

SELECTED TRICKS

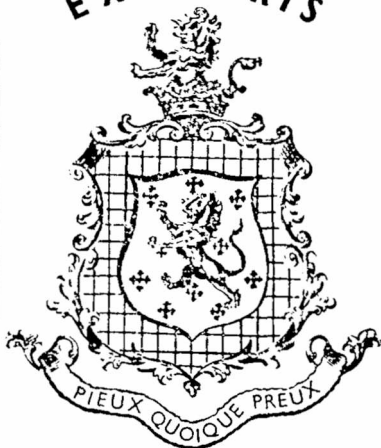
BY

LOUIS F. CHRISTIANER



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SELECTED TRICKS

BY

LOUIS F. CHRISTIANER



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DIE AND DOUBLE BOXES

Introducing two neatly made wooden boxes—one of which fits within the other—the entertainer shows that they are absolutely empty. The smallest box is closed and locked and then placed within the larger, which is also closed and locked.

A solid wooden die is then introduced and wrapped in a sheet of paper. Suddenly crushing the paper, the performer proves that the die has vanished. Opening the larger box, the performer removes the smaller box which is taken to a spectator to unlock, and within is found the solid die.

To start with, the solid die, with a paper shell, is inside the small box, which is in turn, inside the large one. The small box is constructed along the well known tip over inexhaustible box lines. In other words, the small box has two bottoms, working on a pivot, so that when the box is tipped forward, the real bottom remains on the table, while the second bottom, which is concealed in the front of the box, takes its place. There is therefore a sort of shelf formed by the real bottom on the table, so that anything placed thereon, will go into the box when same is placed upright once more.

In performing the trick, the entertainer opens the large box and removes the small one. This is then opened and turned with the mouth down so that the die and shell will fall out together and without exposing the shell. The small box is then placed on the table, and tipped forward, as if accidentally, so that mouth of box points to audience. The performer then reaches over this box for the sheet of paper, during which move, the die and shell, which is held in the right hand, is lowered behind the small box for an instant only, but long enough to allow the die to slip out of the shell on to the bottom of the small box.

The supposedly solid die is now wrapped in the

sheet of paper and placed to one side. The large box is taken up and held in the right hand. The small box is tipped up and the lid is closed at the same time, and the small box is taken up and placed in the large box, which is placed on the table.

All that now remains is to crush the paper, show that the die is gone, and to open the boxes and find the die in the small one.

If desired, the boxes may be provided with locks, and the small one unlocked by a spectator. In this case the performer will hold the box while he gives the key to the spectator.

Another method of working would be to do away with the tip over feature, and merely show that the die fits the small box, during which the die slips out of the shell into the box. The trick then proceeds as before. This method, however, is not nearly as effective.

THE DIVINING CARD

The entertainer hands out the deck of cards to be thoroly shuffled. Two cards are then withdrawn, noted, and returned to the deck, which is again shuffled.

The performer next removes a card from the deck, shows it and gives it a toss in the air. The card reaches a certain height and then returns, the performer holding the deck, and allowing the card to enter same at about the center. He then asks the name of the selected cards, and upon going through the deck, the returned card is found between the two selected ones.

This is a very effective trick and does not require a very great amount of skill. I have previously described this trick in one of my little books, using, however, a method entirely different from that herewith described, and to my mind, not as good.

Ability to make the pass-to cause a card to re-

turn to the deck and a deck of strippers, is all that is required. The move of causing a card to return to the deck is explained in Down's "Art of Magic."

After the deck has been shuffled, one card is selected. This card is returned to the deck so that the wide end of the card will be in the narrow end of the deck. Or, in the position for "stripping." The card is brought to the top of the deck by means of the pass, and the deck shuffled. A second card is selected and when about to be placed in the deck, the pass is made and this second card is placed on top of the first card. The pass is made and the two cards are now brought to the top of the deck. After the cards are shuffled, a simple cut is made, and the two cards brought to the center of the deck. It is then very easy to locate the selected cards by reason of the wide end of one.

