

**Magic Library**  
Vol. I.

---



**THE BOOK  
OF  
EXQUISITE CONJURING**

by

F. W. CONRADI.

WITH SUPPLEMENT:

**CLOTH - PAINTING  
( Rag-Pictures )**

by

H. W. TAGREY.

Translation & Patter:

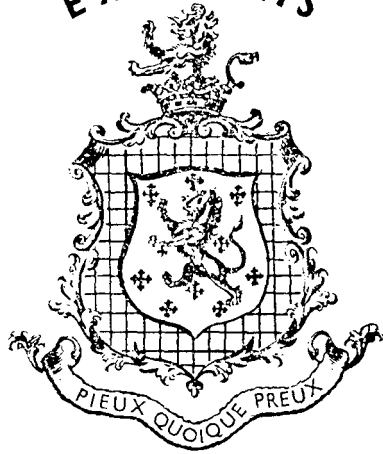
E. HARKEWITZ.



---

**Horster'scher Verlag**  
Friedrichstr. 17.  
Berlin SW 48.  
Germany.

EX LIBRIS



WILL ALMA  
M.I.M.C. (LONDON)



**THE BOOK  
OF**



**EXQUISITE CONJURING**

by

F. W. CONRADI.

WITH SUPPLEMENT:

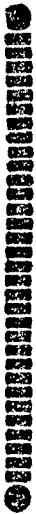
**CLOTH - PAINTING  
( Rag-Pictures )**

by

H. W. TAGREY.

Translation & Patter:

E. HARKEWITZ.



WILL  
ANDRADE  
122 SWANSTON ST.  
MELBOURNE  
173 FITZ ST.  
SYDNEY

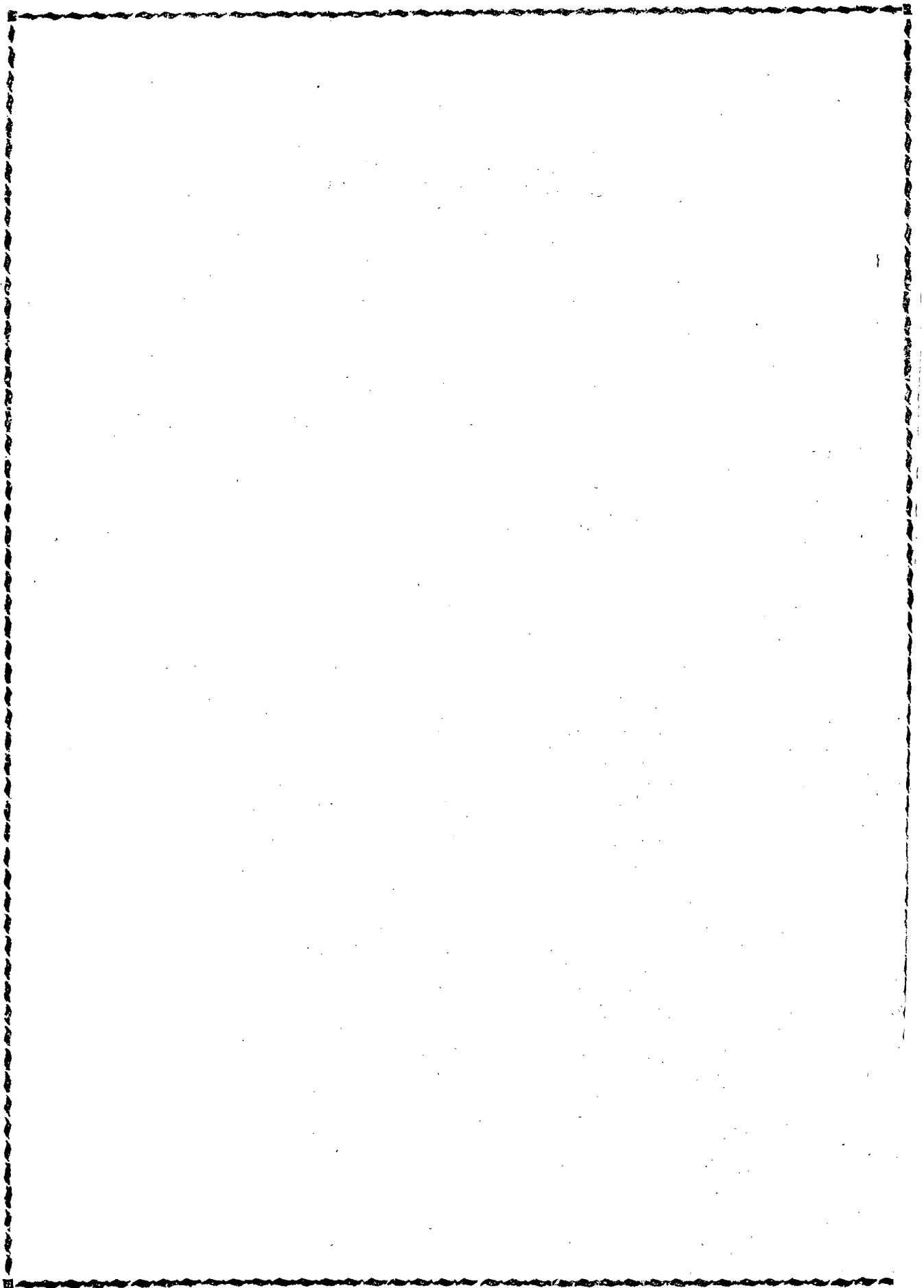
---

Horster'scher Verlag  
Friedrichstr. 17.  
Berlin SW 48.  
Germany.

**Dedicated**

**to all lovers**

**of Magic.**



The State Library of Victoria  
"ALMA CONJURING COLLECTION"

## Foreword.

To all my ENGLISH and AMERICAN Friends!

In presenting this, my first book in the English language, to the English-speaking public, I have been guided by two different motives.-

The first one was, that -- after the large succes of my monthly Magazine: "The Magic Mirror" -- so many of my English friends called for a book written by me in English, that I could no longer overhear these demands, but that-- though pressure of business has delayed the work -- I now have much pleasure to be able to give herewith to you the result of my labour.

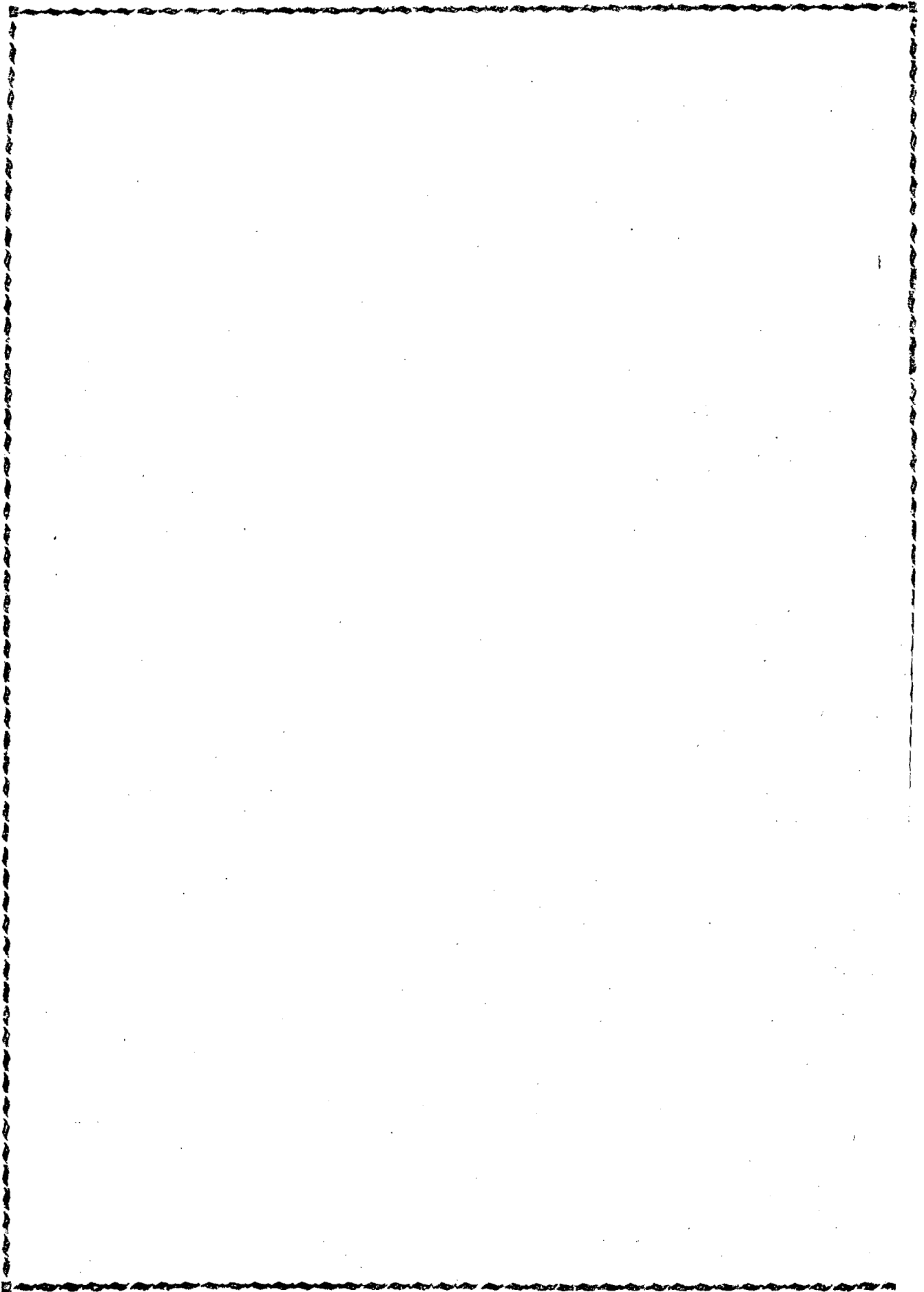
The second one is to lay before you a book of novelties, which -- as far as I know -- have never been described in any English book before now.

If this,my task,has been successful,I hope to have your good-will, so that any further magic literature of mine will be kindly received.-

Finally I herewith thank my collabporators, *Mr.Cortini* (The man with 10,000 Dollars), *Mr.H.W. Tagrey* of Dantzic and *Mr.Eugen Harkewitz* of Berlin,which latter is responsible for the translation and the patter, heartily for their pains to make this book a success -- so let us hope!-

With magic greetings

The Editor.



## The Darts of Cupido!

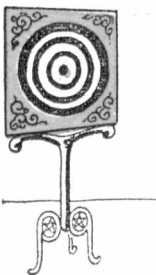
### Effect:

Performer asks any Gent or Lady to kindly step upon the stage. He then declares, that he has the intention to shoot through the person, assisting.- Performer takes now an air-gun, loading same and makes a trial-shot at a target, standing on the stage. He then asks his temporary assistant to remove the dart from the target. The performer gives now to assistant a box with darts of different colours, f.i. yellow - blue - red, begging him to chose one of the darts and to mark same. We will suppose that assistant has chosen a red dart. Performer loads his gun once more with the chosen dart and asks assistant to kindly select out of a lot of newspapers, lying on the table, anyone he likes. Assistant is then asked to stand in front of the target and to hold the selected newspaper in front of his body, spread out. Performer now blindfolds assistant, takes up his gun and aims at the assistant, firing off his gun. The chosen dart perforates the newspaper, also goes through assistant and is finally seen sticking in the target. All the spectators may now come on the stage at once to examine the newspaper as well as the marked dart in the target.-



### Requirements:

a) Two air-guns, exactly alike. One of these is mounted behind the scenes on a stand in such a manner, that a shot, fired at the target, must absolutely hit the target in the centre or nearly so.



b) A number of darts in red, blue and yellow colour.

c) A black wooden or elastic piece in thickness of a pencil, about half an inch long.

d) A target.

e) Several newspapers.

f) A large-sized handkerchief.

g) A mask of thin sheet-metal, like one wears at a masked ball, to be worn over the eyes before being blindfolded. The audience is told, this is to prevent any damage to the eyes of temporary

assistant, in case dart goes too high.-



### Explanation:

The secret of this really wonderful and baffling illusion consists in the shot at the target being fired by an assistant behind the scenes,

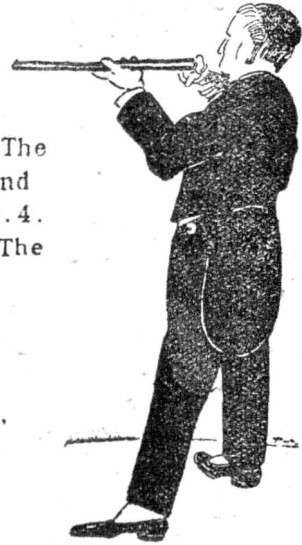


exactly at the same time, when performer does the shooting at the spectator on the stage.

The "How it is done" will partly be seen by looking at the pictures and at the sketch herewith. In the latter No.1. is Performer.



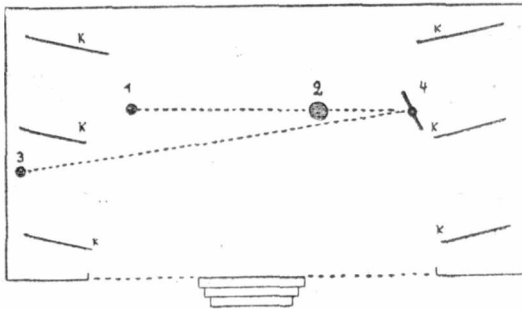
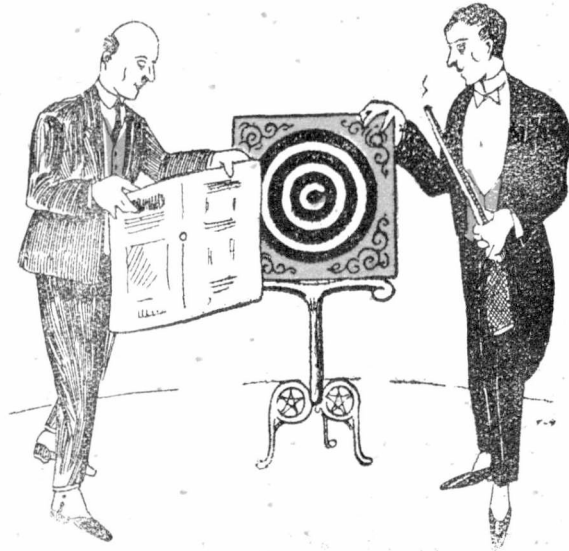
No.2. The spectator on the stage. No.3. The assistant behind the scenes. No.4. The target. - K. The side-scenes. -



It remains to be explained, that performer gives to the assistant, bringing in the box with darts, the marked dart,

when assistant leaves the stage and assistant then puts the marked dart into the air-gun, mounted in the correct position on stand, to fire off

at the same time as performer does. Of course if performer's assistant is a good shot, he may also shoot from behind the scenes freehanded with either a pistol or an air-gun, the main thing is, that he is hitting the target. Performer himself loads instead of the chosen dart the dummy wooden or elastic piece, but it is advisable, that he has another dart of the same colour, as was chosen in his hand, which he later, when loading, ex-



changes against the dummy piece. Latter is fired off and will penetrate newspaper and hit also temporary assistant, but will then fall to the floor, where it will remain unnoticed. The blindfolding is of course done only to prevent assistant on stage of seeing anything of preparations behind scene. -

We remark, that the spectator on the stage must stand at least two yards and a-half in front of the target, so that assistant behind scenes is enabled to shoot at the target without hitting spectator.

