

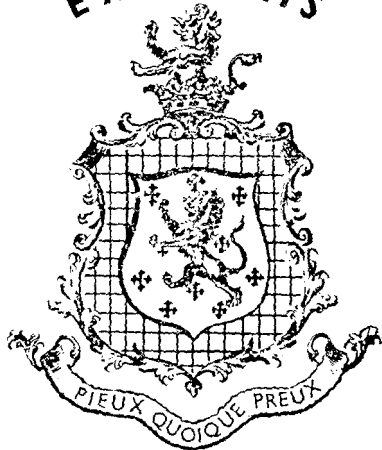
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BY

**J. Albert Briggs.**

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DINKUM MAGIC.

BY J. ALBERT BRIGGS.

THE AUSTRAL MAGICAL CO.,  
782 BOTANY ROAD,  
ALEXANDRIA, N.S.W., AUSTRALIA.

*INTRODUCTION*

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The contents of this book are portion of a larger M.S.S. prepared for publication in U.S.A. over ten years ago. Owing to war-time conditions, however, the publisher went out of business; and, at that time the publication of magical books was not encouraging.

Several of the items have previously appeared in the pages of "The Conjurer"; one, "The Flying Dice." as far back as 1909; but as this magazine was issued for private circulation only, it may not be as well known as it deserves.

Each item has figured in the writer's repertoire, and they have always been successful; therefore there can be no question about them being practical. For the benefit of those readers who wish to make up the illusion described herein, B.P. drawings have been prepared, and photographs are also available. Price will be quoted on request.

It is commonly asserted that if a magician finds one good trick in a book, he purchases. If this is so, then we think the majority of readers will be amply repaid for their perusal of "DINKUM MAGIC."

J. ALBERT BRIGGS,

ALEXANDRIA, N.S.W.,

AUSTRALIA.



## The Enchanted Serviette

The series of effects appearing in this combination were suggested after witnessing Mr. Max Sterling present his little fantasy, "The Magic of Japan." I think, however, that the arrangement I am offering will be found much more novel, and it was for many years a great favourite with myself, and the audiences before whom I presented it.

**THE EFFECT.** The conjurer enters with a fancy Jap paper serviette, in one hand, and a jug of water and a glass in the other.

The paper is shown to be free from preparation in any way, and it is then screwed up into a ball, and placed on a tray (or plate.) Mesmeric passes are made over the paper ball, and the tray is lifted about six or seven inches from the table.

The tray is then removed, and the ball remains suspended, without visible means of support. Gently fanning the ball, it is made to rise and fall, and follow the will of the performer, a solid steel ring being passed over it to prove the absence of threads. Finally it is opened out.

It is now folded in four, and the corner, (the centre of the sheet) is torn out. The torn out portion is placed on a fan and danced about merrily, until it gradually changes into an egg, To prove the genuineness of the egg, the performer breaks it into a borrowed hat; producing it later therefrom fully restored.

The sheet of paper, which now has a hole in it, is torn in pieces. Rubbing it between the hands it becomes restored as at first.

The egg is now taken in the hand and crushed; the hand is fanned, and the "egg" flutters away in a shower of confetti.

Once more the serviette is taken, and twisted into a paper cone; water is poured into the cone, and a light is applied to the tip of the cone.

Instantly it flashes off, disappearing entirely, and at the finger tips is seen an egg.

All traces of the water has gone.

Finally the egg is broken, and inside is the Enchanted Serviette, which cannot be destroyed.

BY WAY OF EXPLANATION. Although this series entails considerable preparation, the cost is small, and the working easy. Moreover it will play for 15 minutes without patter, or very little, and it takes up very little space. The mere fact of the trouble necessary will prevent many from attempting it, but, after all, it is well worth while, and the lazy conjurer never gets far in the business.

I shall not detail a list of requirements; but describe the various moves, and the reader can then make use of any portion which appeals to him.

The Floating Paper Ball has been described in *Latter Day tricks* (Roterberg) also in *Magical Notes and Notions* (Naldrett)

The tissue paper to egg can be purchased at any leading magical depot.

The torn and restored paper is too well-known to require description here, and the change of egg to confetti is caused by a hollow egg-shell filled with white confetti.

The breaking into the hat is accomplished by employing what is known as the Melot Hermann Egg Tray, a shallow nickel tray, made in two parts, and described in *Later Magic* (Hoffmann.)

The final effect is attained by the use of a cone of transparent celluloid. This is about five inches long, and about three inches in diameter at the top, tapering to a point at its lower end. It also has a hook, composed of a narrow strip of celluloid on the top rim. This hooks over the jug, which should be of glass.

Make up the cone, and taking up the jug in the other hand, pass the cone behind the jug, and load in the celluloid fake. After pouring in the water, the movement is reversed, and the cone left hanging behind the jug, where it is invisible. The cone in this instance is made of flash-paper.

When picking up the box of matches, (a "Swan" box) the egg is picked up with it; the "swan" box if stood on edge offers sufficient concealment for an egg, and the box is passed to same hand which holds the cone. This is a necessary movement to allow the remaining hand to open box and take out match and strike same. It also leaves the egg in palm of hand holding the cone. The cone "flashes" off, and the egg is displayed. This is merely a shell in which is poked a duplicate serviette.

The best paper for serviettes is jeweller's white tissue.



## The Travelling Thermos

This effect will be found a useful variation of the old passe-passe bottle and glass. Moreover it can be worked in company where the beer-bottle would be "taboo." It has been productive of much amusement and not a little mystery wherever worked, even in Magical Society gatherings.

The performer shows an ordinary thermos flask, and two cardboard covers, which are empty. The thermos is stood upon a tray, and one of the covers placed over it. The other cover is shown empty, and placed alongside. Now a spectator is asked to name under which cover is the flask. He will naturally name the one under which he saw it go; but he is proved to be wrong, the flask has hopped over to the other tube.

Again the thermos is shown, and covered, and again a member of the audience is invited to pick the tube under which it is placed; but again he names the wrong one, for the cover selected is shown to be empty, and when the other tube is lifted, there is the thermos flask. As it is obvious that there is only one flask, the performer suggests that possibly the table might be suspected of having a trap in it, so he places the tubes aside, and removes the cover from the table.

Tube number one is shown empty, and placed on the bare table. The thermos is shown in number two.

