

MODERN MAGICAL
EFFECTS

By

LOUIS F. CHRISTIANER

Published by

F. G. THAYER

Los Angeles, Calif.

EX LIBRIS



WILL ALMA

M.I.M.C. (LONDON)

The State Library of Victoria
"ALMA CONJURING COLLECTION"
THE SENSITIVE THUMB

A very effective card trick, which, for neat, clever work would be hard to beat. Three or four cards are noted by different members of the audience. The deck is then thoroughly shuffled, after which the performer holds it in his left hand, back to the audience, one edge resting across the fingers, while the thumb holds the top edge.

The entertainer then explains that his thumb is very sensitive, and is able to detect the selected cards by merely passing over the top edge of the cards.

To illustrate this fact, he asks the name of the first card chosen. Then riffling the cards by passing the thumb over the top edge, he suddenly stops, the thumb breaks the deck, and lifts out a card and turns it face up on top of the deck. It proves to be the card selected. This is repeated with the remaining cards.

Three or four cards are selected and returned to the deck, and by means of the pass brought to the top. The author varies the selection by using the flesh grip, as explained in Downs' "Art of Magic," by having a card chosen from behind the back and like manner.

After the cards are brought to the top of the deck, same is given a shuffle, of course without disturbing the top cards. The selected cards are then passed to the bottom of the deck, which is at once given a bend down, causing all the cards to curve downward. The little finger of the left hand is then inserted in the center of the deck, and the top portion bent upward, after which the pass is made bringing the selected cards to the bottom of the top portion, and separated from the bottom half, by

a break in the deck, which is caused by the cards being bridged in opposite directions.

The deck is then held, back to audience, in the left hand, with one edge resting on fingers, and thumb holding top edge, in much the same position as used in the Charlier single-handed pass. Now it will be found that by passing the thumb over the edge of the cards, the break can be felt, and so by inserting the thumb the bottom card of the top portion may be lifted out and turned face up on top of the deck.

This move is repeated with the remaining cards. One or two trials will be all that is necessary to perfect the trick which creates a very deep impression. It should appeal to all lovers of clean, clever work.

COLOR CHANGING THIMBLE

After having shown his hands to be empty, the entertainer mysteriously causes a white thimble to appear on the tip of the first finger of the right hand.

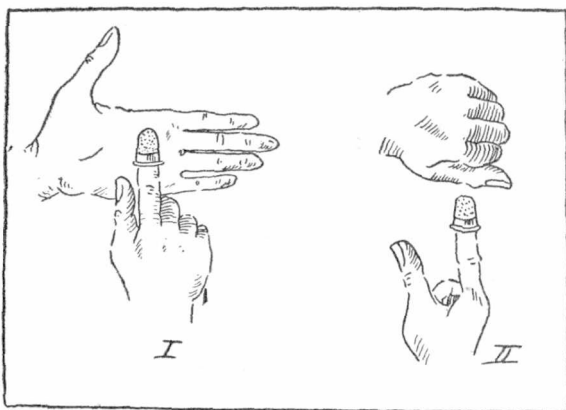
Taking the thimble in the left hand, it just as mysteriously vanishes, only to be found in the trousers pocket. Forming the left hand into a fist, the thimble is pushed through, only to emerge at the other side, red, instead of white.

This is a very clever and deceptive move, and one which has long been a favorite of the author's. Two thimbles are of course needed for the trick, the only peculiarity of which lies in the fact, that the white thimble will nest into the red one.

At the beginning of the trick, the red thimble is in the right trousers pocket. The white thimble is

in the right coat pocket. In explaining this effect, it is assumed that the reader is familiar with the methods of palming a thimble, and if not, these moves are thoroughly explained in Hoffman's "Later Magic," Stanyon's "Magic" and other well known books.

The white thimble is obtained from the coat pocket and thumb palmed in the right hand. Suddenly in a quick upward movement, the thimble is made to appear on the tip of the first finger. After showing the thimble on all sides, it is apparently placed in the left hand, but really thumb palmed,



and the left hand closed as if it contained the thimble, only to be opened a second later, and shown empty. The right hand then reaches in the right trousers pocket, places the white thimble on the finger tip and thumb palms the red one. The hand when taken from the pocket is held with the back to the audience. The hands are then held as shown in figure "1." The second finger of the right hand

has obtained the red thimble from the thumb palm and is holding it against the palm of the hand.

The left hand then quickly turns over, palm down and to the right hand, while the right hand moves up slightly, during which move, the second finger quickly places the red thimble in the left hand which immediately closes and forms a fist, the hands then being in a position as shown in figure "2."