We repeat: An illusion with next to no preparation, baffling to the extreme!!

## PATTER FOR: „THE DARTS OF CUPIDO”.

### Foreword.

With regards to "patter" a word as to the nature of patter and the purpose thereof may here be perhaps not out of place.-- It has been said, that making fun of a person assisting on a platform or stage is not good taste!-- Quite so!! Everything in this world must of course never be overdone. But if f.i. I should walk on to a stage to assist, I would stand a certain amount of chaffing without being offended and I would be quite prepared to assist the performer to the best of my ability and to do all I could, to make people laugh and be merry, which can be done without making either a fool of oneself or without performer overdoing the matter.

In this sense the patter here following has been written and it must be left to performer's tact, how far he may use this patter or alter same to suit his audience. Anyhow-- a person being offended easily; need not go on to stage to assist, when asked.-

### Patter.

Ladies and Gentlemen,

I have much pleasure in introducing to you a new trick, which has been patented by me in all the countries of this world and of the next too.- It consists of shooting through a man or a woman without he or she noticing anything, though the missile has gone right through his or her body! So, if you dont say, after having witnessed this trick: "Well-- I'll be shot!" well--I'll be shot!!- That's all!!--

Now if some kind person will step up this way, either female or female, I shall be pleased to shoot him or her-that is: I mean, that I shall try the experiment, anyway. I may add, that any fatale issues have not happened up to now, so if it should happen tonight, the person will have the honour to be the first!- Well-- who will have the honour?!- I should prefer a single man or lady, so that--well, if anything should happen,--you know, one never can tell--so that a happy widow or widower may be left, because, if anything happens, I may tell you in confidence, that I am insured against accidents with the....no, I wont tell you where, but anyhow, the other party gets £ 10,000!!! So that's alright!!--

I see a gentleman in the backseats nudging his wife to come on the stage, how kind of him!! Dont you think so?!- Ah, here is a newly married man, he is so happy to be able to oblige his wife-- must be an ideal marriage!--

Well, Sir, I am pleased to see you. How long have you been married?! (Pretends hearing 20) Twenty? I did'nt ask how many bairns you have got, I asked, how long you are married?! (Pretends hearing 6!) What only 6 years married and 20 kids?? Well- I'll be shot!! But NO, I mean you'll be shot now! I trust, Sir, you have made your will and your wife will get eventually £ 10,000! By the way--may I ask your name and address? In case, that-- you know!-- Thank you!-

Now, Sir, I have here a box with darts of various colours, yellow--blue and red! Will you please chose one of these darts, with which you will be shot. The red one--thank you, that will go right through your heart! First of all I shall show you, how I shall do the trick--this way!

(Performer loads the dart into the gun and shoots it against target.)

Now, Sir, will you please remove the dart yourself and see, that it is the same one you chose? Yes? Thank you!! Please give it back to me.

(Performer takes dart in his hand and deposits gun in the vicinity of ammunition-box, letting chosen dart drop behind box. His assistant takes box and at the same time the marked dart and leaves the stage. He loads this chosen dart into the air-gun behind the scenes, which he does during the act of spectator being blindfolded on the stage.

Meanwhile performer asks Gentleman to please chose on of the newspapers on the table, which he does. Spectator is then asked to step forward just in front of the target, about 2 to 2½ yards away from it, and to extend the arms, while holding the newspaper in front of his body. Performer continues with his patter:

"Now, Sir, I must insist on you being blindfolded, so that at least no accident may happen to your eyes. Kindly put this tin-mask over your eyes, at the same time holding the newspaper in front of yourself.-- What did you say, please? You have only two hands, -- well really, so you have. 'I've never thought of that. Then allow me to put the mask over your eyes, this way, and this large handkerchief over your eyes as well, then, I think, you will be safe enough anyway. - You have said: "Good bye" to your wife, hav'nt you and taken a last glimpse of her too, before I blindfolded you--yes --I've seen that too.-- When I have counted "Three",-- all is over. Not with you though-- I trust."

Performer goes now to the table, where he deposited his gun, taking red dart and exchanging in the act of loading this against the dummy on. Counting now One- Two- Three, Performer as well as assistant behind the stage fires his gun, performer's dart going right through the newspaper, hitting the spectator and falling then to the floor, while assistant's dart (the marked one) embeds itself into the target.--

The audience will now undoubtedly applaud and performer takes the sk off his temporary assistant's face.

He turns to him and says:

"Now, my dear Sir, let me congratulate you on your courage as well as on you still being alive.- I trust you have had not too big a shock, nor too big a shot and I see your wife smiling happily after all, that you have escaped this time with not even so much as a scratch. One word more please. Dont give the trick away, because having been on the stage all the time, you have no doubt seen everything

"H o w i t i s D o n e."



## AQUARIUM HUMANUM.

You require two unprepared water bowls, standing on a tray, which are filled with water before the very eyes of the spectators with clear water.-



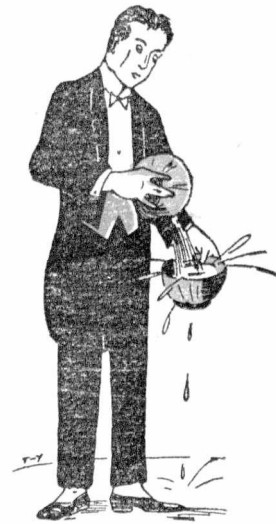
Performer drains both bowls, but - look and behold-- the water appears again inside of the bowls in quite a mysterious manner even to overflowing.- Performer drinks again the water, but - how funny-- once more the bowls are seen to fill themselves with the liquid--unprohibited as yet! Nothing daunted, Performer drains the bowls a third time and gives them at once for examination without in any way exchanging them.

### Presentation:

Both bowls are at first filled with lukewarm water to about one third of their capacity. The water must not be cold, so as to prevent Performer getting the toothache. In filling the bowls with water, spectators are not allowed to look inside the bowls, so

that they are kept in the belief, that both bowls are filled up to the brim with water. Performer makes a rotating movement with both bowls, so that water is spilled, both bowls being taken at the same time.

Now one of the bowls is emptied first seemingly- and then the other. This apparent drinking of the bowl is the most difficult part of the trick, but-practice is better than anything else, as in every-



thing one has to learn, so also here. We should advise the Performer before attempting the trick to perform in public, to really drink the water and look before a mirror, what

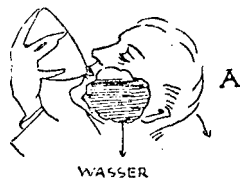
movements he is making, when actually drinking. To do this however in a tricky manner, take one of the bowls, put it to your mouth, as if drinking, and let the water, by lifting the bowls, run slowly into your mouth. During this manoeuvre make with your cheeks the necessary movements to deceive so spectators and produce a perfect illusion.



The water Performer keeps for some seconds in his mouth, he then shows bowl empty and then lets the water go back again into the bowl by tilting his head forward. Only after having bowl removed from his mouth, Performer makes a real swallowing movement,

i.e. he really swallows part of the water, which he has kept back for this purpose in any case. Then the illusion, as if he had swallowed the whole bowl-full is perfect.

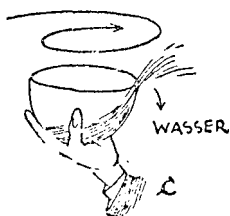
The second bowl is dealt with in the same manner apparently- just so apparently both bowls seem to have filled themselves again to over-



flowing, which is illustrated by water being spilled in pouring it from one bowl into the other.



Spectators are here- by convinced, that both bowls are full up to the brim, and wonder, where all the water may come from. The whole procedure is repeated twice and finally the water is emptied into any container.



We may also remark, that it is important, that Performer knows his own capacity, we mean, that he knows, how much water he can keep in his mouth secretly and also unconstrainedly. He must therefore at the first pour only so much water into each bowl, as he can keep in the manner mentioned in his mouth. This is very important!

The bowls are given for examination, but before doing so, Performer is bluffing the spectators in the following way: Both bowls are put inside each other, openings on top, of course, taking them up with right hand, thumb outside. Now only bowls are given to spectators, Performer making a fist, as if concealing something inside, and spectators will think, that he has taken some inner receptacle out, hiding this. But Performer opens after a little his fist and shows, in a casual manner, that same is empty, proving so, that "everything is above board"!

## „PHOENIX”

### The FINAL word in the question of Rope-Tricks.

By Civil Engineer E. Voegel.

When we say: "The final word" we may honestly assert, that our method of performing this "trick of tricks" is really the very finest method in existence. An excellent new idea is made use of in this exceedingly clever thought-out method, an idea, which has hitherto not been applied to any trick in the realm of Magic.

Performer shows a rope about 3½ to 4 yards long and about half an inch in thickness. Audience can satisfy themselves, that the rope is perfectly firm. One of the ends of the rope is now given to a spectator to hold, while Performer himself takes the other end, so that the rope is stretched to its full length and everything may be examined. Another spectator - both spectators being strangers, as far as Performer is concerned - is then asked to cut the rope in the

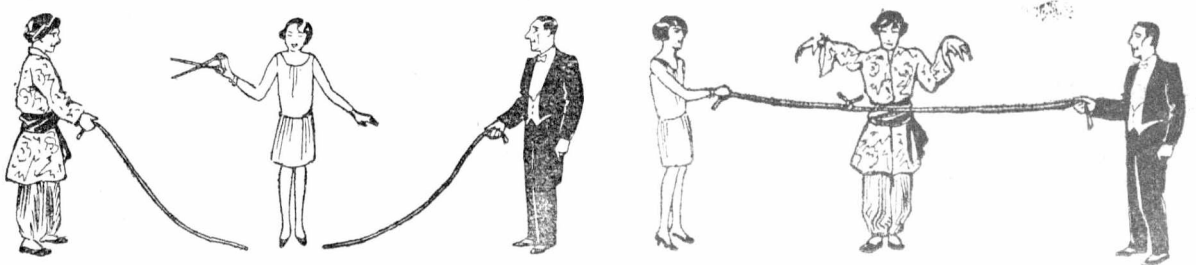


centre. After this is done, Performer as well as the first spectator hold each one half of the rope in their hands.

Performer now knotts the ends together, after which the rope is



held by the two voluntary assistants. We must point out, that the knot is always visible and that the rope is never covered during the whole performance, nor in any way exchanged. On command the knot disappears alto-



gether and the rope is quite restored again, proof - the rope is stretched to its full length and both spectators may pull it to their heart's content. The rope is whole and firm!!

#### Requirements:

- 1) A rope of rather firm texture, a tube-like opening running right through its whole length. Rope is about  $3\frac{1}{2}$  to 4 yards long and of about  $\frac{1}{2}$  in. thickness.
- 2) A short piece of rope, about 4 in. long, otherwise the same as under No.1.
- 3) A connecting-link, consisting of
  - a) a springy pricker
  - b) a case with grooves to fit into "a"
- 4) A case without grooves
- 5) A French nail
- 6) A solution of celluloid in acetone.
- 7) Some small nails.



#### Preparations:

The long rope is cut on both its ends quite flat with a sharp razor and these ends are put at once into the solution of celluloid and acetone, after which the rope is hung over some article until ends are quite dry, but not near a fire. (Take care! Because acetone is a dangerous thing, when brought near a fire or light, as also is celluloid).

This preparation is important, as it keeps the ends of rope from getting frizzly. Moreover the ends of the rope will fit then so smoothly

to each other, that even at a very short distance no cut is visible. It may also be remarked, that it is advisable, to rub the ends of the - now two - ropes with some sand-paper so as to remove all traces of preparation,

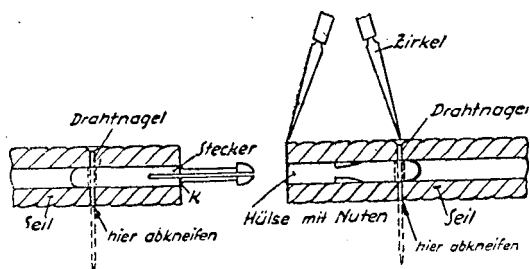


Fig.1

the ends getting glossy through the solution. After the prepared ends are quite dry, they are then widened again by means of the French nail, and in one end is now inserted the springy part of the mechanism, the pricker (No.3a), while in the other end the case with grooves (No.3b)

is pushed, Fig.1.

(In our sketch means: Drahtnagel = French nail, Stecker = pricker, Seil = rope, hier abkneifen = pinch off here, Hülse mit Nuten = case with grooves (No.3b) and Zirkel = pair of compasses).

In inserting pricker the corner (k, Fig.1) and the one of case with grooves must be exactly flush with the ends of rope.

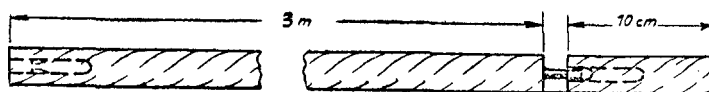


Fig.2

Fasten now pricker as well

as case by means of the small nails in such a way, that they are going through the rope and the holes, which will be found in the other end of pricker as well as in the case, see Fig.1. To be able to find the corresponding holes, when inside the rope, it is advisable to use a pair of compasses and to measure the distance beforehand from the outside corner, marking now the place with the compasses, see Fig.1.

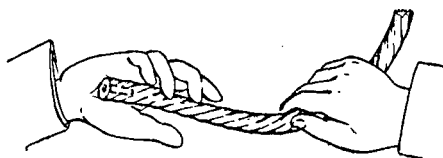


Fig.3

The holes, both of the pricker and case, being countersunk, the introducing of the nails is hereby much facilitated. The ends of nails, which protrude, are then removed by pinching them off, see also Fig.1.

In the same manner the short piece of rope (No.2) is prepared by treating the ends also with the solution (No.6) and after this the case without grooves (No.4) is inserted into one end (which one is immaterial) and fastened also with a small nail.

