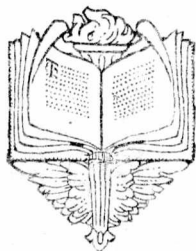


**M O R E**  
**EFFECTIVE TRICKS**

By

**LOUIS F. CHRISTIANER**



Published by

**A. M. WILSON, M. D.**

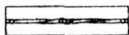
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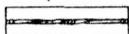
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**MORE**  
**EFFECTIVE TRICKS**

By

**LOUIS F. CHRISTIANER**

Author of

**“Effective Tricks,” “Effective Card Tricks,” Etc.**

Published by

**A. M. WILSON, M. D.**

At the Office of The Sphinx,  
708 Waldheim Bldg.,  
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## P R E F A C E .

Encouraged by the success and many flattering notices that attended the publication of my two former booklets, I have prepared this volume of effective tricks, and trust that it shall be received with as much favor as its predecessors.

Although a few of the tricks described, may, with a few changes be made for stage purposes, they are on the whole intended for the drawing room or lodge magical entertainer, and have been very successful with me in such capacity.

I have tried to give credit in every instance where certain ideas used were not my own. If in any case I have not done so, is due to the fact that I did not know, or even, perhaps, no one knows exactly.

I will be pleased, at any time, to answer any questions regarding the effects described, and a letter addressed to me in care of the publisher, will reach me in due time.

The State Library of Victoria  
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THE CANDLE, DIE AND HANDKERCHIEF.

This is a very effective combination, and the performer has an opportunity to make use of one or two old pieces of apparatus. It often happens that a little thinking will bring into use some old piece of apparatus that had been discarded for some time.

A candle is shown in a candle-stick. A square of ordinary window glass, with a round hole in the center, is shown and placed over the candle and down on the candle-stick. Next a handkerchief is thrown over the candle and over this is placed a chimney cover, such as is used in the die trick. This is proven empty first.

Finally the performer introduces a solid die and wraps it in a handkerchief, from where it instantly vanishes. Lifting up the cover, the die is found resting on the glass, while the candle and handkerchief are produced from the performer's pocket.

A derby hat is shown to be empty and placed on a table. The die on glass is covered with the chimney. The handkerchief is waved in the hands, from which it vanishes. Lifting up the cover, the die is gone and the handkerchief found on the glass. Going to the hat, the die is found therein and the candle is produced, lighted, from the pocket.

The only item in the above combination that will require much explanation is the candle-stick. In the first place this is hollow and deep enough to take the candle. It can be constructed of brass tubing and decorated, or may be turned out of wood. Near the top is a small hole, and a short pin runs through this hole and holds the candle in place. Thus when it is desired to cause the candle to disappear, all that is necessary is to pull out the pin and the candle will drop into the candle-stick.

The small sheet of glass is entirely innocent, with the exception of the round hole. This is merely used as a sort

of platform upon which to rest the chimney. In use, the glass is placed on the candle-stick after the candle has been placed therein.

The chimney used is exactly the same as supplied with the usual die set. It is generally oblong in shape and is about three inches square and six inches long. A shell die is made to fit the chimney. One side of the die is entirely missing. The side opposite the missing one is hinged so it may be opened or closed at will. At the beginning of the trick the shell is placed in the chimney and the hinged side opened. Thus the arm may be passed through the chimney and otherwise shown empty.

A silk handkerchief is placed upon the table. A duplicate is placed in the trousers pocket or in some other piece of apparatus, such as the Handkerchief Pedestal or Mirror glass. A solid die is also needed, as well as a large handkerchief with a cardboard shape in the center. This handkerchief is really two sewed together, with the shape in the center.

After these lengthy preparations have been made, the trick is ready for presentation.

First the candle is placed in the candle-stick, which is resting on the table. Next the sheet of glass is placed over the candle. Then the handkerchief is thrown over the candle, care being taken that the lower edges rest on the glass and as close to the candle as possible.

Then take up the chimney, show it empty and place it over the candle and handkerchief. In doing this the hinged side of the shell should fold to the top. The audience are then made aware of the use of the sheet of glass. As the chimney is placed on the glass over the candle, the fingers at the top push the hinged lid of the shell die down, while the other hand grasps the candle-stick and pushes it slightly forward a little, at the same time pulling out the pin. Thus the candle drops down into the candle-stick, while the hinged lid of the shell die in chimney falls down and covers up the handkerchief.

These moves only take a few moments to perform. Next the solid die is shown and covered with the double handkerchief in the following manner. The die is placed on the table and covered with the double handkerchief so the cardboard fake comes on the top of die. The left hand grasps the top of die, really the fake, while the right hand goes under the handkerchief and takes the die. The left hand lifts the handkerchief up, and apparently the die, while the right hand quickly sets the die on the servante.

Advancing to the audience apparently carrying the die in the handkerchief, the handkerchief is given a sudden flip, and the die is gone. Lifting up the chimney gently by the top, the shell is exposed, while the handkerchief is procured from pocket or elsewhere.

Cover the shell again with the chimney. Show hat empty and load solid die off servante into same and place it, crown up, on table. Vanish handkerchief by means of pull. Then lift up chimney at bottom and with it the shell die, exposing the handkerchief which was placed over candle at first. Then produce solid die from hat and the trick is done.

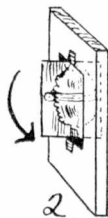
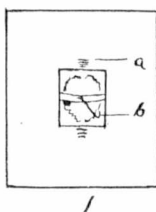
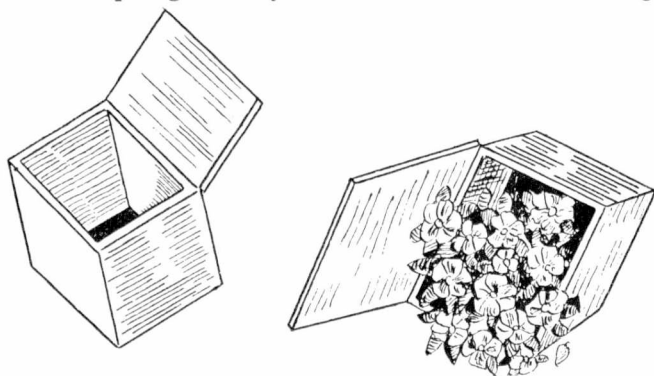
At first reading it will seem that the combination is long, but the moves are all natural and the articles used lend themselves very readily to snappy patter, and on the whole it is a very fine combination.

## THE FLOWER BOX.

This is a very pretty trick, making use of a novel method of loading the flowers into the box, and very effective in any part of an entertainment. By reason of the fact that it is of short duration, it is best introduced as an "interlude," rather than a separate trick.

The performer shows a small wooden box with a cover to be entirely empty. The cover is closed for an instant, and immediately opened, when the box is seen to be full of flowers, which pour out onto the floor.