All that remains is to push the white thimble up into the palm and into the red one, allowing it to appear at top of the fist, having apparently changed its color.

Words cannot describe the beauty and effectiveness of this move. The performer should go through the various moves with thimbles in hand and then no trouble will be experienced in getting the correct angles for turning over the hands.

THE RING AND LEMON

A lady's ring is borrowed and wrapped in a handkerchief, which is then given to someone to hold. Next a lemon is thoroughly examined, after which a piece of string is passed lengthwise through the lemon by means of a long needle. The lemon is then placed on top of a tumbler.

The performer states that he will command the ring to leave the handkerchief and become threaded on the string in the center of the lemon. Suddenly giving the handkerchief a jerk, the ring is found to have vanished entirely. Upon cutting open the lemon, the ring is found threaded on the string, in the center of same, which is then returned to the lady to be verified.

This is a very effective trick for the parlor or club magician, and requires nothing more than a little nerve to present.

A length of string, say about ten inches or so, and a large needle, such as is used to sew up sacks, is required. Also a handkerchief must be prepared by having a ring sewed in one corner of the hem. A lemon and a tumbler complete the arrangements.

The performer first shows his handkerchief and spreads it over his left hand in such a manner that the corner having the ring in the hem will be nearest him. He then asks some lady to loan him her ring for a few moments. This he at once places on the handkerchief in the palm of the hand. Next he throws out the lemon for thorough examination.

When the lemon is returned, he drops it in his right coat pocket, during which he cuts the skin with his thumb nail and slightly pushes the thumb into the lemon.

Next he again exhibits the ring and places it back in the handkerchief, during which he takes the corner with the fake ring and places it in the handkerchief, the left hand at once dropping the rest of the handkerchief, and holding the one in the hem through the handkerchief, while the right hand thumb palms the lady's ring.

The supposed lady's ring is twisted in the handkerchief and given to the lady to feel, and then passed to one or two others. During this, the right hand goes into the right coat pocket, and places the ring at the hole in the lemon that the thumb made, and by means of the first finger, the ring is pushed into the center of the lemon. The lemon is then squeezed a little which will close up the hole a good deal.

While someone is holding the supposed ring in the handkerchief, the performer passes the string lengthwise through the lemon and through the ring, which has been pushed into the lemon edgewise. The lemon is then placed on top of the tumbler with the hole to the back, and with the string hanging down at either side.

The trick is then practically completed. A jerk of the handkerchief will apparently cause the ring to vanish. The lemon is then cut open through the hole to show ring in lemon on string.

This trick will be found very effective for close work. If desired a duplicate lemon may be in the pocket with a slit already made therein and will facilitate matters. A handkerchief should also be in the coat pocket to absorb the juice of the lemon as it comes out when ring is pushed into same.

THE WANDERING WINE AND SILKS

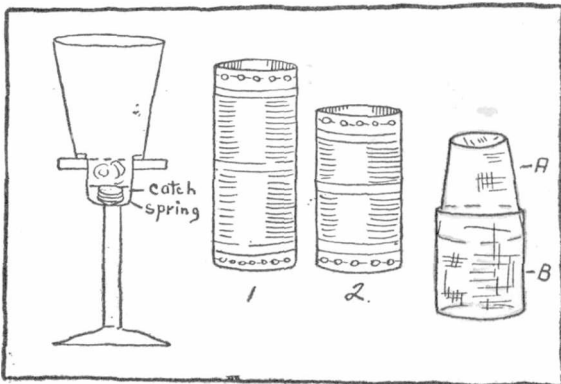
The entertainer fills a glass with wine and places it upon a small stand. Two cardboard cylinders are introduced, one of which will pass through the other and is also slightly taller. This cylinder is placed over the glass, and then the other one over this cylinder.

Two glasses are shown to be empty, one is inverted into the other and both are covered with a handkerchief. The entertainer next shows two silk handkerchiefs, which he causes to disappear. Upon uncovering the glass of wine, the handkerchiefs are found in the glass, while the wine is disclosed in the previously shown empty glasses.

This is a very effective and charming combination, and is accomplished by very simple means.

The cylinders will require no explanation, except that one is slightly taller and narrower than the other, and that both are of a diameter that will admit of them passing over the glass.

The stand is shown in the illustration. At the top part of the center rod, a cavity is made about an inch in length and an inch in diameter. A tin disk is attached to a spiral spring and placed in the compartment so it will work up and down very easily. A small pin projects from the outside and



holds the spring down. The handkerchiefs are folded up so they will expand, and placed in the compartment. When the pin is withdrawn, the spring forces the handkerchiefs up.

The glass used with the stand is bottomless, but contains a celluloid lining, which will of course, hold the wine readily.