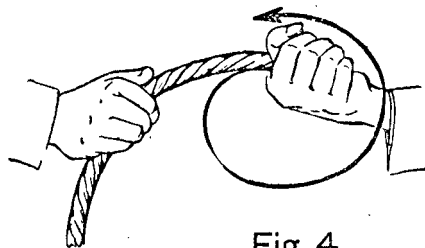


Fig.4

Just before starting with the trick, this small end is fastened to the long rope (see Fig.2) by inserting the case of small rope into the pricker of the long one, all looking as one whole rope (Fig.2). (In our sketch the space between the long and the short rope is very much exag-

gerated, done for clearness sake.)  
 Presentation:

The end of rope with the short piece attached to it Performer is



Fig. 5

holding in his left hand, so that this part of the preparation is hidden by his hand. The other end of rope is then taken in right hand. A gent from the audience is now asked to assist and Performer gives to him the end, which he himself has in his right hand, now into gent's right hand, saying: "Will you please open your right hand!" (See fig.3) He then asks the gent to close his hand as per fig.4 and to hold the rope firmly in his hand. We - of course - know, why Performer asks the gent to close his fist round his end of the rope, it is simply to prevent him having too close a look at this prepared part. But to make double-sure of it, Performer rolls the rope round spectator's hand, as we see from figs.4 and 6. Gent is

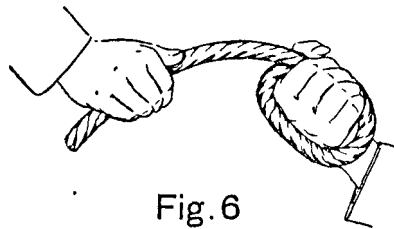


Fig. 6

now asked to walk into the audience as far as the rope will permit him doing so and to ask a lady to cut the rope by means of a pair of scissors

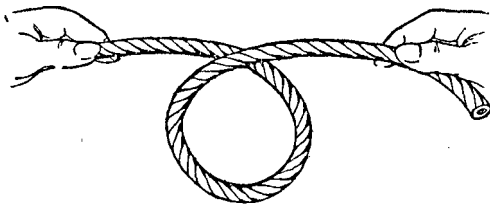


Fig. 7

in about the centre in two halves. This done Performer pulls the end, which he is holding, in and deposits same over a chair, noting however, on which side the short, attached end comes to lie, see fig.5. He then asks spectator, who has got hold of the other end,

to give him this end, laying it over a second chair, also noting, where the prepared part with case with grooves is to be found.

Performer now takes the rope, which he has received just now, at the prepared end, making a fake-knot into this. To do so, he puts the rope-end, which he has placed between the finger-tips of both hands, as per fig.7, ring-like, as will also be noted by the illustration, the diameter of ring being about 8 inches. Now the fore-finger of right hand is laid over the ring and the rope is then pushed over point of fore-finger, as is seen in fig.8. The rope is then pulled with this fore-finger through the ring outward, making in this way a loop, at the same time also tightening the rope. as per fig.9.

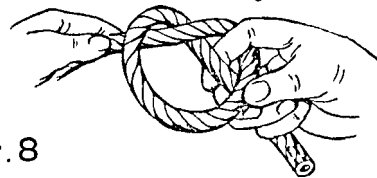


Fig. 8

Into this loop the end of rope with small end attached is pushed, see fig.10 and knot is pulled tight, hereby producing the illusion, as if the prepared, small end-piece of rope (fig.2) is really a part of the knot of the long rope, our illustration No.11 making this clear. The small



end-piece must be in about centre of the loop. Under cover of Performer's hand this smaller end-piece is pulled out of its case and pushed into the free end of the prepared rope, in which end - you remember - is the case with grooves, as seen from fig.11a. This introducing of the small end into the end of long rope must be done quickly and also firmly; it must moreover be remarked, that the rope-end, when introducing smaller end, must be twisted a little, until one feels, that the protruding part of the mechanism fits into the grooves and holds all tightly and firmly. You can now let the rope be pulled without fear of the ends being pulled apart, the mechanism keeping everything firm.

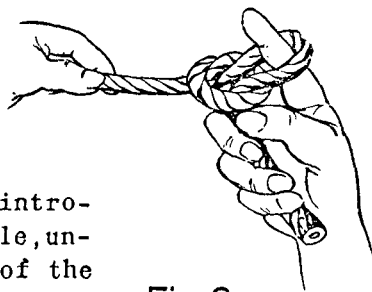


Fig. 9

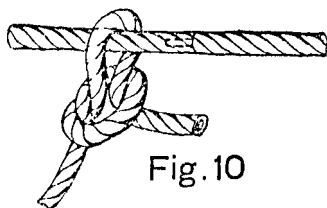


Fig. 10

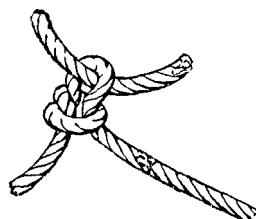


Fig. 11

Performer takes a pair of scissors cutting before the eyes of all the spectators the short piece of rope (fig.2) off just behind the knot, as seen in fig.12. The other half of this pushed-in part is cut-in a little and then pulled out of the fake-loop by means of the scissors, as per fig.13.

The rope being pulled rather taught, but not too much so, will still show a knot, which must be shown to audience by Performer pointing with

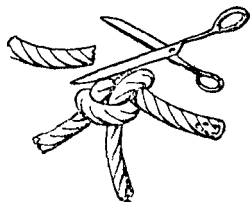


Fig. 12

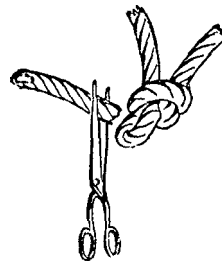


Fig. 13

his hand to this knot and he now makes with both hands over the knot some magnetizing moves, covering knot with both his hands and under cover undoing same. He then slowly removes his hands from the rope and - rope is restored again, in fact looking quite unhurt - so to say - as before the cutting. Both ends are quite firmly connected by means of the mechanism and even a spectator with a pair of field-glasses could not detect a flaw. A decent pulling of the rope will not in any way do any harm, but it is advisable to show the rope first and then let it be pulled, as the small nail may become lose under severe conditions.

After the performance remove the whole connecting mechanism, both case as well as pricker by pulling out the small nails, which is done easily by pinching them off. The undoing of the connection between

case and pricker is done by pressing at the places marked in fig.1 with some pincers. After use it is advisable to bend the pricker with a pen-knife outward, so that in repeating the trick the connection is easily made again. It is also imperative to clean pricker as well as case after use each time so as to prevent small particles of the rope to get between, which may prevent a safe working of the mechanism.

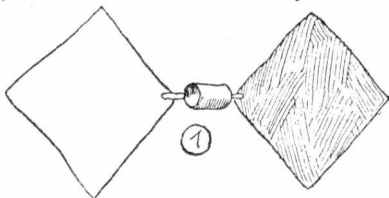


### Tagrey's latest Original Handkerchief-Colour-Change "FIX".

Requirements:

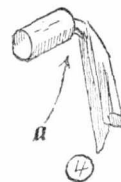
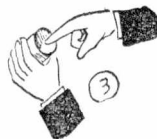
- a) A nickeled tube.
- b) An aluminium tube, fitting into nickeled tube (an insertion), which has on both ends ribbons, these having on one end each a press-button.
- c) A red and a green hanky, being also provided with a press-button on one corner.

The hankys are fastened by means of the press-buttons to the ribbons of the insertion, as seen from fig.1. The red hanky is then



pushed into the insertion and the whole is put on Performer's table so, that the green hanky hides the insertion.

Performer gives tube (a) for examination and he then takes up the



hanky on table at the prepared corner, lifting the hanky and the insertion hanging hereby behind the hanky.

Performer now takes back the tube and pushes the hanky as well as the insertion hanging behind - of course unobservedly by audience - into tube, the hanky hiding all the sins perpetrated (Fig.2). The hanky - it will be seen - is really not pushed into tube, but also into the free space

of insertion, the tube being hereby held horizontally. Performer's left little finger covers the opposite end of tube.

Performer now turns tube round and draws out the red hanky, which has been pushed through meanwhile by this performance a little over half. He then holds tube perpendicular, goes underneath red hanky and pulls out the remainder of the red hanky and also insertion, latter hanging again out of sight behind hanky.

Finally the nickel tube is again given for examination.

### CORTINI'S ORIGINAL TUMBLER ILLUSION.

For Cortini's excellent Tumbler-Illusion, which has been a great success, wherever presented, you require the following articles:

- a) Two tumblers to match each other.
- b) One rubber-cap to fit over one of the tumblers.
- c) A double-handkerchief with a disc sewn inside, latter being of a little bigger dia., than tumbler.
- d) A small sponge.
- e) A side-table with a glass-servante for 2 tumblers.
- f) A decanter filled with some liquid.
- g) A magic wand.



These articles being procured, the following preparations are necessary.

Performer pours into one of the tumblers from the decanter the liquid and tumbler is then closed by means of the india-rubber cap. This tumbler now is deposited into Performer's left breast-coat pocket, so that it is easily get-at-able. The other tumbler is put on the table, beside it lies the hanky. Behind the table on a small ledge-servante lies the sponge, well saturated with the same liquid as in the decanter.



#### Presentation:

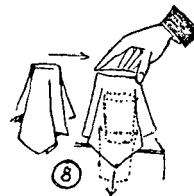
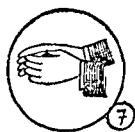
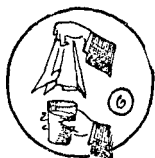
Performer fills the tumbler on table with the liquid from the decanter. He then puts tumbler back on to the table and covers same with the hanky, so that the disc is lying over opening of the glass. In covering the tumbler he seizes the sponge, palming same. With the left hand he seizes the hanky and tumbler underneath, but letting latter glide unobservedly into the glass-servante.



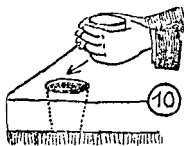
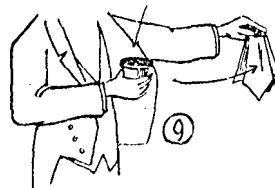
In moving away from table, the hanky is held so, that the appearance is given, as if tumbler were still underneath. Performer now goes with right hand underneath hanky and seems to spill some of the liquid on to the floor, in reality the palmed

sponge does the trick. Performer now takes up his wand, at the same time getting rid of the sponge into servante. The hanky is now tossed up into the air, Performer claps his hands, at the same time also looking upwards and - glass has gone! -

He shows handkerchief from all sides and puts same on to his knee, as seen from our illustration, position being: face towards audience. Performer now seizes the disc inside hanky with left thumb and second finger and draws the hanky from knee upwards, lifting it slowly upwards; this gives an impression, as if tumbler is re-appearing again. Doing this part of the trick, Performer must lift his arm up to the height of his shoulder, while his right hand is held in front of his chest, pointing



with same (meaning the hand, not the chest) to hanky. Performer now changes his position to left side towards audience and draws the left arm a little towards his body. With right hand he quickly takes the hidden tumbler from his right breast-coat pocket and brings same under cover of his left arm underneath the hanky. With his left hand he takes away the india-rubber-cap, while the right hand removes the tumbler from underneath the hanky. Performer now puts the tumbler in front of the second servante, while he puts the hanky with cap inside on to the table.



He seizes the tumbler with both his hands, lifts same (while in reality the tumbler is again, as in the first place, dropped into the servante) and goes now to the centre of the stage, both hands still encircling (seemingly) the tumbler, lifts his knee and slaps both his hands on to his knee - and

the glass has finally and unmistakably vanished.

The book "Meister-Magie" (Master Magic) also edited in Horster's Verlag Berlin, Germany, gives some more good tricks in connection with the above.

## Ben Akiba's Secret.

### Requirements:

- 17 cards of any sort.
- 15 short cards, f.i.
- 5 cards Eight of Diamonds, called sort I.
- 5 " Jack of Spades, called sort II.
- 5 " Seven of Hearts, called sort III.

Performer must, before starting with performance, have these 32 cards

in the following rotation:

- |                       |                                               |
|-----------------------|-----------------------------------------------|
| 1. Card of sort I.    | 17. Card of sort II.                          |
| 2. Card of any sort.  | 18. Card of any sort.                         |
| 3. Card of sort I.    | 19. Card of sort II.                          |
| 4. Card of any sort.  | 20. Card of any sort.                         |
| 5. Card of sort I.    | 21. Card of sort III.                         |
| 6. Card of any sort.  | 22. Card of any sort.                         |
| 7. Card of sort I.    | 23. Card of sort III.                         |
| 8. Card of any sort.  | 24. Card of any sort.                         |
| 9. Card of sort I.    | 25. Card of sort III.                         |
| 10. Card of any sort. | 26. Card of any sort, f.i. Seven of Diamonds. |
| 11. Card of sort II.  | 27. Card of sort III.                         |
| 12. Card of any sort. | 28. Card of any sort, f.i. Eight of Hearts.   |
| 13. Card of sort II.  | 29. Card of sort III.                         |
| 14. Card of any sort. | 30. Card of any sort, f.i. Queen of Spades.   |
| 15. Card of sort II.  | 31. Card of any sort, f.i. Ten of Diamonds.   |
| 16. Card of any sort. | 32. Card of any sort, f.i. Ace of Clubs.      |

The 32nd card is the bottom card and it is bent length-ways, but only if wanting to shuffle cards "false" - this latter card then being used for the "bridge". It will be seen, by looking at the table herewith, that all the prepared cards are lying on the uneven numbers and this must be remembered, as being very important.

Presentation and Patter:

Ladies and Gentlemen,

"I intend showing you quite a new and very sensational card-trick. But first of all allow me to write a few lines on these scraps of paper".

Performer does this by writing the names of the 3 sorts of cards: I - II - III like this:

First note: First spectator has chosen: Eight of Diamonds.

Second note: Second spectator has chosen: Jack of Spades.

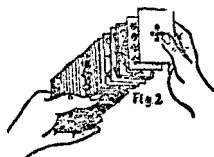
Third note: Third spectator has chosen: Seven of Hearts.

He now folds up the 3 notes and gives each to a spectator to hold.

He says:

"Will you kindly put this note into your pocket. But before starting I should like to show you, that the pack is quite an ordinary one".

He takes the pack so in his hand, as will be seen from fig.1, that



is, he shows the 5 bottom cards in spreading these out fan-like, so that spectators see really 5 different cards. Moreover Performer shows the cards also in ladder-like manner, only the 5 bottom ones, of course, which shows our fig.2 and in this way spectators see nothing of the prepared cards.

Performer then squares up the cards again and shows them a third time by turning over the cards book-like, using the thumb to let cards slip off singly, one at the time and thus show to spectators all the cards, at least so it looks, and which will seem to be all ordinary cards,

because every second card is a short one and will therefore not be caught by the thumb, an excellent device, known not only from Nate Leipzig's pack of forcing-cards, but also from Conradi's Tip-Top pack.

During this operation Performer says:

"You see, Sir, that all cards are different, in fact it is just an

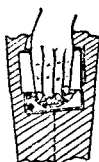


Fig. 4

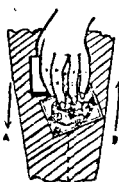


Fig. 5



Fig. 6

ordinary deck!"

Yes, it is even possible to "false" shuffle cards - if you understand this - and let cards be cut, on account of the bridge being there, but this is left to Performers taste. Before going any further with the trick, I must explain to my readers a new move, invented by me and called:

### "The Ranging of Cards".

Performer will f.i. bring a card unobservedly from the top of the deck to the bottom, he then does this as described h-erewith:

He is standing, we will say, right side to audience and the left arm, in which hand he also has the cards, is hanging down on left trouser's leg in a nonchalante manner, in such a way, that the top of the pack lies against Performer's body. Performer pushes now the top-card with his left thumb, say: Queen of Diamonds (Fig. 4) downward, so that he can press card with stretched-out left second and third fingers against his leg, see fig. 5.



Fig. 7



He now pushes his fore-finger between deck and the single card and is thus enabled to get this card easily to the bottom of pack, see fig. 5, from which you will see, that the second and third fingers draw card back. This done, the fore-finger is taken out of deck again, and Queen of Diamonds is now bottom-card of the pack. (Fig. 6)

You will find this an easy and quite wonderful simple sleight, which can be repeated dozens of times, without the spectators seeing anything of it.

