

EFFECTIVE TRICKS

—BY—

LOUIS F. CHRISTIANER

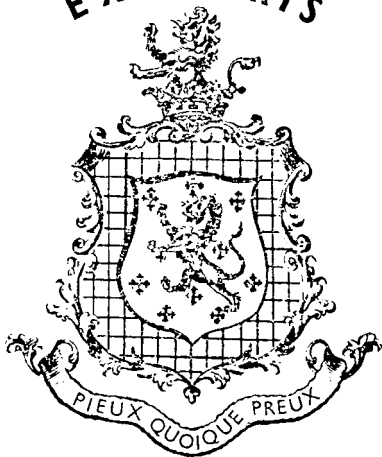


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FOREWORD

This little book is offered to magical entertainers with the sole purpose of acquainting them with some of the effects that have been very successful with the author, especially in club and drawing room entertainments.

An especial endeavor has been made to make the various effects short and clear in the description. Patter and other suggestions of "business" have purposely been left out. These will be supplied upon request to the author.

Other booklets are in active preparation, all of which will be typographically uniform with the present one, and will contain much that will be of interest to magical entertainers.

The author would earnestly suggest that readers of this book who intend to make use of the effects, try to obtain other means of bringing about the effect, thus adding a touch of originality which will often mislead those who are acquainted with the author's method.

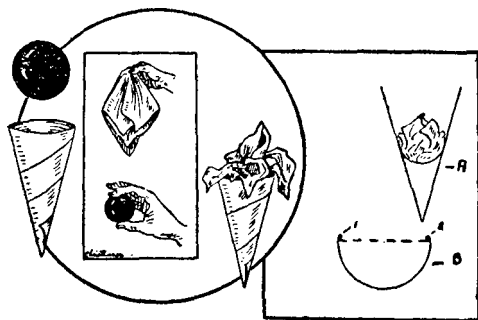
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THE FLAG, CONE AND BALL.

This very pleasing combination will be found to be especially effective when introduced at the end of a series of billiard ball moves.

The entertainer introduces a neat cardboard cone, a solid ball and a small flag. The cone he places in a little stand on the table mouth up. After a few moves, he drops the ball into the cone. Then he takes up the flag and waving it in the air it changes into the ball, and the flag is found in the cone in place of the ball.

There is no preparation about the cone, other than that it is nicely made and decorated. Two flags, a solid ball, a hollow ball and a half shell are also needed. The half shell is prepared as shown in Fig. "B." Two small chips of



wood, as "1" and "2," are glued to the inside of the shell, so they project up about a sixteenth of an inch and are exactly opposite each other. Now a small rubber band is stretched from one chip to the other. One of the flags is then folded up and placed in the shell, and prevented from springing out by the rubber band.

The shell is vested in the front and the hollow ball is also

vested on the left side. The solid ball and remaining flag are on the table with the cone.

The cone is shown and placed in the little stand, mouth up. The solid ball is taken up and one or two moves gone through, after which you pretend to place the ball in your mouth, pretend to swallow it and produce it from the vest. You really palm the solid ball and the shell is produced from the vest, and held so it appears as the solid ball. Now you drop the shell, which the audience think is the ball, in the cone, in such a way that it will turn with the flag up when it settles in the cone. During this you have time to drop the solid ball in your pocket.

Then while picking up the flag with the right hand the left hand gets the hollow ball, and the flag is gradually worked into the ball, which is shown. Now with the thumb and first finger of the right hand you reach into the cone and get the flag, which disengages the rubber, and with a slight pressure you cause the shell to stick so it will not come out with the flag.

By having the inside of the shell and the cone black, you are able to show the cone empty after producing the flag. The shell is easily constructed and the whole outfit will only cost a few cents and is as good a trick as could be desired.

THE MYSTIC NUMBER.

The effect of this fine trick, which was originated by Thayer, is as follows: A deck of cards is thoroughly shuffled, after which a card is selected and replaced in the deck, which is then squared up and placed on the table.

Four cards are then thrown out haphazardly on the table and one is chosen. The number of spots on this card is then to denote how far from the top the selected card is to appear. Upon counting down from the top, the selected card is found at this number.

