



**== MORE ==  
SELECTED SECRETS**

The State Library of Victoria  
"ALMA CONJURING COLLECTION"

**BY  
DE VEGA.**

P O R E W O R D.

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In presenting a further selection of secrets to the fraternity, I have again chosen those of general interest. It will be understood that these secrets are written for the advanced performer. Where the item is an improvement of a known effect, I have taken it for granted that the reader is familiar with the working of same; should he not be so, however, full descriptions will be found in the standard text-books on Magic.

For the Specialist in Sleight of Hand, I hope to publish in the near future "Miscellaneous Manipulations".

At present I have in preparation "Conjuring for Children" which I should like to point out is not a booklet of simple tricks, but a series of complete effects suitable for those who specialise in entertaining children.

Yours fraternally,

*De Vega*

*With Compliments  
to  
Pro Gemmer  
from Howard Madison  
1931*

## Patriotic Torn Paper.

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Effect. You show your hands to be absolutely empty and lift 3 pieces of tissue paper about 5 inches in length by 1 inch. The strips of paper are coloured red, white and blue respectively.

You now proceed to tear these 3 strips into a number of pieces; bunch them up; and upon opening them out once more the torn pieces are found joined together in bits about an inch square, R.W. & B. alternately. The restored strip is allowed to flutter to the platform the hands being shown empty.

Explanation. The first thing to do is to prepare the left thumb nail; to do so, take a piece of glitter wax and Harbutts Plasticine of red and white colours; mould them into a little ball of flesh coloured substance. Now put a layer of this material over the left thumb nail; the more artistic job you make of this the closer inspection your hands will bear.

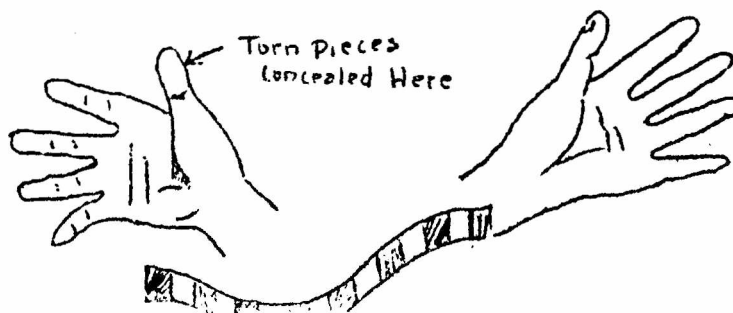
Next you take strips of red, white and blue paper and cut them into pieces a little more than an inch; join these together with a touch of paste, red, then white, then blue; this gives you a slip of paper 1 inch by about 15 ins. R.W. & B. alternately. Prepare a number of these and fold them in the usual zig zag fashion.

Place one behind the 3 pieces of paper and you are ready to proceed with the effect.

Presentation. You show your hands to be unprepared, lift the 3 strips of paper showing each separately and behind the last strip you have concealed the folded strip.

Proceed to tear the 3 pieces, bunch them up between the tips of the fingers and thumbs and under cover of doing so you change them for the folded strip; the bunched up torn pieces are pressed against the left thumb nail which has been treated as described; and to which they will adhere.

The restored strip is opened and allowed to flutter to the platform; the hands held as shown in Fig: the nail of thumb being towards body the concealed pieces are invisible. A turn to the side to proceed with the next item, gives you an opportunity to dispose of the pieces.



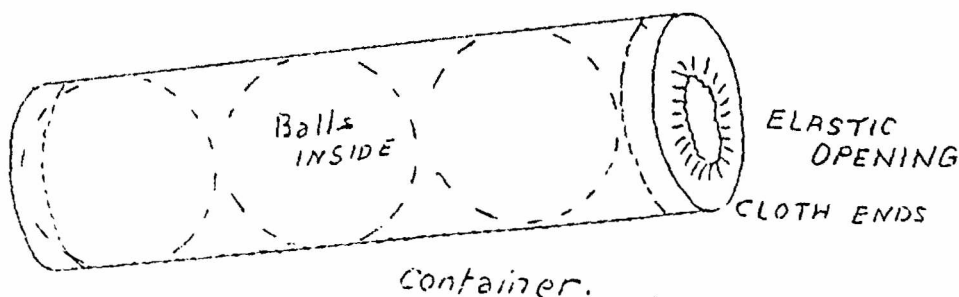
DYEING BILLIARD BALLS.