The reader will have surmised that the flowers used are of the spring variety. Reference to the drawing will



show the construction of the box. The whole secret is in the bottom. Figure 1 shows how a small trap is placed in the center of the box, the trap being of a size to just



carry a load of spring flowers. The trap is held in place by two pins "a" and "b." A coil spring is wrapped around the pins so as to draw the trap around, as shown by the arrow in Figure 2.

The flowers are held to the trap by a strip of green paper, the ends of which are glued to the trap itself. A small hole runs directly through the center of the trap. A piece of thread is attached to the green paper and runs over the paper, through the hole, and terminates in a rather large knot at other side of the trap, as in Figure 2.

The natural tension of the springs on the pins will cause the trap to fly around into the box. The inside of the box can be covered with black velvet. What is the bottom when the audience see the box, is really the outside bottom when flowers are produced.

The trap is arranged with a load of spring flowers after which it is drawn around so it will be on the outside, the black velvet or felt on inside, hiding the cut of trap.

The performer holds the box on his left palm, thus hiding the load, while the right hand demonstrates with the wand that the box is empty and unprepared. The box is tipped with the opening to the audience, and the lid closed. Just as the lid is closed, the trap is let loose and carries the load around inside the box. The finger nail of the left first finger catches the knot of the thread and pulls it, thus breaking the paper and allowing the flowers to escape. If a large load is used, it will appear that the flowers are pouring out of the box.

The springs on the pins may be done away with, and the trap pushed around by the left hand. It will be seen that a load of flags or handkerchiefs may be used in place of the flowers, or both together. The box is easily made at home, and should be about four by four by six inches in size, with lid.

## THE NEW RING AND EGG TRICK.

It would be a difficult thing to find a more effective trick for the drawing room, or even for the stage, than the above named trick. For those of my readers who do not recall the effect of the old method, it might be well to describe the trick from the point of view of the audience.

An egg is demonstrated to be genuine. This is placed in an egg cup, which has previously been shown to be empty. Next a ring is borrowed and caused to vanish. On breaking open the egg, the ring is found inside.

As the old method requires the use of a special egg cup or two egg cups, the trick has often been passed up, as it would look a little suspicious if the entertainer would take an egg cup from his pocket or even to carry one into the drawing room. For this reason, I have devised a method which I have found to be highly successful.

It is necessary for the performer to have a small piece of apparatus made. To do this, it is first necessary to select an egg, which seems to be about the average size and shape of an egg. Then a metal worker or woodturner can make a half shell that would fit the egg loosely. This half shell is not lengthwise, but the large end of the egg. The shell is then painted a sort of cream white color to match the color of the egg. The inside of the shell, near the bottom, should be coated with magician's wax.

The shell in this condition is then placed in the outer right coat pocket. A handkerchief, having a wedding ring sewed in one corner, is the only other preparation needed.

When the entertainer enters a drawing room with the intention of performing he will then have an opportunity to ask for a number of eggs, from which he can select a few that fit the shell. But if he is called upon suddenly, although prepared to work this trick, he can ask the host-

ess for two or three eggs. He can then pick out the one that looks as if it would fit the shell, as an exact fit is not important.

To present the trick the first thing is to borrow a wedding ring. This the performer places in the center of the handkerchief with the corner containing the ring nearest him. As he throws the handkerchief over the borrowed ring, the hand holding same goes down and gets the corner containing ring and the other hand grips this, while the borrowed ring is palmed in the fingers of the right hand. A lady is then asked to hold the ring through the handkerchief, which, of course, she may safely do.

Then the egg is given for emaxination, during which the performer places the right hand into his coat pocket for an instant, inserts the ring in the wax of the shell, so it will stand upright, and palms the shell, with the opening towards the fingers. The hand is then removed from the pocket and held with the back of the hand to the audience.

The egg is then taken and held at the finger tips of the right hand, without exposing the shell. Now while "pattering" the other end of the egg is broken absent-mindedly with the wand.

The performer now asks the lady to catch hold of one corner of the handkerchief, but still hold the ring with the other. She is then told that when the performer says "now" she is to drop the ring, but still hold the corner of the handkerchief, which she is to flip towards him. While he is making these explanations, the performer turns the broken end of the egg around and pushes it down into the shell, which forces the ring into the egg slightly.

He then asks the lady if she thoroughly understands what is required of her, and upon being assured that she does, he suddenly calls "now." The lady drops the ring and flips the handkerchief. The ring is gone.

Then holding the egg over a dish he breaks the end, being rather sloppy while doing so to get some of the egg

on his hand. With a button hook, he reaches down into the egg and pulls out the ring. The broken egg is then dropped on the dish, but the shell is retained in the hand, which at once takes up a napkin or handkerchief to wipe the ring, and also, unknowingly to the audience, to conceal the shell. The shell is left in the napkin in the act of wiping the hands.

It must be remembered to always keep the back of the hand holding the shell to the audience. This method of doing the trick brings it to as high a state of perfection as could be desired. Having the shell in his possession, the performer is always ready to work the trick, and I have been highly successful with it.

The idea for this method was first suggested by me in an issue of the "Magical Bulletin," some time ago, but I have improved upon my original method, as here offered.

#### \* THE HANDKERCHIEF AND DECANTER.

Tricks in which an article is made to suddenly appear or to vanish are the ones which, as a general rule, appeal to an audience more than any other. One which is always received with great approval is the visible disappearance of a handkerchief from one decanter and its visible reappearance in a second decanter.

The following effect, although exactly like the above in effect, has as its points of novelty, that it may be performed on a glass top table and may be worked by the performer himself.

A decanter is plainly shown to be empty. A handkerchief is placed in a paper bag and hung on a small stand. The performer shoots at the bag, blowing it to pieces and the handkerchief appears in the glass decanter.

The first bit of preparation will be to bore a small hole in the bottom of a glass decanter. A strong fine

thread is then run through the hole and up through the neck of the decanter. To this end a silk handkerchief is attached. A mirror glass is also placed upon the table. Behind the mirror place the handkerchief, allowing the thread to run over the back edge of the glass to the table, then to the decanter, allowing plenty of slack. The other end of the thread is attached to the wand.

A paper bag with the extra pocket at the top edge for vanishing the canary, as in the bird cage trick, is also required. Naturally as the mirror glass stands facing the audience, it appears to be empty.

