holds the handkerchief close to the rim of the same. As soon as the interiors of the two plates are shown, the two exchange hands. The bundle accompanies the right hand plate in its journey to the left hand where it is held close to the rim just as it was, before the shift, by the right hand. This shift accomplished, the

backs of the two plates are shown, the left hand concealing its burden. The plate which rests in the right hand is placed upon the table, while the one in the left is placed immediately afterwards within the first. Simultaneously the handkerchief is allowed to fall between the two, where it remains until ready for reproduction.

### Finale to the "Miser's Dream."

We recommend, very highly indeed, the following coin effect as an extremely mystifying conclusion to the "Miser's Dream," or to coin productions of a similar nature, in which a hat is used.

Just as the last coin, or in other words, that coin which has been alternately palmed and exposed during the entire experiment, is dropped into the hat, the left hand is withdrawn and the hat placed upon the wide-spread fingers of the right hand which is then raised with its burden high above the head. It is quite obvious that the hat is completely isolated, for it is remote from all stage paraphernalia, while neither of the two hands could possibly introduce a coin. After a moment of breathless silence, a single coin is heard, unmistakably, to enter the hat, announcing its arrival with a jingle, as it falls amongst its companions. The peculiar manner in which this last coin effects its entrance is a fitting climax to this popular form of coin production, and is extremely valuable, not only for its mysterious element, but for its suggestive power.

The method by which this rather astonishing effect is brought about, is an absurdly simple one. Allow one of the several coins which have been concealed in the left hand, inside the hat, to remain in the hand, after all others have been dropped into the hat, including that of the right hand. As the left hand is brought out of the hat, slowly carry the coin along at the same time, yet keeping both hand and coin close

to, and touching the side of the hat. When the coin reaches the mouth of the hat, under cover of the hand, draw the coin upon the rim, and immediately transfer the chapeau to the wide-spread fingers of the right hand and raise it above the eye level of the spectators in order that the coin may rest upon the rim, unobserved by the sharpest eyes. The coin may be painted black if desired as a further safe-guard against observation.

In order to produce the coin, or drop it into the hat, tilt the latter towards the left, slightly. But a slight stimulation is necessary in order to induce motion upon the part of the coin. This accomplished, the performer's work is done, but we wager that even the wizard himself will be more or less surprised to see how strongly this arrival of a coin from nowhere impresses the audience.

NOTE. It is well not to allow the entire surface of the coin to rest upon the hat-brim, for the stimulation which is necessary in order to send it into the hat under this condition is great, especially if the coin must be persuaded to ride over the protruding edge of the hat-band. Allow about three-quarters of the coin to rest upon the rim and the remaining quarter to hang, without support, over the mouth of the hat. Under this arrangement, but a slight "tilt" is necessary in order to accomplish "the arrival."

### Improved Glass of Water Vanish for a Coin.

This method of vanishing a coin in a glass of water is suggested as an improvement upon the glass-disc method which has been universally employed for so many years, and which, by the way, has been tendered such publicity that it is rather poor policy to introduce it seriously in an experiment of any description. The suggestion about to be described is particularly well adapted for presentation before the "wise ones," who may happen to be well acquainted with the disc-fake, for it generally proves to be rather tempting bait, and the result is the discomfort of some sage and a generous

laugh at his expense. It is also worthy to note that there is no necessity of exchanging the borrowed coin for a substitute.

The coin is borrowed and marked by its owner for the sake of future identification. Under the cover of a borrowed handkerchief, the coin is held by some member of the audience over the glass of water, and dropped at a given signal. The coin is distinctly heard to strike the bottom of the glass, but when the handkerchief is removed, the most diligent efforts of the volunteer assistant reveal not the slightest trace of the borrowed coin.

A small pellet of wax with a thread a few inches longer than the height of the glass, are the only two prerequisites. One end of the thread is attached to the pellet of wax, and the combination concealed at any convenient point until it is required. It is suggested that the thread or string, (the latter is really the most satisfactory for this experiment), be loosely rolled and placed in the hand while the coin is being borrowed. When it is received, the wax should be pressed firmly upon the surface of the coin, so that there will be no danger of its dropping off. The coin is held over the glass, under cover of the handkerchief, and placed in the hands of a spectator, who holds the coin and handkerchief in one hand and the glass of water, ready for the former's reception, in the other. As the handkerchief is draped around the glass, the string is unrolled, so that when the coin is dropped the former will hang slightly over the edge of the glass. After a few appropriate words the performer grasps the handkerchief and at the same time the string, which is easily located by means of the edge of the glass, and withdraws the coin. There is, at this point, one caution which must be strictly observed. As the coin leaves the glass it may "talk" against the side thereof, which conversation would be very obnoxious to the performer. To avoid this, observe the following directions carefully. As soon as the handkerchief and string are grasped by the right hand, with the left, drop the glass straight down-

wards from under the handkerchief. Do not move the right hand the fraction of an inch and the coin will be left behind, without even a murmur "en transit."

While the volunteer assistant is searching for the coin, there is ample opportunity to secure it for the purpose of reproduction, which, as in the case preceding, may be effected by means of the "Nest of Boxes and the Ball of Wool."

### The New-Era Coin Tray.

(Delivers Any Number of Coins.)

As far as we have been able to ascertain, the money-plate herein described has never been tendered the dignity of an explanation, and it is for this reason, together with an admiration for its ingenious simplicity, that we are prompted to offer a few words of explanation in these pages. The tray may be used very effectively with the "Snuff Box Vase" described in Hoffman's "Modern Magic," on page 217. This vase is so well known to magicians that a description thereof would verge upon the undiplomatic, but for those who may not know it by this name, we will state that it is the well-known vase used to vanish a watch and sometimes a billiard ball. Briefly, the vase contains two compartments, the lower of which works over a depressable spring.

The combination may be presented as follows :

Nine coins are counted out upon the tray and attention is called to the empty vase standing upon an adjacent table. The tray is then taken into the audience and some gentleman is requested to count them one at time, thus corroborating the performer's statement that there are nine. The gentleman is then requested to take away as many as he may desire, his choice to range between one and six, as his fancy may dictate. It makes not the slightest difference what number he chooses. He is then persuaded to step upon the stage, so that he may better place the coins which he has selected in

the vase. Let us suppose, for the purpose of this illustration, that he selects four. These he is requested to wrap in a piece of paper and place in the vase. The object to be accomplished is to pass the four coins, from the vase, into the hands of the gentleman. The remaining five upon the tray are tipped into the hands of this volunteer assistant, whereupon he is requested to hold fast all that you have given him.

A coin-wand may be used in order to portray a visible transmission of the coins. After a period of time has passed, which may be deemed commensurate with the effort required for such a stupendous undertaking, the cover of the vase is removed, revealing but the paper in which the coins were formerly wrapped, a silent tribute to the departure of its contents. (The second compartment of the vase explains this phenomenon.) At this point, the gentleman who has been holding fast during these operations, is requested to count the coins in his hand upon the tray. It is really an object of much wonderment that there are nine of them. The most gratifying part of this little experiment is, that the performer may stand by with supreme indifference, as to what number of coins the gentleman may choose to have passed. The result is infallibly correct.

This combination may be varied in many ways, but in any case, the choice of numbers is always accorded the audience. At any time during the demonstration, the hands may be freely shown. The secret, of course, lies in the tray, but strange to say, there is but little difference between the form which is so generally known and the improved tray about to be described.