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Four white billiard balls are seen resting in a neat little stand on the table; or they may be produced at the finger tips in the familiar fashion. A sheet of drawing paper is shown and formed into a tube; the balls are passed through same one at a time with the aid of the wand; and, as they appear at the other end they are allowed to drop into a long glass cylinder. As each ball appears at the top of the paper tube it is seen to have changed colour. The first is still white, the next is red, the next yellow and the last blue. The paper is unrolled and shown to be empty.

Explanation: It will be seen that this effect is similar to that standard effect originated by David Devant the Dyeing Silks and depends on a similar fake or appliance consisting of a tin or brass tube of a size to hold 4 billiard balls. The ends are covered with cloth with an elastic opening as shown in sketch. When a ball is pushed in at the bottom, one automatically is pushed out at the top. The light ivory balls are the ones most suited to use in this effect.

The presentation is similar to the effect with silks; the tube being loaded in by your own pet method. A ball is balanced on end of wand (which should be a little cup shaped so as it will not fall off) and pushed in at the bottom of the paper tube - really into the concealed container; thus pushing out the other white ball at the top. The paper tube is now slowly tilted so that this ball rolls into the glass cylinder; the elastic openings preventing any of the other balls from dropping out. Another white ball is place on end of wand and pushed through the paper tube; this one changes to red and is dropped into the cylinder also. The last two balls change to yellow and blue respectively and in picking up glass cylinder to show it on all sides, the paper tube is allowed momentarily to rest over a B.A. trap and the container allowed to slide into it. The paper tube may now be unrolled and shown empty.



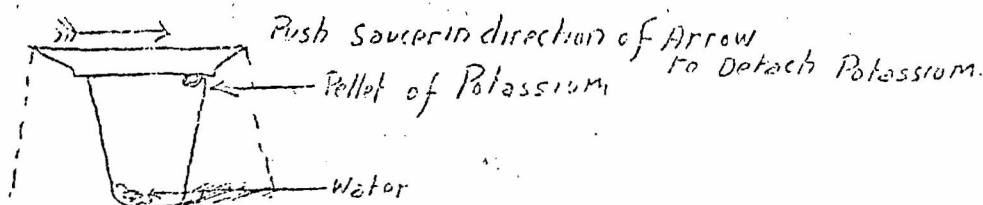
## THE "REPEATERS" SMOKE TRICK.

On two little side stands - one at either side of stage - rests a small glass tumbler and a small saucer. Performer shows 1st tumbler and saucer; lights a cigarette and proceeds to fill the glass with smoke, impressing the smoke in the glass by placing the small saucer over the mouth of same. The glass and saucer are once more placed on the table top. Drawing attention to the glass and saucer on the other side of platform, performer shows same empty; covers mouth of glass with the saucer, and then conceals them from view by draping over them a handkerchief.

Saucer is lifted from glass No. 1 and the smoke which escapes is fanned in the direction of glass No. 2., which upon being uncovered is seen to be full of smoke. Now -- the performer states the most difficult part of the experiment is to come; viz. to return the smoke invisibly to glass No. 1. So he replaces the saucer once more on top of glass No. 1 enveloping them in the folds of a dark coloured handkerchief. He removes saucer from Glass No. 2 allowing the smoke to escape as before, fanning it in the direction of the covered glass. Upon the covering cloth being removed the glass is seen to be full of smoke; bringing to conclusion a most puzzling effect.

Explanation:- The first part of the experiment is the Ammonia and Hydrochloric Acid as usual; but the return of the smoke to the first glass is what puzzles the conjurers as much as the lay public. This is accomplished by means of a little pellet of potassium coming into contact with a few drops of water. The pellet of potassium is secured to the under side of the saucer with a dab of Harbutts Plasticine (In U.S.A. if not sold there, any modelling wax would do). In the bottom of the glass are a few drops of water. This preparation does not interfere with the working of the first part of the trick: but be careful that your fingers are not damp when handling the potassium.