The decanter may be picked up and shown without disturbing the thread. Then place the handkerchief in the bag, really into the pocket, and hang it on a stand. Pick up wand and hold it in the left hand. The right hand holds the pistol. Just as the pistol is fired, the left hand gives a jerk, pulling the handkerchief in a flash into the decanter from the mirror glass. Naturally a little practice is necessary to get correct length of thread and manner of jerking same to cause handkerchief to appear. It will be found to be worth trying. ✕

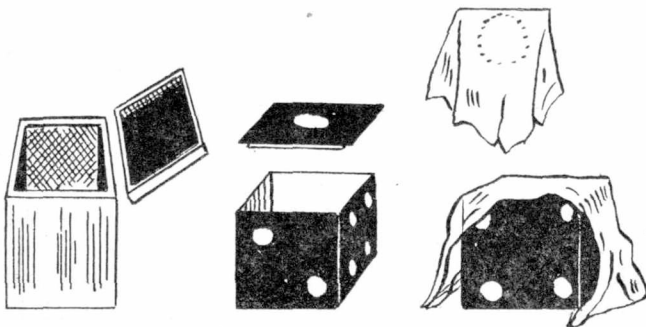
### THE DIE AND APPLE.

A neat wooden box is shown to be empty and an apple placed therein, after which the box is covered with the lid. Next a die is shown and covered with a handkerchief. Suddenly uncovering the die it is seen to have vanished while in its place is the apple. Removing the lid of the box, the die is found therein, instead of the apple.

The inside of the box is painted black and contains a shell die. The lid of this die fits the cover of the box, as shown in drawing. The apparently solid die is really a hollow one with one side missing. This holds an apple.

The handkerchief is a double one with a cardboard

shape in the center to represent one side of the die. Running through the center of the cardboard is a sharp pin about three-quarters of an inch long.



In working the trick, the performer shows the box and drops an apple therein. The lid is placed on and pushed down rather hard. This will cause the lid of the die to engage. Exhibit the die on table by holding apple in place with the little finger. In the act of covering die with handkerchief, it is turned so missing side is up and on this the cardboard fake goes, while the pin is pushed into the apple.

The fingers of the right hand then grasp the die or rather the apparent die, through the handkerchief, the apple being held by the pin. The other hand may hold the apple under the handkerchief as if it were holding the die. The shell is dropped in well or on servante.

After commanding the articles to change places, uncover the apparent die and show apple, being careful, however, not to expose the cardboard fake. Then take lid off the box and show die in same, which may be removed.

This transportation is very effective and easy to work. The idea of holding an apple on a pin I obtained from an issue of the "Magician" some years ago, that was contributed by Stanley Collins.

## THE CARD IN THE POCKET.

Admirers of that extremely clever and mystifying trick, credited to C. O. Williams, by Prof. Hoffmann, in "Later Magic," and entitled: "To Discover and Pocket (without asking any question) a Card Thought of by a Spectator," will, no doubt, be interested in my method of working this trick.

The performer first hands out a deck of cards to be thoroughly shuffled. After this has been done, he holds the deck, face down, on his left palm, and asks a spectator to cut the cards, "preferably at a small number, so as to bring about a quick termination of the trick."

For example, we will suppose the cards were cut at the fifteenth card, that is fifteen cards were removed by the spectator, the balance of the deck remaining on the performer's palm. The performer then requests the spectator to count the cards to himself, after which he is told to shuffle them thoroughly and then note the bottom card of the packet. He then places these cards on top of the deck and squares them up so there is no chance of a break.

In this instance we will suppose the six of hearts was the card noted and hence will be the fifteenth card from the top, as it was on the bottom of the packet, which the spectator replaced on the deck.

The performer then brings his hands together, and while impressing upon the spectator the necessity of remembering his card, inserts the little finger of the left hand under the top card and passes it to the bottom of the deck. This will bring the chosen card fourteenth from the top, although in actual practice the performer does not know the number or card.

Placing the deck behind his back the performer states he will remove the selected card and place it in his pocket. He does so, but takes a card near the bottom of the deck,

and without showing it, places it in his right trousers pocket.

To prove that he really has removed the selected card from the deck and placed it in his pocket, he will first show that the card is no longer in the deck, and asks at what number from the top was the card. Upon being told that it was fifteen, he counts the cards slowly, one at a time, from the left to the right hand, and when the fourteenth card, which is the chosen card, is placed in the right hand, he hands out the fifteenth card on the deck with the request to turn it over. The spectator will take the card, and the performer at once places the cards in the right hand, on top of the deck, and palms the top card, which is the chosen one, in the right hand.

Upon the spectator stating that that was not his card, the performer extends the deck and the card is placed on top. The right hand is then placed in the trousers pocket and withdrawn with the card that was palmed, and before turning it over asks the name of card chosen. The reply is "six of hearts." The card is then turned over and shown to be the six of hearts.

Upon reading this explanation it will seem that a great many moves are required, but after comparing the method employed by Mr. Williams, which is very fine, with this, it will be found that the above method has the advantage of only one palm, and is worked right before the spectators.

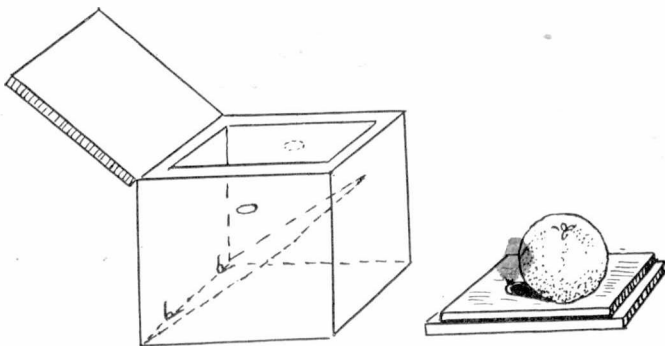


## THE ORANGE, RING AND STRING.

A small wooden polished box is shown to be empty, and unprepared, with the exception of two small holes, one in either end, near the top. A length of string is examined and dropped in the box, which is then placed on the table, the ends of string passing through holes in sides of box. A wedding ring is borrowed, and given to someone to hold. Next an orange is inspected.

The performer places the ring in his gun and fires at the orange. Next he takes the orange in his hands, from which it vanishes. He then takes the box down into the audience and allows someone to open it.

To the astonishment of the audience, the orange is seen in the box, which was empty a few minutes before, with the string running through the center of same, but the ends still going through the holes of the box. The performer then cuts open the orange and in the center finds the wedding ring, the string passing through the center. The ring is given to the lady, with thanks, who verifies her article.



Although the box appears to be unprepared, it is not, nevertheless. Reference to the drawing will make matters clear. The bottom of the box is arranged on concealed spring hinges, so that when a small catch is released near

the front corner, it will fly up against the back of the box, which is exactly the same size as the bottom. Now, when the string is dropped in the box, and the bottom released, the string is carried up with the bottom and so concealed.

An extra bottom for the box must be supplied, as shown in the drawing. It is merely a flat piece of thin wood, with a thinner piece glued on, so it will fit rather tightly into the bottom of the box, after the fake bottom has been carried up against the back.

A slit is made in one side of the orange and a cheap wedding ring forced down into the center. By squeezing the orange, the slit will close up and will not be noticed. Then pass a string on a needle through the center of the orange and through the ring as well. The string is then placed loosely at either side of the orange, which is then placed on the extra bottom, and the whole thing placed behind some box or other object on the table.