Of course this new sleight is only possible, when doing the trick with ordinary cards, when however doing the trick with Giant-Cards, this sleight cannot be used, but the cards must be "changed", which is with Giant cards an easy matter.

But let us start with our trick now:

Assuming spectator calls out an uneven number f.i. 5, Performer then, without in any way changing the deck, counts off from the top of deck and putting them face down on the table, 1 - 2 - 3 - 4 cards, the fifth however is turned over (see fig. 7) this being in our case the 8 of Diamonds. In counting the cards face down, Performer makes use of a clever ruse, by turning - quite casually - now and then, as soon as he gets to an even number, this card over, in this way showing the spectator each

time a different card and so giving the spectator the impression, that the deck is really quite an ordinary and unprepared one. Of course, when an even number is called out by spectator, he must show cards only of the u n e v e n number.

Through this manipulation the trick is considerably "strengthened" the more so, when trick is done with "Giant-Cards".

Assuming now, spectator calls out at the start an even number, then Performer pushes the deck held in his left hand asunder fanwise, takes the bottom card, in our case Ace of Clubs, saying: "I can start counting from top or bottom - just as you like -" and laying the Ace of Clubs on to top of deck, without waiting for an answer.

By this ruse the prepared cards are all lying on e v e n numbers and this is of course very important in continuing with the trick. We will now assume, that the second spectator calls out, after being asked to name a number between eleven and twenty, also an e v e n number, then Performer, without in any way disturbing the rotation of cards, counts along until he gets to the wanted number. However, should spectator call out after an u n e v e n number, as we had f.i. "5" - an e v e n number, say: 18, then Performer must arrange cards, as already explained, that all prepared cards are lying at the e v e n numbers.

If, in the other case, the first spectator has called out an e v e n number, and the second an u n e v e n one, then again a re-arranging of cards must take place, so that the following rule must be remembered:

If spectators call out one after the other two even or two uneven numbers, Performer has no need then to arrange or alter the rotation of cards, by taking one card from bottom to top. But if after an uneven number should follow an even one, or vice versa, then the top-card must be made to second by putting another one on top.

In the same way the third spectator is dealt with, to which Performer says:

"Call out a number please between 20 and 30!"

After Performer has now thrown down the 3 chosen cards on the table, he asks the spectators, who are still in possession of the 3 notes:

"Please be good enough to unfold the notes and read aloud, what I had written down beforehand!"

This is of course the climax, because audience will be astonished and quite dumbfounded; to hear those cards called out, which have been chosen, so to say, by mere chance, in being marked out by different numbers.

## THE GIANT-CARDS-CLAIRVOYANCE-DECK.

The deck, consisting of 32 cards only, is marked in quite a novel way, invented by Mr. S c h e J d o n . We can honestly assert, that the way, the cards are marked, resp. the clever design, which enables anyone to read from the back the cards at once, is unparalleled.- Even Herlock-Shomes will not be able to detect the secret, because the markings are not put in by hand, but they are printed in.

Look--if you please--as closely as possible at the backs of cards, yet you will not be able to discover any preparation, notwithstanding all the 4 corners are marked, as our figs. 1, 2 and 3 show.

Before we go any further let us explain, what the English equivalent is of the German expressions in our illustration:

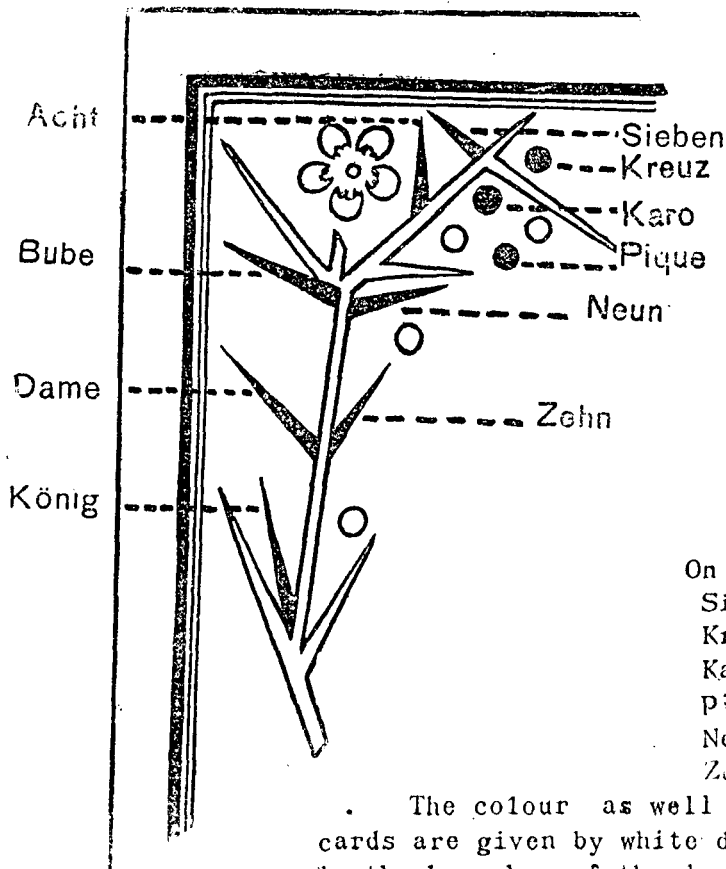


Fig. 1

On the left side:

Acht = Eight

Bube = Jack

Dame = Queen

König = King.

\* \* \*

On the right side:

Sieben = Seven

Kreuz = Clubs

Karo = Diamonds

Pique = Spades

Neun = Nine

Zehn = Ten.

The colour as well as the value of the cards are given by white dots, which are inserted in the branches of the design in the corner.

As basis of the colours- *H e a r t s* are taken and this is represented by two white dots in the left hand top-corner, showing a kind of open triangle, easily seen, when referring to fig.2, which represents the Ace of Hearts. Spades are represented by 3 dots, in the same enclosure and this is also easily made out by referring to fig.3, which shows us the Eight of Spades and you see here distinctly 3 dots instead of the 2 dots as before.

Now for the *D i a m o n d s* ! This is represented also by 3 dots, but instead of the second dot being underneath the 2 dots for Hearts, this is *a b o v e* the 2 dots of Hearts, as seen in our fig.1. The dot underneath, denoting Spades, must of course be omitted.

For *C l u b s* we have, as will be seen from Fig.1, a dot in the *u p p e r* triangle and naturally the dots for Spades and Diamonds are omitted. The 2 dots for Hearts, however, are always there!

We are coming now to the values for the cards from Ace to Seven.

*A c e* is not marked at all. You see this from fig.2, which represents the Ace of Hearts and in which you see only the 2 dots, denoting the colour, *i. e. H e a r t s*.

The *K i n g* will be found by referring to Fig.1, in which you see a third white branch inserted between the other 2 branches at the bottom part of the trunk, in our illustration for clearness sake coloured black.

The *Q u e e n* you will find on left hand side, between upper and



lower branch, being marked by a special branch there.

When looking for the J a c k you must look for a branch, which is branching off from the topmost part of the trunk as a special second

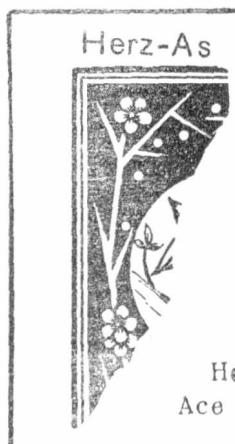


Fig. 2

Herz-As =  
Ace of Hearts.

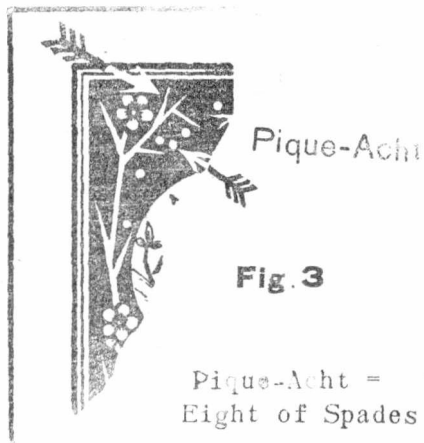


Fig. 3

Pique-Acht =  
Eight of Spades

one, pointing to the left.

The T e n you'll find by looking for a branch opposite the Queen, but pointing to the right.

Just so you must look for the N i n e , looking for a branch opposite the Jack, but pointing also to the right.

The E i g h t has a special branch and this you will find, when referring to our illustration, which shows you this branch pointing upwards from the upwards slanting longer branch, running from the centre right upwards.

The S e v e n you will see just pointing to the Eight and this finishes our explanation, which you will find, we think, very easy to learn. We may remark, that all the branches, which you see in our illustration coloured black. are of course in the cards white.

The fig.3, f.i. means the Eight of Spades. The lower dart points to the dot, denoting the colour, while the upper dart points to the value of the card, namely Eight!

When learning to read cards from the back, it is best to have them sorted in colours as well as in values and then put them backs uppermost and read one after the other.

After having done this 3 to 4 times, shuffle all the cards, draw single cards from the centre and then try to read them. Call out aloud the card you think it should be and then turn over the card and verify your statement. This must be repeated, until you are quite firm in reading every single card from the back. It is advisable to do all this systematically, that is, first of all see, what colour it is and stick to the rotation of: Hearts, Spades, Diamonds and Clubs. After you have found the colour, look for the value: 7-8-9-10-Jack-Queen-King and Ace!

With a little patience as well as practice, the cards will then be recognized even when you let cards be drawn, at a glance, just as if you had seen the front of cards.



## The omniscient Artist.

Performer gives to a spectator the Giant-Clairvoyance Deck for shuffling purposes and lets them be spread-out -- backs uppermost -- on a table. Several cards are now selected and Performer calls out at once the chosen cards.

\* \* \*

## Telepathic Cards.

Performer leaves the room and cards are drawn meanwhile. Performer is then blindfolded, but of course is still enabled to look at the cards spread out on table and is thus in a position, by knowing the marks on cards, to call out those selected.

\* \* \*

## The Power of Suggestion.

Requirements and Preparations:

- a) A Clairvoyance-Giant-Cards-Deck.
- b) 32 slips of white paper. On these are written the names of all the 32 cards of deck, after which they are assorted according to colours and values and then put into
- c) An assorting-case. Into this case, which has 4 compartments, the assorted slips are put so, that each colour has its own compartment and in each compartment the slips are assorted from Seven to Ace. This case is carried by Performer in his frock-coat pocket and he must be able to get each slip as quick as lightning and undetectedly.

F.i. Performer wants the slip, on which is written: Nine of Hearts, he then puts his finger into the compartment with Hearts, counts beginning with Seven -- 7,8,9 and takes out this slip.

- d) Another blank slip and an envelope to fit.
- e) A seal-ring.
- f) Some sealing-wax.
- g) Some scissors.

Presentation:

Performer writes before the eyes of spectators something on the blank slip of paper, without letting be seen, what he is writing. This slip is put into the envelope and this is marked and sealed. This envelope is then put on to a wineglass, visible to everybody and Performer then lets a card be drawn and this card is, without being looked at, put on the table. Performer has of course meanwhile had a look at the back of card and knows immediately, which card it is. He at once takes the slip of paper, corresponding to the chosen card, from the case and palms same. He then goes to the envelope, deposited on the glass, takes this and brings the palmed slip behind the back of envelope, takes the scissors and cuts open the envelope at its longer side, holding envelope with his left hand so, that spectators cannot see the slip of paper lying against back of envelope, position of Performer being left side to audience.

Performer now puts his right fingers into the cut-open envelope, but of course this is only done seemingly, because in reality Performer puts only his right thumb into the inside of envelope, while fore-finger is behind the envelope.

Performer now removes his thumb out of envelope. At the same time

taking the slip of paper behind the envelope between points of thumb and fore-finger. The illusion, as if slip had been taken from the envelope is quite perfect.

Performer must in his patter call special attention to the fact, that he writes down the name of card **before** starting with the trick.

### Suggested Patter:

Ladies and Gentlemen,

Coincidence in man's life is a thing, which nobody will deny, of queer consequences. There are two kinds of coincidences -- good ones and bad ones! For instance: You call a seemingly empty taxi-cab, you get in and -- find a charming young lady inside. Now -- this is, what I should call a nice coincidence! On the other hand, there are others, as just the same thing might happen to you, but that instead of the nice, young lady you find inside your mother-in-law, with whom you have not been on speaking terms for some time, or -- worse still -- you find your tailor inside, who has been trying to collect his bill from you for a year or two well, I should call this a v e r y n a s t y coincidence indeed, though from the tailor's point of view, he will think otherwise.

Anyhow you will admit, that coincidences follow our life from birth to death, from the cradle to the grave. In fact, I maintain, that the whole life is made up of coincidences, all is coincidence, except this trick, which I am going to show you now -- this is n o t based on coincidence, which I am going to prove. (Further patter ad lib.)

\* \* \*

### LIVINGSTONE'S SECRET.

Performer has five cubes with numbers written thereon, which he can give for examination.

He then puts these cubes on his table and asks the audience to kindly call out 4 numbers of 4 figures each, which are written down, either on to a slip of paper -- when doing the trick in a drawing-room -- or on to a black-board, when doing same on a stage. It may be expressly stated, that neither the slip is exchanged, nor are other figures, as those given by audience, employed. After the addition Performer takes the stones between both his hands and shows once more the number, which has also been called out by the audience as an additional fifth one with five figures. However, all at once the figure called out haphazard by audience, changes of its own accord into the right addition before the eyes of the astonished audience.

Requirements:

- a) Five cubes with numbers on every side.
- b) A tray.
- c) A ruler, constructed so, that assistant -- which is also a requisite and a very important one too -- can put numbers, which are provided in a separate case, into latter, having a cut-out for each number, to represent the result of the columns, when added up. The case with numbers, the ruler and the tray are in the hands of assistant, either in an adjoining room or in the wings. Assistant must have a very good ear and listen attentively, what is going on in front, therefore dont chose one, who is bad of hearing. Performer must also have two tables, the larger one is standing near wings on stage or near door or screen in drawing-room. On

the second smaller table the bricks are piled up, one on top of the other.

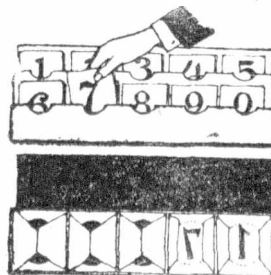
Presentation and Patter:

Ladies and Gentlemen,

"The trick, which I am going to present to you now, is called by me: *L i v i n g s t o n e s*' Secret, because the trick was given to my grandfather by this famous explorer, at the same time, as he gave my grandmother a necklace, called to this day: Grandmother's Necklace. Now these five cubes or stones seem to be really endowed with life, so that one may also call them: Living Stones -- will you kindly examine them, but please

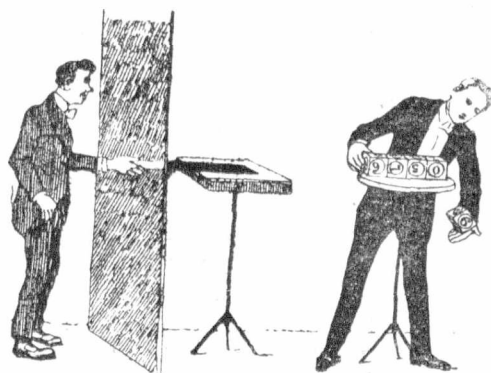


handle them carefully and respect the age and the memories, which are connected with them. In the mean time will you kindly call out some numbers of 4 figures! 2 - 3 - 5 - 4 - thank you. Will you



please put these figures down on this block of paper. Will you call out another number, please! 9172 - thank you - another one please! 1 - 6 - 9 - 8! Right and now the last one! 4 - 5 - 1 - 4 thank you, they are all noted down and I give the block to another Gent to add these figures up and in the mean time will someone call out a number of 5 figures, please! 9 - 2 - 1 - 8 - 4, very well."