Glass "A" as shown in the illustration, is of the cut glass variety and has a minute hole in the bottom. A disk of thin mica is also required, which

will fit the top of glass "A" perfectly. The finger is held over the hole in the bottom while the glass is filled with water, to which a little salicylated soda has been added. Then the mica disk is placed on top and the hole in the bottom plugged up. The mica will adhere to the glass without danger of falling off. This is the same principle as used in the old "Hydrostatic Glass" trick.

Duplicates of the silk handkerchiefs loaded into the stand are also required, and after placing one or two drops of tincture of iron in glass "B", everything is ready for the trick.

The bottomless glass with the celluloid lining is first filled with wine and placed on the stand, which is of course already loaded with the handkerchiefs. The tall cylinder is then placed over the glass, and then the other cylinder.

Glass "B" is then taken up and shown. Glass "A," which is upside down on the table, is casually taken up and placed, inverted, in glass "B" as shown in the illustration. They are then covered with a handkerchief, during which move the wax, covering the hole in the bottom of "A," is scraped off, which will cause the mica disk to fall to the bottom of "B," and the water coming in contact with the iron will form a wine color.

The duplicate handkerchiefs are vanished by means of the pull, or as the entertainer wishes. The tall cylinder is taken hold of by the right hand, while the left holds the stand to steady same, during which the pin holding the spring is pulled out. This will cause the silks to be forced up against the lining, and when same is lifted out with the tall cylinder, the handkerchiefs spring up into the glass, but are hidden by the other cylinder.

The right hand lowers the cylinder to the table

for an instant during which the lining is dropped in the servante or black art well. The other cylinder is then taken off and the silks taken out.

All that then remains is to uncover the other glass and show that the wine has apparently passed therein. This feature of the trick was explained by the author in the "Magic Wand" as a part of a trick called the "Wandering Wine." The above combination he has originated since then.

THE CARD AND COIN

A very clever and mysterious trick, calling into use a number of well known methods, and an effect especially useful to the club or parlor magician.

A coin is borrowed from some member of the audience, preferably a dime or quarter. This is placed on the table where all may plainly see it. Next an envelope is proven to be empty and sealed and given to a lady for safe keeping.

The coin is then wrapped in a small piece of paper. After one or two members of the audience are satisfied, by feeling, that the coin is still in the paper, it is held in the flame of a match in the hands of a spectator. There is a sudden flash, and the coin has entirely disappeared.

Next a card is selected and noted. To insure a quick termination of the trick, about fifteen cards are taken and the chosen card placed among them. Let us suppose it was the jack of hearts. The performer then commands the card to leave the pack and pass into the envelope. Upon fanning the cards, it is seen that the selected one has vanished.

The envelope is then opened and the jack of hearts found therein. When asked for the coin, the per-

former tears the card in half and the marked coin is found in the center of the card.

Students of magic will readily see that this trick is but an adaption of the well known "Card, Coin and Candle trick" so well explained in C. Lang Neil's "Modern Conjurer." The author has enjoyed considerable success with the trick as described.

The envelope in which the card is discovered, is the well known double one, which may be procured from any dealer of magic supplies, and needs no description here.

The paper in which the coin is wrapped is of the "flash" variety and may also be obtained from any dealer. A fine description of the coin fold may be found in Hatton & Plate's "Magician's Tricks, How They Are Done." As every magician knows this fold, no space need be devoted to it here. If desired, the entertainer may use the "Shigeta" fold as described by the author in "An Effective Coin Act."

The reader no doubt understands that the card is forced. A duplicate of the jack of hearts is placed in hot water so as to make it easy to split. When this is done, a ten-cent piece is placed in the center and the two parts of the cards glued together again, being careful not to get any glue on the coin.

The prepared card is then placed in the back of the double envelope, which when sealed up, makes it impossible for anyone without close inspection to notice the preparation. A small pellet of wax placed on the lower vest button completes the arrangement.

All that remains for the successful termination of the trick, is to proceed as described in the effect. While the person is showing the card that was selected, and which of course is a duplicate of the

jack of hearts forced upon him, the entertainer places the pellet of wax in the center of the card.

Then explaining that if only a few cards are used, the trick will be more quickly accomplished, the performer takes about fifteen cards below the top one, cuts them so the selected card will be placed on top of the waxed card, and then squares up the pack. By pressing down on the top card, the selected one will stick to the wax and when the cards are fanned, it will be seen that the selected card has vanished, only to be found in the envelope.

When the coin is allowed to slip out of the paper due to the fold, it is retained in the well known finger palm, and then readily exchanged for the one taken from the card when about to return it to the gentleman from whom it was borrowed.