There is no shuffling of the covers; no movement to create suspicion, and the performer invites another guess. In order to help his audience he places a small metal clip on tube number one, stating that this tube contains the thermos. As it has just been shown empty, there is immediately a cry that he is cheating, and that the thermos is under the other tube. The excitement is worked up by offering to wager on the correctness of his verdict, and he lifts up number two to show it covers nothing. This is done, however, in an apparently clumsy way, as though concealing something, and on lowering tube, when it is near to table a portion of the thermos is



accidentally (?) exposed. The laugh is now against him, but he still protests that the tube is empty, and the thermos is under number one. Of course the smart man in the audience challenges this statement; whereupon tube number one is lifted, revealing the thermos flask; and the other tube is shown to be perfectly empty, and may be tossed up in the air. I have found this little trick to create all the atmosphere of the age-old dice-box trick; and as a puzzle, it has left many an old conjurer guessing.

**THE PROPERTIES.** A thermos flask, two cardboard covers to fit over the flask neatly, a shell, consisting of the body of a thermos, with the bottom taken out. (If this is too expensive, a tin tube to match the thermos answers the purpose.) In the lower end of this fake about a quarter of an inch from the bottom is soldered a pin, and one of the tubes has a slot cut in it, so that the pin slides in the slot. This is on the principle of the bayonet catch. The inside of this shell, also the tubes are painted a dead black. One other item, a disc of tin to fit neatly into the tubes, covered on one side with velvet, and on the other with material to match the cloth.

**PREPARATION AND PERFORMANCE.** The disc is on table with velvet side up, and is therefore invisible. The shell is in the tube with slot. Both covers should be lying on table with open ends to audience, so they can see they are empty without the necessity of drawing their attention to the fact.

The thermos is stood upright on the tray, and covered over. The second tube is shown empty and stood upright on table. Performer then changes them about two or three times until there is a doubt as to which tube covers the flask. However, one of the covers is lifted, revealing the flask; and the other cover is shown empty. Here the first deception takes place; for the flask that is shown is merely a shell, (care being taken not to lift the cover too high) and in lifting the other cover, performer grips it by the top rim, with fingers inside, and thumb outside (at rear) and lifts the thermos inside. The bottom of the thermos should be raised slightly, and care taken to tilt cover in lifting so spectators cannot see inside bottom.

Now returning both tubes to table, performer changes them over, whilst pattering, apparently with intent to deceive. But naturally he is detected, and, putting on an injured air of innocence when he finds himself detected, says he has no intention to deceive, and that he has not changed the thermos. Of course this statement is received with derision, so he lifts the tubes and shows that the audience are once again mistaken. As it is the real thermos which is this time exhibited, the cover should be removed entirely and stood alongside. There is also another reason for this. The cover is placed over the disc, and pressed down, and when the cover is lifted the disc is lifted with it. Now the cover is turned completely over, and replaced over the flask. The cloth covered disc is now on top, and it is pushed down until it touches the top of the flask. (My covers are  $1\frac{1}{4}$ " longer than the flask.)

Now comes another source of misdirection. Pretending that the table might be suspected, the tubes, and flask, are placed aside while the cover is removed, and performer then works on the bare table. Meanwhile the tubes have been well mixed. But the thermos is shown (Fake) in tube number one, and tube number two (which actually contains the flask) is shown perfectly empty. The ruse is accomplished by showing the end of the tube which contains the disc, the opposite end of the tube being held against the clothing. The effect is that the audience see through the tube, and the illusion is a perfect one.

All is now ready for the final denouement. Somebody is asked to remember where the flask is, and you tell them they are wrong, that you placed it in the other tube. And then when some other person, or persons, chime in you lift the covers and leave them more bewildered than ever,

This explanation may seem a little tedious; but the reader will find the effect well worth troubling over, for it belongs to the humourous, and that is what so many magicians lack in their programmes.

P.S. If the reader does not work with loose covers, a tray will offer the needful excuse for the last change over.

## THE LINKING CHAIN SUPREME

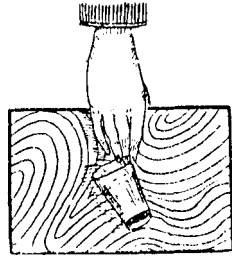
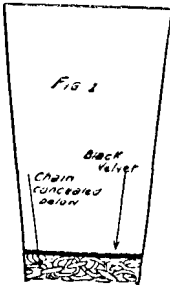


Fig. 2

Here is a little magical gem, which will appeal to the worker of subtleties.

The effect runs thus :—

A glass tumbler is shown to be unmistakably empty, and a number of links of a brass chain are dropped into it. They are then shaken up, and tossing them into the air, they are seen to be joined together.

The apparatus consists of :—

- (a) A tumbler, preferably of a moulded design.
- (b) A celluloid lining to fit neatly in the tumbler (see fig. 1.) This lining has the bottom cemented nearly half an inch up from the bottom, and it is under this cavity that the chain is concealed. On the under side of the celluloid bottom is glued a patch of cloth to match the clothes of performer (preferably black) and the inside of the lower compartment is lined with tin foil.
- (c) A shallow tray, on which are displayed the loose links. It is also advisable to have a table with a black-art well ; but this is not essential, as the fake can be disposed of on servante, or into a hat which has been used in some previous trick.

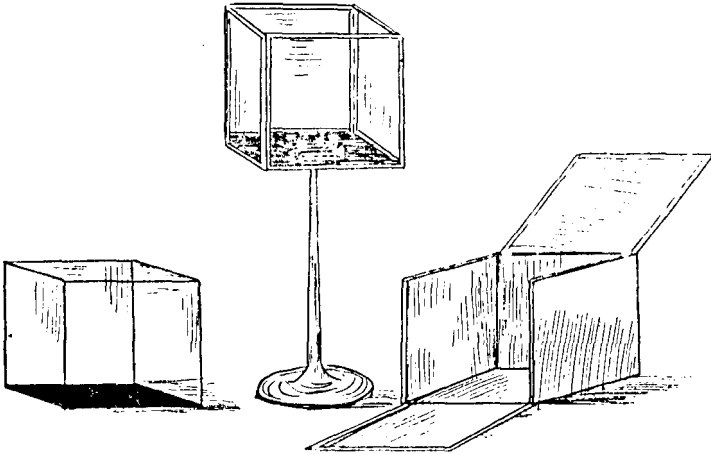
PRESENTATION. The links are shown to be separate; and that it is impossible to link them together physically. The tumbler should be on a table, a matchbox, or silk, carelessly laid in front to act as a mask for lower portion of celluloid fake containing chain. This again is merely a precaution, and not essential, as the tin foil, if properly applied, acts on the principle of a mirror, and hides the chain.