(Performer takes the bricks on to small table and in the act of making up the figure called out namely: 92184 the smaller table is found to be too short, one of the bricks dropping on to floor. Performer continues:)



"Oh - the table is rather too small, this will not do! We will take a larger one!"



Performer puts bricks down on to the larger table, putting the small one to one side and assistant has in the mean time been busy adding up the 4 columns, called out by audience and gets as result: 17738. This sum he has been putting inside the ruler



and then put on the tray the cubes with the figure called out before, viz: 92814, face down laying the whole on table, unobserved by audience, which has been following the moves of Performer meanwhile. Latter has been putting now the smaller table to one side and takes now the larger one, which he places into the centre of the room or stage and says:

"Well now, you called out 9 - 2 - 1 - 8 - 4, there you are, just as you called out before. Has the Gent meanwhile added up the columns? Thank you, much obliged to you, Sir, I trust, you have made no mistake in doing this? No? Well, what is the result, please? 17738! Well though I am even now enabled to show you the figure, you called out before, these "living stones" are arranging themselves with lightning speed and (Performer puts the cubes down on to ruler and lifts them up again with ruler) here you are, the result of this Gentleman's arduous task: 1 - 7 - 7 - 3 - 8!!

And this, Ladies and Gentlemen, is the trick, left to me by my grandfather, called:

L i v i n g s t o n e ' s   S e c r e t !

\* \* \*

### THE "EPHEMERE" or THE ONE-DAY-FLY.

Requirements:

- a) Three card-stars, as per illustration.
- b) A small stand for three cards.
- c) Three axle-boxes, which are screwed into centre of the 3 stars.
- d) A prepared pointer. Inside centre of spindle a point of gravity, to be regulated so as to point like the one on a clock, from 1 to 12. Taking the pointer off one star, it is an easy matter to get another figure by turning this spindle either to left or to right. Moreover the pointer is constructed so, that it fits at both sides into the axle-box; therefore, when pointer is taken off one star, turned round and put on to another star, it will just point to the opposite number, f.i. if pointer was standing at

1	and is turned round, it will point to 11,
2	" " " " " " " " 10,
3	" " " " " " " " 9,
4	" " " " " " " " 8,
5	" " " " " " " " 7,

6 and 12 will therefore not change.

This construction is also an important item in our trick.

- e) A special pack of cards. One the back of these cards are printed in roman numbers I to XII, representing the 12 months of the year. Other 31 cards bear the figures 1 to 31 (dates) and besides there are 4 cards with the last 2 figures of the last, the present and the next two years, viz, 27 - 28 - 29 - 30. According to the date of performance, cards must be looked over and the corresponding ones to that date must be taken out.

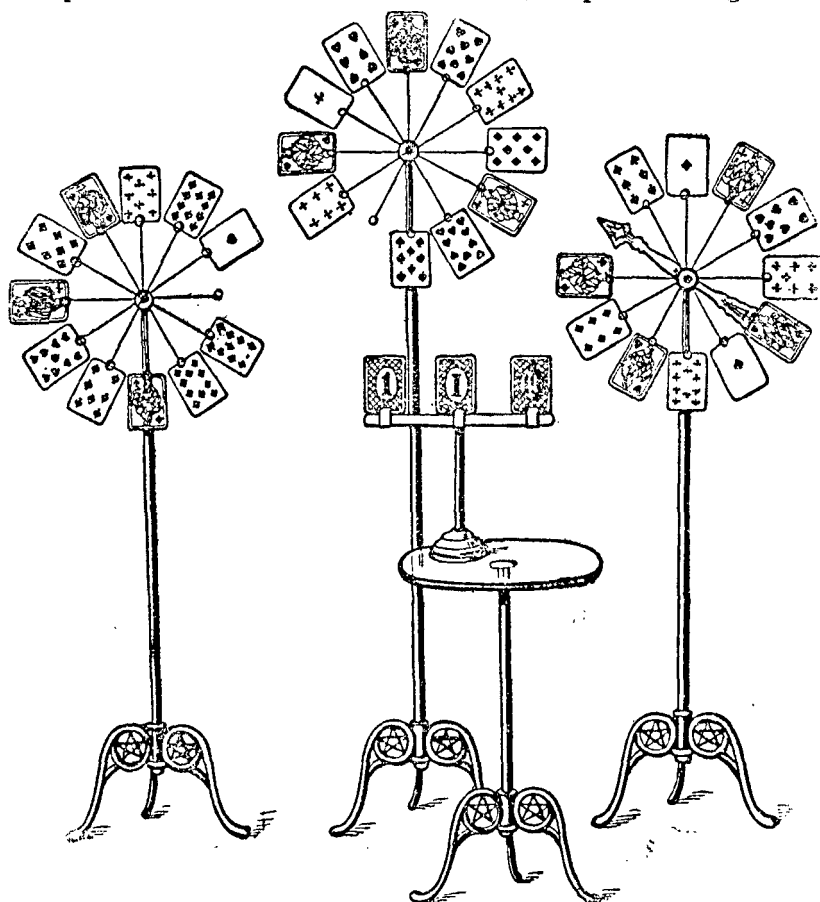
f) An ordinary pack of cards.

g) An envelope.

Preparation:

Performer puts up the card-stars as seen from from ill. arranging cards according to taste, except for the date. It may be remarked, that on the star, like on a clock, top part represents 12, and counts to the right with, resp. 13, resp. 25. The cards representing the date must be arranged as follows: First put the card, representing the month on to star into centre. Then take the card with the date of month, as per system described, and put on to left side stand. Finally the card with year on back

is put on to star at right and the preparation of stars is finished. From the regular pack remove now those 3 cards, representing the date and put



with faces to front at foot of stand (b), covering them with the envelope, placed in front of them. Performer starts then:

"Ladies and Gentlemen!

In my first part of entertainment tonight I was accused of my tongue being like 2 well-known towns in France, namely: Toulon (too long) and Toulouse (too loose). Well I have taken this to heart and shall not trespass again on your patience. But I want you to follow me for a few moments into the fields of natural history. No doubt you will have wondered sometimes very much about the longevity of some creatures, while others, whose life would really be a benefit to mankind, have -- alas -- only a short span of time to live so f.i. the horse -- the dog etc. Very wonderful it is also, that comparatively small animals, as birds, have a life up to 100 years and more, so f.i. parrots. But there is one tiny little creature on this globe, which only lives one day. The "Ephemere" or "One-Day-Fly" is born on the break of dawn, mates at noontide and dies before the moon rises. Poor little fly and yet, how long it may seem to this small creature. To illustrate this trick and in memory of this fly I have called my trick after it: "One-Day-Fly" - because I can do this trick only once in a year, on one particular day -- and this happens to be today. Here a pack of cards, I want someone to shuffle them please, but it must be finished before midnight -- you see our little fly only helps

me today and today only. Thank you. -- I shall grasp the deck with finger-tips only, and place it in the same condition, as you, Madam, gave it to me, here on to this envelope."

Performer takes the pack, placing same in front of envelope, taking the latter away. This ruse brings the 3 cards behind the envelope, on to back of pack. Performer continues now:

"Here you see three stars. I see some of the gents smile, No - they have nothing to do with Whisky. The Gentleman in yonder corner, who smiles particularly loud over his whole face, will perhaps be good enough to act as Umpire, or anybody else you like to chose, Ladies and Gentlemen, I have no confederate, as you may perhaps think. Thank you, Sir, step this way, please. Now will you please take this empty envelope and convince yourself that it is really empty. Give it now to the lady, who was kind enough to be such a good shuffler, -- so. I shall not touch the cards again, so will you take the 3 top-cards of the well-shuffled pack and put them into this envelope, the lady has in her hand. Well, Sir, you do things, as if you were a Magician yourself -- are you? No? What a pity! -- Well never mind, dont be down-hearted, cheer up, there is plenty of time yet."

Performer goes now to star in centre and takes off pointer, which he had put on to 12 and says:

"Here is a pointer, I hope not a disappointer -- an old joke, you say, well so it is, quite stale, I "stale" it from my old friend "Ben Ali Bey". Well now, I shall put this appointer, I mean, this pointer on to this stand on left side and wherever it will stop at, that card I am taking off and put on to this little stand."

Performer spins pointer, after having regulated it, so as to stop at the required number, and takes the card, at which it stopped, putting it, face to front, on to little stand on left hand side, as first number. Regulating pointer again, he turns to his temporary Assistant and says:

"Will you kindly put this pointer on yourself, that is I mean not on yourself, but on to the centre of the middle-star and spin it round, like on a face of a dial. Thank you, you seem to have been at the "Dial" before, young man. It looks very suspicious indeed."

Performer takes off the pointer, also the card, it stopped at and puts latter in centre of little stand. At the same time he regulates pointer again, now for the number of the year required. He continues:

"Now, Ladies and Gentlemen, to cut short and nip in the bud any suspicion, that might after all linger in your minds, will you, Sir, make place for the young lady, who is holding the envelope? Thank you, Sir and thank you, Madam! Perhaps you can turn the wheels of fate as well as your predecessor and put this pointer on to the last star. There now, will you turn the pointer to right or left? To the left? Just as you like, to me it is always right. See -- the pointer sways and stops -- I take this card and put it as third on to this stand. Now we have here... (names the 3 cards) and will you please open the envelope? Are they identical with those you left on top of the pack? They are, fancy that -- well you did this trick in quite a masterlike style, you did. You quite deserve the applause of the audience -- really you do. Please bow your acknowledgment! Is this your first début? -- Very well, but I hope not your last."

Performer conducts lady to the steps leading down.

"Now, Ladies & Gentlemen, the lady has had her share of the applause, and quite right. But I hope, there is some for me in store yet. The trick is not quite finished.

I told you the trick was called the: One-Day-Fly-trick. But why?-- you will see presently. (Performer turns round all the 3 stars.) You will observe, that every card has a number on its back; therefore also the three cards chosen.-- I shall now turn round the small stand and look!-- My "One-Day-Fly" has not forsaken me, she not only helped me in divining the cards you selected, but she has also given me today's date, her date of birth and of death.-

"One day only is given to Thee-- One-Day-Fly,

"To be born -- to live -- to mate -- and to die --

Poor "One-Day-Fly!"--

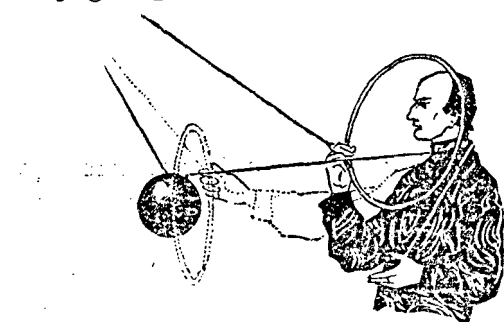
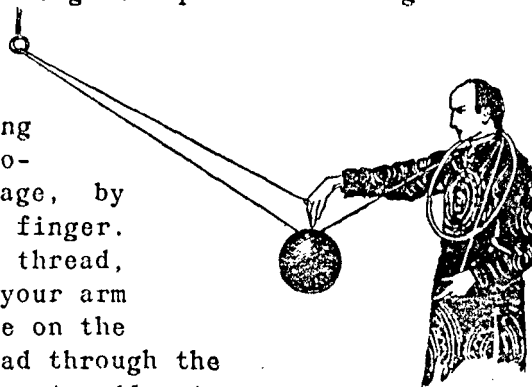
### THE "FLOATING BALL".

This splendid trick is already well-known through numerous Performers on the Variety-Stage, so that a description of same will be welcome to those, having not yet seen the most bewildering effects of this trick. Requirements:

- a) An aluminium ball about 10" dia, with two eyes.
- b) A porcelain ring. This ring is fastened on left side of wings, left from audience's point of view.
- c) A hoop about 16 dia.
- d) Two long black rather strong threads.

#### Preparations:

Performer fastens one end of the first thread on to one of the eyes of ball. This thread is then led through the porcelain ring and Performer now goes to the right of stage right up to and a little over the centre and fastens the other end of thread, after having impressed on his mind the exact position, he is taking now on the stage, by means of a loop on his right third finger. Next Performer takes the second thread, which must be about 2 lengths of your arm long, and fastens first end of same on the second eye of ball, leads then thread through the hoop, going with it underneath his coat-collar to



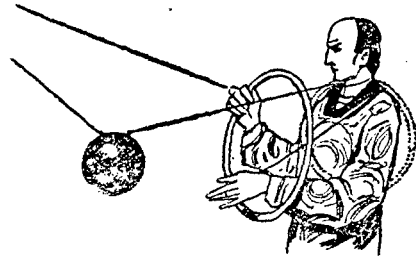
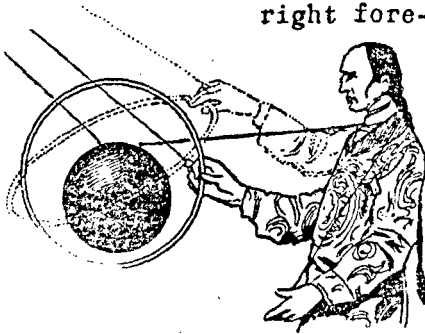
left hand, holding thread also by means of a wide loop on the third finger of his left hand. The hoop is now hung over his head on to neck, as will be seen from illustration of the entire preparation.

#### Presentation:

Performer goes with ball thus prepared behind the wings. Under the strains of a slow-time march, holding ball with both hands, he comes with measured steps on to stage. He goes then exactly to that place, of which he knows it to be the right spot for

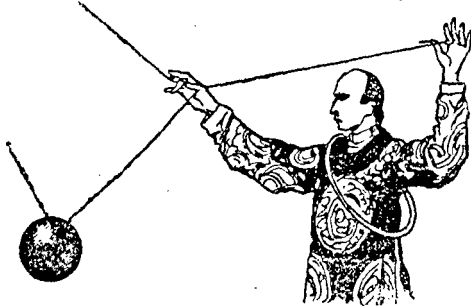


him to stand, so as to have the right length of his thread-arrangement. Performer now puts the ball on to his left hand, points with his right fore-finger to ball and removes left hand gra-



dually from ball, which seems to hang now on the tip of his finger, as seen from illustration.

Performer now removes also right hand from the ball and this floats now freely in mid-air. By moving slowly both hands either for-or backwards, ball is seen floating to and fro. Performer now takes with his

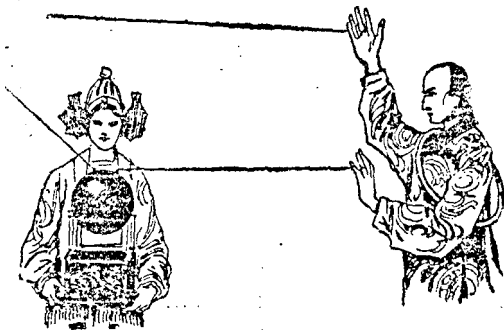


right hand the hoop and encircles ball in the most bewildering manner, as will be seen from the ill., which shows the different positions of hoop by perforated lines. Going then back with hoop, Performer pushes at the same time his left arm through the hoop, in doing so being freed of the

thread, as per ill.