A duplicate of the ring in the orange is in the right trousers pocket. An orange and large pistol complete the arrangements, as well as a length of string, duplicate of that through the orange.

The box is brought down and shown empty. Anyone drops the string into same, after which the bottom is released and string is carried with bottom against the back. The box is placed on the table, directly on top of extra bottom and orange, for an instant, during which the other articles on the table are removed. With practice the moves are so well timed that the audience will hardly notice that the box was behind anything at all, even for an instant.

The lid is then opened, and, reaching into the box, the ends of the string, through the orange, are passed through the holes of the box at both ends. This will appear to the audience that the same string, placed there before, is being passed through the holes.

Then ask for a wedding ring, during which the one in the pocket is obtained on the second finger tip of the right

hand. Going to the person offering the ring, the first finger of right hand is extended and ring placed thereon. In turning to another person, some distance from owner, the first finger is drawn into palm and second finger extended, but as there is a ring thereon, this is not noticed. This ring is given to someone to hold. The orange is then examined and placed on the table near the black art well. The ring is loaded in the pistol, a little comedy being added by pounding ring to make it fit the gun. This is then shot at the orange.

The orange is then caused to vanish by apparently taking it in the hands, but really letting it go down the black art well. Then open the box and let someone remove the string and orange, but you at once take same and cut open orange, inserting knife at slit already there. During this the ring, which is the borrowed one, is obtained from the pocket, as well as a handkerchief. The ring on the string is taken off and wiped with the handkerchief, under cover of which it is exchanged for the real one, which is given to the lady, with thanks.

This is a real novelty for the drawing room entertainer, and is very effective. The box is not difficult to construct and the moves during the trick are so natural that no trouble should be experienced.

## THE SIX-COIN TRICK.

In Mr. Devant's most excellent book, "Magic Made Easy," he describes a fine trick with coins, entitled: "Another Invisible Journey." My version of this trick, although requiring more skill, has the advantage of requiring no extra coin.

The effect is as follows: Six coins are placed upon the table in two rows of three each. The performer drops three of the coins, one at a time, into the left hand. He then gathers the remaining three in the right. Holding the hands extended, he commands a coin to pass from the left hand to the right, and on opening the hands four are found in the right and only two in the left. These two are placed in the left hand and four in the right. Again a coin mysteriously leaves the left hand and is found in the right, making one in the left and five in the right. At last, this coin placed in the left hand, mysteriously travels to the right hand.

The whole secret of the trick is the method of placing the coins in the left hand. After the coins have been placed on the table in the two rows of three each, the performer holds his left hand out, palm upward. With the thumb and second finger of the right hand he picks up a coin, and apparently places it in the left hand. What he does is to lay the coin in the left palm, still, however, holding it with the right fingers. The fingers of the left hand quickly close around the coin, but the right fingers withdraw same quickly into the right palm. This must be done with the back of the right hand to the audience. The action is helped by a quick separation of the hands, but not jerky.

The next move must be followed closely. The right hand has a coin palmed which must not be exposed, while the left hand is closed as if it contained a coin. The right hand thumb and second finger pick up a second coin and

the move is made to place it in the left hand, but the coin is held at tips of fingers while the palmed coin is allowed to drop down to fingers, hitting the coin held there and then into left hand. The idea is then conveyed that the performer drops the second coin upon the one that was supposed to be in the left hand. The coin resting on fingers of right hand is at once palmed. There is now supposed to be two coins in left hand. The third coin is picked up and visibly dropped into left hand, but imitating the same move as used before. This coin drops on the one already there, making a click and assures the audience that there are three coins there.

Without exposing the palmed coin, the right hand picks up the remaining three and holds the hand, closed, outstretched. The trick is done. All that is necessary is to command a coin to pass and on opening the hands show that the commands have been obeyed.

The same moves are repeated for causing the next coin to pass, making the click to convince spectators that there are two coins in the left hand, when there is only one. At the last coin, it is merely palmed in right hand, while pretending to place it in the left.

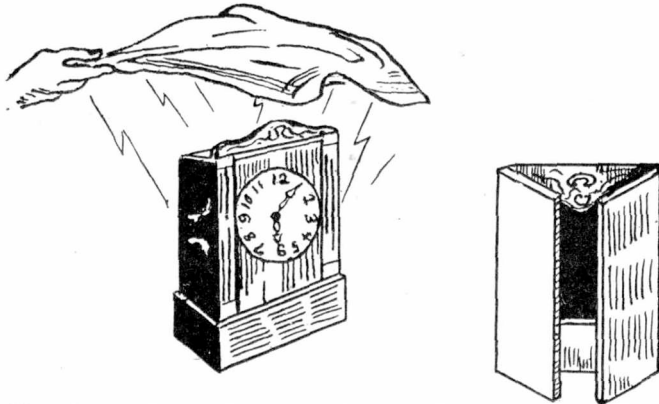
This is a difficult trick to describe, but no trouble should be experienced if the directions are followed with coins in hand. It is a very fine table and pocket trick.

### THE CLOCK PRODUCTION.

Some years ago, while arranging a series of moves with watches, the following was decided upon to use as an introduction to the various moves.

A large foulard is shown on both sides, when suddenly the performer produces from the center of same a large mantle clock.

Reference to the drawing will explain the secret of the trick. The clock really has no back, and is so constructed that it folds up, first the top and bottom and then the two sides.



The face of the clock should be all one piece. The dial is painted on and the hands are glued in place.

The top and bottom and sides are attached with hinges to the front. There is a small handle in the top for the fingers to catch.

At the bottom of each side is a small ledge so as to prevent the bottom from dropping clear down, while the sides themselves are kept from opening only to the required distance by means of a catch being placed on the hinges to prevent them from opening out wide.

The whole thing can be decorated by an artist or sign

painter and a few feet away no one would suspect but what it was a genuine marble mantle clock.

In presentation, the clock is held under the left armpit under the coat, in the same way as the fish bowls, fire bowls, and other like articles are produced. The foulard is shown on both sides, and then thrown over the left arm, while the right gets the ring in top of clock and holds same while the top, bottom and sides fall into place.

Anyone can build the outfit at home and the effect is very good.

### WHERE'S THE KING?

Three cards are shown, one being the king of clubs, while the other two are spot cards. The cards are then placed on the table, the spectators being asked to watch where the king is placed. After the cards have been placed in a row on the table, a member of the audience is asked to point to the king.

This seems very easy to do and he at once points to the middle card. The performer requests him to turn up the card. He does so and finds a spot card. The remaining two cards are turned up and prove to be spot cards. The king of clubs is then taken from the pocket.

The principle of this very clever trick is taken from "The Disappearing Queen," as explained in "Magicians' Tricks," by Hatton & Plate. Readers of that fine book will recall that this trick makes use of a half card, in this instance the king of clubs being used, cut exactly through the center, from side to side.