Explaining that you know of a good method of telling fortunes, pick up the glass, and drop the links in, one at a time, remarking "she loves me; she loves me not." This will usually raise a smile. When you come to the last few links you bring the tray over to front of glass, and as you get to last link, tilt the tray (which you are holding in the right hand) to pour link into left. This momentarily covers the tumbler, and holding tray by thumb and first finger the lining is gripped by second and third fingers, and as the hand with tray rises, the lining is removed behind tray (see fig. 2.) Laying tray on table, you lower the celluloid lining into open well.

The tumbler is now picked up with right hand, and the left placed over the mouth, and the chain is shaken up, to generate the necessary friction to weld the links securely together. It will be remembered that one of the links is still loose in the glass. To remove this, whilst shaking the chain, the glass is brought into a horizontal position. One of the fingers of the left hand is inserted in tumbler, and presses the chain to side or bottom of glass. This allows the loose link to slide into hand. Returning tumbler to the perpendicular, the loose link is dropped into right hand and concealed under bottom of tumbler. It is only a small detail; but just one of those little touches that make for perfection. Should the link drop on the floor, you merely remark that that is 'the missing link,' and either return to tumbler and shake over again, or let it pass as one that refused to join company with its mates.



# The Flying Dice and Flag



The effect to be described has proved a very effective item, not only in the writer's programme, but in several others for whom the apparatus was constructed. It is suitable alike for the silent act, or for the conjurer who talks while he works.

A plated metal framed houlette is first shown on all sides to be devoid of trickery. It is. The sides are just plain window glass.

A large dice is next shown on all sides, and rapped to prove its solidity. This is inserted in the houlette, and covered with a large handkerchief, or foulard.

Next a polished wooden cabinet is shown. It has doors in front and on top, and these are opened, and box shown empty. It is also turned round, to show there is nothing concealed on the back. A Union Jack is placed inside, and the box closed.

A transformation now takes place. The covering is removed from the stand, and the dice has disappeared; in its place is the flag, and the houlette is otherwise empty.

And when the box is opened, out tumbles the dice.

**APPARATUS AND CONSTRUCTION.** The houlette is entirely free from preparation. It is a skeleton affair constructed of 20g sheet brass. The sides are  $\frac{1}{2}$  inch wide, and the bottom is solid, and mounted on a fancy metal candlestick. The inside measurements are  $4\frac{1}{4}$  inches each way, and  $4\frac{1}{8}$  inches high.

The dice which is shown is a composite affair. We commence by making a shell. The base is a piece of wood  $3\frac{1}{16}$  inches thick and  $3\frac{3}{4}$  inches square. The sides are of stout celluloid,  $3\frac{1}{8}$  inches high. There is no top.

The bottom (inside) is covered with a thin sheet of lead, painted black, and in the centre there is a small wire hoop.

A silk cover is now made to slide EASILY over this, the top being stiffened by the insertion of a sheet of cardboard,  $1\frac{1}{16}$  inches wider each way than the top of the celluloid box.

The dice is 4 inches cube, and is constructed from  $\frac{1}{8}$  inch timber. The top and front are hinged to open out. This fits snugly inside the box, so that when the two are opened together, the presence of the dice inside is not noticed. This is made more elusive by placing  $\frac{1}{8}$  inch stripes, the width of the thickness of the timber used in box, (I find  $\frac{5}{16}$  inch stock the best) along either side of front flap, and along sides and front of top. If the lid grips dice at all, the latter strip should be pared off on the inside, until it leaves dice freely. Inside of box and dice are painted a dead black.

The "patter" presupposes that in each case the front sides of dice are three spot. The bottom of composite dice should be one spot.

**PREPARATION.** Through the wire loop in bottom of celluloid box (inside) tie a double piece of cotton, and pass this through centre of top of silk lining.

Drape a Union Jack around the thread, and cover shell with silk cover. Pull thread tightly, and tie it around a short piece of match stick, then cut off remainder of thread. From corner to corner outside at top is a black thread loop.

The dice is in box, both being open, and to prevent top flap falling prematurely, the flag is laid across.

PRESENTATION. The "patter" used for this experiment was in verse (?) and we offer it for what it is worth. It has one thing in its favour, one remembers verses where otherwise we are apt to forget our best gags when the time comes to spring them. We shall combine "patter" and working, as being much better to follow.

"When Shakespeare wrote "Never say die,"

This was the die he referred to."

(Exhibit dice, rapping same to prove its solidity, and show bottom to discount any idea that it may be a 'shell')

"And this pretty little casket, (show all round)  
Is one you all can see through."

"Never say die" then, our motto shall be  
You will notice the spots in front are three.  
I cover it up, so you shan't see  
A working arrangement, twixt the die and me.

"And here I have a caddy box,  
A relic of an olden day.  
I'm going place this flag inside  
Because it's very apt to stray.  
You know it flies o'er half the world,  
And unless I hold it tight,  
I'm very much afraid 'twill fly  
Across the stage to-night"

(Flag is inserted in box, and doors closed. It should be mentioned that in front of top of dice is a small pin which sticks in front side of dice, and thus holds it together securely)

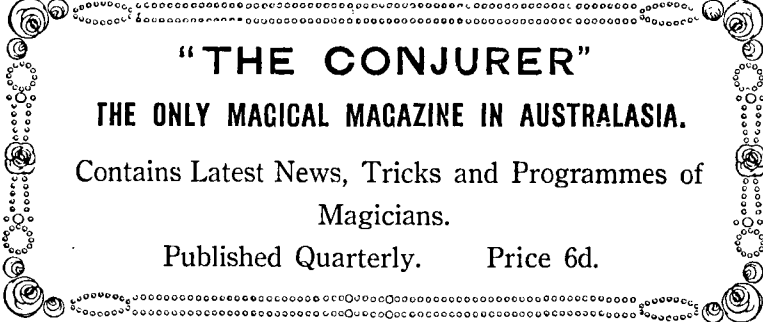
"Never say die" then, our motto shall be.  
We're getting silk in 'duty free.'