The tray is just long enough for the under side to carry the usual tube, which, in this instance, must be of sufficient size to hold six coins. (It may be made to hold a greater number, but six is the better sum for a tray of convenient size.) There are six openings at equal intervals along the

tube, these intervals so judged that each opening is under a coin. The openings are just large enough to comfortably admit the insertion of the finger-tip. If the finger-tip is placed in the opening and on the coin nearest the mouth of the tube, *no* coins can come out on account of this coin's being the foundation of all the coins above. If the finger-tip is moved up one hole, one coin will come out, and so on up to six. If the insertion is made at opening number three, all those coins below number three are free to emerge, while the others are held in place by the coin upon which the tip of the finger is, at that moment, placed.

We recommend the use of an oblong shaped tray, owing to the fact that when it becomes necessary to play the openings near the mouth of the same, it is much easier to do so from the side, than to reach the length of the tray, especially if the operator is handicapped by short fingers.

### A Spectacular Coin Vanish.

At first thought, it would seem that the word *spectacular* as applied to the vanish of a single coin, endows the effect with a grandiose air of false dignity, and yet the expression is an apt one, for the visible disappearance is *spectacular* and unusually effective.

A coin is wrapped in a small piece of paper prepared for that purpose, and straightway unwrapped, in order to satisfy those of a skeptical bent, that the coin was beyond question placed in the paper. The process of folding the paper about the coin is repeated and the package held near the flame of a candle. At the moment of contact between the parcel and the flame, there is simply a puff and a flash, and apparently the coin has passed away in a ball of fire, for not even an ash is left as a tribute to its remains.

The sudden and rather spectacular consumption of the paper is explained when it is stated that the well-known

commodity, "flash-paper" is used for the wrapper. This may be procured from any magical dealer, at a moderate price, a single sheet furnishing the material for several presentations.

There is no peculiarity in the folding or wrapping of the paper as it is executed in the first instance. The coin is placed in the center of the paper, which should measure about four inches upon each side, and the top and bottom edges folded over the coin, the two sides following, thus forming a square parcel slightly larger than the coin. The paper is straightway unfolded, as cited above, to demonstrate the actual presence of the coin. When the second fold is made, however, a slight departure from the first method is observed. The creases formed in the paper at the instance of the first folding, serve as excellent guides for the second operation. The second time the paper is folded, fold the top edge over first and then proceed with each of the two side edges in turn, but instead of folding these, as in the first instance, directly over the coin, simply bend the sides of the paper in the old creases, backwards, away from the person. In other words, instead of folding over the coin, fold the sides under it. The bottom edge which now remains, is in a like manner folded backwards. If the steps, as herein described, have been followed accurately, it will be found that there is but one thickness of the paper covering the coin, which, owing to the fact that its circumference has not been entirely boxed in, has a free passage to the palm of the hand. It is suggested that just before the second process of folding is started, that the paper be turned over, in order that the original folds or creases may be followed with the least possible resistance.

Allow the coin to pass out from the paper into the palm of the hand at the proper moment, and hold the paper between the thumb and forefinger of either the right or left hand, according to whether the candle is upon the left or the right side of the performer. If the candle is at the performer's left, for example, the most natural manner of



approach and subsequent ignition is effected, if the paper is held between the thumb and forefinger of the right hand. After the coin has been vanished, it may be reproduced in a variety of different ways, but the most satisfactory and mysterious reproduction is to find the coin in the "Nest of Boxes and Ball of Wool."

### Barton's Billiard Ball Box.

We are indebted to Mr. James Barton, professionally known as "El Barto, The Merry Wizard", for this excellent combination. It is without the slightest reservation whatsoever, that we declare this particular piece of apparatus to be the most unique and thoroughly original creation, in small apparatus, extant. In good hands, the combination is limitless in the possibilities which it offers. It is applicable to stage work, but more especially to club performances, in which field, the inventor has used it with enviable success. There is no piece of the apparatus which cannot be thoroughly examined, for the success of the entire experiment depends, almost entirely, upon manipulation and a certain amount of address in presentation. Our most diligent research does not reveal a single trace of a Billiard Ball Box, and we feel assured that the mere mention of such a receptacle constructed upon the lines of the Sliding Die Box, is the veritable essence of novelty. Accordingly, it is with a feeling of pardonable pride on our part, mingled with one of gratitude to Mr. Barton, that we present to our readers a minute description of the effect, requirements, and presentation of the Sliding Billiard Ball Box and Allied Apparatus.

The performer calls the attention of the audience to a small stand about four inches in height, with a circular top, which is about three and one half inches in diameter. The next article of interest is a small, paste board cone, about seven inches in height. The Billiard Ball Box is demon-

strated, in a few words, at a later stage in the development of the experiment.

A billiard ball is produced at the tip of the wand or at any other point which the performer may desire, after which, the performer declares that it is his intention to pass the ball under the empty cone which he places upon the small stand. (The stand should be placed upon one of the tables which is used during the performance.)

True to his word, the performer vanishes the ball, picks up the cone, and reveals the ball reposing serenely upon the stand. This move is repeated in order that the audience may clearly "see how it is done," but it is needless to say that this repetition serves in no way as an enlightenment. The ball is once again removed from the stand and the cone replaced, empty, as before. Instead of repeating the visible pass, in order to send the ball under the cone, attention is called to the Billiard Ball Box, after which, the ball is placed in one of the two compartments and the four doors closed. The usual ceremony of tipping the Box from one end to the other, and the alternate opening and closing of the doors is indulged in, until the maximum point of skepticism is reached, when the doors are opened and the Box shown empty. Previous to the tipping ceremony, the cone is lifted several times in order to demonstrate that there is no ball concealed, prematurely, under the cone. As soon as the Box is shown empty the cone is lifted and the ball is once again seen resting defiantly upon the stand.

In addition to those articles already named, it is only necessary to mention a second billiard ball which should be, of course, a counter-part of the first. It is suggested that a paste board horn, such as those purchased of any dealer in musical or novelty goods, be used for the cone. These are conical shaped and about the correct height, while they further lend themselves to the success of the experiment, because they may be "tooted" each time the ball is found under the cone or

upon the stand. At this point, it might be well to state that the top of the small stand should be hollowed out at the center, in order to create a slight declivity, so that the ball will not roll off. Furthermore, the top should be covered with felting in order to assure silence when the ball is secretly placed upon the table, under cover of the cone. Otherwise, the wooden ball and exposed wooden surface would play havoc with the performer by talking aloud, just at that point in the experiment when silence would be golden. It has been already noted that the Box is constructed upon the Sliding Die Box principle, with the movable weight concealed in the double bottom, to imitate the sound of the ball passing from one compartment to the other. In order to facilitate the passing off of the second ball, at the conclusion of the experiment, there should be a small "well" made near the left, front corner, of one of the table-tops.