A third card is taken from the deck—I prefer an ace—held in the correct position to make it return, and tossed in the air, after having been shown to the audience. At the same time the card is tossed in the air, with the right hand, the deck being held face down in the left hand, the left thumb presses down on the wide end of the card, forming a break. The right hand lifts up that portion above the break, and the returning card is allowed to enter the deck here. Immediately as the card enters the deck, the top portion is allowed to fall upon the lower portion and the deck is held in the left hand. The performer then states that the returned card has entered the deck between the two selected cards, and the deck is spread before their eyes to show that this has happened.

A wide and narrow deck may be used, or merely a wide card, which of course will then have to be forced upon one of the spectators. No matter which method is used, the trick is very effective.

FLOWERS AND DOVES

This charming little effect can be used with good results as an opening trick, or as an interlude during any part of the performance.

The effect is simple but extremely pleasing. A small basket, full of flowers, is introduced. Some of these are thrown to the audience, after which, while still full, the lid is placed on the basket. Removing the cover a second later, the flowers have vanished, and in their place are two or three white doves which fly out, the basket being otherwise empty.

The illustration will solve the mystery. A small Japanese basket of the bon-bon variety is obtained from any art store. A cardboard lid is made to fit the mouth of the basket rather loosely as in "A." A number of artificial flowers are fixed to the top of the cardboard, among which a number of real flowers are mixed.



Two or three doves are first placed in the basket, after which the cardboard fake is placed over the mouth, and the basket has the appearance of being filled with flowers.

After a few of the real flowers are thrown out to the audience, the lid of the basket is placed over the flowers and pressed down rather firmly, which will cause the fake to stick in the lid when same is removed, and allows the doves to fly out. The

doves can then be used in another trick, if desired.

The basket can also be used to produce flags, ribbons, candy or other articles.

CORRECTING A MISTAKE

A deck of cards is shuffled and a spectator selects a card. The card is placed on one side without anyone looking at it. Three other cards are then taken from the deck and without being seen, are placed face down on the table.

The performer then states that a peculiar sympathy exists between all the cards, that the three cards last chosen are all the same. The spectator turns up the three cards and finds that they are all kings. The performer then states that the first card chosen is the fourth king. The spectator turns this card over, and finds that it is an ace. The performer then lightly touches the first three cards, and upon turning them over, they are seen to be the three aces instead of the three kings.

A slight arrangement of the deck is required. First remove all the aces and three kings. On top of the deck, place the three kings; then on top of these, two indifferent cards. Then, lastly, the Ace of Clubs. The other three aces are placed in the left trousers pocket, in such a maner that when they are palmed, the faces will be to the palm of the hand. If it is desired to use this trick in the middle of a card series, the top six cards can be placed in the right trousers pocket, and while the deck is being shuffled, they are palmed and added to the deck.

The presentation of the trick will be readily understood. The top card or an ace is forced on a spectator. I use the method explained in Hull's "Bulletin of Latest Sleights" and credited to Henry Hardin. This consists in bringing the card it is desired to force, to the bottom of the deck. The

cards are fanned and the spectator touches one. The deck is cut at this part and the card taken out, only the bottom card is slipped to this place and placed on the table face down by the spectator, who does not look at it.

The deck is then placed on the table and the spectator asked to place the top card on the bottom of the deck. He is then requested to place the next card in the center of the deck. This is done, the performer states, to preclude any idea the spectators might have that the cards are arranged.

The next three cards, which are the kings, are placed face down, in a row on the table. After a little patter regarding the sympathy of the cards, the spectator turns up the three kings. During this, the performer palms the three aces in his left hand.

The performer then states that the first card selected is the fourth king and dilates upon the remarkable sympathy that exists between the kings, that although the spectator has taken the cards haphazardly from the deck, they are the four kings. This patter is given to make the apparent failure of the performer stronger and this makes the final effect of the trick greater. It also affords the performer an opportunity of gathering up the three kings, which he does with his right hand.