The method of working this effect is as follows: After the deck is mixed up, the performer gets a glance at the bottom card of the deck, which is placed on the table. A spectator is then told to cut the cards, and take *any* card from the deck and replace it on top of the first cut (or what was at first the top card), and then place the other half on top of this. This move brings the known bottom card on top of the card selected. A number of cuts may then be made without any chance of losing the card selected.

Now the entertainer runs through the deck, "to show that the card is still there," and when he sees the card he noted on the bottom he knows that the next card to the bottom of the deck is the *one selected*, and then he runs eight more cards on top of the selected one, which will make that card the *ninth*, and the others he removes to the bottom of the deck. The card selected is now the *ninth card from the top*.

The performer then picks out four cards apparently in a haphazard manner, but taking care that one of them is a *nine*. These four cards are thrown on the table so they form two rows with the *nine* in the right-hand lower corner.

The spectator is then told to touch either the top or bottom row of the four cards. If he touches the row that does *not* contain the *nine*, just move that row to one side. If he *does* touch the one with the *nine*, move the *other row* to one side. Then have him select one of the two remaining cards. If he does not take the *nine*, move that card away and leave the *nine*. If he takes the *nine*, keep it and move the other away. In any case the *nine* will still be on the table.

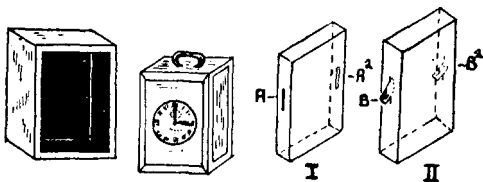
After impressing upon the minds of the spectators that no one has seen the card on the table and no one but the person

choosing same knows what the card selected is, the performer states that he will cause the selected card to appear at the same number from the top as the number of spots on the card show.

As the selected card is already *ninth* from the top, the trick is already done, but due dramatic actions must be gone into before showing that your commands have been obeyed.

THE NEW CLOCK TRICK

The entertainer introduces a neat little mantel clock of the oblong variety, as well as a plain wooden box. He places the clock in the box, and places same on his table. He next borrows a hat and places it mouth down on a table. He then commands the clock to leave the box and travel to the hat. On opening the box the clock has vanished and is found under the hat.



First purchase a clock after the style of the one shown in the drawing. Then have a tinsmith make a duplicate with a removable lid. To the back of the fake clock you fix the different wheels, and on the face place the dial and glass over same. On either side of the face a small slit is made as at "A" and "A²."

The box is made of thin mahogany with a removable lid, and of a size to hold the clock snugly. The lid of this box is also faked to the extent of having two small catches at either side, as at "B" and "B²." The depth of the box is

such that the face of the clock is allowed to project out just enough for the slits in the side to clear the edge of the box.

To work the trick, place the real clock on the servante of your table. The box and clock are resting on top of the table. Borrow a derby hat and rest it on a chair. Now take up the fake clock and show it from all sides and place it in the box with the back first. Now place on the lid of the box and while doing so press the catches on the sides so they will engage in the slits of the face of the clock. Now go to table and set hat on same, immediately lifting the hat to prove there is nothing under same and load the real clock at the same time. Then rest hat mouth down on table.

All that is necessary then is to open box and as the inside of the box and clock are black the box seems empty, as the face of the clock is brought off with the lid of the box. Show clock under hat and return the hat to owner.

An effective combination would be to vanish a handkerchief and find it in place of the clock in the box and the clock under the hat.

A TRICK WITH TISSUE PAPER

The following very effective version of the Torn and Restored strip of paper, has always been a favorite of mine, and although nothing new is offered, the manner of working will no doubt be of interest to those who use this effect.

A small quantity of red, white and blue confetti is formed in a ball and wrapped in a piece of white tissue paper. One corner of the paper is left projecting so it may be inserted in a fold of a fan. This is placed on your table, upon which you have a glass of water and three squares of paper, red, white and blue, about eight inches square.

Previously you have prepared a long strip of paper, by

pasting a red, white and blue strip end to end, forming one long strip. This is folded accordeon fashion and inserted in the thumbtip and placed on your right thumb. You are now ready for the trick.