Let us, at this point, follow the details of the presentation. One of the two billiard balls should be "vested" on the left-hand side of the person. The Box should stand upon a nearby side-table (the one which contains the "well") while the stand and cone should rest upon the center table, if one is carried, otherwise a chair answers the purpose very nicely. The billiard ball (not the one "vested") should be produced from the tip of the wand or in a manner which is best suited to the conditions, and after a few flourishes with the sphere, call the attention of the audience to the simplicity of the articles used, *and place the ball upon the stand*, at the same time, demonstrating the fact that the cone fits snugly over the ball. While the right hand is holding the attention of the audience, the left palms the vested ball. The cone is then shifted to the left hand which also contains the "vested" ball. Thereupon, the ball is slipped into the cone, which

NOTE. While it is desirable, if possible, to provide the "well" in the table, it is not at all essential, for the last ball may be passed off in a variety of different ways.

should be held between the thumb and index finger, while the remaining fingers curl naturally under the cone, thus holding the ball in place. As the right hand reaches for the ball, which is still upon the stand, the left places the cone, with concealed ball, upon the stand. It is now stated that the ball is to be passed from the hand, under the empty cone. Suiting the action to the word, the ball is passed away (the particular pass employed is left to the discretion of the performer, but it is essential that the ball should remain in the left hand at the conclusion thereof) and the cone lifted showing the ball. After the execution of the pass the ball remains in the left hand, so the cone is again lifted, just as it was at the beginning of the experiment, and placed in that hand. Once again this identical method of procedure is repeated in order to "show how it is done" — the ball is passed and the cone lifted with the same result as before. Once again, the cone is placed in the left hand, which, as in the first instance, contains the ball, but this time the ball is jammed up into the cone, whose converging sides hold the ball. This time, the cone is taken by the top and placed gently upon the table. It is clearly apparent to the spectators at this point, that the ball is neither upon the table nor in the hand, while the possibility of its concealment within the cone does not suggest itself. Previous to the placing of the cone, however, the ball which is upon the stand is removed as before. Attention is then directed to the Billiard Ball Box which is proved to be quite free from preparation. The ball is then placed in the left hand compartment of the Box and the top door closed with the thumb of the left hand (left hand is holding the box upon the palm of the hand). The cone is raised at this point, so that those of a skeptical turn of mind may be assured that there is not a substitute ball "planted." The right hand now approaches the second or front door of this compartment, which contains the ball, but just as the door is partially closed, the ball is tilted into

the palm of the hand, and the door closed entirely. This is the most crucial and difficult move in the entire presentation but with a little practice before a mirror the novice will soon become surprisingly adept. The two doors of the remaining compartment are now closed, and the Box shifted to the right hand in order to cover the presence of the ball. (The ball is ultimately dropped into the "well" as the Box is placed upon the table). The remainder of the experiment depends solely upon the originality of the performer. It is a matter of tradition that audiences never tire of making things very amusing for themselves and particularly the performer. Great is the fall thereof, when the performer is at last obliged to snatch the tempting morsel from their lips. Result—Silence from the pseudo-sages and hearty appreciation from those who have let the other fellow do the talking. The climax is indeed a climax.

Words cannot do justice to the effect of this experiment. It causes more bewilderment and elicits more applause than Levitation or the Passing of Human Bodies through the Atmosphere, and the sole reason for this is because the experiment is a thorough and unquestionable novelty, because it is amusing and humorous, and because it is surprising and mysterious.

And yet, when all is said and done, it may be well contended that there is nothing really new when the component parts of the combination are passed upon as individuals. True, it is a resurrection here, a modification there, and an adaptation everywhere, but the combination and adaptation are new, and a credit to the genius which is responsible for its inception. The good Mr. Barton makes the Boxes and Stands himself, for he recently presented the writer with the entire combination, which he prizes very highly. Whether or not he could be persuaded to make them for the reader, can only be ascertained by communicating with this genial soul.

### An Advanced Billiard Ball Vanish.

The following method of vanishing a billiard ball is designed to obviate the use of traps, bags, and body-servantes of every nature and description. A new principle, as applied to billiard ball work, is utilized—one which is thoroughly practical but more than ordinarily mysterious.

Just previous to the immediate conclusion of any billiard ball demonstration, the last ball is placed upon a table in full view of the audience. In the act of picking the ball up with the right hand, the ball is momentarily covered and the hand moved away, not only from the person of the performer but from all stage paraphernalia as well. The hand which contained the ball is immediately shown empty.

The secret, like many of the best in magic, is a simple one. The ball, or more properly speaking that which looks like a ball, is nothing more nor less than a painted picture of the original. A piece of circular tin, equal in diameter to the diameter of the billiard ball, painted upon the one side with a color which corresponds with the color of the table-top, and upon the other with a shade which matches that of the billiard ball, gives the key to the mystery. The picture side of the tin should be shaded about the edges, that the idea of a spherical surface may be conveyed to those in front. A small piece of wire, sharpened at the end which protrudes beyond a certain point in the circumference, is the basis of support. When the ball is placed upon the table this point is forced into the wood holding the fake upright in a natural position.

At an opportune moment, the fake is substituted for the original ball which is disposed of as the performer may desire. As the ball is about to be picked up, the hand covers the ball in the most natural manner, while the thumb of the same hand tilts the fake forwards upon the table-top where it

remains unseen, thanks to its flat surface and painted back. It only remains for the performer to show his hand empty revealing the fact that another billiard ball has passed into the Great Unknown.

### An Effective Card Vanish.

This combination is very effectively used as a termination of "The Cards Up the Sleeve," "Back and Front Palm," or any similar effect.

The card is first vanished with a throwing motion to back-palm and reproduced in the usual manner. The same motion is again executed, but this time the fingers are spread wide apart and the hand shown tenantless, back and front.

All this is accomplished through the mediumship of an ordinary pin, which is forced through the face of the card, at either end, near the center of the margin and then out again, leaving about one-half the pin (pointed end) protruding on the face side. (A court card best conceals the presence of the pin.)

At the time of the second execution of the throwing motion, allow the pin to catch on the clothing at the side; from which position the card may be reproduced as desired. The presence of the pin does not hinder, in the least, the back palming of the card, if the end containing the pin is held nearest the fingers. In this manner, as many as five or six cards may be vanished at one time, if, in the act of squaring the cards, a clip such as is used to hold several loose leaves of paper together, is slipped over the entire packet, thus uniting the several cards. The pin, in this case, will catch with even greater facility than before, owing to the increased weight above the point.

This is a rare instance of a very pretty effect combined with absolute simplicity in preparation, and must be given a trial before it is thoroughly appreciated.

### Marked Cards.

All the effects possible with the marked cards mentioned by T. Nelson Downs, in his excellent work entitled "Magic," pages 153 to 165, are possible with a certain pack of cards which may be purchased of any reliable dealer in variety goods. The effects which are possible with these cards are astonishing, and well worth the cultivation of the professional and the amateur alike. The pack in question may be used for the ordinary card combinations requiring the use of the "pass," with an occasional interpolation of an effect made possible by the inherent peculiarity of the cards.

Any card selected by the audience, may be detected after the pack has been thoroughly shuffled. The performer may write the name of a card upon a slip of paper which is placed in an envelope, while the pack is in the possession of a second party, who, at a word from the performer, is allowed to deal the pack into some five or six piles, when afterwards, through a process of selection and elimination, the card which remains upon the table is found to be identical with the one recorded upon the slip of paper previously placed in the envelope.

The variety of the effects obtainable depends solely upon the originality of the performer.

The basis of all tricks of this nature is the ability of the performer to recognize a desired card at sight, as the card which is to appear at the climax of the demonstration. This recognition is made possible through the peculiarity of the cards in question at the beginning of this description.