(Covering handkerchief is removed, and with it the silk shell This action will be made easier, if, when placing cover over dice in stand, a finger is inserted in the thread loop, and shell lifted about  $\frac{1}{4}$  inch or so. Then the cardboard can be gripped through the foulard.

"But the dice has vanished, as you can see  
Now, I wonder where it can be?"

"Suppose we open up the box.  
 In which we placed the flag  
 That knocked the boasting German out  
 On the day he called "Der Tag."  
 Yes, just as I expected,  
 That flag has been up to its tricks,  
 And left our good old spotted friend  
 To help us out of a fix."

"Never say die" then, our motto shall be.  
 If you want him just ring up number three.  
 But there's one thing I hope you did not see.  
 That's the way it bamboozled both you and me."



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## A S(candle)ous Deception

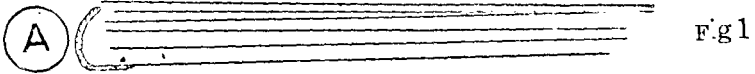


Fig. 1. The top sheet should overlap the fake slightly.

Fig. 2. After the change the loose sheets, (not shown in sketch) lie over candle, B. The candle is shown out of proportion; actually it lies below top of fake

**THE EFFECT.** A card is chosen, and is torn into small pieces by a member of the audience. The pieces, except one which is retained by the spectator, are dropped into a silk handkerchief, held on performer's open hand.

The handkerchief is rolled into a ball and placed on table. An examined lighted candle is now rolled into a sheet of news paper, and laid on candlestick.

The handkerchief is then taken and rubbed between the hands, which on being opened are shown empty.

The candle parcel is now opened by audience, and the handkerchief is found in place of the candle, and when the silk, unrolled, the chosen card is found restored, minus therein, the corner which was retained for identification. Of course this fits exactly. The candle may be produced, if desired from the pocket.

**HOW IT IS DONE.** The card is forced; and a duplicate, minus a corner, is rolled into a cylindrical shape in a duplicate silk to the one you propose using. This is then rolled in a sheet of paper to look just like the candle wrapped up. The best way of fixing this bundle so it will not unroll, and yet when finally passed out to be opened up, and not arouse any

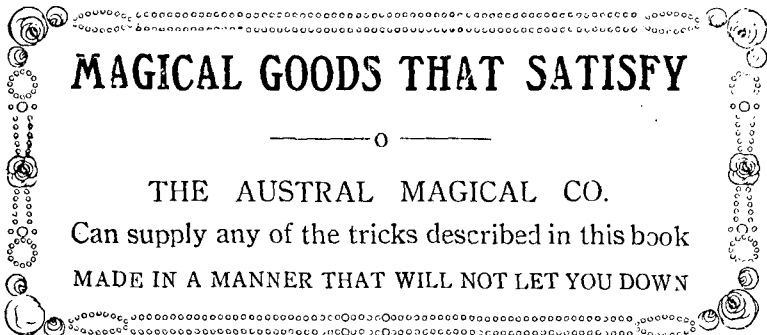
suspicion of being prepared, is to attach a very tiny dab of seccotine in the centre of paper, and then fasten a rubber band around until it is dry. It will then be found that the paper will unwrap as though it had not been stuck together.

A fake is now required as shown in the illustration. This is employed to exchange the candle for the dummy parcel. It is made from a piece of sheet tin, covered with cloth to prevent it "talking," and then attached at one end to a piece of newspaper about 12" x 8". The duplicate parcel is placed behind this, and then three or four loose sheets of similar paper are laid on top.

Now if the candle is placed at A (fig. 1) and rolled in top sheet of paper, towards the rear of table, it will on arrival at B tip up the fake as shown in fig. 2, and force the duplicate roll into hand, whilst the real candle remains in the curved part of fake, as B, (fig. 2) and the paper is brought up, lifting also the loose sheets, entirely masking the real candle load.

The disposal of the handkerchief ball may be achieved by dropping in a black-art well, in act of picking up wand, or any other method which suits performer's working. The missing corner is too well-known to require explanation.

The size of tin before bending is 2" wide, and 2" longer than the candle you intend using.



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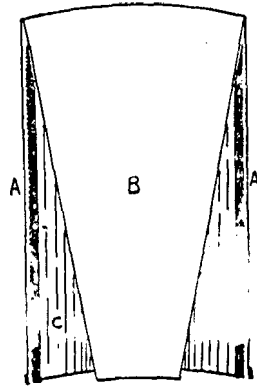
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## Broken Melody.

Fig. 1

- A—Outer Cylinder
- B—Inner Cone
- C—Phono. Record



I give this trick the title it was presented under many years ago. This was suggested from the fact that an Edison phonograph record was introduced, and the title of this was that given above, it being a Cello solo, by the late Auguste Van Biene, a Dutch actor-musician, who was very popular in his time, both on the legitimate and vaudeville stage.

The experiment also introduces a 'prop' which of late years has been very popular with magicians—The Ghost Tube. This has been used by the writer for the past twenty years, and was described in its modern form as far back as Aug., 1910 in *The Conjurer*. I merely mention this because there have been quite a lot of inventors of this idea bespeaking their claims to priority.

Well, to 'cut the cackle' and 'get to the hosses' the effect runs thus:—

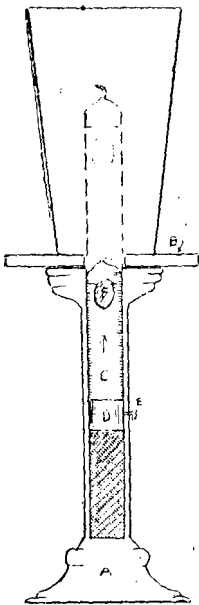
On each of two side tables reposes a plated candlestick. In one is a candle, and on the other rests a square of plate glass about  $3\frac{1}{2}$  inches square. An opera hat is crushed flat to prove there is nothing in it, and also to allow the performer to spring the old, old gag 'there never was, because ———' It is then opened out and placed over the candle

We now take a little walk over to the other table. An ordinary cylindrical phonograph record is shown and stood on the glass sheet, and covered with a decorated metal cylinder.

A little music is played—the crooning of a violin, or cello, playing “The Broken Melody,” and when the hat was lifted the candle had disappeared, and in its place was the record lying on its side across the candlestick. If another record had been found when the metal cover was lifted on the other candlestick, it would surely have been a record trick, but as the candle was found here, the performance worked to schedule.