After showing the hands empty in a casual manner, you take up the three squares of tissue paper and placing them together, tear off a strip about an inch in width. These strips you show separately, then place them together, tear them into small bits, just as you would work the regular form of this effect. The pieces are then rolled into a small ball, and substituted for the long strip in the tip, the pieces taking its place and the tip placed back on the thumb. No space will be taken to explain this change as every performer has his own method and ample instructions come with the tip when purchased from a dealer.

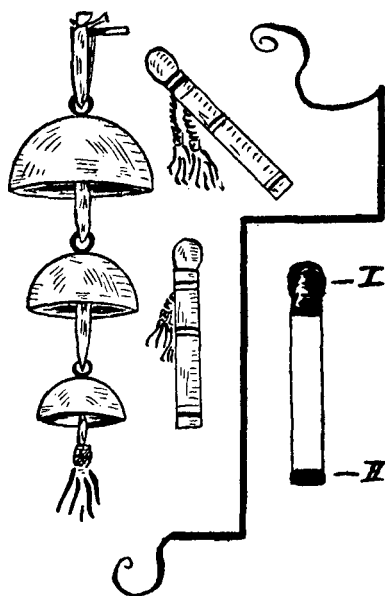
The long strip is then pulled out showing the pieces restored and formed in one long strip, the hands otherwise being empty. You now tear the long strip into small pieces and picking up the glass with the right hand, dropping the thumb tip in a well at the same time, you drop the pieces in the water. Now place the glass in the left hand and with the right hand take up the fan by the end that opens, grasping the ball of confetti at the same time. With the other end you take the wet pieces of paper out of the glass and place the glass on the table. Now transfer the fan and with it, the ball of confetti to the left hand, while the right hand takes the wet pieces off the end of the fan and squeezes the water out, making a small ball. These pieces are apparently placed in the left hand, while the right takes the fan out of the hand, which hides the wet ball and opening the fan begins to fan the left hand. The left hand gradually breaks the tissue paper covering the confetti and allows the confetti to fly out of the hand, the white covering being worked into a ball and dropped with the flying pieces.

"Magicians Tricks," by Hatton & Plate, have both of these effects explained, offering different methods, and if the

performer will glance through this book he will be able to arrange an original method, and will be rewarded by having a fine little trick suitable for most any occasion.

THE MANDARIN STICKS OF FUNG CHU.

The entertainer introduces two short sticks, artistically decorated in Chinese characters, which he says are "similar to those used by the famous Mandarin of Fung Chu when he desired one of his four wives to wait upon him." Hanging



to one side is a series of Dinner Chimes and the entertainer strikes the chimes with the sticks, being, he explains, the method used by the Mandarin. He then wraps the sticks in Chi-

nese paper, and suddenly crushes the paper, the sticks having vanished.

It will readily be seen that this effect is nothing more than an enlargement on the old vanishing wand effect. In this case the sticks are shells with wooden plugs at either end, the one end being fashioned to represent the end of the solid stick. These two solid sticks, which are an exact duplicate of the fake ones, are in the vest pockets.

The fact that the entertainer strikes the chimes with the sticks is enough to proclaim them solid, whereas a little atmosphere is lent to the trick by having the sticks made of decorated Chinese paper and by using the chimes.

The chimes I have used were very musical and by using "China Chinatown," a popular song, as an opening piece, a pretty effect was created. The entertainer will of course tell a little fairy story. Space prevents doing so here, but if it is desired I will be glad to send the patter used by myself for this effect.

THE TORN AND RESTORED PAPER NAPKIN.

The effect of tearing a paper napkin into small pieces and then restoring it has become very popular lately. The following is no different as far as the effect is concerned, but the methods employed might be of interest.

Five paper napkins are required for the trick. One of these is rolled around one end of your wand after the manner of the handkerchief production. There are placed in full view on your table. A handkerchief placed carelessly on the table hides the napkin on the wand.

The remaining napkin is rolled into a small ball about the size of the small billiard ball. A piece of fine black wire is then twisted around this ball and formed into a loop large enough to pass the thumb through.

On the right side of your coat, just inside the lapel, you have a small loop of thread which will hold the napkin ball

securely, but still allow it to be withdrawn when the thumb is placed in the wire loop. With the napkin ball in this loop you are ready to work the trick. Be sure to have the wire loop from the napkin project straight out, so you can easily insert the thumb.