If the reader will procure a pack of "Hockey Playing Cards, No. 7," it will be found, upon close observation that there are four animals, goat-like in appearance, depicted on the figured back, one at each of the four corners. Closer observation will reveal the fact that each of these animals is



possessed of the normal two horns, peculiar to members of this family, with the exception of one, who, through some peculiar caprice of fate, is endowed with but one. After this defect is once thoroughly sense-perceived, a desired card may be identified as soon as this goat is seen. At the outset, those ends of the cards bearing the normal goats should be together. The card to be identified, as in the envelope trick, should be reversed. Thus it will be brought about that there will be a goat of one horn among those of two. As the cards are dealt out, the performer must watch them all closely until he sees the goat which has but one horn. The card which is written upon the slip of paper is, of course, identical with the one reversed at the beginning of the experiment. This precaution is taken ere the pack is handed to the spectators to be shuffled. Care must be taken at this point that the assistant does not use the "double-end" shuffle, on account of the resultant damage to the arrangement of the cards. As soon as the heap containing the one-horned goat is marked by the performer, the usual method of elimination is followed until the desired card is left. In case it is the desire of the performer to detect the names of several cards, the spectators may be allowed to withdraw the desired number, after which the *pack* is reversed. After the cards are returned and the pack shuffled, the cards may be revealed in any manner agreeable to the performer, for, as in the case preceding, the foreign cards are easily placed, by watching for the goat of one horn among his brothers of two.

The discovery of this peculiarity was the result of an accident and it is a matter of great doubt whether or not the makers themselves are cognizant of the defect.

Should the reader's dealer be unable to supply this particular card, the authors will be glad to procure them, as an accommodation, for the sum of twenty-five cents.

### A New Force.

This sleight is suggested for the edification of those who experience more or less difficulty in executing the "force" which requires the "double-hand shift." At the same time, in spite of its simplicity, it is worthy of the attention of all card workers, for the simple reason that it may be introduced occasionally, for the sake of variation, as a substitute for the usual pass.

There is no particular amount of skill required to execute this force. It is, in fact, the essence of simplicity. Place the card, or cards, to be forced, upon the bottom of the pack. Cause the deck to be cut into two portions and invite one of the spectators to pick up that portion, the "under-cut," which he would naturally place upon the other packet, in order to complete the cut in the usual manner. Instead of allowing him to place the cards he has counted one at a time upon the packet which is upon the table. In this manner the card which was originally upon the bottom of the pack, and later upon the bottom of the "under cut," is brought to the top of the *pack*, simply because the under half of the same has been reversed by the counting process.

Now that the card which is to be forced is upon the top of the pack, but one more move remains to be effected. Cause the pack to be cut once again, as in the first instance, and allow the spectator to select one of the packets. In any case, of course, the packet containing the card to be forced is the one which is presented to the spectator for the conclusion of the experiment. He is asked to remove the top card, which is to say, the card which was placed upon the bottom of the deck at the beginning of the experiment. Several cards may be forced in this manner, as well as one, as long as they are noted at the beginning of the experiment.

### The Unique Rising Cards.

This is an original method which the writer has used with considerable success. The particular novelty lies in the motive power employed and the freedom with which the glass may be moved from place to place while the cards are rising. The tray, upon which the glass rests, may even be taken into the audience without fear of detection of the means employed. The motive power which induces this effect is of the utmost simplicity, is easily concealed, and operated with little effort. Either the performer himself or the assistant may hold the tray, yet the result is always accurate.

The tray bearing the glass is introduced, whereupon the performer takes immediate steps to prove the glass quite an ordinary one in every particular. The usual three cards are then selected and the pack shuffled. The performer now returns to the tray, where the cards are momentarily deposited in order that the glass may be freely shown, once again, preparatory to the reception of the cards. Directly after the cards are deposited in the glass and the tray picked up, the first card rises, after which, the performer may move to any part of the stage, and finally into the audience. The writer has even allowed a spectator to hold one end of the tray as he held the other without detection.

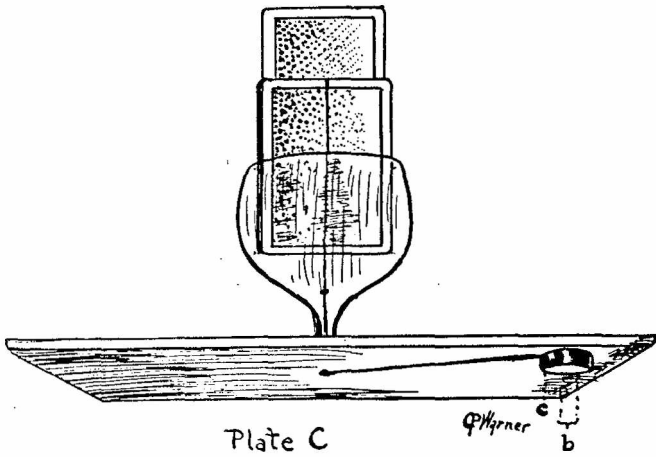
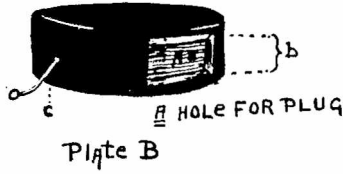
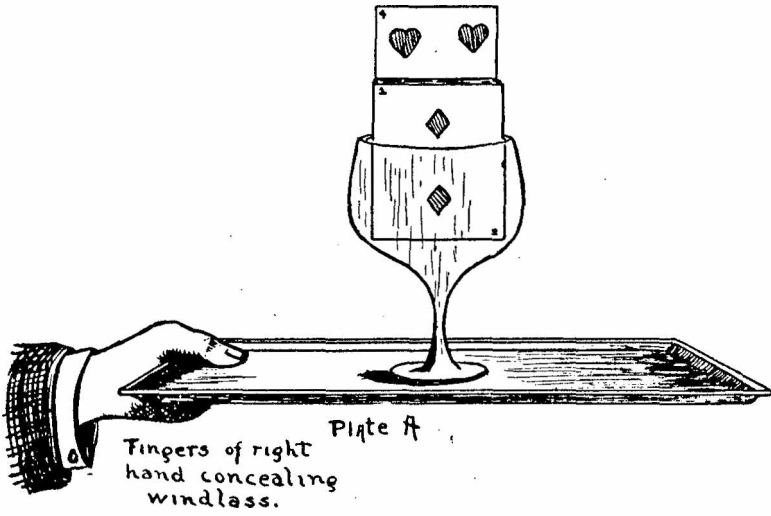
The tray, of course, is responsible for more or less of the motive power involved. The glass has but one, and that a slight, peculiarity. A small hole is bored at a point which will allow a thread to pass straight down from the strung cards to the base. Another hole, directly under the uppermost opening is bored in the base of the glass, through which the same string is passed, and from thence, through a hole in the tray. These three openings establish a straight line connection between the last strung card and the under side

of the tray. The tray should be covered with figured or black felt, the latter preferred. The three strung cards lie upon the tray at the beginning of the demonstration, but owing to the uppermost card's being covered with a material identical with that which covers the tray, the cards lie there quite unseen by the observing eye. The covered card is that which forms the holdfast for the string, so it is well suited to serve this double purpose.

From the strung cards, the string passes straight down through openings one and two, before described, and through the third which carries it under the tray. From this point, it is brought diagonally backwards to the right hand corner, where it finds a terminal in the well-known drum or windlass which is used for the rising cards from hand to hand. The drum is placed at the nearer right hand corner because this is the natural station of the right hand in holding the tray. In this manner, the hand not only shields the windlass, but at the same time furnishes the stimulus which starts or retards the intake of the drum.

In a measure the glass is tied to the tray, but if sufficient slack is allowed, it will be found that plenty of room is thus afforded in which to raise the glass from the tray for purposes of demonstration. At the outset, the string runs from the position in which the prepared cards are placed, to and over the brim of the glass, thence downwards. (See Plates.)