To effect the return of the smoke to glass No. 1 you place the saucer over the glass and in covering with the opaque cloth, you move the saucer so as to knock off the pellet of Potassium; which takes fire on coming into contact with the water in the glass; thus filling the glass with smoke./



smoke. The reason of the dark coloured covering is to prevent the light of the burning potassium showing through. This method of filling a glass with smoke, I discovered accidentally as far back as 1913, but never really made use of it, as once or twice when I did use it the burning potassium cracked the glass. However Mr. Tom Sellars in his excellent little book "Tricks that Work" describes a similar idea with no mention of damaging the smoke vase, so perhaps I was unlucky in my choice of glasses. The accompanying sketch shows how glass is prepared.

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THE TOBACCO TRICK (Simplified).

The Tobacco trick featured by Jarrow is known the world over; but is very difficult to perform effectively, but here I offer the same effect by greatly simplified means. The old saying: "Its all in the stick" is really true in this case for the effect is accomplished by a specially prepared wand, the construction of which is as follows. The wand is hollow and one end is fitted with a spring plunger which is pushed down about 3-inches by means of a lead pencil; a catch keeps the end down and can be released by pressure on a small stud on the wand, similar to releasing a spring snake from the fake flashlight, or pocket torch. The other end of the wand has an extra shell tip, about an inch longer than the real wand, see Fig.

The use of the wand is as follows: A Spectator is invited on to the stage. The performer's hands shown empty and examined. Assistant is given a packet of tobacco: performer's left hand is slowly and deliberately closed, and assistant asked to pour some shag into the closed left hand here - and performer illustrating what he means pushes end of wand in at top of left fist which leaves behind the detachable tip. It is into this that the shag is pushed, and occasionally rammed down with end of wand; which finally withdraws the tip again and incidentally the tobacco with it, leaving the left hand empty. Drawing attention to the fact that the hands do not approach each other and showing the right empty (to do so performer places wand under arm). Right is slowly closed and wand taken from under arm by closed Right hand and placed on chair or table to permit of performer standing with arms outstretched. Left hand is opened and shown empty and upon the right hand being opened the hand is seen to be full of tobacco. Performer in taking wand from under arm, pressed stud, which projected the tobacco that the wand contained into the hand, - The Tobacco thus apparently travelling invisibly from the left to the right hand.

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THE "LYFORD - ARMOUR" UNIVERSAL SERVANTE.

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This most useful little article, in the way of servantes, is the joint invention of Nelson Lyford and Rich Armour; brother members of "the Mystic Twelve". Its adaptability will be appreciated more by the Drawing Room and Club Worker than the Concert Artiste who usually carry all that is necessary in the way of tables.

The accompanying Figures explain the construction of the servante which consists of a cloth bag (about 5 in. deep and 4 wide) which is attached to a wire frame. The two safety pins permit of the appliance being used where a drape or cover is used on the table, while when a polished back chair or polished table is used the suckers are brought into play, thus permitting the servante being attached at a moment's notice, and without in anyway damaging the furniture.

The suckers are swung round out of the way, as shown, when not in use.