Come forward and show the hands empty. Take up a napkin and tear it into small pieces, showing the hands empty at all times. Finally the pieces are rolled into a small ball and placed in the left hand, which holds them at arm's length. The right hand then passes across the breast, the thumb engages in the wire loop and the napkin comes into the right palm very readily. You give the pieces another squeeze, which disengages the wire loop, exchange the whole napkin for the pieces, which are at once palmed in the right hand, and you open the napkin, showing it restored. Finally roll the napkin into a ball and with it the pieces and throw to one side.

You then undertake to explain the trick. Roll a napkin into a ball and openly place it in the left palm. Now take the other napkin and tear it up and roll the pieces into a ball. You then pretend to change the pieces for the ball in your palm, explaining that that is what you do. In reality the pieces are held at the tips of the fingers of the left hand and the whole napkin in the palm. Then take up the wand, the fingers of the right hand hiding the napkin at the end. Touch the ball at finger tips with same and place wand under your left arm, retaining the napkin which was rolled around the end in the right hand. Now you give the pieces an extra squeeze, make the change, take wand again in right hand, which hides the pieces concealed there, and place wand on table, dropping the pieces in a well as you do so.

Now open the napkin at the finger tips and show restored. Of course, having seen you make the change the audience think the pieces are in the palm. This you open and show whole and the laugh is on the audience.

Try this method a few times and I am sure you will be gratified with the results obtained.

THE CARD AND ORANGE TRICK.

This trick ranks with the Bill and Lemon trick or the Card in the Egg trick in effect, and has the advantage of the tricks mentioned in that it is easier to do.

A card is selected and retained. An orange is handed around for inspection, after which it is placed on the table. Next the card is torn into small bits, the pieces placed in a small box and the box wrapped in a handkerchief. Regardless of this, the pieces, with the exception of one corner, leave the box and are found in the center of the orange.

First tear a corner off a card and roll the card into a small roll, like a cigarette. The little piece of the stem of the orange is removed, then with a sharp knife the center pith of the orange taken out. This leaves a hole large enough to force the card down in, after which the pith and piece of the stem are replaced. In this condition the orange will stand any amount of examination.

Two small wooden boxes a trifle larger than a half dollar are required. In one of these boxes the corner of the card is placed, and this box placed in the right coat pocket. The other box is placed on the table, together with the orange and a deck of cards with a duplicate card of the one in the orange on top. A rubber band in the pocket with the box and a handkerchief complete the arrangement.

The performer forces the duplicate card. A simple method to do this is to have the card seventh from the top. Anyone is then asked to call out a number between one and ten. Almost always seven is chosen, but if not it is easy for the performer to pass the required number from the top or add to the top as desired. Therefore the card is forced and retained. Next the orange is given out, and after handled as much as the audience wish, it is placed on the table.

Now the box is taken from the table and given to the person who chose the card and requested to tear up the card and place the pieces in the box. While this is being done you have ample time to palm in the right hand the duplicate box

and also remove from the pocket the handkerchief. Hold the handkerchief by the tips of the fingers of both hands, then you take the box from the person with the right hand, the hand containing the palmed box. The left hand then throws the handkerchief over the box, and this same hand at once takes the palmed box, while the box containing the pieces is allowed to fall into the palm. The right hand then goes into the pocket for the rubber band, leaves the palmed box behind, and places the band around the box in the handkerchief, which is then given to someone to hold. The effect to the audience is that you placed the box containing the pieces in the handkerchief, placed a rubber band around it and gave it to someone to hold. This principle is the same as the well-known billiard ball change in handkerchiefs.

Now you command the card to unite and to pass from the box into the orange. Then cut open the orange and find the card restored with the exception of one piece, and on opening the box you find the missing corner. This trick is always met with great astonishment from the audience and is well worth the small amount of preparation. I have also used a nest of two boxes with great success, the method being exactly the same.

THE CARD AND ENVELOPE.

The following little effect, although offering nothing new in the way of sleights, is sufficiently effective for those who are good at making the top change with cards, to warrant them perfecting this move.