Three spot cards are also required as well as a duplicate king of clubs. The duplicate king is placed in the trousers pocket. Place the half of the king on one of the spot cards, then place the other two, one on each side of the king, and fan them so they will appear as two spot cards

and the king of clubs. This is done somewhat as the "Phantom Cards" are fanned. The fan is held in the left hand, with the face of the cards facing the audience.

After the attention of the audience is drawn to the cards, they are squared up and held face down in the right hand, between the thumb on one side and fingers on the other, the palm of the hand covering almost half of the cards.

The audience remember that the king is the center one of the three. The bottom card is then removed and placed face down on the table.

The next card is the half of king and the spot card. With the tip of the finger of the left hand, the half card is pushed back and the spot card taken and placed, face down, on the table. The audience think this is the king. Next, the remaining card is placed, face down, on the table, leaving the half card in the right palm, which at once drops to the side, while the remaining card is placed along side of the king.

Someone is asked to point to the king and turn it over. Of course, none of the cards are the king.

The right hand then reaches into the trousers pocket and takes out the king already placed there, leaving the half card behind. This is a hard trick to describe, but if the directions are followed with cards in hand there should be no trouble.

This method of working the half card was the result of a suggestion given me by Mr. John E. Fowler, but the method is entirely my own.

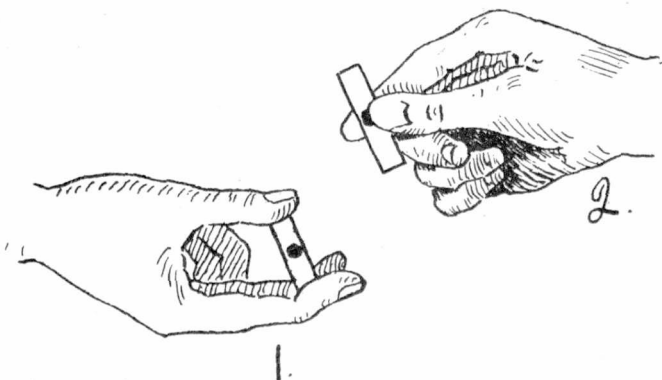


## THE SPOTS STICK.

This is a dandy little pocket trick which I have been using for some time, with fine success. The apparatus is very easily made, and it requires just enough skill to make it interesting.

A short, flat stick is shown to be blank on both sides. Suddenly a red spot appears in the center of both sides, only to vanish again, and then as mysteriously reappear. Once again the red spot vanishes, and both sides of stick shown, when the spot as mysteriously appears, but instead of being red, it is black. This black spot is shown on both sides, when it, too, vanishes, and the stick is given for examination.

The stick should be about a quarter of an inch wide, and about a sixteenth thick, and an inch long. A small black spot is glued to the center of one side. Then a red spot is made of red paper, just a trifle larger than the black one. A very minute pellet of wax is used to stick the red spot over the black one.



In this condition the stick is held as shown in Figure 1 of the drawing. At first the blank side of the stick will be to the audience. The stick being held between the thumb and first finger of the right hand, the thumb and first fin-

ger of the left take it, as shown in Figure 2. The stick is then turned over, but as it is done so, the thumb pushes towards the end of the first finger and thus causes the stick to turn over, so in reality the same side of the stick is shown to the audience, who think it is the other, and that both sides are blank.

The trick is then really turned over and exposes the red spot, which is shown to be on both sides by the move explained above. Then when the red spot is caused to vanish the performer states "by passing my finger over the spot I will once more cause it to vanish," and as he passes the first finger tip over the spot, the stick is turned over, while the finger takes the red spot off entirely and drops it on the floor.

Then show both sides of the stick to be blank and finally allow the black spot to appear.

The stick is then held in the right hand, between the thumb and first finger, as in the manner of the "Jumping Peg" trick, and causes the spot to vanish and appear, while the left hand obtains a duplicate blank stick from the pocket.

At the end, the performer places the stick apparently in the left hand, really palming it, and exposing the duplicate which is handed for examination.

### USE FOR THE CARD WINDLASS.

By making a few changes and additions, the rising card windlass may be made a very useful article to use in connection with the torn tissue paper trick.

To the lid of the windlass a short strap is firmly attached, either by a rivet or by soldering a piece of metal on top and then making a slot for the strap to pass through.

Next, a small ring, about five-eighths of an inch in diameter, is obtained, and to this a small bag of flesh

colored silk is sewed, the bag being about three-quarters of an inch in depth. The thread from the windlass is then attached to the ring. The ring also has a very small hook attached to it. A finger ring is worn on the third finger of the right hand.

To prepare for the trick a duplicate piece of the tissue paper used is rolled into a small ball and placed in the bag. The windlass is then strapped around the right forearm, just below the elbow. The bag is drawn down and held at the cuff by means of the small hook on the ring.

To perform the trick, first show the hands empty on both sides. Then give the small square of tissue paper for examination. While this is being done, the bag is drawn up and hooked under the ring on the finger of right hand. The palms of the hands will, of course, during the trick, be held towards the body.

Receive the tissue paper back, and holding same between the thumbs and first and second fingers of each hand, it is torn into small pieces. These pieces are held by the first finger of the left hand and thumb and first finger of the right hand, while the left thumb quickly reaches down and draws the little bag up to the tips of the fingers, but not exposing it. The torn pieces are worked into the bag, which forces out the duplicate. This move is easily accomplished under cover of a little up or down movement of the hands presumably to give the pieces a good squeeze.

The duplicate ball is held at the tips of the left fingers, while the right hand drops to the side for an instant and lets go of the bag which is at once pulled up the sleeve by the windlass.

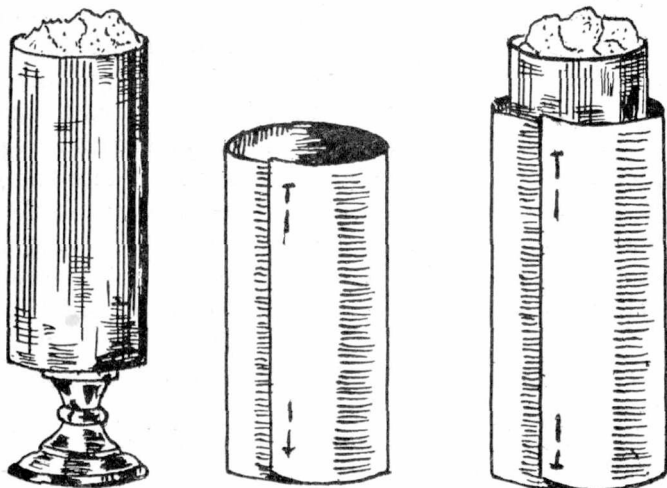
The ball of paper is then opened up and found to be restored, and it is given for examination while the hands are shown on both sides.