THE PICTURE AND FRAME.

An exceptionally clever and charming trick, highly recommended for club entertainers. A frame is exhibited and taken apart so the spectators may see that there is nothing hidden therein. The frame is then put together again and covered with a flag.

The entertainer then introduces a number of small cards, each bearing the name of some famous person of history. These cards are passed among the audience, after which the performer passed among them with a bag. Each person drops the card he or she holds into the bag, at the same time announcing the name written thereon so all may hear.

After the audience has been convinced that the cards are all different, some one member of the audience is allowed to take a card and not to let anyone see it.

Once more the frame is shown to be absolutely empty, is covered completely with the flag and

placed in a small wooden stand which holds the frame upright.

The person who chose the card is then requested to call out the name written thereon. The name is "Washington." The entertainer fires his pistol, and pulls the flag from the frame, while there in the frame is seen the picture of Washington in colors.

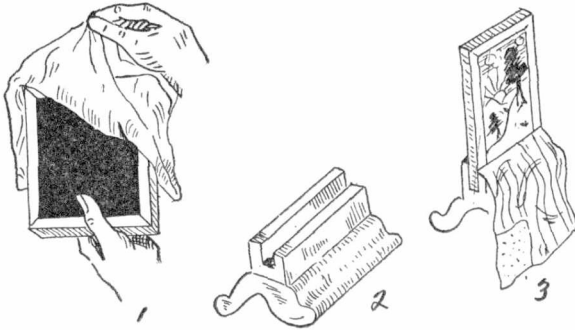
The main secret of the trick lies in the flag. A flap is made on the flag, which is just large enough to fit inside the frame. One side of the flag is black, while the other side is covered with parts of the stripes and blue field so that at a short distance off, the presence of the flap is not suspected.

The frame itself had a piece of glass, a black piece of cardboard to go against the glass, and a wooden backboard. A picture of Washington is stuck with wax to one side of the black cardboard. This then is placed in and the whole thing held together by means of small catches at the sides.

The method of working is then as follows: The flag is casually shown and laid on the table with the flap up. The frame is then shown, the catches loosened, and then laid back DOWN on the table. The frame itself (moulding) is shown and placed face down on top of the flap. In fact the flap will just fit in the frame. Then the glass is shown and placed in the frame. Then the black cardboard is shown, one side only, but never noticed, and placed with the picture side against the glass. The wooden backboard is then placed on, the catches fixed and frame and flag picked up together and held as shown in Fig. 1 in such a manner that the other hand can lift up the flag, letting the flap stay in frame, and apparently show frame empty.

Flag is then draped around the frame, which is then placed on the small stand, but in so doing the frame is turned upside down.

The performer then makes use of a changing bag, which may be obtained from any dealer in magic. A number of cards, each having the name "Washington" written thereon, are placed in one side of the bag. The other cards may have any names written thereon, just so one has the name used for the trick.



After all the cards have been placed in the bag it is an easy matter to switch the compartments and of course the person choosing a card is bound to take the "Washington" one.

The trick is then concluded as described before. It will be found to be a good idea to place the stand holding the frame, close to the edge of the table, so that when the flag is allowed to drop or hang down as shown in Fig. 3, the flap will not be disclosed by striking the edge of the table and thus exposing the trick.

The author has used this trick for many years in club work and has always found it to be very effective. No one to his knowledge has ever discovered the flap in the flag or the secret of the trick, which is nothing more than an adaptation of an old method.

THE DIVINING CARDS.

A card is freely chosen by any member of the audience, returned to the deck, which is then thoroughly shuffled. Any two cards are then taken from the deck by the performer and freely exhibited. Holding the cards together in his right hand, the entertainer tosses them into the air at a distance of about ten feet, when the cards suddenly return and enter the deck, at a "break" held by the performer.

The performer then requests the name of the selected card, and upon glancing through the deck, the chosen card is found between the two which he tossed into the air.

The author is well aware of the fact that no claim may be made as to originality of effect, but, as far as he is aware, the method he uses has never appeared before. The effect is well worth the effort required to master it.

After having had the deck thoroughly shuffled, any member of the audience is invited to select a card. While this card is being shown to those surrounding him, by the chooser, the performer slightly dampens the top card of the deck. The pass is then made bringing the dampened card to the center and the selected card is placed on top of same. Holding the deck firmly between his fingers, the performer gives the cards a quick shuffle (not the riffle shuffle). He then removes any card from the deck, watching at the same time for the selected card, which he will be able to detect by reason of the fact that it will be stuck to the back of the dampened card. When he comes to these two cards, which will appear as one, he removes them from the deck.