**PROPERTIES.** Two records, one is quite ordinary, but the other is shaved off inside one end to make the end taper.

A metal cylindrical cover, to fit easily over the last-mentioned record. This has a conical lining (see fig 1) and the length of the cover is such that the record just fits up into the top of the inner compartment. It will be an advantage to line this with velvet, as a protection for the record, and the best method of doing this is to first stick the velvet to thin COARSE cardboard and then attach the cardboard to the metal with gold size



- A. Candlestick
- B. Plate glass square.
- C. Candle.
- D. Small brass tube in which candle fits.
- E. Knob attached to slide.
- F. Hole in back of candle from which handkerchief is produced.



Fig. 2

Two candlesticks. One is quite ordinary, but the upper bowl is filled with wax, and then grooved out down the middle to form a resting place for the record. The second is prepared

as in fig. 2. The body should be sufficiently large to permit the candle to slide up and down. A slot is cut in one side, as a guide for the screw attached to a small cup in which the candle is placed. This permits the candle to slide up and down. The sketches have been made from the actual apparatus, and in the sketch the candle is shown below for production of silks but in the experiment under notice it is advisable to use 'dinkum' candles.

The glass—thick transparent celluloid may be used—has a hole  $7/8$ " diameter in the centre. As this, however, is not noticeable, it is unnecessary to mention it to the audience.

The hat, although shown empty, has a record inside it. This is held by the springs when you crush up the hat, and when you open the hat out again, and turn it casually to the audience it is not noticed—being black. On inside rim of hat is a wire servante (as fig. 3) to hold candle.

On candlestick No. 1 is a candle. This is stuck lightly with wax, but a slight twist removes it when wanted.

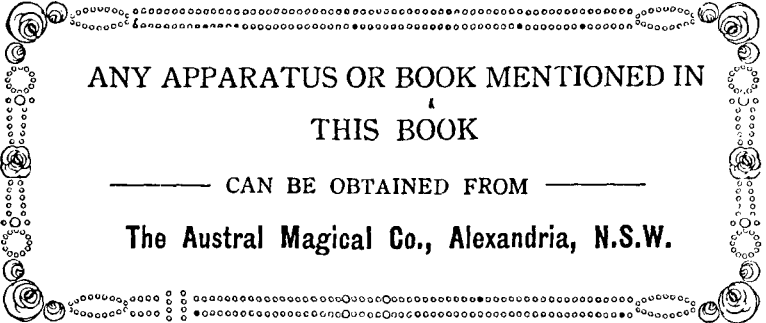
**PRESENTATION.** Show hat and crush it flat, holding crown side to audience. As you open out you slip a couple of fingers into record, and hold it to side of hat. You can then casually show inside of hat, without actually remarking that it is empty. Place over candle. The position now should be that the right hand holds the record, and the left is in front. The wire clip is also to the front. As you lower the hat over candle, the candle is twisted off by left hand, and the right slips the record on top of candlestick. If the candle is not too long, the difference in height will not be remarked.

The record is now stood on the glass plate, and covered over, and whilst doing this, the slide is operated, and candle slides up.

It now only remains to make any necessary command, and when the hat is removed there is the record; and on other candlestick is the candle.

**VARIATION.** The drawings for this book have been made from the actual apparatus, and the years have necessitated altering this trick somewhat. In fig. 1 is shown the apparatus at present employed. The variation now is that a tumbler has been substituted for the record in both instances. This in

some respects is much better. as it enables the height of the candle to be better matched in No. 1 candlestick. Also after covering over the tumbler on No. 2 stand, a silk handkerchief was vanished. In the final denouement this was apparently non est; but the performer merely lighted the candle, and passing his hand over the flame, produced the silk therefrom. This was obtained from the candle itself which was a hollow tube, with a hole in the back, and a little cup on top to hold a little piece of candle.



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# Flight.

## A PROBLEM IN MYSTERY.

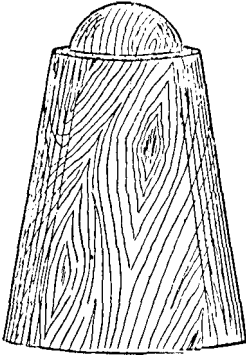


Fig. 1

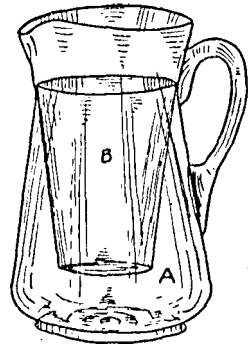


Fig. 2

This combination of old 'props' offers a delightful finish to a small show, and will prove most bewildering to magicians.

The description is somewhat unconventional; and since the 'patter' is absolutely essential, we give our own version for you to use, or mutilate, as your fancy dictates.

The performer shows a solid wooden cone, similar in shape to that in Fig. 1, and a paper cone open at both ends. The cone is placed over the block, just to show it fits. No! there is no other reason, for the cone, when removed, is shown quite empty, and placed on the table. The block is wrapped in a sheet of paper, and given to some person to hold. A tumbler is filled with water, and disappears; and when the parcel is unwrapped the glass of water is found in place of the block: and this latter article is discovered to be hiding in the paper cone.

First of all we will explain the 'secrets,' and then pass on to the presentation.

**SECRET NUMBER ONE.**—The Exchange of the Wooden Block to a Glass of water.

The wooden block is similar in appearance to that shown at Fig. 1. You commence with a tumbler. The size of this must first be determined by the jug, which we shall describe later. The rim must be ground flat, and a 'stepped' celluloid disc made to fit the mouth, so that it will hold water when inverted. Now get some glazed surface paper (white) and make a shell to fit neatly round the sides of the tumbler. At the smaller end it should extend beyond the bottom of the tumbler for about an inch. Next cut a disc of cardboard slightly larger than bottom of tumbler. Push a drawing pin through the centre, and place, with pin point upwards, on top of the upturned glass. The extending portion of paper is now cut in serrated fashion, and the ends turned over and gummed to the cardboard disc. A half of a wooden ball is now impaled on the pin, and you have a replica of Fig. 1. Then, when you have made this, get a wooden cone turned to match.

And now to make your shell look like polished wood. If you mix Oxide of Iron with ordinary Carriage Varnish, and brush this lightly over the paper, waving the lines with the brush, you will get an excellent imitation. The cone is then varnished with the same material.