## THE COFFEE CANISTER.

Although the article described below is a stock article listed by all dealers of magical apparatus, it has already been explained in two or three well known works on magic, so I do not think I am doing anything out of the way in once more exposing the secret, so as to offer, what in my opinion, seems a great improvement, and which was given me by an extremely clever magical enthusiast, Dr. John M. Lee.

As the trick, as it is generally sold, is thoroughly explained in Prof. Hoffman's "Modern Magic," no space will be devoted to that method.

The metal vase is first shown and then filled with cotton wool. A cardboard cover is placed, and with this cover a fake which fits over the vase and down into



it as well. This fake is filled with hot coffee, and then a shallow lid is placed on top, in which some cotton wool is placed.

Thus when the cardboard cover is placed over the vase, which has been filled with cotton wool, the fake presses the

wool down to the bottom where there is space to receive it, and when it is removed, by reason of the cotton wool in the shallow lid, the audience is none the wiser.

But the use of this cardboard cover has always seemed to me to be a little suspicious, and Dr. Lee's idea does away with this very well indeed.

In place of the cardboard tube, as supplied, one is made of paper. This tube is about an inch shorter in height than the vase, but still high enough to conceal the fake insert.

After showing the vase and placing some cotton wool therein, the performer picks up the paper tube, and with it the loaded fake, and places same over the vase. When he has forced the fake down in the vase, he lets go of the tube, which instead of remaining on the top portion of the vase, drops down to the table top, exposing two inches or so of the vase and incidently the cotton wool in the shallow lid of fake.

Then with a remark such as "Why, I didn't make the tube long enough," or such nature, he takes it off entirely.

Thus the fake insert and load has been placed in the vase, and the little kink of the tube dropping down, allays any suspicion and, in my opinion, makes the trick one hundred per cent better.

The performer then discards the paper tube and uses the small shallow cover that is supplied with the outfit and which takes up the lid in the fake and thus produces the coffee.

If any of my readers possess one of these canisters, just give this idea a try and watch the result. It is even worth while to purchase an outfit to use in this manner.

## YOUR TRICK.

Although the fundamental principles of this card effect are well known, it is the method of employing them, as well as the apparent fact that the whole trick is worked by the spectator, that makes it so very effective.

A deck of cards is thoroughly shuffled, after which the spectator divides it into two piles, one of which he selects. The other he divides into three piles, and on top of each pile he places one card from the pile he has selected. Thus he has taken three cards from the portion of the deck he holds and has placed one on each pile on the table. He then notes the next card and places it on any one of the piles, after which all the cards are gathered up and the deck shuffled once more.

The performer then runs through the deck and picks out three cards, saying that he will have the spectator do the trick all by himself. The three cards are then laid on the table in a row. The spectator then chooses one of the cards and on turning it up, it is found to be the one he noted.

Regardless of the fact that there is absolutely no skill required, beyond the ability to shuffle the cards in the "riffle" fashion, there are few card tricks for close work that create such a deep impression and carry an air of marvelous dexterity.

The performer shuffles the cards and while doing so gets a glance at the top card of the deck, which, for example, we will suppose is the ace of clubs.

He shuffles the cards once more, this time letting the top card fall fourth from the top. This is easily accomplished by letting the top card fall on one portion while shuffling and then four on top of it.

He then asks permission of the audience to do just one thing, and that is to give the cards just one cut. He is

given this permission, and apparently cuts the cards. What he really does is to hold the cards for the cut, quickly separates them, but brings the cards back to their same position. Anyone in the audience will swear that the deck was cut.

Now a spectator is asked to cut the cards and select any pile. If he takes the pile containing the card the performer knows, all right, and he is told to divide the other pile into three parts. But should he take the other pile he is told at once to divide it into three parts and place a card on each pile from the other portion and to note the fourth card.

So no matter which pile he takes, the one containing the card, or ace of clubs is always left for him to deal off three cards. Of course the performer knows what the fourth card is, and the trick is really over.

The performer takes the deck and runs through it and when he reaches the ace of clubs he goes one card further and then cuts the cards, asking the spectator if the card on the bottom of the other portion is his card, which, of course, it is not. The ace of clubs is now second from the top. The three top cards are dealt on table, making ace of clubs in center.

Spectator is requested to touch two cards. If the two outer cards are touched he is told to turn up the center card. If he touches the ace of clubs and one other, he is told to choose one of them, and no matter what he takes, the ace of clubs is left on table and turned over.

I am indebted to Mr. F. G. Thayer for the idea of cutting the cards. The balance of the trick is a combination of well known ideas, and is very effective.

### A CARD DETECTION.

This mysterious, though simple, method of obtaining possession of a selected card, is especially useful when the performer wishes it to appear that he has no chance to force the selection in anyway.

The entertainer takes up a new deck of cards and throws it to a member of the audience, with the request to remove a card, note it and replace it in the deck, which is then placed in the cardboard case, closed, and given back to the performer.

Upon receiving the deck, the performer removes it from the case, shuffles it and holding one hand above the other, the selected card rises from the deck to the hand above.

As before stated, the method is very simple, and one that is not entirely new. It is well known among magicians that most cards are in a certain order when removed from the case, with the exception of steamboats, which are not always the same. The performer gets, we will say, a deck of Bicycle "Rider" Cards. These will be in a certain order and it is safe to say that all "Rider" decks will be the same. If the performer desires, he can steam off the seal, note the order of the cards, glue seal back on again and the deck is ready for use.

After throwing the deck to a member of the audience, request him to remove a card. He will do so and will leave the rest of the deck in the case. Ask him to replace the card in "about the center of the deck," and watch him to see just about where the card is replaced.

The case and all is then given back to the performer, who will remove the cards from the case and cut them at about where the gentleman replaced his card. A slight riffle of the cards will show him the selected card as it will be a different suit entirely from those in that portion of



the deck. The rising of the card from one hand to the other may be accomplished by means of the windlass or as explained in my book on card tricks.

The cards as they come in the case are generally arranged with the spades on top, beginning with the ten spot and running to the ace, then the same with hearts, diamonds and clubs, the jack queen and king of the suits following in regular order, and in the same arrangement, as to suits, as the spot cards.

After a few trials, the performer, by watching, can tell the suit of the card that is chosen, by the position in the deck, from which it is chosen.

The method of producing the card, of course, will depend upon the skill and desires of the performer. The rising card effect is merely a suggestion and one which I have used myself.