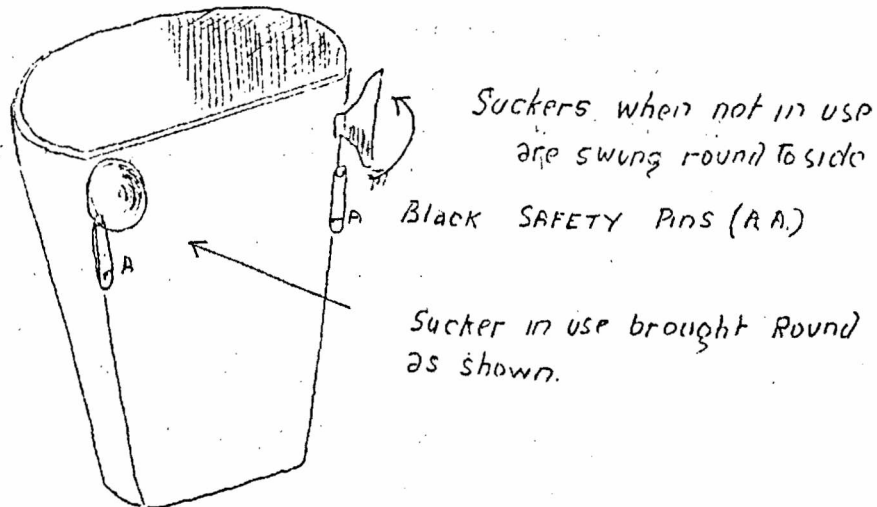
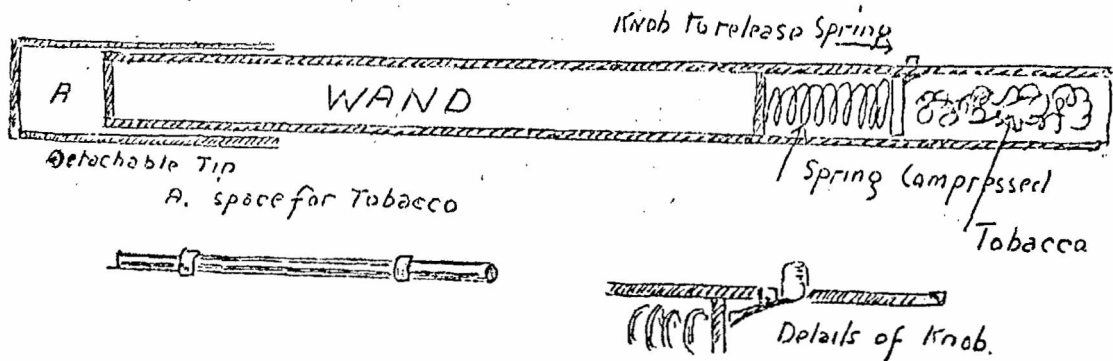


Illustration for Tobacco Trick



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" P E N I T R O "

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A Matter thro' Matter Effect.

Effect: On a glass topped table, performer places a glass cylinder about 6 inches high by  $2\frac{1}{2}$ " diameter; on top of this a sheet of plate glass about 10 or 12 inches square; then on top of the sheet of glass another glass cylinder similar to the first. Into the top cylinder is dropped a solid billiard ball and over this a tissue paper cylinder thus concealing the billiard ball from view. The cylinder on which the plate glass rests is visible throughout the experiment.

The performer draws attention to the position of the articles as they stand at present; and states his intention of causing the ball to pass right through the sheet of plate glass into the cylinder beneath.

Upon touching the top of the tissue paper cover with the wand there is a flash of flame which consumes the paper showing the top cylinder to be empty and at the same instant the ball is seen to drop into the bottom cylinder having apparently passed thro' the sheet of plate glass.

Explanation: The first article to receive attention is the table top which is not so innocent as it would appear. The ornamentation shown in the sketch conceals a powerful spring which upon being released forces a duplicate ball up into the cylinder. The top of Trap is concealed by a circle of brass which works on a pivot. Details of table are shown in Fig. A. The release is controlled by a thread. The 2 glass cylinders are unprepared as is the sheet of plate glass. The Tissue paper cylinder which is used to cover the top glass is really Flash Paper and at the top edge is a little pellet of potassium. The best way to secure this is to make a small pocket of flash paper about  $\frac{1}{2}$  inch square, and from the centre of same cut a small hole about  $\frac{1}{8}$ " or  $\frac{3}{16}$ " in diameter. Fig. B. In this pocket put a small slice or wafer of the metal cut with a pen knife from one of the large pellets; thus it is securely held in place, yet a portion of the metal is exposed and easily ignited. This is easily accomplished by the aid of a wand which has a special tip to fit over the end. Fig. C. The extreme end of this tip has a small piece of wet sponge inserted and upon coming into contact with the bare metal potassium flashes off the cover.