When all is in place and the thread taut, it is next to impossible to detect the presence of the thread, owing to the black background. Should the performer care to take the trouble to place a glass dome over the glass, the experiment is not only more effective but absolutely immune from detection, even in the midst of the audience. If the windlass is sufficiently powerful the entire pack may be drawn from the glass. Owing to the freedom of movement possible while in opera-



tion, this method is doubly effective, especially if the dome is used and the combination taken into the audience.

The simplicity of the apparatus makes it possible for the performer to present the entire experiment with all the effect of those methods in which assistants are used, and this, with a minimum amount of effort on his part. This is the only method with which we have been brought in contact, wherein the performer himself is enabled to cause the cards to rise from the glass in a manner which combines a *natural presentation* with an *economy of effort*.

NOTE. It is difficult to procure a stock windlass, with a brake that may be applied from the outside to stop the intake of the drum, in order to allow an interval between the rise of the individual cards. A slight modification of the windlass, as it is received from the dealer, solves the problem of the brake. Cut away about one-half inch of that portion of the metal which marks the thickness of the windlass. (A tinsmith will perform this task more neatly and satisfactorily than the reader may do it himself, unless the latter happens to be supplied with the proper implements.) This opening gives access to the drum. The opening should be large enough to admit the insertion of the tip of the forefinger, which, when pressed against the drum, may either cause the drum to revolve slowly or stop entirely, according to the amount of pressure exerted. A reference to Plate B at this point will aid the reader in grasping the point of the explanation. It is, of course, necessary to unreel the thread in order to "string" the cards. That the drum may be kept in this position until the experiment is ready for presentation, for the coiled spring after the thread is unreeled is exerting considerable tension, a small hole should be bored in the wooden drum into which a small plug is forced. (See Plate B, "a.") This plug is readily removed at the desired moment.

A reference to Plate C should demonstrate clearly the location of the windlass in relation to the tray. The opening "b" should occupy such a position that the forefinger may operate the drum naturally. The middle, third, and little fingers which are also under the tray, curl about the windlass in a natural manner, shielding it from the view of the spectators. The thumb (Plate A) is the only digit of the right hand which is placed upon the top of the tray. The opening "c" which allows the free passage of the thread from the drum to the outside world, should occupy a position which will allow the thread to pass straight off from the drum, after the manner of pulling thread from a spool. In other words, as it makes its exit, it should touch no portion of the windlass.

All openings through which the thread passes should be well smoothed so that there will be no danger of its wearing upon the rough edges.

Should the spring of the windlass prove to be too weak for the task imposed, it is suggested that the drum be taken to a watchmaker or jeweller, who will insert one which will answer all the requirements.

### Another Rising Cards.

It is now quite the fashion to concede a place on one's program to the "Fountain of Cards," more commonly called, perhaps, "De Kolta's Rising Cards." In view of this fact, it is fitting that we should devote a few lines to a rather novel method of procedure which may be employed in this popular experiment.

The effect to the layman is as follows:

The cards and glass may be handed to the audience for thorough inspection, after which they are returned to the stage by the performer. During the transmission from the audience to the stage, the performer makes it very apparent,

without calling attention to the fact, that there is no exchange of either cards or glass effected. At this moment the assistant enters bearing the tray for the reception of the cards and glass. After suitable introductory remarks, the cards are caused to rise from the glass, first slowly and then rapidly until the entire pack has left the receptacle.

The usual single-string method is employed, together with the customary overhead tackle, so little room for variance from the accepted method remains, save at the point where the strung pack is substituted for the original. This shift is largely responsible for the element of novelty, to which this particular departure may lay claim.

The original glass and pack are placed upon the tray and the exchange effected from this point. A subterfuge, for the sake of misdirection, is here adopted. Much attention is given to the assistant, who makes himself particularly and markedly obnoxious by insisting upon moving the glass to a point on the tray, other than that selected by the performer. To overcome this wayward trait, the performer raises the glass from the tray, out of reach of the assistant.

This troublesome fellow now insists upon directing his glances, now sideways, then upwards, in every conceivable direction, save that most desired by the performer—straight to the front. In the act of straightening his head for one of the last times, the performer runs the hand containing the glass rapidly up the back of the assistant so that one hand may grasp the back, and the other, the front of the head for the purpose of making this member fast. As the hand is passed along the back, the original glass is exchanged for the pre-arranged glass and pack which is resting in a clip on the assistant's back. The glass is out of sight but momentarily, and is seen resting in the hand, directly the head is grasped from the rear. Owing to the slight time spent in misdirection, the audience loses sight of the fact that the glass has been hidden for the fraction of a second and is in no way



cognizant of the fact that an exchange has been effected. The fact that the prepared combination is transferred from the back of the assistant to the tray, in no way jeopardizes the string plot. In the same manner, the assistant may enter directly from the rear with no fear of confusing this arrangement.

This combination has been used by one of our best-known performers with the greatest effect, but for the average mystifier this method is somewhat out of the question on account of the fact that a third person is necessary for the purpose of operating the thread.

### The Cards Out of the Pocket.

Doubtless every reader has witnessed this mystifying experiment, in which a previously shuffled pack of cards is divided and one half of the pack placed in each of the two side trousers' pockets; after which, the performer withdraws one at a time, any card called by the audience. There are many methods of procedure extant, all of which employ the aid of apparatus and which produce the effect exactly as it was first produced by Herbert Brooks in this country. The method about to be described is essentially identical with the original one, save for a slight embellishment which may or may not meet with the unqualified approval of the reader. The means employed, however, in securing the desired cards are both simple and practical, even more so, in fact, than any apparatus furnished for the purpose.

A pack of cards is thoroughly shuffled and several cards, say three, are selected by different members of the audience and returned to the pack, which is then offered to a fourth party to be shuffled once again ere the cards pass into the possession of the performer. Each of the side trousers' pockets are then turned inside out, in order to demonstrate that nothing is concealed therein, whereupon, the pack is

divided and one packet placed in each pocket. The performer then places his hands in the pocket and withdraws, one at a time, the three selected cards. In order that the audience may be quite convinced that, although previously shuffled, the performer is "en rapport" with each of the remaining forty-nine cards, any member of the assembly is allowed to call for any card he may desire. It is quite immaterial what cards are selected, for the performer withdraws each one immediately after the selection is made. The effect is astonishing and is sure to meet with hearty approval.

It is desirable that the trousers' pockets be double so that one half of the pocket may be turned inside out without disturbing the other half and its contents. While this arrangement is eminently desirable, it will be found that it is not absolutely necessary after one becomes accustomed to handling the cards in the pocket. The great advantage is that it is possible, under this arrangement, to turn the pockets inside out, thus obviating any suggestion of a concealed substitute deck.

Nevertheless two packs of cards are required, one of which is prepared in the following manner. Divide the pack into its four suits, with the cards in each arranged in sequence from the ace to the king. At one end of each of these packets, place a rubber band of sufficient tension to keep the cards firmly in place. When the packets are placed in the pockets, they should be so arranged that the performer may immediately know just where to place his hand in order to locate the required suit. The well-known sequence of suits, hearts, spades, diamonds, and clubs is easily remembered by association with the so-called "Si Stebbins' Stack." When a card is called for, first determine which pocket that suit is in, and then, after arriving at the correct packet, count either from the ace or the king, according to which of these two cards is nearer the chosen card. After a very little practice there is no difficulty in arriving at the desired card.