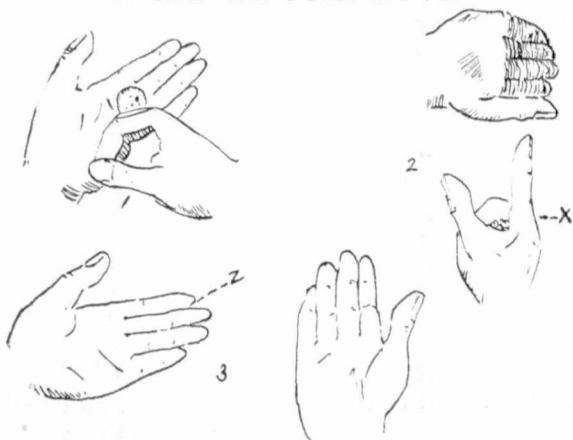
The spectator then turns up the first card selected, and, of course finds the ace. The performer is, during this, executing the Erdnase Double Palm Change, described on page 150 of the "Expert at the Card Table." I have slightly altered the method, however. The three kings which have been gathered up in the right hand are at once transferred to the left hand, which holds them so the ends project slightly above the top of the hand, which is turned so the back is to the audience. The right hand then makes the move of squaring up the

kings and covers them entirely, really palming them and slightly turning the hand so that the thumb and second finger will grasp the edges of the palmed aces, which takes the crimp out of them. This move is made just at the time that the right hand grasps the cards. By reading Erdnase's method the move will be made clear.

The right hand places the aces on the table, and then disposes of the kings in the pocket in the coat pocket. The moves, described above, take a few seconds. The trick is then finished. After the ace is turned up the performer is apparently "stumped" but then taps the "kings" and the spectator turns them up and finds the aces.

The trick is a real mystifier and as will be seen, is a version of the trick described in Hatton & Plates "Magicians Tricks," which calls for a number of top changes. Those who will master the Double Palm Change will be more than repaid.

A CLEVER COIN MOVE



Every magician who makes any claim to the ex-

pert presentation of coin tricks is more or less proficient at performing the coin roll over the knuckles of the hand. A description of the effect appears in Down's "Art of Magic."

In connection with the coin roll, I have often performed the following little stunt, which is well received and which works in fine with a series of coin passes. The coin is rolled over the hand, back and forth, once or twice. Finally, when the coin reaches the little finger, the other hand is placed in the position as shown in Figure 1. This hand appears to take the coin, and is at once turned over, while the other hand points to it, as in Figure 2. In reality, the coin is retained between the little and third fingers, but the position of the hand while pointing to the other, hides this fact. The hand that is supposed to contain the coin is then opened and shown on both sides. The coin is gone.

Now, assuming that the hands are in the same position as shown in Fig. 2, but the closed hand opened, the back still being to the audience, while the coin is held between the little and third fingers of the other hand, it will be found an easy matter to pass the top hand down, and grip the coin between the first and second fingers, but at the back of the hand. This hand is at once turned over while the other follows it a second later, the two hands taking the position as in Fig. 3, the coin being behind the left hand, gripped between the fingers.

Thus both sides of the hands have apparently been shown empty. The right hand then makes a move over the left, which drops the coin, the right catching it and producing it behind the knee.

To those who work the coin roll, this move will be found very effective, but requires quite a little practice to get the correct angles.

HIT IT HARD

The entertainer obtains the assistance of a young boy, who steps upon the stage and stands at the performer's left, facing the audience. He selects a card from a shuffled deck and shows it to the audience. The card is placed upon the top of the deck by the performer. The boy is then asked to mention any number. He mentions eleven. The entertainer holds the deck face down in his left hand and requests the boy to hit the deck hard enough to force the top or selected card to take its place, eleventh from the top. This request surprises the boy, but he hits the deck quite hard. The entertainer states that he has used too much force, for he has knocked the card clear through the deck. The deck is turned over and the selected card shown on the bottom.

The card is then placed in the center of the deck, which is shuffled, and the boy requested to try again. The cards are then counted and the selected card is found eleventh from the top.

After the boy has stepped upon the stage and taken his position on the performer's left, he selects a card and shows it to the audience. While the card is being shown to the audience, the performer inserts his little finger under the top card of the deck which is held in the left hand. The performer takes the card and places it on top of the deck, at the same time requesting the boy to mention any small number. During this the performer makes the pass, bring the two cards to the bottom of the deck, which makes the selected card second from the bottom.

The boy mentions eleven. The deck is now being held in the right hand, face down, thumb at the end to the performer, and the palm of the hand facing the top card, with the fingers holding the end opposite the performer.