**SECRET NUMBER TWO.**—The Disappearance of the Tumbler.

This goes into the glass jug. This is shown at A (Fig. 2) with the tumbler B inside. A jug should be selected with a fluted design if possible. After filling the tumbler it is covered with the usual ringed handkerchief, and lowered into the jug. Care must be exercised that there is no 'talking' on the part of the glass, and the amount of water in the jug must be such that the tumbler does not float, but just rests in the fork of the jug.

**SECRET NUMBER THREE.**—The Appearance of the Cone in the Paper Cylinder

Mention of 'Black-Art' to the average conjurer usually means nothing more than a 'cave' draped in black velvet, with a performer in a white suit, producing white-washed articles



from behind velvet screens. Few have even thought of utilising this principle to other departments of misdirection. Yet that is the extent of secret number three.

Over the solid cone is a loosely fitting paper cover, covered on the outside with black velvet. The other cone which is shown in the early part of the trick, is made to fit over this sufficiently tight to pick it up. Also a hole can be punched in the back for a finger hold. This latter cover can be decorated to fancy.

**PREPARATION.** The table top must be covered with black velveteen.

Fill the tumbler which is to be covered with the paper shell with water, and place the celluloid disc over. Wipe it dry, and then slip the shell over, and place on table. The jug of water, tumbler, handkerchief, and decorated cone are also in a prominent position. Now towards the back of the table, place the solid cone, and cover with velvet cone. It is now necessary to have a black screen behind this; and the writer has found nothing better than an ordinary opera hat. If the velvet cone is placed in front of this, it is not visible at six feet. Other means may be adopted, but this is so innocent that it disarms suspicion.

Now for the business, which I will describe with the 'patter' I have found very effective

"I've one more little problem  
To present to you to-night.  
It's quite a novel mystery,  
Which I've entitled "Flight."  
"Now here I have a block of wood."

The block is shown and rapped with the wand to prove it is solid. It sounds just as represented.

"And a cover which you see  
When placed upon the wooden block  
Fits as neatly as could be."

Show cover empty, place over block, and when removing again show perfectly empty. It is then replaced on table—over the velvet-covered cone.

"And now to cover up the block,  
I'll wrap it in this paper."

Use plenty of paper, and when wrapped up, the bundle can be rapped smartly with the wand, and will give forth a wooden sound

The jug is now picked up, and the tumbler filled with water. The jug is replaced on table, and turning to pick up the handkerchief to cover tumbler, the latter is brought over mouth of the jug, and under cover is lowered into same.

Meanwhile you have been pattering,

“ Now, here I have a crystal glass.  
I'll fill the glass with water.  
I'm going to make it disappear,  
And if it don't, it oughter.”

Now come forward with the handkerchief, and as you speak the following lines, try to convey the impression that the glass is still under the handkerchief.

“ You think the glass beneath this silk,  
But, no! It's out of sight.

A wave of the handkerchief, and glass has disappeared.

“ And when I lift the paper cone  
I think you'll get a fright.  
You know that I put nothing there,  
Yet there's the cone quite sound,  
Entirely free from trickery,  
Solid, wooden, round.”

Lift up paper cone, with the velvet cone inside, revealing the block

“ The package now I'll please take back  
And see what it contains.  
The wooden block I placed inside  
Yes, there it still remains.”

Give parcel a sharp rap with the wand.

‘ And yet if here I find the block’

Performer turns to cone on table, and scratches his head in perplexity.

‘ Why, THEN I'd get a fright.’

Tear open the package, sliding off the celluloid disc, and pull

glass clear. Crumple up remainder of parcel and toss aside, and as the glass is held, spill some of the water, and conclude,

“All’s well; it is the crystal glass.  
I wish you all “Good-night.”



## The Milky Way.

**THE PROBLEM.** An opera hat, which lies on the table, crushed flat, is opened out, and stood, crown down, on table. A tumbler is filled with milk and momentarily placed in the hat.

Performer then remarks, “It is a well-known fact that if the centre of equilibrium is disturbed, the periscopic axis of the auto dynamic effulgence immediately summarises the whole into the concentrated position. You all, of course, know that it must be so.”

The remark is, of course, pseudo-scientific bunkum, but it should be delivered seriously, and the audience will begin to wonder what is coming next, and performer continues,

“It is, therefore, a principle which one could easily demonstrate with chemicals. That being so, I employ a glass of milk.

The tumbler is taken from the hat, and placed on the palm of the hand. It is then covered with a cardboard, or metal, cylinder, painted green.

“You have all heard that the moon is made of green cheese; well, I will show you how to make green cheese. All that is necessary is to turn the milk upside down on a Thu

night." (Performer mentions whatever day he should happen to be showing) "Like this." The other hand is placed over mouth of cylinder, and the whole reversed.

"You see the milk is so taken by surprise, it doesn't know whether it is standing on its head or its heels; and until it makes up its mind, it forgets to fall out."

The hand underneath is removed, and nothing happens.

"Possibly," remarks the performer, "the milk has gone for a journey along the milky way." He peeps into top of cylinder.

"Yes, it's gone!"

The cylinder is held horizontally so audience can see right through.

"But, every cloud has a silver lining; also every hat."

He turns and peeps into hat, and removing the glass of milk, he remarks,

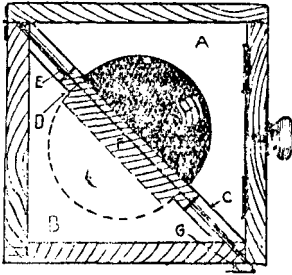
"Now, if anybody can loan me some rice, I will show you how to make a rice pudding."

This is just a little comedy effect which can be introduced in any part of the programme. The secret is simple. You will require, in addition to the glass of milk, a bottomless tumbler with a white ivorine lining. This reaches within half an inch of the top of glass; and of course, when pouring out the milk, that tumbler is filled to the same level.

Now lay your bottomless tumbler in the opera hat, and crush the springs. One of the springs on the end, or long side, of the hat is inserted in the tumbler, and the other springs are closed on top. In this manner the hat can be laid on table, crown up, and it will appear to be quite empty.

**WORKING.** The hat is picked up, and opened out, care being taken that the audience do not see the tumbler. If it is opened on an angle, the tumbler will fall along one side, and when hat is raised to vertical position the tumbler will be standing upright.