In case the experiment is presented with the addition of withdrawing the cards selected by the audience at the outset of the experiment, it will be necessary to procure a pack of "strippers," by which the cards which have been selected and returned, may be easily detected because of their protruding edges. This addition not only enhances the effect but leads up to the climax in a logical manner.

The amount of time required for preparation is so small, and the requisites necessary are so very modest, that the most fastidious performer could not possibly register an objection. The foregoing method is practically identical with the original Brooks' method of procedure, and we are confident in the truth of the assertion that apparatus is not at all essential for the success of this experiment.

### Fuel for the Fire-Bowl.

One of the most serious objections to the fire-bowl, from the view point of many professionals, is the amount of work which is necessary in order to prepare the ignition system. Oakum, tow, hemp, and cotton are common mediums which are used as fuel. At best, when these are wet with alcohol, gasoline or kerosene, a soggy uncouth mass, which is liable to damage the clothing, is the result.

The most satisfactory method yet devised is in accordance with the following suggestions. Remove the grate which serves as a carrier for the fuel and work with the bowl alone. Obtain either a piece of cardboard or asbestos, the latter preferred, and cut it so that it will fit snugly in the bottom of the bowl, and yet, as near as possible in contact with the apparatus which "sets off" the burning mixture. Saturate this piece of strawboard or asbestos, as the case may be, with alcohol or some other volatile preparation. The acid-tube and flash-paper are rolled and "set" in the usual manner. All preparations are now made.

As soon as the burning mixture is automatically ignited, the liquid upon the prepared mat at the bottom will catch in the most approved manner. The mat itself will not burn until all of the liquid has been consumed, but this stage is never reached on account of the fact that the fire is extinguished as soon as possible after ignition. This mat may be used over and over again, thus eliminating the undesirable feature of renewing the fuel at each presentation. (If asbestos is used, there is, of course, no chance of the mat's burning under any circumstance.)

The new bowl, which makes use of the strong affinity of phosphorus for water, is very ingenious and thoroughly practical. A metal cover is used to extinguish the fire and removed as soon as it has accomplished its mission, revealing a huge bouquet of flowers. This finale is so much more artistic and immeasurably superior to the old plan of carrying the bowl "off stage" to be "smothered," that there is no comparison between the two methods, and we feel that we cannot recommend this piece of apparatus too highly.

### The Nest of Boxes.

It is, in a measure, remarkable that such an excellent illusion as the "Kellar Nest of Boxes," as it is familiarly called, should possess two extremely weak points. It is, perhaps, even more remarkable that a more natural method of procedure has never been suggested, than that of passing off the rings to an assistant in exchange for the pistol, and especially that of introducing a table from off stage, when there is no apparent necessity for the addition. Psychologically, this is very bad policy, for it is at once suggestive of the fact that the table is an accessory. How important an accessory it is believed to be, depends largely upon the deductive powers of logical reasoning possessed by the audience. It was not until the writer received a severe object-

lesson from a country matron, who explained, with alarming accuracy, the "modus operandi" of the entire experiment, that other means were sought.

Since that time, the writer has used the following method, which, if it does not meet with the reader's approval, may suggest a more logical solution of the difficulty.

The rings are borrowed in the usual manner, exchanged, and the "dummies" placed upon a small metal tray. From this point a radical departure is made from the trodden path.

The pistol, instead of remaining "off stage," is lying upon one of the tables in company with several other pieces of apparatus, among which, is a Sliding Die Box. As the wand is placed upon the table, preparatory to picking up the pistol, the Die Box is *slightly moved* to one side, at which time, the rings are dropped into one of the compartments of the same. Owing to the fact that the Die Box has been used in the experiment immediately preceding, it is not at all improper that the assistant should enter, in a few moments, and remove that piece of apparatus, especially if he has done this several times before during the evening with other paraphernalia, so that the work of packing may go on.

What the audience suppose to be the entire nest, but what, in reality, is only the outside box thereof, hangs from a "shepherd's crook" set in the top of one of the side-tables. (This box measures about five by eight inches.) The table is of the "black-art" variety, containing the usual trap. The writer uses but four nested boxes, all of which, save the first, are opened in the audience. The box hanging from the crook is bottomless, but this defect is unnoticed by the audience, because the opening is entirely spanned by a piece of paper which is exactly the same in color as the box. Owing to this fact, it may be taken down and freely shown from all sides. When the boxes come up from the trap, the paper breaks with little or no resistance, allowing them to enter unobstructed.

It may be of interest to the reader, at this point, to follow the introduction of the nest. At the completion of his task, with ribbons, flowers, and rings, the assistant enters carrying a tray, in a natural manner at his side. (Front of tray towards audience). The boxes are attached to the back of this tray by a releasable catch, and are placed in the trap as the tray is set on the table. As the assistant executes this movement, he must be sure to keep the tray inclined sufficiently to conceal its burden. Immediately after placing the tray upon the table, and releasing the nest into the trap, several smaller pieces of apparatus, such as a candlestick, glass, etc., are placed upon the tray and borne away. In this manner the entrance of the tray is perfectly justified.

The trap used, is a "lifting trap," with a spring of sufficient strength to keep it flush with the table top when the boxes are not in place. As the trap is "pumped" they rise, breaking the paper bottom, into the box which was placed over the trap after its removal from the "shepherd's crook." As soon as the boxes are taken from the fake box, they are carried at once into the audience, where they are given to some gentlemen of the company, that he may unlock them.

It would seem that this combination, taken as a whole, is very much stronger than the presentation along the usual lines. It has not been the custom of the writer to finish with the Guinea Pig Bottle, but there is nothing in this method which would prevent the adoption of this plan. The Confetti-Glass which will be explained forthwith, is an excellent substitution for the Bottle.

### The Confetti-Glass.

The genealogy of the Confetti-Glass is easily and directly traceable to the familiar Bran-Glass, but, at the same time, this particular member of the family possesses certain characteristics which compel a record in these pages.

The glass in question is much longer and narrower than the Bran-Glass, its sides diverging as the top is approached. Unlike the latter, the Confetti-Glass has a stem measuring about one inch in length, which is attached to the usual base. The box containing the confetti is oblong shaped, and a bit more in length than the height of the glass. Its width may be measured by about six inches.

The glass is held in the left hand and instead of being dipped into the box, the confetti is poured into the glass. Straightway, the confetti is poured back into the box, and the same operation repeated until the glass is again filled. Thereupon, the glass is placed upon the table and covered with a paper cylinder. The next step discloses the departure of the confetti, in place of which, is a guinea pig.

As of yore, the box is in the main responsible for this change but in a slightly different manner than custom has dictated. In reality, the box is thrice divided, one compartment extending entirely across the top, and about four inches in depth. The other two are ranged side by side, and are open on the side which faces the performer. The back of these compartments is, in reality, the front of the box. The top compartment holds the confetti, while one of the under two contains a glass with a "confetti-inset," which, in turn, is occupied by the guinea pig. The remaining compartment is empty and serves as the receptacle of the first glass.

After the glass is filled the first time and the confetti poured back, preparations are made for the shift in glasses, by the right hand forefinger which crooks the stem of the glass in the compartment. The forefinger of the right hand urges this glass slightly forwards so that it may be more readily grasped by the left hand. Just as the glass in view of the audience is filled for the second time, the box is tilted against the glass, ostensibly to knock some of the confetti from the top of the same, but in this brief interval of time the unprepared glass is placed in the vacant compart-

ment and the other glass seized. This shift seems rather formidable as described on paper, but those who have witnessed the work of Karl Germain will recall the fact that it is next to impossible to detect the exchange.