Taking hold with right hand the thread of left hand, see ill. Performer frees same from underneath coat-collar, which will also be seen in same illustration.

Care must be taken, that the performance of the trick is not spoiled

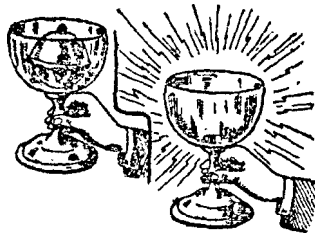


by the ball pendelling to and fro, and to avoid this, Performer must go with left hand to his right one, gradually giving thread in right hand free, which was running between ball and left hand.

Performer has now the ball quite in his power, and can float same by moving his hand and body backward and forward. With a little practice it will even be possible to let ball float into a casket, held by an Assistant, which shows our illustration. The trick, having been finished in this manner fingers are held towards floor, letting slip the loops from your fingers, as will be seen from illustration.

## CONRADI'S MYSTERIOUS SLEIGH-BELL COMBINATION.

This Act is not only a clever combination of tricks with sleigh-bells, but also to the present-day audience quite a novelty. In winter season, showing a



veritable season-able Act.-Who has shown a sleigh-bell experiment lately??! I know of no-one and therefore now is the time to start for the win-

Sleigh-bells are noisy customers, you dare scarce move yourself, far less move these pretty little things, and they will make themselves heard--no fear. Therefore it is very difficult indeed to do tricks with them, you must admit, and when you moreover put them into a glass-goblet, where they are not only heard, but also seen, then the difficulty is increased -- this you will also admit, won't you?!

Further -- you see here a beautiful stand (Fig.1), you see also these ribbons hang down from the top. Now here I have got a sleigh-bell

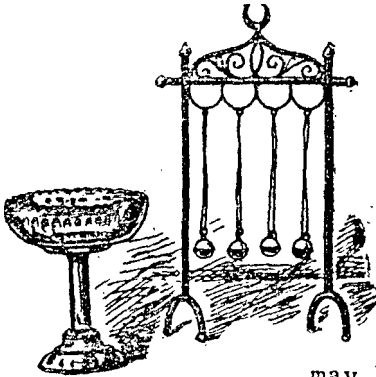


Fig.1

in my hand (Fig.2)- will you please say, on which of the ribbons shall this bell appear?-- Very well -- on the second one -- here goes!- You hear, it is still here -- cling-a-ling -- Go! And here I take the second bell (Fig.3), it goes just as quickly, to appear on the 4th ribbon, according to your request. And so I am doing with the 3rd one -- this is the Bell of New York, you can hear it has an American accent, has'nt it?-By this time you

may have a faint idea of a suspicion, that these

fairy-bells are prepared!! No -- emphatically No!! -- Will a Lady or a Gentleman kindly step this way on the stage?- Thank you, my Lady!- This is very nice

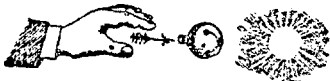


Fig.3

of you -- a fair Lady and a fairy bell -- in fact two fairy-Bel-

les!!- Will you kindly examine this goblet please, also this bell!- The fairy-bell -- to keep same from earthly influences -- I shall envelop into this silk!- Cling-a-ling -- you still hear the fairies inside, fair Lady?! And now - to remove it still further from all mortal influenza - oh I beg your pardon, I mean: influence--I deposit both bell and silk into this goblet, give it to an angel to hold and you'll admit, that all mortal connections have ceased now!-

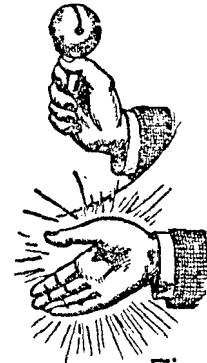


Fig.2

One - Two - Go! - Will the fair Lady kindly take out the silk from the goblet and look!- The fairy-bell has gone!- And has appeared, as you see, on the last of the ribbons now.- Thank you, my fairy-Lady for your kind assistance!--"

Now to introduce you into the mysteries of this wonderful illusion, I must describe to you first of all a „Bell-fake”. This fake consists of

a sleigh-bell, which is hidden in Performer's sleeve and enables him to let the jingle of a bell be heard, even when he has no bell at all in his hands, but "makes believe!"- There are different ways of preparing these bells. But the bells are always encircled by a very fine wire-basket, so as to prevent the sleeve deadening the sound of bell.

### I. Method.

In this method the bell (Fig.3a) has a metal-tube inserted into which the small ball, which is creating the noise, rolls. The opening of tube is closed with a cork-plate, so that ball cannot drop out. On to this tube a strap is fastened on the lower arm underneath the elbow, so that the bell lies in the direction of the finger-tips. As soon as Performer holds his arm upwards, the ball will roll into the tube, this causing the bell to stop jingling. But as soon as Performer lowers his arm, the ball will run again into the bell and in shaking his arm, Performer causes the bell to make itself heard again.

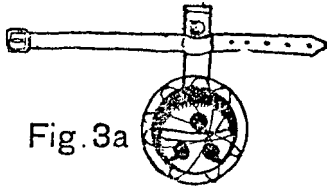


Fig. 3a

This method, however, has the disadvantage, that Performer's arms are in a cramped and unnatural position, especially so at first.-

### II. Method after Conradi.

In this method no tube is made use of. But the ball inside the bell is perforated and likewise the bell. A thread is led through the bell made fast to the bell.-The bore of the hole in the ball must be counter-

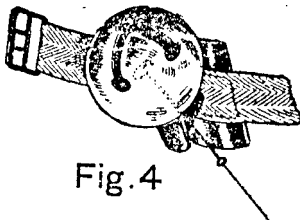


Fig. 4

sunk, so that the thread cannot perchance deaden the sound.

This bell is also fastened to lower arm by means of a strap, see fig.4. The thread is then led through the right coat-sleeve and over the back into left coat-sleeve, where it is fastened to the left arm, adjusting the length so, that the ball inside the bell can be moved easily, as seen from fig.5, when Performer has his arms bent.- When Performer shakes his right arm, the bell will sound, but as soon as Performer stretches out his arms, ball will be forced against wanding of bell, as seen in fig.6 and the bell cannot emit any more any sound.-

Fig. 5

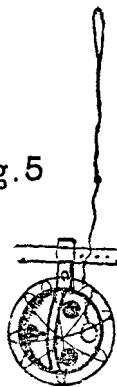
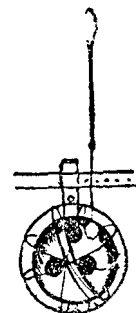


Fig. 6



### III. Method. After Fred Kessler.

Kessler also uses a bell, the ball of which is arrested by a thread, but in his method the bell is not strapped to the arm, but hangs freely inside the right coat-sleeve. The thread is led through the right coat-

sleeve over the back into the left sleeve and length of thread is arranged so, that the bell can rest in Performer's right hand easily, when both arms are in a bent position. But as soon as Performer stretches out his arms, the bell is drawn into coat-sleeve out of sight. But it is also not heard, because the thread is not fastened to the bell, but to the ball, and will be pressed against the wand of bell and therefore be silent.

#### IV. Method.

This is rather a costly affair, because into the bell a tiny electro-magnet is installed, by which means the ball can be arrested ad lib.- We think the best method to be the one, explained under No. III.-

### THE "SLEIGH-BELL PIGEONS".

*After David Devant. Description by Fred Kessler.*

Right across the stage are stretched two ribbons, about two inches broad, which meet in the centre, so that they lie in a length of about 12 in. together. The ribbon coming from the left rises a little to the right and that one, coming from the right, a little to the left upwards as seen in

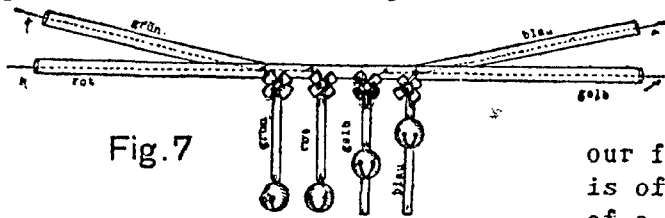


Fig. 7

our fig. 7. One of these ribbons is of yellow colour, the other of a light blue. From the centre,

where both ribbons meet, are hanging 4 smaller ribbons, being about 1 in. wide and 6 in. long, in a distance of about 3 in. from each other. The ribbon on the extreme left (from the audience's point of view) is green, the next one red, the third yellow and the last one blue.

Each of these ribbons has at the top a broad bow of the same colour, see fig. 7, seemingly only a kind of decoration, in reality however being of the utmost importance, because the appearing bells are hidden behind these bows, as seen from fig. 8.- The bells are fastened by means of needles behind the bows and in each needle is threaded a black thread, which goes through the hollow double-ribbon to the Assistant behind the scenes.- At

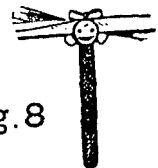


Fig. 8

the beginning of the show another bell hangs on each ribbon, which can be taken off.

The ribbons can also be made so, that the bells are directly above the bows, as shown in fig. 9, in this case, the bells are also hidden behind the bows and are also set free by a thread-pull.-

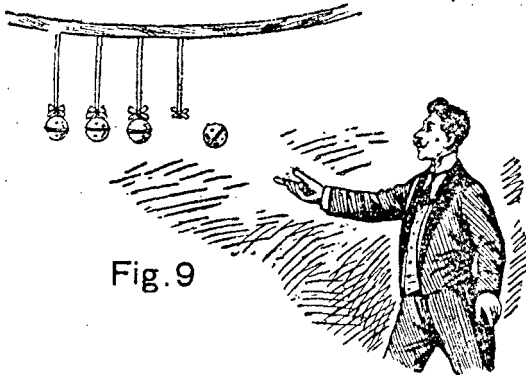


Fig. 9

Behind the bows is moreover a little plate, having the same colour as the back-ground, this will allow the bows to be made much smaller as

is the diameter of the bells. Bows being in dazzling bright colours, the deception is complete.-

Presentation and Patter:

"Ladies & Gentlemen, I have called my next experiment "The Sleigh-Bell Pigeons"--rather a pretty name, isn't it? It is however a difficult task, I have set myself, because I have not only to deceive your eyes, but also your ears!"-

Performer takes off the 4 bells from their respective ribbons and puts them on an open bell-case for 4 bells. This case is of the same construction, as the thimble-case (see "Magische Juwelen"). The case has 4 openings, see fig.10, into which the bells are pressed when Performer seems to take them away.

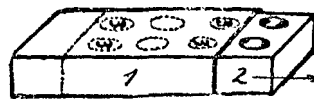


Fig.10

When case is now closed, and re-opened again the inner part (2) will be pushed into the outer frame (1), and in this manner bells will have disappeared, when case is opened. These openings are moreover well padded, so that absolutely no noise is heard.

"These bells are like pigeons, which fly out during the day, to return at nightfall to their pigeon-holes."-

Performer seems to take a bell with the right hand, but in reality he presses same down into the case. The partly-closed right hand is held low and Performer now bends his arm a little, to enable the fake to glide into his right hand (III. method). This will most likely force Performer to shake his arm several times, before the fake will really slide down, but this rouses no suspicion, because spectators have been misdirected already by the noise made by bells, and it only looks, as if he were going to "ring the bell" several times, which indeed he is doing, as soon as fake is in his hand. Opening this now to show the bell once more, taken just now off the case, Performer puts same on the outstretched right hand.-

"My pigeons are well trained -- you can decide for yourselves, into which pigeon-hole the first pigeon-bell shall return. Green--yellow--red or blue?? Call out a colour, please!"-

We presume, yellow is called out. Performer then closes both hands and makes a throwing movement with them. By this move arms are stretched out and causes the bell-fake to vanish inside coat-sleeve. In the same moment Assistant pulls thread of the yellow ribbon, the thread of which runs through the double-ribbon to Assistant, releasing the bell behind the bow and bell drops down to end of ribbon.-

"You see, how well-trained my pigeons are! Another colour, please!"-

It is now called out f.i. "Red"!- Taking the 2nd bell from case, Performer does exactly as with the first one, so that it will appear on the red ribbon.

"And for the third one -- what colour shall we take? Green?!- Very well -- here goes!"-

The third bell appears according to our former description on the green ribbon now.

"But I know, which colour you will chose now! Yes -- I am a bit of a thought-reader too!-Blue!!- There you are! Did'nt I tell you?!"-

And so the 4th and last bell is dealt with accordingly.-

\* \* \*

Perhaps you have tried meanwhile to manufacture yourself an apparatus for the "Sleigh-Bell-Pigeons"! - This trial should have shown you, of which great effect this trick is, though the effect is still greater, if the trick is done in the manner described at the beginning of this article.

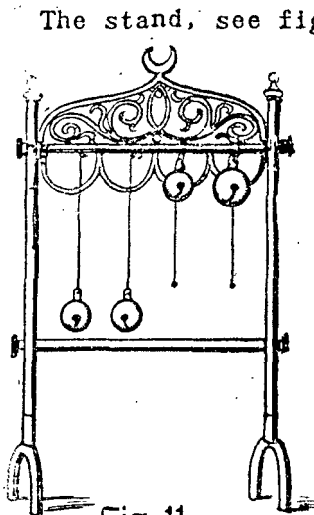


Fig. 11

The stand, see fig. 11, on which the sleigh-bells make their appearance, is covered at the place, where the 4 arches underneath the top are, with the same material, as the back-ground is made from, so that nothing can be seen, what is hidden behind and these are the bells to appear. (By a mistake of the artist, who made the drawings, the 2 upper bells are drawn far too large and too deep down. They should be behind the ornament covered with the material.)