While standing around the table, as at the club, you are asked to do a trick. A pack of cards is shuffled and one selected and returned to the deck. A second card is drawn and laid on the table. An envelope is examined and the performer places the selected card on the table therein, and seals it, the card we will say, is the six of

hearts. Taking up the deck it is shuffled and suddenly dropped on the envelope, and there face up on the deck is the six of hearts, while in the envelope is found the first selected card.

The first card selected is brought to the top of the deck by means of the pass. The second card is drawn and the performer takes it and places it on the table, during which move the top change is made and the first card placed on table face down and the second left on the top. The working is then apparent. Instead of the second selected card, the first one is the card to go into the envelope, while the other card is caused to turn over by means of the well known reverse. Of course the performer will have to make his moves according to his ability to make the top change. This change is one of the writer's favorite moves, and the trick exactly as described always creates a deep impression. Mr. Downs, in the "Art of Magic," in describing the "General Card" explains a fine change which may also be used to good advantage in this trick.

TOBACCO, WATER AND SILKS

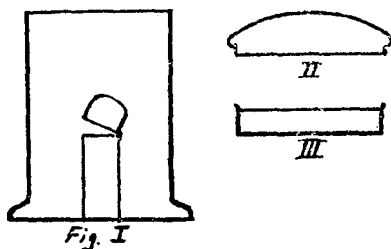
For an effective combination for club work, the following would be hard to beat. The entertainer introduces a Tuxedo tobacco can and empties the tobacco into a glass. Some water is then poured into the can, and three handkerchiefs vanished and reproduced from the can perfectly dry, after which the water is poured out. The cover is then placed on the can, and a tube placed over the glass of tobacco. Lifting the tube, the tobacco has vanished and found in the can as at the start.

The can is an ordinary Tuxedo can, to the center of which has been affixed a shaving stick holder with a lid. The whole inside of the can is then painted black. The lid

which comes with the can is then faked by having an inner lid made so that when the real lid is placed on the can and taken off this inner lid is then on the can, as in Fig. 2.

The glass to vanish the tobacco has a celluloid lining and can be easily procured at any dealer's.

To prepare for the trick, three silks are loaded in the can and then a little tobacco placed in same. Some loose tobacco is placed in the inner lid of the can, which is then placed in the real lid and rested gently on the can. Three duplicate



silks and a pull are all that is needed, as well as a small pitcher of water.

You proceed to pour out the tobacco from the can into the glass, after which you twirl the can on your wand and otherwise prove it empty. Then pour some water into the can. The three silks are then taken up and caused to vanish by working into the pull. The performer then holds the can on his left hand while with the right reaches in and opens the lid of the can and takes out the silks one at a time, after which the water is poured out of the can into the pitcher. Now place the lid on the can tight, cover the glass of tobacco which has the celluloid lining with the tube, lift up tube and drop the load in a well, showing the tobacco vanished. Take lid off can, leaving the inner one showing tobacco returned.

THE COIN, CARDS AND GLASS.

The following effective trick is the idea of Mr. S. H. Robinson, a very clever performer. It is his method of performing a well known version of the coin through the deck of cards into a glass, a description of which will be found in Roterbery's "New Era Card Tricks."

The performer places a deck of cards on top of a glass and then covers the whole thing with a handkerchief. Holding the glass in this condition in his left hand, he takes up a coin in the right and makes a throwing move towards the glass, when the coin is seen to leave the right hand and heard to fall into the glass, where it is found.

The performer has a duplicate coin finger palmed in the right hand. The deck of cards is passed from the left hand to right hand and upon the coin palmed therein. Showing a glass the cards are placed upon the top of same so the coin will be held between the cards and edge of the glass. A slight pressure in the middle of the cards causes a slight depression and holds them in place. Now throw a handkerchief over the cards and gather it together at the bottom of the glass, after which you grasp the glass from the top, holding the cards at the same time.

The right hand takes up a coin and in the move of throwing it to the glass, palms it and the left hand presses on the edge of the cards and causes the coin to drop in the glass. The glass is at once placed in the right hand, hiding the coin palmed there, the handkerchief and cards taken off the glass and the coin emptied into the left hand. This little effect is fine to insert in a series of coin and card tricks and on account of its very simplicity is all the more appreciated.