The "inset" is taken out of the glass after the usual manner and dropped at a convenient point.

### The Tape and Rings.

Hoffman, under the caption, "The Myterious Release," Page 348, of "More Magic," describes what is more commonly known as "The Tape and Rings." This excellent experiment, for some reason, does not occupy the attention of the modern performer which one would expect.

It is true, that the experiment in question has all the dignity worthy of old age, but for purposes of identification, we beg to state that the problem is to remove two or three wooden rings, previously tied to the tapes by some member of the audience, and finally a gentleman's coat. The rings are usually removed under cover of the coat in order to more effectually conceal the method of procedure.

The "shift" is, of course, well known to all performers, but from observation it would appear that the greater number of artists use the "inch and a quarter wire bent so as to form three-quarters of a circle." Comparatively speaking, this fake is not only cumbersome but much more complicated than is necessary.

As the tapes are placed one on top of the other in the hand of the performer, a common pin is forced through and out of the tapes near their centers, after the manner of pinning two pieces of cloth. After the two tapes are secured at their centers, the split and subsequent exchange of ends are effected. The pin is much more easily concealed upon the person of the performer than the wire, while at the conclusion of the demonstration there is practically nothing to "get rid



of," for the pin may be dropped upon the floor. The pin will stand more than the ordinary amount of strain, and at the same time, may be easily removed when the performer is ready to untie the knots which secure the various rings to the tape.

### A Load for Umbrella Flowers.

The particular novelty in this instance, lies not so much in the method of loading the flowers, as in the manner in which the paper is shown back and front, while effectually concealing a large load of flowers.

For this particular method especially, and in fact, in any case where the load to be introduced is of rather generous proportions, we recommend the use of "artists' board," which is endowed with both flexibility and stability.

The paper is rolled in the form of a cylinder and stands upon the stage, in this form, until ready for use. It will be impossible to hold the paper in cylindrical form unless a clip is placed at the point where the two edges slightly over-lap. This clip is readily taken off at the desired moment. The flowers are held in place by the usual clasp, which in turn, is connected to a thread and a small hook. The latter is placed over the edge of the cylinder and the load allowed to hang suspended on the inside. There is no reason, however, which would prevent the performer using any particular method of introducing the flowers, for the procedure suggested, which enables the paper to be freely shown on each of its two sides, is thoroughly adaptable to any method of "loading."

As the paper is picked up and the clip holding the cylinder in form is released, the load is grasped by the left hand and *held close to the corner of the paper*. Note that the left hand should be holding the paper by *one corner* with the load concealed at this same point, and that apparently it is

impossible to show the reverse side of the paper because of the size of the load. At this point, grasp the corner diagonally opposite, bringing it upwards to the left hand, still holding the original corner and load fast. Just as the second corner is grasped, release the undermost and original corner which assumes the position previously occupied by the corner which is now held in the hand. Thus, the paper has performed a complete revolution and both sides have been brought to light without revealing or disturbing the load. By the use of this method it is possible to conceal an object as large as a billiard ball by means of a paper six inches square.

### The Emergency Dial.

Although the above caption would imply that the dial hereunder explained is to be used only when the performer is the victim of some unfortunate accident or caprice of fate, it is with positive assurance that it is affirmed, that this rather ingenious form of the popular clock is a valuable addition to the stock in trade of any conjurer.

Should the performer, as a result of some accident in transportation, be so unfortunate as to break the glass dial, this one may be easily and effectually substituted. On the other hand, there are those performers who reap a rich harvest by presenting an experiment which employs apparatus which is just crude enough to be ludicrous, and which is, at the same time, effective. Furthermore, an element of novelty is introduced by constructing the apparatus in front of the audience. In any case, if the clock-dial is a number upon the program which may not easily be dispensed with, it would be well for performers to provide themselves with this simple apparatus as an insurance upon the program.

Obtain two flat wooden sticks, each as many inches in length as the diameter of the dial. If the emergency dial, in question, is a permanent substitute for the regular dial, the

sticks should be governed only by the size of the clock hand. These should be dove-tailed in the centre so that they may be placed together and form a smooth union. After the necessary notches are cut, an application of glue at the point of juncture will keep the two sticks firmly in place. At the end of one of the sticks attach a fish line, and continue this around the remaining three ends, making it "fast" at each terminal. A frame has now been constructed which is always ready to be pressed into service as a clock-dial base. At this point procure a large piece of common wrapping paper, and cut therefrom, a circular piece of a diameter sufficient to cover the entire length of the two crossed sticks.

The circular piece of paper which is obtained in this manner may be attached to the frame by glue, but it is a much better plan to employ thumb-tacks which answer the purpose as retainers very efficiently. One tack forced through the paper at each of the four ends will secure it firmly to the frame. If this plan is followed out, the four tacks should be at three, six, nine, and twelve o'clock, respectively. With a crayon, mark off the twelve figures representing the face of the clock. When the regulation pin is inserted at the center, through a hole bored for that purpose, a clock has been constructed which is every bit as efficient and as practical, though perhaps not as neat and as artistic, as the regulation clock-dial.

Indeed, experience has taught that the audience often take more kindly to this crude affair than to the more elaborate crystal dial, for the simple reason that the paper substitute has had its inception in their presence. Furthermore, because they have witnessed its construction they are prone to believe that trickery is the more impossible—which is to say—the experiment is much more effective in this form. It has also been interesting to note that the average audience, as soon as the sticks are shown, evince a little more interest, sit a bit straighter in their seats and watch, with the greatest interest and curiosity, the process of construction, and will often

reward the performer's very modest efforts with generous applause, simply because they are amazed at the rather unique result obtained from the original crossed sticks and the piece of paper.

At the conclusion of the experiment, with all the irresponsibility and profligacy of one who ignites his cigar with silver certificates, the performer may send his fist through the face of the clock, or in other words, he may "break its face" without the resultant damage being so costly that it would necessitate walking home after the performance.

### A New Fish Pole.

This particular form of the erstwhile popular Fish Pole is suggested as a modification of, rather than an improvement upon, the more elaborate pole which is purchased of dealers in apparatus. Like the Emergency Dial described in the preceding article, the New Fish Pole is inherently adaptable to comedy work, and may be packed in a suit case. It requires little or no effort to prepare it for presentation, and if the performer so desires, he may pass it to the audience for examination.

The story of the effect is told briefly in the lines which immediately follow. The performer introduces a small, closely rolled umbrella, with a case of gay color. After a few well chosen remarks upon impromptu angling, the vari-colored case is removed, when it is observed that this article which has been serving the purpose of a case, is nothing more nor less than a cloth, such as those used for the bowl productions. It is thereupon thrown over the arm, and a glass bowl of water produced, which answers the purpose of a miniature lake to the letter. Nothing remains to complete the apparatus of a fisherman, save a pole, or more properly speaking, a rod. Accordingly the umbrella is pressed into service. A piece of fish line is run through a hole, bored for the purpose,

at the tip of the umbrella and tied off. The arrangements are concluded when the usual bait is attached. Two or three gold fish are duly hooked, one at a time, and placed in the bowl of water, which was produced for their reception. It will be deduced from this description that this particular form of fish pole is applicable, practically, to comedy work alone. Such is essentially the case, but it is really more valuable for this class of work than the more elaborate form.