Once more the deck is thoroughly shuffled, after which the entertainer holds same in his left hand,

face to the palm. Exhibiting the two cards which he has taken from the deck, one of which is in reality two (the chosen card stuck to back of an indifferent one), he places them together, so that the double card is at the bottom, or, in other words, the selected card is in the center. Thus he holds the two cards in a position for throwing them into the air, a move which is known to all magicians, and thoroughly explained in "Magicians' Tricks" or in any of Hoffmans' Books.

As the cards are tossed into the air, a backward jerk is given them, which will cause them to return together, the performer lifting half the deck so they can enter same. Naturally these cards are made known before they are tossed into the air, and the author has considered it best to use two kings or like cards.

All that then remains is to riffle the cards, which will separate the selected card from the back of the other, go through the deck and show that the commands have been obeyed and that the selected card is found between the two tossed into the air.

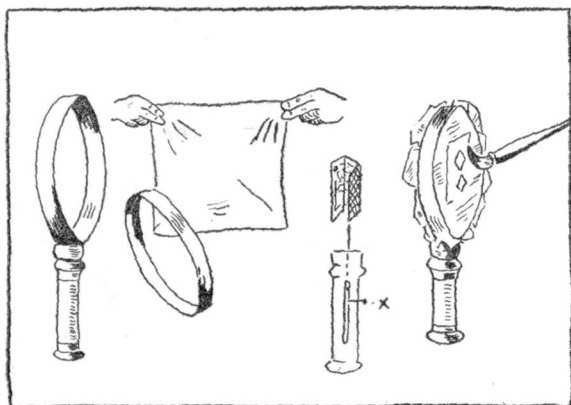
The only difficult part of this trick is to toss the two cards so they will stay together which can be accomplished after a few trials and if the cards are just thrown easily.

THE ARTISTIC TOUCH.

The conjurer introduces a small wooden hoop attached to a neat wooden handle. A sheet of paper is shown and placed over the hoop, after which a second hoop is pushed down over the paper and the first hoop, forming a sort of tambourine on a handle.

Next a card is chosen and returned to the deck. The entertainer states he will draw a picture of the chosen card on the tambourine. Taking a small brush, he quickly sketches a picture of the tray of diamonds, which the person states is his card.

The performer then causes the tray of diamonds to suddenly materialize, by making a grab at the picture and producing the real card which is taken to the person to verify.



A glance at the illustration will help to make matters clear. There is no preparation about the hoop or paper. But the handle plays the main part in the sudden production of the card. This is hollowed out enough to take a folding card easy. On one side of the handle a small slit is cut. There is a plunger which may be worked up and down in the handle by means of a screw extending through the

slit. The folding card is attached to a wire which is also attached to the plunger. Thus it will be seen that the card may be pushed into the handle or out as desired. The folding card is constructed so it will at once expand when pushed out of the handle. The card sold by dealers for the appearance in a bottle will do.

Two duplicates of the trey of diamonds are placed on the top of the deck and the performer is ready for the trick. One of the duplicate treys is forced on a member of the audience, after which it is returned to the deck.

The performer then constructs the tambourine as described before. The person who chose the card is requested to think deeply of it. The entertainer then takes a brush and quickly draws a likeness of the trey of hearts.

When the person acknowledges that it is a picture of his card, the thumb of the right hand or left hand, as the case may be, that is holding the handle of the tambourine, pushes up the folding card which will at once expand behind the paper.

The magician then quickly pushes his thumb and first finger into the paper at about the top of the drawn card and gets hold of the folding card at the back and brings it into view. The other hand places the tambourine on the table and takes up the deck of cards. While passing into the audience ample opportunity is afforded to exchange the folding card for a duplicate on the top of the deck.

A HANDKERCHIEF PRODUCTION

A very clever production of a silk handkerchief or flag, the suggestion of Mr. F. G. Thayer, may be made with the apparatus of the "Conjurer's Touch."

The folding card will be done away with and a silk flag, folded very small can be tied to the wire on the top of the plunger, in such a manner that one corner projects slightly, and which by jerking same, will cause the flag to come away from the wire.

The procedure is the same as in the foregoing trick, except that there will be no necessity for drawing the picture of a handkerchief. The tambourine is simply formed and the hand pushed into the center of same and the flag is produced. Of course the tambourine should be carefully shown on both sides.

It is also possible to combine the well known tambourine production with this effect. First produce a large quantity of paper ribbon and after showing the tambourine on both sides, the flag is produced. Instructions for the tambourine trick need not be included here, but may be found in most all books on magic. Stanyon's "Magic," C. Lang Neil, "The Modern Conjurer."