The glass of milk is placed in the hat alongside the prepared one; and it is the bottomless glass which is removed. The cover is the 'ghost tube' as mentioned elsewhere. And that's that.



## The Billiard Ball Box.

The effect obtained with this Ball Box is identical with that of the usual Sucker Dice Cabinet.

In construction it is much different than any other pattern with which I am acquainted, and also more effective, as the ball is apparently really placed in the box, and is visible at all times desired.

The illustration shows a section through the box; the outer appearance can be according to fancy; but it has two compartments, with a door to each in front, and another on top. Also there is a concealed sliding weight in the bottom for the 'sucker' effect.

Referring to the drawing, it will be seen that one of the compartments of the box is divided by a partition which slopes at an angle of  $45^\circ$ . The knob indicates which is the front of the box. In the centre of this division is a revolving disc (D.) This has a smaller disc glued to it, or it may be turned from the one piece. The larger disc should be a quarter of an inch larger in diameter than the ball shell used and the smaller disc is of such size that the shell fits fairly tight on it. To cause this to revolve a wire runs through the centre of both partition and disc, (E,) and this is bent back underneath the box as at (G) so it can be operated from underneath. Cover the underneath side of box with black cloth, and paint the inside of box a dead black. The working is exactly as in the Dice Box trick. Show a ball with shell over, and place in hat. Then remarking that you can show a disappearance which is a little more magical, take out the shell, and place in box, (on disc.) The doors are closed, the wire catch (G) is swung over to make the disc revolve and take the ball shell to inside of box. The usual 'sucker' sliding effect is worked, finally showing empty, and produce ball from hat.

The drawing is a dual purpose one, showing in front the shell as the audience would see it if door was open; and at rear the effect of shell reversed.

## The Magic Bricks.

It is more years than I care to remember since I first purchased a set of Magic Bricks. But nearly ten years elapsed before I got them sufficiently to my liking to present in public. It may be that I am fastidious, but I certainly had the satisfaction of completely puzzling those who were acquainted with the usual routine method of working the trick. The effect embodied several improvements, and I was enabled to prove the blocks unprepared before and after the trick, and also show the cover to be unmistakably empty. Also the audience had a free choice in the arrangement of the letters.

The blocks used were the usual set of four with separate wooden shells. My blocks measure 4" by 3" on the face and are  $2\frac{1}{2}$ " thick. They are made hollow to reduce the weight, and the shells are of wood  $\frac{1}{8}$ " thick. The blocks are painted black, with silver lettering.

The cover has a wire down the back to engage the shells, and the front of the cover opens to show the interior completely empty.

The only other arrangement is a small turntable fitted to the table. The leg of table is hollow, and is plugged 2" down from table top. The centre pin of turntable (see fig. 1) is  $2\frac{1}{8}$  inches long, and to this is soldered a tin disc  $3\frac{1}{2}$  inches in diameter. The top of this disc is covered with velvet to match table cover, and the underside is covered with paper of a similar colour.

Here I might suggest that there is no necessity for the table cover to be black. I use a loose cover of claret colour, with a small hole ( $\frac{1}{4}$  inch) in centre. I mention this because of the magicians' fetish for putting his equipment in continual mourning. There are occasions when black paint or velvet is a necessity; but whenever it is possible to get away from black I prefer to do so, and make my gear as bright in appearance as possible.

The "patter" is from some verses published in "The Wizard" some years ago, and I have inserted bracketed numbers to which I shall make reference when describing the presentation

" And now if you can stand another of my tricks,  
Allow me to present to you my set of Magic Bricks.

Each has two sides (1) inside and out, and now you know  
 them better,  
 You will observe, without a doubt, that each one has a  
 letter. (2)

The drawback to a trick like this with letters bright and large  
 Is because there's so much expense on the initial charge.

This little brick cost one and six ; (3) but there's this in its  
 defence,

You couldn't get a decent tea much under eighteenpence !

You'll see they're stacked to form a word, 'tis one of many  
 parts.

Commence to read them from the top, you see they spell  
 out " Arts." (4)

Now these four blocks are all I use. I've no more up my  
 sleeve. (5)

And the cover you can plainly see, (6) was not meant to  
 deceive.

I've trained those blocks to read your thoughts. You  
 merely have to think

Of other words those letters form ; then quicker than a wink

They change. For instance there you are (7)

It happened as I told you. Of course someone thought of  
 S.T.A.R.

(8) Now my blocks always speak the truth, I've trained  
 trained them to be moral.

They speak the truth as ladies do. Especially when they  
 quarrel.

We'll try again, and this time so they shan't move,  
 I'll place this cover on them. It fits them like a glove.

Now what shall it be? Alright ! those cunning little brats,  
 Sha'l twist and whirl until they twirl their order into  
 R.A.T.S. (9)

The " R" you see is upside down, that's done to cause me  
 worry.

Or, it may have been because they changed in such a hurry.  
 And now we'll leave our Magic Bricks, and you the trick to  
 guess,

And wonder how they change from Arts to R.A.T. and S.

The turntable is outlined by white line in front of cover.

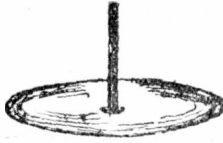


Fig. 1

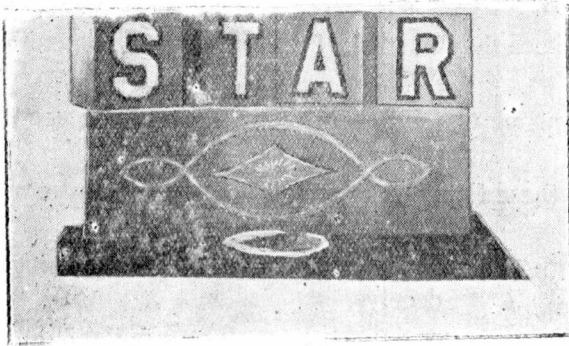


Fig. 2

**PPREARATION AND PRESENTATION.** At the outset the cover lies horizontally on the table, immediately behind the disc of the turntable. The blocks are stacked on the cover, as shown in Fig. 2. The arrangement is, however, not so fair as it appears, the block R being the only genuine block in view; the other blocks being covered with their respective shells.

A has on its reverse side side S, and contains block S

S has on its reverse side R, and contains block T

T has on its reverse side A, and contains block A

Behind the cover, and immediately behind block R is the remaining shell with R in front, and T at the rear.