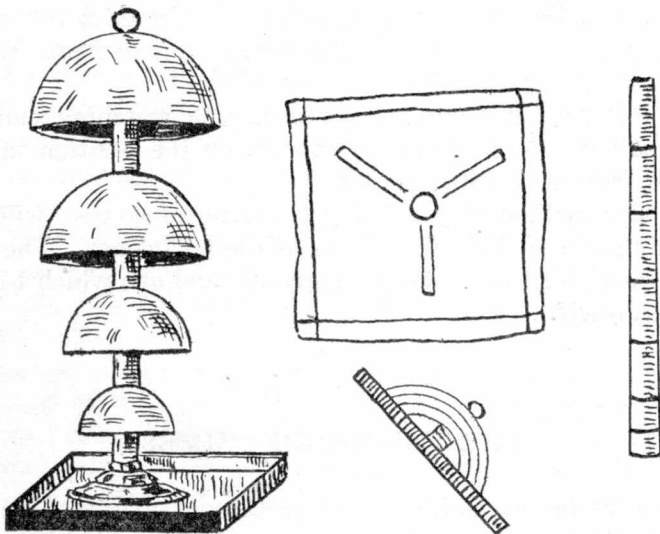
## THE VANISHING CHIMES.

A series of Chinese Dinner Chimes arranged on an upright pole are carried out on a tray. After striking each chime, the performer throws a large foulard over them and carries them to the footlights. Suddenly shaking the foulard, the chimes have disappeared.

Reference to the drawing will reveal the secret and method of working. The upright pole upon which the chimes are arranged, is in reality made of brass tubing and in sections such as in the Flag Staff. Each one of the chimes is a little larger than the other, beginning at the bottom and when the top chime is pressed down, the tubing will collapse and allow each chime to nest over the other, thus occupying small space.

The base of the series has a small slot in the center which engages in a length of brass on tray, or the whole thing can be firmly fixed to the tray.

The foulard is double, having a ring in the center and three strips of thin tin or cardboard, as shown in the drawing, so when the foulard is held by the ring in center these strips will hang down and give some semblance of the shape of the chimes.



In working the experiment, the assistant enters holding the tray with the chimes upright, and stands facing the audience. The performer takes up the two knockers that generally come with the chimes, and strikes each chime. He then shows the foulard and throws it over the chimes, so the ring in foulard will come on top of ring at top of chime. The left hand holds this ring, while the right quickly presses down on the top chime, causing them to sink to the tray, which the assistant turns so the chimes will be facing him, then drops tray to side and walks off stage, being careful not to turn tray to expose chimes.

The performer then walks to footlights, holding the ring in foulard with left hand while right hand is under foulard apparently holding the base of the chimes, and

the cardboard in double foulard gives an idea of shape of the chimes.

Just when he reaches the footlights, the performer gives the foulard a shake, and the chimes have apparently vanished in mid-air.

I arranged this trick to go with my "Mandarin Sticks of Fung Chu" as explained in "Effective Tricks." No better opening trick could be desired than a combination of these two items.

### THE WANDERING CARD AND ENVELOPE.

An ordinary envelope is examined thoroughly by a member of the audience, who also writes his name across the back of it and then seals it.

The envelope is then placed on a small easel in plain view. A deck of cards is then introduced and one selected by a member of the audience. The card is then replaced in the deck, which is shuffled and given into the person's keeping.

The performer then commands the card to pass from the deck into the envelope, and cutting open same the card is found therein.

The first thing to consider is the easel. It may be of any shape the performer desires, just so it is covered with black felt or velvet. An envelope, much smaller than the one used in the trick is then painted on one side to match the easel. One end of the prepared envelope is left open. A duplicate of the card used is placed in this prepared envelope which is then placed on the easel. Two or three small bits of wax are also placed on the black side of the envelope.

The working of the trick is then made clear. Any envelope is examined, marked and sealed and placed on the easel on top of the faked one already there. A duplicate of

the card is forced, palmed and the deck held by the person who chose the card. When picking up the envelope from the easel the prepared one is taken also, care being taken to press it against the larger one so the wax will hold it. Cut open the examined envelope, turn it opening down and the card will drop out of the fake envelope at the back, but appearing to come from the examined envelope. While the person is looking through the deck to see if the card has vanished, ample opportunity is afforded to drop the fake in the pocket or on the table.

If the torn corner feature is added to the trick the effect will be greatly increased.

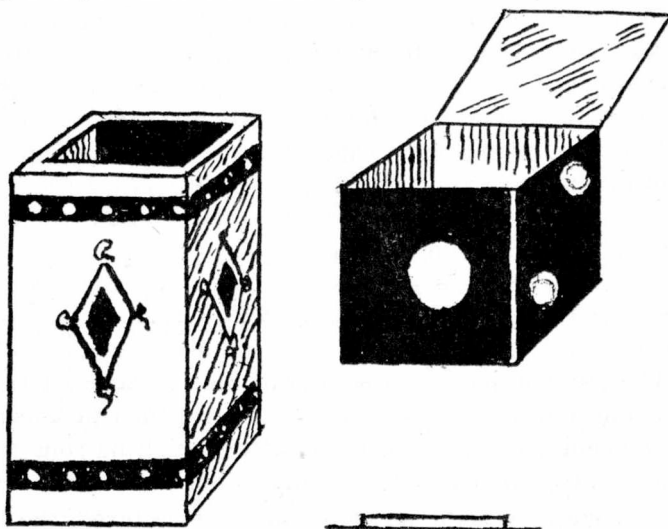
This idea may also be used to good advantage in the Card and Cigarette Trick. The fake envelope may be prepared with the tobacco from the cigarette. When the torn pieces are placed in the envelope and the same is sealed and placed on the easel, this fake envelope is added to it in the manner explained above, the end cut open, and turned upside down, the fingers gripping the pieces of the card in the lower corner, allowing the tobacco to fall out as if it came from the examined envelope.

### THE HANDKERCHIEF AND DIE.

A neat wooden chimney is shown and placed upon the table. Two or three handkerchiefs are then rolled up and dropped into the chimney. A solid wooden die is shown and wrapped in a sheet of newspaper. Suddenly the performer crushes the paper. The die is gone. On lifting up the chimney the die is found under same, in place of the handkerchiefs, which are produced from a paper cone previously shown empty.

The chimney explained in the "Candle, Silk and Die" trick is also used here. It is the regular article as supplied with the die outfit. A shell die made of tin and hollow, with

no bottom and a hinged lid is used with the chimney. The shell fits accurately into the chimney, which is as high as the shell die is when opened, from the bottom to top of hinged lid, as shown in drawing.



A bottom for the missing side is also made by attaching a piece of thin wood onto a square of tin, as shown in the drawing. This side rests upon the table.

The cone used for the production of the handkerchiefs is the well known double one already loaded with silks. A solid die and a paper shell is also required.

First the chimney is shown empty by passing the arm through it. It is then placed on the table directly on top of the side resting there and which is hidden by the duplicate handkerchiefs of those in cone.

The handkerchiefs are then rolled into a ball and dropped in at the top of the chimney. As this is done the finger gives the hinged lid a push and it will fall down and cover up the silks, which go into the shell die.

The die covered with the paper shell is shown on all sides, and while the hand not holding the die picks up a

sheet of paper, the solid die is allowed to drop from the shell either into a black art well or upon the servante.