Let us turn for a moment to the few details which are necessary for the construction of this outfit. Procure a small umbrella or sunshade, which is known as a "Junior" or "Child's Umbrella," and bore a small hole through or near the iron tip. Next it is necessary to obtain a large colored production cloth. An opening, just large enough to admit the tip of the umbrella, should be made in the center of this cloth. The cloth, after the tip has been forced through the opening, is allowed to drape downwards around the umbrella, forming a natural case or cover. This improvised case is held close to the umbrella by means of two or three elastic bands.

The production of the fish-bowl, or bowl of water, is not at all out of the ordinary, so we will not burden the reader with a delineation of the steps necessary for its accomplishment. It has been stated that the next step is to improvise a pole from the umbrella, which improvisation is easily accomplished by attaching the line, and subsequently the customary metal bait. The fish, instead of being concealed in a compartment at the butt of the pole, are carried in the right hand coat pocket, in a small flat receptacle, made of blotting paper, which is moistened, in order that the fish may be kept alive. While casting about for fish, the right side of the person is turned away from the audience for a moment, but just long enough for the performer to obtain one of the fish. This last step reads rather formidably but one of our best known local

authorities assures me that he has used the foregoing method for years without ever, so far as he knows, being detected in the movement.

### The Vanishing Glass.

This method of performing the popular "Vanishing Glass" is suggested as an improvement upon the usual method of procedure which employs the cumbersome double cotton handkerchief. It is possible, if this plan is followed, to use either a light silk handkerchief, such as every performer uses for handkerchief work, or one of any material which any member of the company might proffer. The last mentioned alternative is, perhaps, the more acceptable because it is contra-suggestive of preparation.

The presentation varies but slightly from those lines with which we are all familiar. As soon as the glass is covered and dropped, as of yore, the handkerchief which is apparently covering the glass, is taken into the audience, or at least to the very front of the stage.

It is at this point that we discover a slight deviation from the beaten path. The glass, or rather the "ring," should be held at the tips of the fingers of the right hand, while the left hand should hold the down-hanging corners of the handkerchief, to better imitate the shape of the glass. Suddenly, the glass, which is apparently under the covering, seems to collapse, for the handkerchief grows longer and the shape of the glass is no longer delineated. The kerchief is then drawn through the hands and shaken, but gives not a clue as to the whereabouts of its erstwhile tenant. The glass passes away unseen, even though the handkerchief is under the closest scrutiny. The beauty of the whole effect is that the audience partially see the departure of the glass, in so far as they see the form of the handkerchief change.

The secret is rather simple but none the less effective on that account. The ring is employed as in the more common method, but in this case it is attached to a piece of elastic and secured to the vest just as the "Bautier Pull" is secured. At the proper moment, in the act of covering the glass with the handkerchief, the ring is secured by the left hand and introduced under the handkerchief. The glass is then disposed of in a manner which may be best adapted to existing circumstances. At the climatic moment the ring is allowed to leave the finger tips and pass under the coat. As in the case of the pull, the transit is accomplished so rapidly that perception is impossible. The effect is rather startling, very satisfactory and worthy of the reader's study.

*NOTE.* In order to facilitate the introduction of the "ring," the glass as it is covered with the handkerchief should stand upon the table, so that the left hand may be left perfectly free to discharge its mission, as per description.

### A Single-Slate Message.

From the many existing methods of producing messages upon slates, we select the following, because of its simplicity. Unlike many of its contemporaries, the particular process under discussion requires the use of but one slate, which may be supplied by the audience. Briefly, the presentation is along the lines which follow :

The slate is first thoroughly examined and dampened upon both sides, in order to further demonstrate the absence of preparation. The next object of attention is a single sheet of newspaper, which is, in turn, absolved from guilt. The sheet of newspaper is then placed upon a table, in order that the performer may not stoop so low as to exchange the slate through the table top. The slate is then placed upon the paper where it is allowed to remain until the spirits have had sufficient time in which to rise to the occasion. The slate is then taken from the table and the message

revealed. This message may be in any form desired, such as the name of a previously selected card, a number, name, or spirit communication. The four essentials for the success of this demonstration are, slate, newspaper, chalk, and a moistened sponge.

Let us assume that the message to appear upon the slate is "Ace of Diamonds." In order that this message may appear, in due time, it will be necessary to previously write the communication "backwards" upon one side of the newspaper. This reversed line must be written firmly and in order to assure absolute legibility, each letter should be well chalked over several times. The slate is moistened, of course, so that it may more readily receive the chalk impression from the paper. When the slate is placed upon the paper, it should, at the same time, be firmly pressed downwards so that the surface of the slate and the paper will come in contact. To facilitate this contact, two or three silk handkerchiefs may be placed upon the table. The bulk of the handkerchiefs should come directly under the message so that the paper will be slightly raised along the line of the writing, thus making it impossible for the two surfaces to escape meeting.

### Appearing Glass and Lemon.

Although consigned to the "vest-pocket" class because of its very great simplicity, "The Appearing Glass and Lemon" is worthy of cultivation by those who enjoy home-made apparatus, which is even more effective than many high-priced pieces of paraphernalia purchased of dealers.

The result of the performer's efforts produces an effect somewhat in accordance with the subsequent description. The first object of interest to the observer, is a paste board or light wooden disc about nine or ten inches in diameter. Preferably, both surfaces should be covered with black or green felt. There is no further preparation necessary, for the disc



serves merely as a table top for the reception of the glass. A large pocket handkerchief is borrowed, or if desired, the performer may use a colored handkerchief or flag of his own. The flag or handkerchief, as the case may be, is then rolled on the wand just enough to keep it in place. When this has been accomplished, an impromptu curtain has been established, which may be easily manipulated by the four fingers of the right hand. The disc is held in the left hand and the curtain in the right. The curtain is now drawn over the disc from front to back, momentarily covering it without accomplishing a production of any nature. This same movement is repeated, but this time a small wine glass is revealed standing upon the improvised table top. Again the sweeping movement is repeated with the revelation of a lemon reposing serenely in the glass. If it is the desire of the performer, this process may be reversed, causing first the disappearance of the lemon and finally the glass.

After the flag is attached to the wand, the combination thus formed is placed upon the table, in order that both hands may be left quite free for the demonstration of the disc. The glass to be produced, should, previous to its engagement, rest upon the servante, or behind some natural shield if a regular conjuring table is not used.

The type of glass used should be of the stem variety. At any convenient point, which will vary as individual glasses vary, attach a loop of stiff black thread or cat-gut. As the curtain is removed from its temporary resting place, the thumb of the right hand, which is free, establishes a connection with the loop which is attached to the glass. This article now hangs upon the thumb behind the curtain. It is not deposited upon the disc until the sweep is performed for the second time. The fingers of the left hand aid the glass in seeking its base as the thumb releases the loop. If the disc is covered with black felt and the loop shaped of black thread, there need be no fear that this harness will be de-

tected. Apropos of loops formed of black thread, we suggest that the loop portion be covered with mucilage, in order to provide the fibre with an artificial stamina which will keep it permanently in expansion, after the manner of those loops formed of cat-gut or wire.

The lemon should be harnessed in a like manner, and may be placed under the vest, or at any point where it is easily accessible. If the lemon is "vested," the loop may be easily hooked by the thumb under cover of the curtain, at a moment which is identical with the exhibition of the glass.

This apparatus may be purchased for a sum not exceeding fifteen cents, and yet it will be a considerable surprise when the result of the modest efforts of the performer are realized.

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