One must imagine, that apparatus fig. 11 is seen from the back, so that the cords, holding the bells, are only seen **beneath** the arches, which gives the impression, as if the cords were fastened there. - A mechanism, which is attended to by an assistant, who can at will let one or the other of the 4 bells drop down, is coming into action, as soon as thread is pulled attached thereto. At the beginning of the trick the 4 bells are hidden behind the 4 arches. Other 4 bells, hanging by a hook on each of the cords, are taken off and are put into a glass-goblet, as seen from fig. 12. -

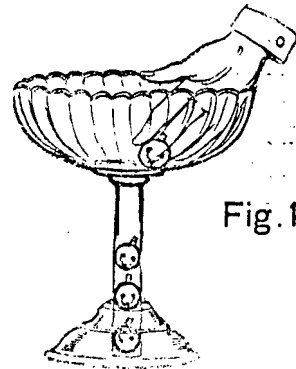


Fig. 12

The glass-goblet has a hollow foot, which is large enough to allow the bell to drop inside it, when Performer presses them into it. The opening is at the start closed up by means of a movable metal-disc. To avoid any noise the inside of foot is laid out with velvet. The removing of bells from the goblet is only done seemingly; in reality bells are pressed down under cover of hand into the foot of goblet. When Performer removes his hand -- then of course made into a fist -- out of goblet, and goes back towards audience, he can ring bell by means of the bell-caché in the same way, as in the "Sleigh-Bell-Pigeons" trick. - Also in the same way Performer takes one bell after the other, throwing them seemingly on to the stand. -

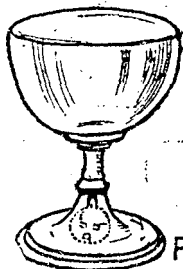


Fig. 13

I will now describe my original trick: The disappearance of a sleigh-bell from a goblet held by a member of the audience. - This goblet (fig. 13) is specially constructed so, that a bell, which is hidden inside the hollow foot, rings, when goblet is shaken, as long as Performer wishes it to do so and then a catch, released when goblet is placed on the table, will at once stop the ringing. - -

This stopping of the ringing is caused by a pin, which protrudes a

fraction of an inch beneath foot and when placed on a flat table, will catch the ball in bell and so stop the ringing. When it is placed on the table before, the pin must fit into a hole or groove of the table. In giving the assistant the goblet to hold, Performer also gives him a tray and asks him to place the goblet on to this later on. In doing this, the arresting-pin will do its duty at once and the ringing stops to the great astonishment of your temporary assistant. When goblet is now taken from tray, the bell will ring only, after Performer has set the arresting pin out of action by means of a pin.-

Performer requires furthermore the bell-caché after Conradi (as described before) or the one after Fred Kessler (See before: III. method).

Performer must also be in possession of a double handkerchief, in the inside of which are sewn two halves of a bell to make, when placed together, one bell of the size used.- To these half-shells are also sewn on right and on left side each a thread, which is fastened to the corners of hanky, as seen in fig. 14.-

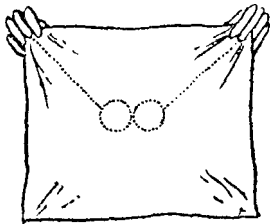


Fig. 14 Performer's table.-

After you have now got to know all the paraphernalia needed for the trick, I will then come to the course of "Conradi's Sleigh-Bell-Trick."-

Performer places the double hanky, which he shows from both sides, on to his stretched-out left hand and then seems to take the bell from the goblet or from the table -- as the case may be -- and puts same into his left hand, at the same time

covering it with the hanky in his hand. However Performer really places the two shells inside hanky together and puts his right hand round the hanky in such a fashion, as our fig. 15 shows. Performer shakes his arm and bell will ring, as will also be seen from fig. 15.-

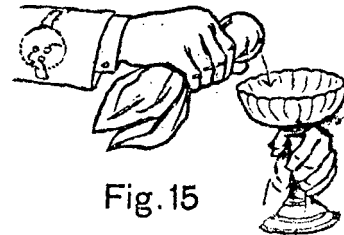


Fig. 15



Fig. 16

Performer now takes with his free hand the goblet and puts the hanky with bell inside into the goblet as seen from fig. 16.-

When he then shakes the goblet, the bell hidden in the foot will start ringing. But Performer need only stretch out his arm to arrest this ringing inside his sleeve. If, however, Performer should make use of Kessler's caché (III. method), he palms the bell on thread, while seemingly taking hold of the unprepared bell lying either on table or inside goblet, showing at the same time once more the prepared bell.- He then covers bell with the hanky, shakes his arm and so rings the bell. The further course of presentation is the same as in Conradi's trick.

Anyhow whichever method Performer may use, he now gives the goblet and tray to a spectator asking him to make sure of the bell still being inside the hanky in goblet, by shaking the latter one. This done, Performer asks spectator to place the goblet on to the tray and to hold latter with both his hands. We know now, that, when spectator puts the goblet

down, the bell will stop ringing at once. Performer then gives the command for the 4th bell to appear on the stand, as per our last line of patter. He immediately takes then the hanky lying inside the goblet on both its corners, where the threads are fastened to the half-shells. Shaking then the hanky out, he spreads same out and shows, that the bell has gone, even when he takes hanky at one corner and pushes same through his hands, as our fig. 17 shows. -

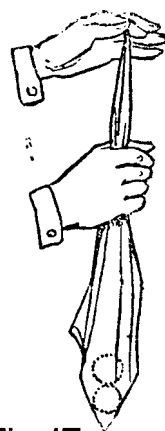


Fig. 17

I may honestly state, that this goblet is one of the finest pieces of apparatus in the realm of drawing-room magic, because the secret cannot easily be discovered. -

It has been one of my principles to conclude my original tricks if possible with an illusion and therefore I am giving here in illustrations 18 and 19 the stand used for my "Sleigh-Bell-Cascade." -

In this case the bells used in manipulating the bells are tossed into the goblet, standing at the top of cascade, from where they disappear

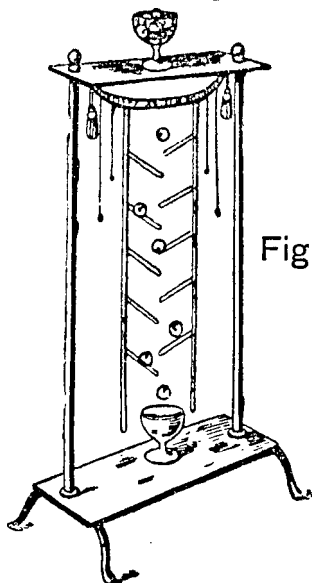


Fig. 18

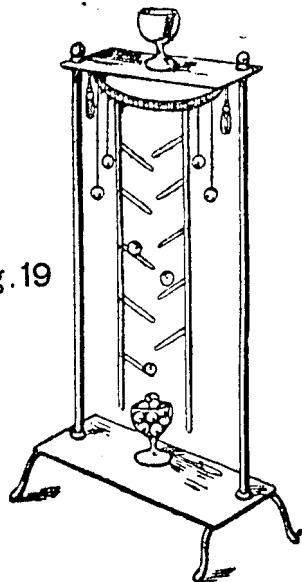


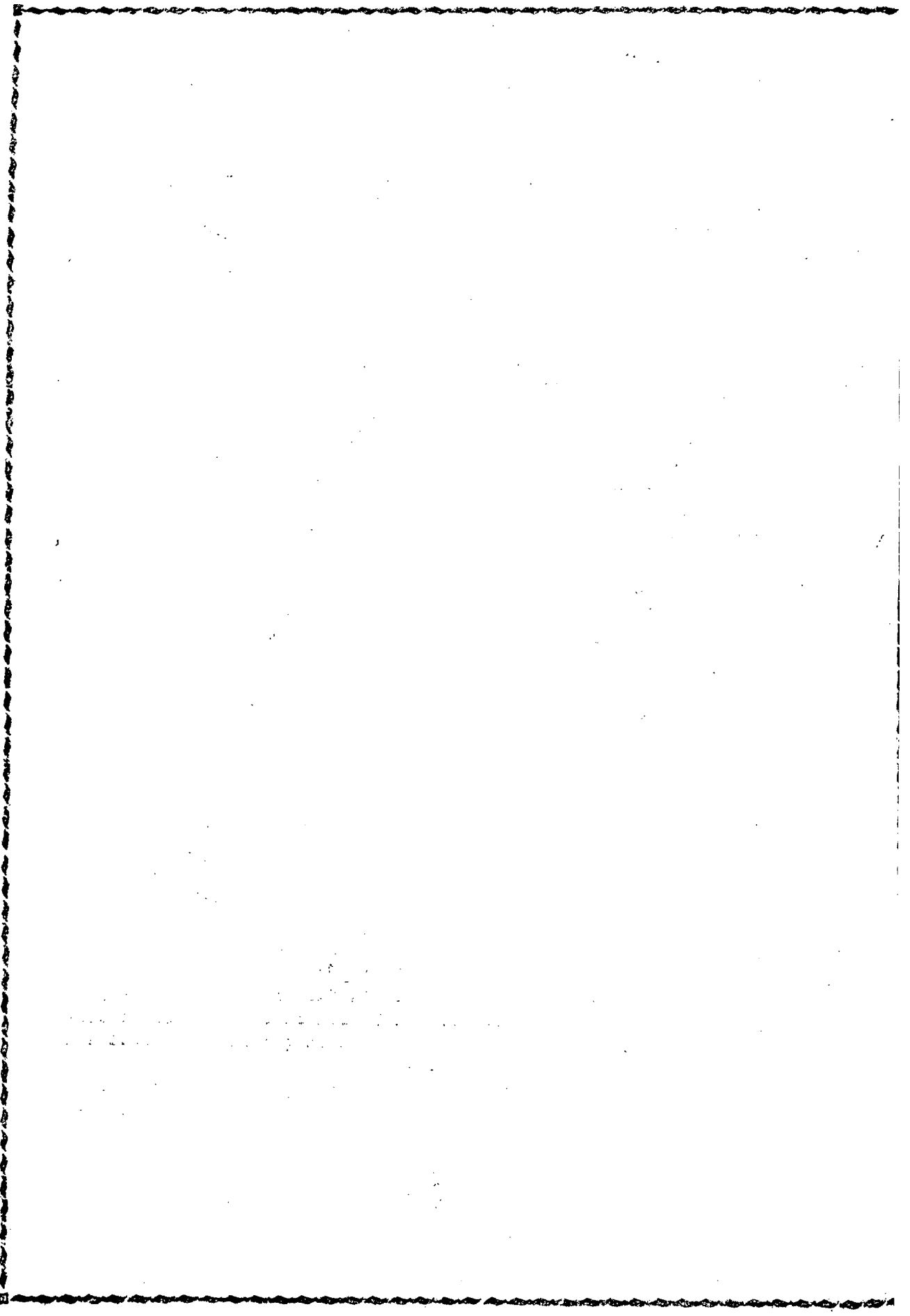
Fig. 19

and roll down a zig-zag ladder into another goblet standing at the base of cascade. Another 4 bells appear on 4 ribbons seen hanging down. - How is this possible, you ask? The foot of goblet is perforated. A thread-pull, leading to assistant enables him to let bells fall singly from the goblet. The bells appearing on the ribbons are hidden behind the decoration-tassels and are also released by assistant pulling another thread and they appear then at the ends of ribbons. -

I can recommend Performers to take up this splendid illusion into their program and they will be satisfied -- I know -- with the result! -





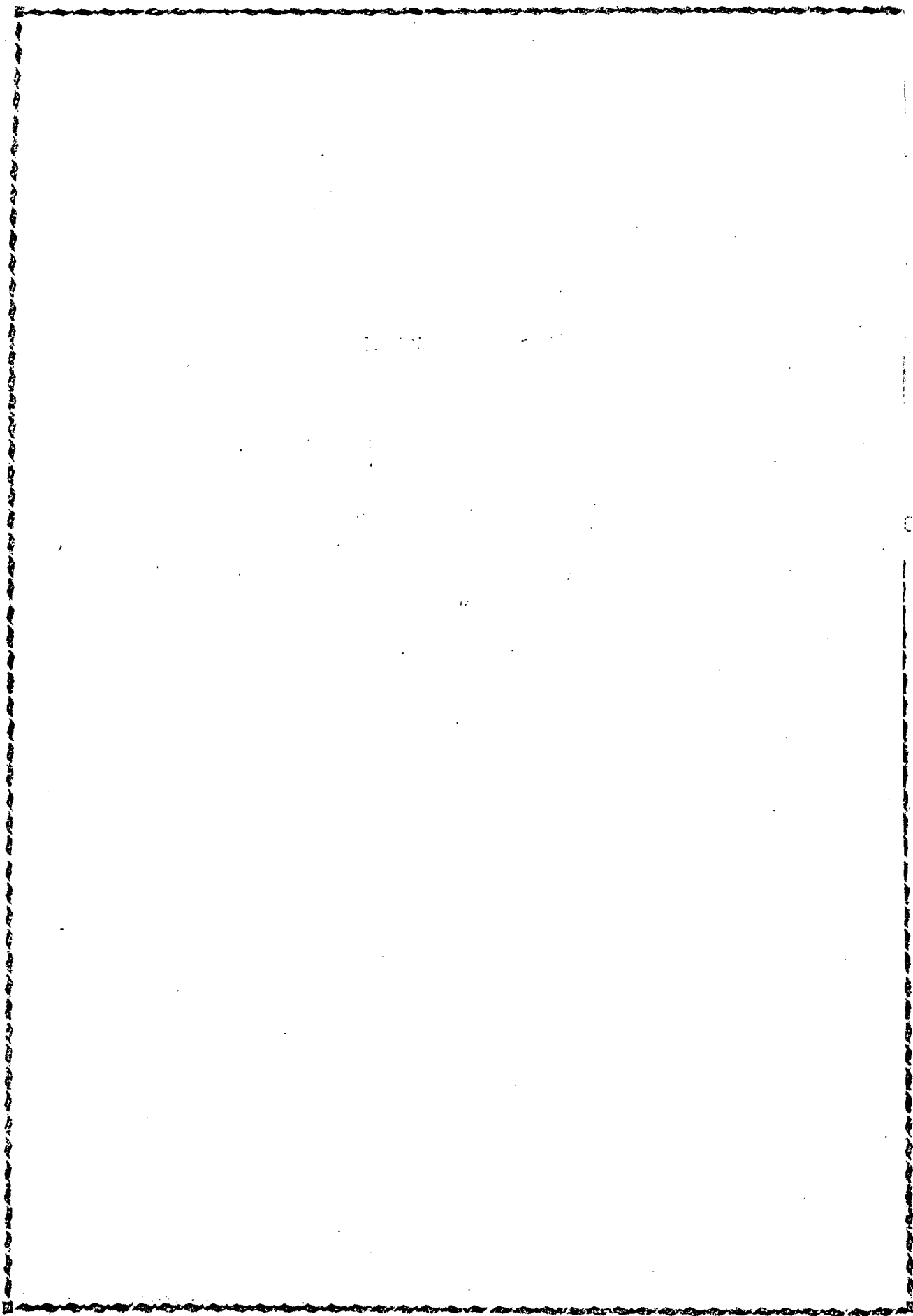


**Supplement:**

**CLOTH-PAINING**  
**(Rag-Pictures)**

by

H.W. TAGREY.



## CLOTH-PAINTING. (RAG-PICTURES)

*By H. W. Tagrey.*

Cloth-Painting or what is commonly called: Rag-Pictures are not absolutely a new feature, but still -- it is an act always pleasing and ever well received. This act is also apt to be enlarged and improved on and in fact is so inexhaustible in its many effects, that it may not be amiss to give a few details.

By Cloth-painting is meant pictures composed of different pieces of coloured cloth, woolen stuff, rags et cetera.

When this kind of entertainment does not always find the applause it rightly deserves, it is very often the fault of the artist, only because he does not know, how to make the act entertaining, but puts his pieces of rags down in a manner, which can never be called: Art.-All looks so very simple and easy, that the audience is getting the impression, that it is no art at all and though **it is** very simple and easy, yet the artist must create the impression, as if it were in reality a very difficult feat indeed. In fact he must, what is called in the trade: "Make good".

To "make good" now is an art in itself and it requires a certain amount of the art of psychology to know, with which cheap means it is possible, to bluff and hoodwink the public.

We well remember the act of "The Two Bollingers", who have with their Rag-Picture-Act travelled all over the world.