In the working, the numbers indicate the corresponding numbers shown in the patter.

(1) Show block R on both sides, rap with wand to prove its solidity. Now drop it behind cover, with LETTER AT BACK, and pick up block and shell together and place on cover. This should be done in apparently returning block to cover.

(2) Point to blocks and commence stacking.



- (3) These lines are delivered as you pick up T.
- (4) The pile is now complete.
- (5) Draw back sleeves.
- (6) Show cover open and empty, and then, with front still open, stand it up in front of the blocks. This gives cover for turning the blocks around, and bringing to the front reading S.T.A.R. The turning can be arranged by means of a thread if desired.
- (7) Lift cover away with a flourish, revealing change of blocks.
- (8) Re-stack blocks to read T.A.R.S. and place cover over. This move not only demonstrates that the blocks are separate, but also it now leaves but one more arrangement of the four letters, viz, R.A.T.S. so that you can give the audience a FREE choice of words.
- (9) Lift cover, (do not forget to turn back the catch to lift shells) and as you deliver the last line toss out each block for examination as you repeat the letter. Lay cover down on table so it can be seen through.



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# The Goddess of Dreams

AN ILLUSION.

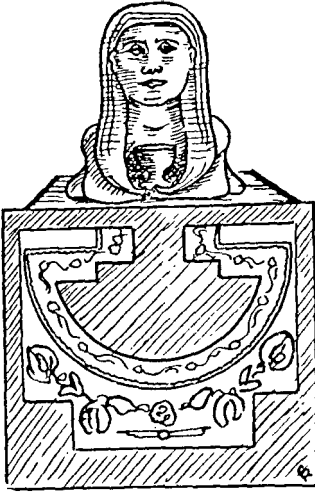


Fig. 1

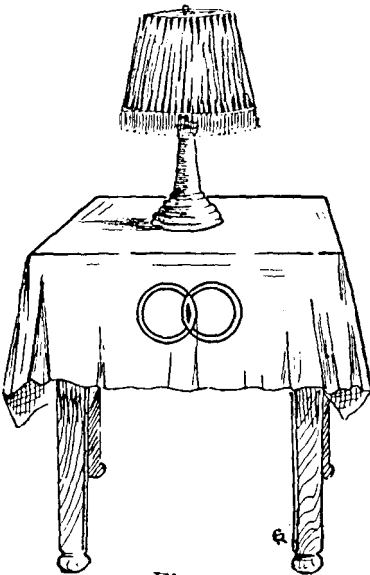


Fig. 2

Without commenting on the several good points this illusion offers to the average worker, we will describe the effect.

In the centre of the stage is a shrine similar to that illustrated at Fig. 1. The size may be according to performer's fancy; but our construction was approximately 5 feet high by 3 feet wide, and deep.

In front of the shrine is a praying mat, and performer dressed in the flowing robes of a priest, enters from the side, and lighting incense in the small bowl, which will be seen in the lap of the image, makes obeisance to the Goddess. The Goddess, however, is displeased; and expresses her displeasure, by flashing red, or green, light from her eyes. The bowing is repeated, and again the eyes flash their displeasure. Suddenly there is a flash of flame from the bowl, and when the audience look again, the shrine and worshipper have vanished; and in their place, the performer is seated at a table, wearing evening dress. The table is shown in fig. 2. We hinted that this apparatus had much to recommend it. It is worked without traps, or stage preparation, if one

excepts a stout thread pull to wings. Also the outfit of a size as mentioned will pack into a space not more than than 3 feet square, by 1 foot deep, and weighs less than one cwt.

To describe the working we shall first of all refer you to the final effect, (Fig. 2.) This consists of a table about 32 inches high, by 30 inches wide. The legs are plain, tapering from  $3\frac{1}{2}$  inches wide at the top to  $2\frac{1}{2}$  inches at the bottom. They are made detachable, for packing, and hollow to reduce weight.

If the cloth was removed we should find that it had sides 8 inches deep, with a back of the same size, but the opening between the front legs was clear.

The top is just a plain board,  $\frac{3}{4}$  inches thick, with a hole in the top 3 inches in diameter, to which reference will be made later. The lamp may be turned from wood, and gilded, or decorated, to fancy. The shade is hinged at the back, and so fixed that it can fall forward into the natural position shown at Fig. 2.

The shade is covered in at the top, so that no light can show upwards.

The image is of papier-mache, and hollow, with the eyes cut out, and coloured gelatine glued behind. It should not be more than 6 inches or 7 inches deep.

The inside of table top is wired for the lighting effects, the wires to lamp being carried through the hole in table top, and the wiring for the flash effect from bowl being transmitted by means of brass studs in the baseboard to which figure is mounted, and thence by wires inside the bust. This baseboard is 8 inches wide, and  $22\frac{3}{4}$  inches long, and is hinged to front of table.

The front of the shrine is a board painted in Egyptian, or Oriental design. It is 34 inches wide, and 30 inches deep, and is hinged to the bottom of the front legs. The opposite side is covered with fancy baize, or matting; a similar piece being laid on the floor, directly in front.

We can perhaps better explain the secret if we include it in the preparation and working. Commence with the table as at Fig. 2. The cloth is folded over on top, and the under side should be black. Then the image swings out from under table, which is its final concealment, and is stood as in first

drawing. The front of cloth should be attached to under side of baseboard of figure, so that it pulls it down at finish.

The front board is hinged to legs, and brought upright, it being held in this position by a catch on one of the legs hooking on to back of board.

Now from the centre of top of board a fine piano wire is stretched, and hooked over forehead of the idol.

The flash is arranged by means of an electric circuit passing through a fine wire, igniting magnesium powder, or other flash mixture. When this flash occurs, the assistant pulls thread which releases front board. This falls, pulling the image forward, and the momentum carries it right under table top, where it is retained by means of two spring catches, and the cloth is pulled over front.

The performer, who gives the cue by bending low, and has worked his way to front of carpet, quickly pulls his loose robe over his head, and tosses it on the mat, where it is covered by the board; and he hurriedly seats himself in the chair which has been hitherto unnoticed alongside table, because it is in the shadow, the illusion being worked in coloured lights, or coloured spot. The lamp shade, which it will be remembered, is hinged, is held back by the image. This allows full play of the electric globe on to back of image, and lights up the eyes as required. But when the image falls, the shade also falls into position, giving the effect shown at Fig. 2.





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