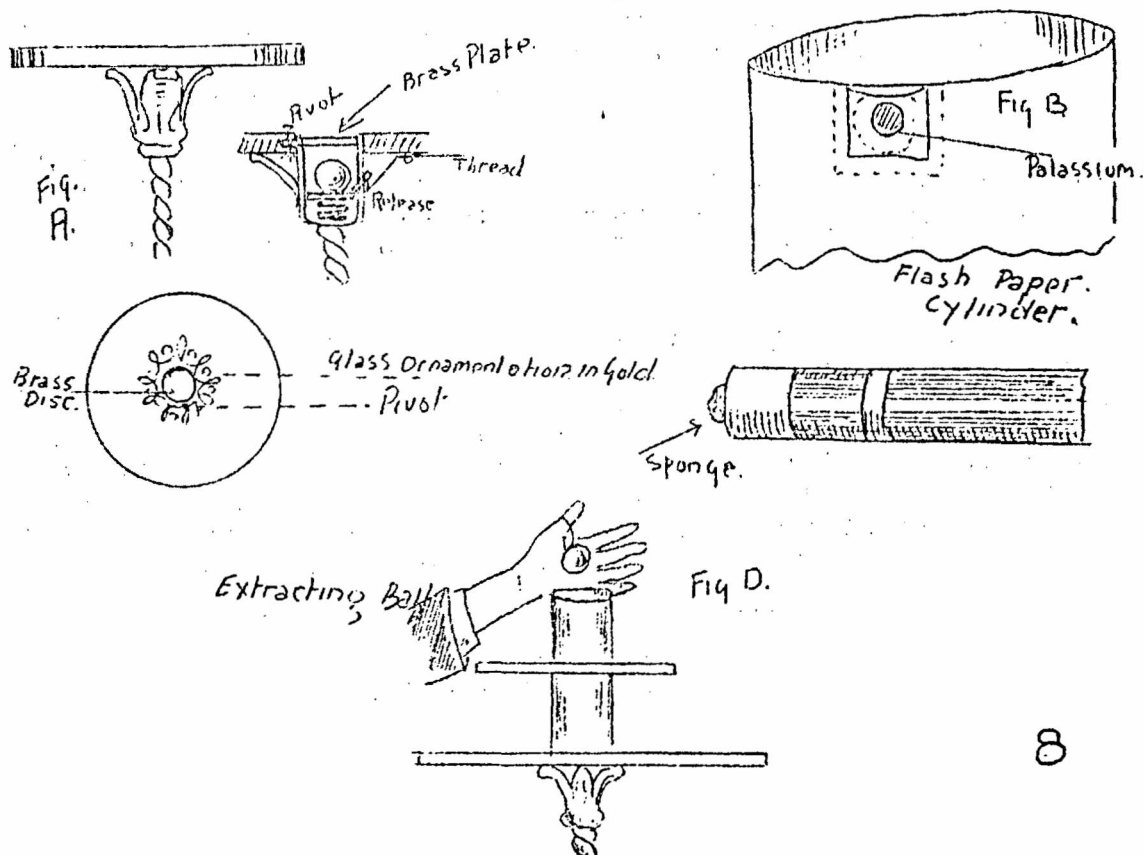
The Ball which is placed in the top glass has a gut loop attached to it; which enables the performer to extract it/



it again under cover of adjusting paper cover.

Presentation: Performer shows the various articles to be used in the experiment. Places cylinder over centre of table and in doing so, turns pivot, thus moving aside the brass plate which was covering the trap.

The sheet of plate glass is placed on top of the cylinder after being proved to be solid. The 2nd cylinder is placed on top of this and the billiard ball dropped in. The cylinder of Flash paper is next placed over the top cylinder containing the ball and in the act of doing so the left thumb is inserted in the catgut loop; and by extending the thumb (Fig. D.) the ball is brought into the left palm. Emphasising the fact that the cylinders are separated by a sheet of solid plate glass; performer states his intention of causing the billiard ball to penetrate the sheet of glass and drop into the cylinder beneath. He touches the Flash paper (the potassium) with moist tip of wand and instantly the paper vanishes. Simultaneously the ball is seen to drop into the bottom glass. What really happens is the performer - or assistant, pulls thread which releases the spring, thus forcing the ball concealed in the trap up into the cylinder; the bottom of trap taking the place of the Brass disc which was moved aside. The entry of the ball is impossible to detect owing to the rapidity with which it is forced upwards; and again the flashing off of the paper cover proves ample misdirection.