The deck is turned over and the bottom card shown, with the left forefinger pointing to it. As the deck is now turned face down, the left forefinger pushes the bottom card to the right so that it will spring up and into the right palm, while the left hand takes the deck. This move is explained in the "Art of Magic" by Downs, in describing Leipzig's Four Ace Trick. The selected card is now on the bottom of the deck. The performer instructs the boy to hit the top of the deck and he illustrates by tapping the top of the deck with his right hand. This move disposes of the card palmed in the right hand.

Just as the boy is about to hit the deck, the performer whispers to him to hit it hard. The trick is now readily understood, for after showing the card on the bottom, it is placed in the center of the deck, brought to the top and ten cards shuffled on top of it, after which the boy taps the deck gently and the card shown to be eleventh from the top.

The usual "by-play" with the boy should be used, such as asking him his name, telling him yours, shaking hands with him, telling him to bow to the audience, etc. There is really nothing new to the trick itself, but I have found it to go well, especially in a card series where an assistant is used.

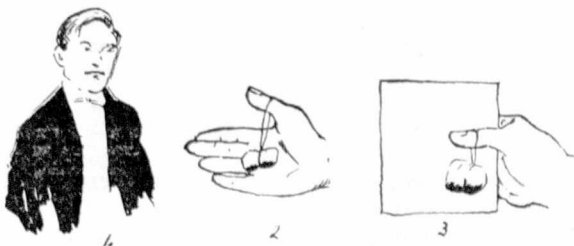
THE FLYING HANDKERCHIEF

After showing his hands to be empty, the performer takes up a small sheet of paper and forms it in a cylinder, which he closes at both ends and drops it into a glass tumbler.

Taking up a red silk handkerchief, he rolls it between his hands, from which it instantly vanishes. Taking up the paper cylinder, he tears open one end, and from which he withdraws the silk handkerchief.

This simple little effect is very effective for parlor or club workers and forms a fine opening effect to a series of handkerchief tricks.

The illustration will make matters clear. The duplicate red silk handkerchief is folded up and tied with a single loop of black thread. To this is attached a loop of fine catgut. A rather long pin is inserted in the coat, under the edge, with the point of same pointing towards the performer's left. The folded up silk handkerchief is now impaled upon the pin, with the catgut loop projecting beyond the edge of the coat as shown in the illustration.



The small sheet of paper is resting on the table and this the performer takes up with his left hand. While so doing the right hand passes over the front of the performer's body, the thumb catching in the catgut loop, and without the hand stopping, the load is drawn into the hand. This is also made clear in the illustration. The sheet of paper is at once passed to the right hand, and held as illustrated, with the load concealed behind same. The paper is rolled into a cylinder, beginning at the lower edge and rolling toward the back. This enables the performer to roll the load right with the paper, and in the act of withdrawing the thumb from the catgut loop, the thread is broken, allowing the handkerchief to expand somewhat in the cylinder.

The cylinder, after both ends have been closed, is placed in a glass, while the performer takes up a duplicate silk. This move also enables him to get

hold of the handkerchief pull, if he desires to use that method of vanishing the silk.

However, I prefer to use the finger tip vanish. The finger tip is in the right trousers pocket to start with and the performer goes through the usual play of rolling up the silk between his hands, pretending to palm same in the right hand and place it in the trousers pocket. This enables him to get the finger tip on his right first finger, after which the silk is vanished in the manner well known to all magicians.

TWO COIN MOVES

This effective little coin change is of an impromptu nature. Both hands are shown to be empty, and the left hand is formed into a fist. A ten cent piece is then placed on top of the closed fist and the right hand passed over it. The dime has vanished and in its place is a dollar. Both hands are otherwise shown to be empty.

To begin with, a dollar is dropped in the right sleeve. Both hands are shown to be empty, and a ten cent piece placed on the closed left fist. During this, the right hand drops to the side for an instant, allowing the dollar to drop into the right palm, where it is gripped. Now pass the right hand over the left fist, during which action, by a twist of the left fist, the dime is flipped into the right sleeve, and the palmed dollar left in its place. Considerable study must be made to get the correct angle and to work the change smoothly, but it is a dandy.

Another clever move, making use of the right sleeve, is as follows: A coin is placed in the left hand, which is turned over and the back of the hand rubbed by the right hand. Both hands are then shown to be empty, and the coin is produced from behind the right knee.