Thus after the shell has been wrapped in the paper all that is necessary is to crush same and the die has vanished. Lifting up the chimney the shell die is seen, which the performer takes up by first placing the first finger under die and pressing the extra side into shell firmly, while the thumb holds the hinged lid at top.

The idea of the paper shell for the die was first suggested by Dunniger in "The Sphinx," some years ago.

### A TISSUE PAPER MYSTERY.

The entertainer introduces two small squares of tissue paper, one red and one white square. He then proceeds to tear the center out of each piece, after which he rolls them into a ball, touches the ball with his wand, and unrolls them.

Although the papers are found to be restored, the centers are in the wrong place. For instance, the red center is in the white square and the white in the red.

Tearing the papers once again into strips, he touches them with his wand and unrolling them, they are found to be completely restored.

He next tears the squares into strips and places them in a glass of water. Removing them a second later, he squeezes the water out and crushes the paper into a small ball which he places in his left hand, while with the right hand he takes a fan from the table and fans the wet ball of paper.

As the performer continues the fanning of the hand, fine bits of colored paper fly over the room and in very pretty shower, and on opening the left hand it is found to be empty.

A fan, a wand, two plain squares of red tissue paper

and two plain white squares are needed. In addition two fake squares must be prepared by tearing out the centers and placing a red center in the white square and a white center in the red square of tissue paper.

Some red and white tissue paper must be cut up into very small bits. These are wrapped in a small piece of white tissue paper and so wrapped that a corner projects out. This corner is placed in a fold of the fan which is placed on your table in such a manner as to be concealed by some other object thereon. Towards the front edge of the table, the glass of water is placed.

The two squares of tissue paper prepared with the fake centers are rolled around the end of your wand, as you would a handkerchief for the handkerchief production. This is also placed on your table so the paper end is at the back.

A red and white duplicate square of tissue are rolled into a small ball and placed in the left trowsers pocket.

You are then ready for the presentation.

Take up the two squares of tissue paper, a red and white. Hold them in your hands in such a manner that the audience will notice that there is nothing else concealed therein. Then place the two squares together and tear out the centers, bearing in mind the size and appearance of your two faked squares.

Show that the two centers are torn out and place the whole thing together and roll into a small ball, which is held at the tips of the fingers of the left hand. The right hand then takes up the wand, concealing with the fingers the tissue papers rolled around the end of same. Touch the ball in the left hand with the wand and place wand under the left arm, but as you take the right hand away the tissue paper around the end is slipped off and held in the curve of the fingers. You then give the ball in the left hand a little squeeze, exchanging at the same time the papers, and reach for the wand, leaving the duplicates in the

left hand and taking the torn pieces away. Touch the ball in the left hand with the wand, which you then set on the table, dropping the torn pieces in a well, the servante or behind some object on the table.

Then open the ball in the left hand and it will be seen that the pieces are restored, but the centers are in the wrong place.

While you comment on this peculiar incident, which you state "never occurred before," your left hand goes into the trousers pocket in a natural manner, and palms the rolled ball of the duplicate squares.

Then tear up the pieces with the wrong centers, roll them into a ball, and reach for the wand and repeat the same moves as you did at the first, finally dropping the torn pieces in the well and opening the ball in the left hand to show pieces restored as at the beginning.

Place the two squares together and tear them into strips, which you place in the glass of water. Take up the fan by the end, hiding the balled confetti with the right hand, and fish out the the strips from the glass, using the stick end of the fan.

Then pass the fan, concealed ball and wet strips on end of fan to the left hand, while the right at once takes the wet strips and squeezes out the water. This wet ball is placed in the left hand, the right taking the fan and opening it, at once begins to fan the left hand.

The left hand crushes the paper and allows the small bits of paper to fly about, the wet ball being dropped unnoticed with them.

For club or parlor work, this effect cannot be excelled. It will be noticed that the idea is taken from the "Sun and Moon" handkerchief trick, as well as combining one or two well known items.

A little practice and a trial will convince the performer that this little mystery is well worth the trouble.



## MOVES WITH THE BALL AND VASE.

There is hardly any other trick that has enjoyed such popularity or is better known to the average school boy, or its secret better known than the Ball and Vase.

Still, when this vase is used in conjunction with some clever manipulation, it will completely mystify anyone who is acquainted with the old method. Being particularly fond of moves with billiard balls, I have devised the following series to be used in connection with the Ball Vase, and have been very successful with it.

I use a vase which holds an inch and three-quarter ball. In addition, two more solid balls and a shell are required. One ball covered with the shell is placed in the right pocket. The other solid ball is under the vest at the front, while the ball that comes with the outfit is in the vase. The fake half-shell that is the real secret of the vase, is in the right trousers pocket.

In presenting the trick, the vase, ball and cover are handed for examination. This will fool anyone at the start, for if the person knows the secret of the ball vase, he will try to pry the fake loose from the cover.

Opportunity is afforded, during this examination, to palm the fake shell in the right hand. Then pick up the cover and slip the shell into place. Show vase empty and the same with the cover, and place cover on the vase, setting same on the table. Then take up the ball and make the French drop or any other move, causing the ball to vanish, holding ball palmed in right hand. With the right hand hold the base of the vase, while the left hand fits the cover, exposing the shell and making it appear that the ball is in the vase.

Then replace the cover on the vase, hold the right hand palm down, and set vase on back of the right hand.

Give top of vase a tap with the left hand, releasing the palmed ball, and at once with left hand lift up cover, taking fake with it. The ball has apparently been knocked through the hand. The vase is placed on table, the cover is placed in right hand, which palms the fake and both cover, ball and vase examined.

Next, a hat is borrowed and placed on the table. The ball covered with the shell is then taken from the pocket and held between the thumb and first finger of right hand as in billiard ball production. The other solid ball is placed between the second and first finger, while the ball in shell is allowed to fall out of shell into left palm, while placing ball between fingers. The shell and ball are then placed in the hat.

With the left hand pick up the cover of the vase, while right hand holds the vase. The palmed ball is allowed to roll into cover unseen by audience, and cover placed on vase at such an angle that the ball is not exposed. Next show two balls in hat by taking out ball and shell together. Finally command one ball to pass into vase. Take up shell and ball as one, show hat empty. Then lift up cover of vase and show ball. I am indebted to Mr. Fowler for this notion.

Finally show ball and shell as one, multiply into two, vanish one ball into shell by apparently taking it in left hand. Pretend to swallow ball and produce under vest. Then in succession pass ball apparently through the knees, finally multiplying into three, and then vanishing the balls one at a time.

This series will be found most effective even if an old article is used. No attempt has been made to describe the ball moves as this can be found in books on this subject. I usually conclude the series by working a "Novel Effect With Balls" in "Magicians' Tricks," Hatton & Plate.