The course of the act was as follows:

The curtain rises and audience see on the stage a large wall with a view of a large court-yard. On the stage were stretched in all directions cloth-lines, on which were hanging pieces of washing to dry. Beside the wall was standing a large dust-bin. Suddenly this bin opens and out comes an Eccentric, who is at once gathering together the washing and puts them into a sack.

Some more comic effects were then executed, but we shall not trespass too much on the reader's patience.

A lady partner appears now on the scene, takes away the sack and empties it out again. Both of them tear then down the wand, printed as a wall and begin to make new pictures out of the pieces of washing and those of the court yard. In short their turn was a great hit and the ease, with which all this was done, was concealed by the novelty of the act.- And so it must be!-

Another artist was dressed up as rag-man and another again had a suit, composed of rags, these he tore off and used them to make his rag-pictures.-

Anyone with ideas will soon be able to invent some new pictures and will thus be able to enlarge his turn and to get better bookings, the more so, as the outlay for such an act is really only trifling. On hand of this book the reader will find some suggestions for rag-pictures, easily to be done and specially put together for the Amateur, who at parties and other entertainments be they at home or out of the house, can do something different to the "other fellow", anyhow!-

What you need for an act of "Cloth-Painting"!- To make smaller pictures you need an easel and a smaller board. For larger pictures you want of course a large board. This board is made of ply-wood, covered

with canvas. Or you can use a frame, over which is stretched the canvas and which may be for transport purposes packed together small. This is especially adapted for Performers being much on tour.

To make rag-pictures you need some coloured cloth-pieces, which are cut out after the designs. You will get these either from a tailor's shop or you make these yourself from pieces of flannel or the like. The cloth-pieces are pinned on with a pin on the stretched-out canvas.

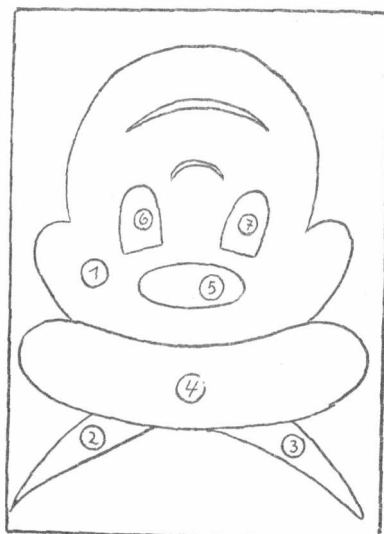
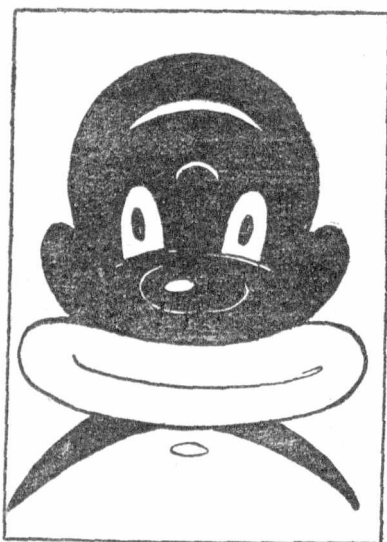
Another kind of preparation is to use instead of the canvas velvet and the rags in this case consist of pieces of woolen, which does away with pins, as they will stick to the velvet without any pins.

### Sample-Designs.

Let us first of all take an easy, simple design, such as

#### A NIGGER AND HIS WIFE.

This is also a changing picture, because if you turn over this nigger, you will see at once his wife too. The illustration next to the black



one shows, how to cut out the different pieces and the rotation of putting them together. Piece of cloth No.1 is brown in colour, No.2 and 3 are green, No.4 red, the nose is black in front and brown at the back. The parts 6 and 7 (eyes) are also black. When turning round the picture, after it is ready, the black nose No.5 must also be turned, so that brown part is in front, otherwise the picture will not be understood.

#### MOONLIGHT IN THE TROPICS.

A tropical landscape is done with only a few coloured pieces, because "at night all cats are grey"!- Our design shows such a landscape, in which the moon is playing in the water. At first part 1, which is cut out of some grey material, is put on to the canvas. The circle for the moon, also the edges of the surface of the water are cut out and the underground of the canvas being of light colour you have already gained the first effect. Should your underground however be of a dark colour, then these parts must be made of light-coloured stuff and then fastened

to the grey material. Of course there is no need then to cut out those parts in the grey material.

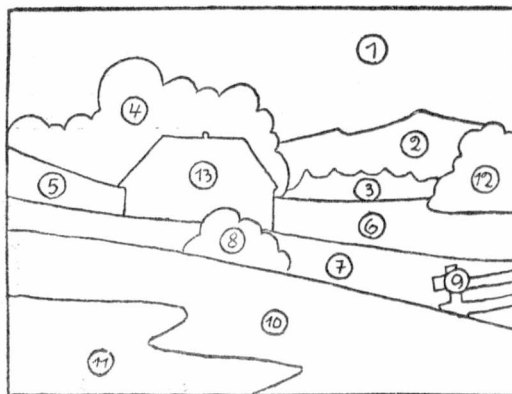
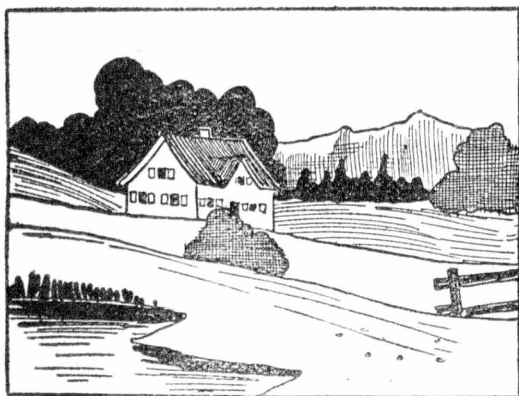


No.3 -- the mountains -- are of darkish-grey; of the same colour parts 6 and 8 are made. Nos.2 and 4 are black and Nos.7 and 5 are of nearly black-green material. This picture is not difficult to produce, yet the effect is great!

### A SUMMER-LANDSCAPE.

Turn the canvas on easel to make a broad picture, which enables you to make a bigger show. Our design shows a summer landscape, in the background you see mountains.

As a summer-landscape this design must of course be full of gay co-



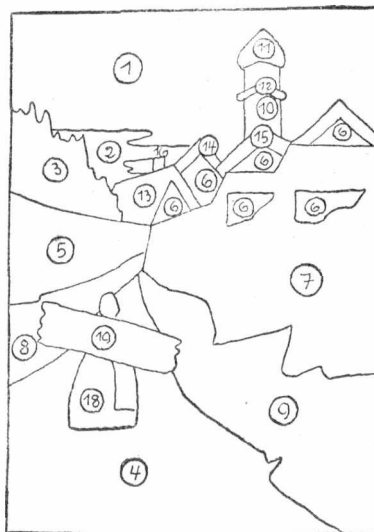
lours and we take therefore for the sky-part (No.1) blue.- The mountains (2) are dark-brown, while the tops may be made white with some paint. No.3, a bluish-green, is the forest in the background. The trees behind the house, No.4, are dark-green.- Of the same coloured material may also be cut parts 8 and 12.- No.5 as well as No.6 is a large piece of material in ochre colour, made out of one piece and No.7 is a green young meadow. No.10 is also green, but darker as No.7.-

No.11 being the water must correspond with the colour of the sky, only a shade darker. No.9 is the hedge and must be of brown colour. The house is best made of card-board, is then coloured and put with the lower edge behind Nos.7 and 8.-

### A WINTER-LANDSCAPE.

To produce a winter-landscape only few colours are needed: grey--black--light-blue and eventually for the evening sky pink.-

Our design shows such a view of a village in the distance.- To the left is a forest. The sky No.1 is dark-grey and on to this part the piece



No.2 is stitched. This, the evening sky, is of pink colour. No.3, the forest is a black silhouette. Parts 7--11--12--13--14 and 15 are white, parts 8 and 9 must be a greyish-blue. Part 4 is a light-grey.- The parts 6 and 10 must be brown stuff. The windows may be painted on to the cloth.

In the fore-ground you see an old woman, gathering sticks. This figure may be composed of different pieces of rags or it may be painted already on to a piece of card-board and then mounted.-

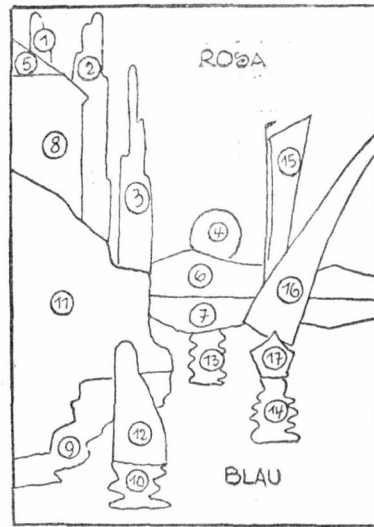
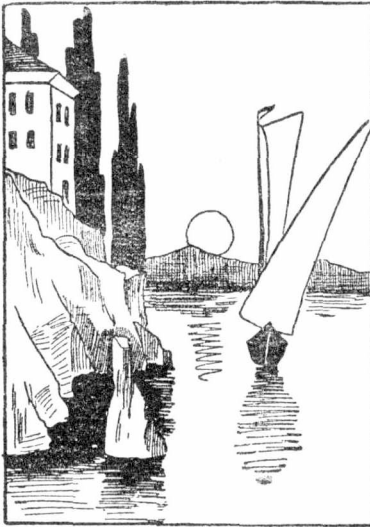


### AN ITALIAN - LANDSCAPE.

Of great effect is the producing of multi-coloured landscapes of the South.- Our design shows us an Italian summer-house on the sea-side with the setting sun.- Behind the house you see some cypress-trees and on the water is swimming a barge.- A very nice motive indeed.-

The sky as well as the water are, as will be seen from our illustration, in pink and blue colours. Parts 1-- 2 and 3 (cypress-trees) are then stitched on to this and are made of some dark-green material.- Part 4 is brick-red, the same as part 5, which is the roof. The house itself

may be made of card-board. Part 6 is of violet-blue colour, while parts 11 and 12 are of brown stuff, being shaded a little with paint.-

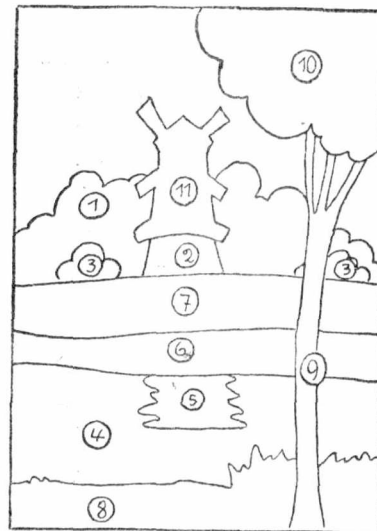
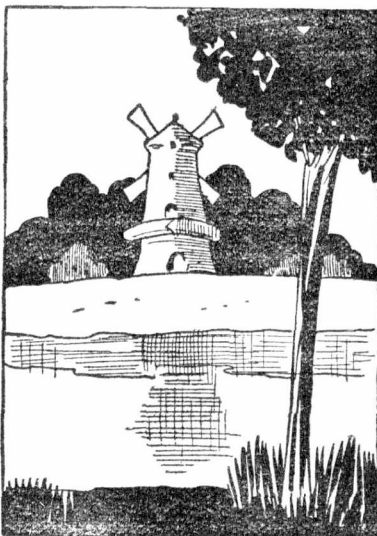


The barge, part 17 is of dark-brown colour.- The shades 9--10--7 and 14 are of deep-blue colour. Part 13 is made of some red stuff.- The sails of barge, Nos.15 and 16 are of course made of white material.-

### LANDSCAPE WITH MILL.

For the final-effect you must of course have something special. For this purpose I have here a changing-picture. At first this shows a landscape with a mill in the distance.

The sky may in this instance be omitted, that is, the colour may be as an exception the same as of the light-coloured parts.- Rags are put on



in the rotation of numbers.- Part 1 is dark-green, part 2 light-brown, 3 light-green, 4 blue, 5 light-brown, 6 dark-green and 7 a little lighter-green, 8 grass-green and 10 also leaf-green.-

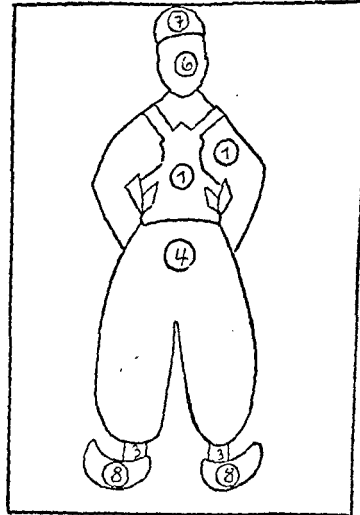
Trunk 9 must be dark-brown, the same colour must also have the upper-part of the mill, No.11.-



## THE DUTCHMAN.

After the audience has been looking at the foregoing picture sufficiently, Performer begins to take away all the rags except the mill.-He adds some few new parts and you will see now a Dutch lad.-

Part 1 is made of black material and is so pinned round the mill, that the centre-edges come to lie underneath the mill. The trousers No.4



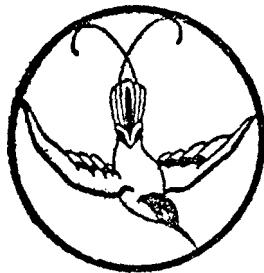
are light brown and the clogs are dark-brown. However, the red stockings No.3 are put on before No.8.- The face No.6 is pink-coloured and is made up accordingly.- The lad's head-gear can be either blue or green.-

This change-picture will certainly be a good final effect and bring in rich applause.

Herewith, however, the art of Cloth-Painting is by no means exhausted.

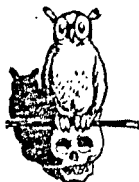
You will get from any stationer for little money picture-post-cards, which will give you untold motives and designs, which are--at least most of them--just the very thing for your rag-picture-act. The best is to chose pictures with but litte detail. These pictures must be decorative in effect, that means, that only rough details and outlines are employed to produce a fine total effect.-

The given designs however will be sufficient for a start to incite the Neophyte for more and better things.



## Table of Contents.

The "Darts of Cupido" . . . . .	Page 5
Aquarium Humanum. . . . .	" 9
"PHOENIX", the final word about Rope-tricks. . . . .	" 10
"FIX", Tagrey's latest Original Colour-change. . . . .	" 15
Cortini's Original Tumbler Illusion. . . . .	" 16
Ben Akiba's Secret, an Original Card-Trick . . . . .	" 17
The Giant-Cards-Clairvoyance-Deck. . . . .	" 21
Livingstone's Secret . . . . .	" 24
The "Ephemere" or the One-Day-Fly. . . . .	" 26
The "Floating Ball". . . . .	" 29
"Conradi's Mysterious Sleigh-Bell Combination. . . . .	" 31
The "Sleigh-Bell Pigeons". . . . .	" 33
Cloth-Painting (Rag-Pictures) by H.W.Tagrey. . . . .	" 41



Printed and published  
by:  
F.W.Conradi-Horster,  
Friedrichstr.17  
Berlin SW 48.  
Germany

Copyright!

Printed in Germany.

ALMACP  
793.8  
C76B