The coin is placed in the left hand which is at

once turned over so the back of the hand is to the audience. The right hand just touches the back of the left hand for an instant, during which the coin drops down the right sleeve through the opening between the thumb and first finger. In dropping the right hand to the knee the coin slides into the hand and is produced.

AN EFFECTIVE CARD TRICK

This is more a series of changes and forces than anything else, but is very effective nevertheless. A card is selected, noted and returned to the deck. The card suddenly appears face up on top of the deck. The deck is shuffled and the same spectator takes a card, only to find that it is the same card he had before. This card is returned to the deck. The performer shows the bottom card and passes his hand over it when it changes to the selected card. The card is then thrown face down on the floor and the spectator places his foot on it, he then touches any card in the deck, which when turned over proves to be the selected card, while the one under his foot is an entirely different one.

Selected card is brought to the top of the deck. The performer then causes it to appear face up on top of the deck by means of the old turn over. This, as every entertainer knows, is accomplished by pushing the card over to one side in the act of dropping the deck from one hand to the other, and the force of the air turns the card over. Deck is then shuffled without disturbing the top card which is then forced on the same spectator. It is once more brought to the top of the deck and by means of the color change, made to appear on the bottom of the deck. The two bottom cards are then held as one but protruding more than half way over the edge of the deck, which is held in the left hand, thumb on top and fingers underneath, with the

selected card facing the audience. The hand is then turned over, making a move of throwing the card face down on the floor. In reality, the selected card is drawn back by the thumb, while the fingers push the other card out and it is this card which drops on the floor, face down. This move is described in my "Effective Card Tricks" under the title of Rapid Transit.

The selected card is now on the bottom of the deck, although the spectator thinks he has his foot on it. The cards are now fanned and the spectator touches one. The cards are cut underneath the one he touches, but not before the fingers have, unseen, drawn the bottom or selected card over so that it will be the bottom card of the top portion of the deck. The cards are then turned over and the selected card shown while the one under the spectator's foot is seen to be an indifferent one.

This force is accredited to Henry Hardin in Burling Hull's "Bulletin of Latest Sleights." This trick will be found to keep the audience interested and it can be performed anywhere.

FLYING INK AND SILK

This very effective combination is accomplished by very simple means, and most every entertainer has, if not all, nearly all the apparatus required.

A large glass and a red silk handkerchief, are shown. The handkerchief is placed in the glass which is then covered over with a foulard and placed upon a small stand upon the table so that it may be in view all the time. A small square piece of cardboard or wood is then placed on top of the glass, and a second glass is shown and inverted upon the piece of cardboard. A cardboard cylinder, open at both ends and about the height of the glass, is placed over same.

The performer then pours a quantity of ink into

a glass which he holds upon his hand. This is covered for an instant with a second cylinder, and when the cylinder is removed, the ink has vanished. Removing the cylinder from the glass inverted on the piece of cardboard, the red silk handkerchief is found therein. Uncovering the first glass, wherein the silk was placed, is found the ink.

The first glass is the well known mirror glass, but so arranged that ink can be placed in one side of the mirror partition. This is placed on the table with the ink to the rear. One of Thayer's pedestals is used to elevate the glass from the table during the course of the trick.

The second glass is the bottomless glass known to all magicians. The cardboard cylinder that goes over the bottomless glass has a small strip of paper near the top edge under which a rolled-up duplicate silk is placed, having a small weight in one corner.

The remaining glass is the well known Demon Glass, which has a celluloid insert. A cardboard cylinder also fits over this glass.

The performer first introduces the red silk handkerchief and places it in the front compartment of the mirror glass, which is then covered with a foulard and placed on the pedestal. In so doing, however, the glass is turned around so the ink side is facing the audience.

Next the square piece of cardboard is placed on this, and the bottomless glass inverted on same. When this is covered with the cardboard cylinder, the duplicate red silk is pushed down and the little weight carries it through into the glass.

The demon glass, containing the insert is placed on the left hand while the right pours some ink into it. When this is covered with the cardboard cylinder and removed, the insert is carried away with the cylinder, the glass being empty, while the insert is

dropped down a black art well or on a servante at back of table.

The trick is then finished and the other glasses uncovered to show the transposition. Another effective method of vanishing the ink in the glass on hand would be to use Stanley Collins' "Vanishing Ink On Hand" as explained in one of the early issues of the Magazine of Magic. As before stated, this is a very effective combination and practically works itself.

THE FOUR ACES AGAIN

The performer introduces a deck of cards which is shuffled and the four aces removed and placed in a row upon a little stand. The deck is then shown to contain no aces, after which it is placed in a glass goblet resting on the table, face to the audience.

Three indifferent cards are then placed upon each ace, back to the audience. This having been accomplished, the performer takes up the first pile, shows the three cards and the ace in a fan, closes the fan and then spreads out the cards once more. The ace is seen to have vanished. Attention is directed to the glass, and the ace is seen to rise out slowly. This is repeated with the second and third pile, each vanished ace, rising out of the deck in the glass.

The fourth pile is taken up, the cards shown with the ace, after which the ace suddenly vanishes. This time, instead of the ace rising slowly out of the deck, the whole deck flies out of the glass, leaving one card still remaining in the glass, which is the last ace.

Readers will at once recognize the fact that double faced cards are used, and that the cards in the glass are strung for the De Kolta rising cards.

First of all a deck is arranged for the shower of

cards so that the first three aces will rise out of the deck in the ordinary manner, but the last ace will stay in the glass. This is easily accomplished by running the thread over the last ace. The deck, thus arranged, is placed on the servante at back of the table.

In another deck, the four double cards, representing the four aces on one side, and indifferent cards on the other, are placed. The little stand is nothing more than a little easel with a ledge upon which to rest the cards.

The four double cards are removed from the deck, representing the four aces, and placed on the easel, ace side to the audience. Three indifferent cards are then placed upon each ace. The deck is shown to contain no aces, and going over to the table upon which the goblet is resting, the performer moves same slightly forward, during which the deck is exchanged for the threaded one and which is placed in the goblet.

The move of causing the ace to vanish is mostly nerve, must be done with a snap, but not hurriedly. Pick up the first pile, standing with right side to the audience. Hold the ace in the left hand, the thumb and second finger holding the sides, face to the audience. The right hand fans the three cards and holds them close to the ace. The audience is convinced that there are only three cards and an ace. The performer deliberately turns the three cards over and on top of the ace, closing the fan, bringing the backs to the audience. The cards are at once struck sharply on the left hand, and immediately turned over, showing that the ace has vanished. The assistant then pulls the thread and the ace rises out of the deck. The same move is repeated with the other aces. The rising cards for this method will be found in *The Art of Magic*, by Downs, *Magician's Tricks*, by Hatton & Plate, etc.

The whole outfit can be supplied by Thayer at small cost.

TWENTY-FIVE CARDS

There is nothing original about this dandy little trick, unless perhaps it is the method of presentation, and for the reason that I have never seen anyone work it in just this manner, I am including it in Selected Tricks.

After a deck of cards has been thoroughly shuffled, the entertainer lays five in a row, face up. On top of these he places another card, and so on until there are twenty-five cards in all, in piles of five each, placed face up, so the spectators can see each and every card.

A member of the audience is then asked to think of a card in one of the piles, and after he has done so the performer gathers them up and drops them to the table, one at a time, where they fall face down, with the exception of one card, which turns face up and which is the selected card.

As will be readily seen by card entertainers, the whole trick depends upon the method of gathering the cards up. After a spectator is told to think of a card, he is asked to mention what pile it is in. When told, the performer gathers up the piles so that the pile indicated will be in the center. Now, explaining that he will show that the spectator's card is still in the pack he deals the cards out once more exactly as he did in the beginning, and once more the spectator indicates the pile in which his card appears and once more the performer gathers them up so the indicated pile is in the center. Now the card thought of is thirteenth from the top.

Holding the pack face down in his left hand, the performer takes one at a time in his right and drops it to the table. In doing this he drops the card flat so it will land face down, but when he

comes to the thirteenth card (he is counting the cards to himself while dropping them) he lets it slide off the hand, the fingers giving a little upward movement, which will cause the card to appear face up on the table. The remainder of the cards he drops quickly and so they appear face down.

The method of causing the card to appear face up was described by Surgeon Woodward in the *Sphinx* years ago, and who originated the other part of the trick, I do not know, but I stumbled onto it some time ago, and the trick as described above is very effective.