THE "GRAHAM CONNELL" PRODUCTION BOX.

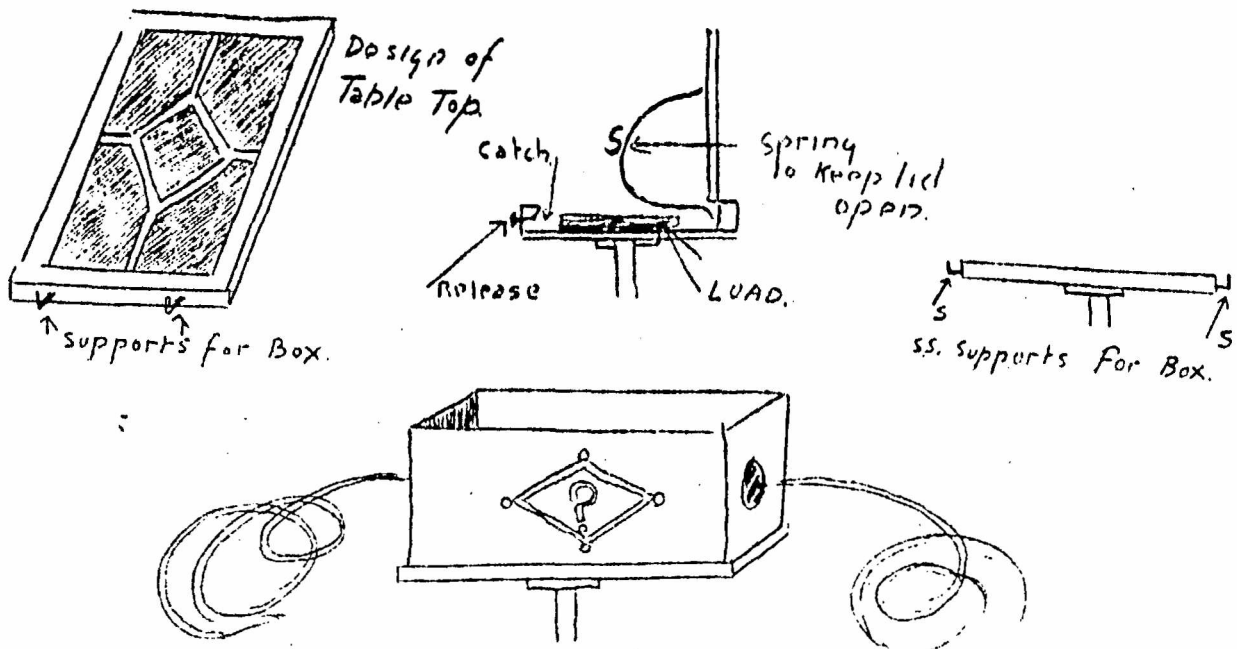
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In effect this production is as follows. Performer shows a small side table about 14" x 8" x 1", also a collapsible box, consisting of 4 sides only, about 14" x 8" x 10". These sides are made of sheet brass; preventing any possibility of the load being concealed in them. The ends have a circular hole cut in them 2 inches in diameter. The box is made up by fitting these sides over the table top and without any loading whatever performer is able to produce about 20 silks, half a dozen reticules, a host of feather flowers (spiked) and finally the performer pushes through the hole at each end coils of paper ribbon. Performer and assistant each drawing a sword proceed to wind out yards upon yards of this ribbon, which is collected, and from same a large banner is produced bearing the inscription "Good Night" or other motto.

Explanation: The accompanying Figs. explain the construction of the table top and the box. As stated, the table top is 14 x 8 x 1, and is really a hollow tin box. The "lid" of this box is decorated as an ordinary side table. This lid is normally kept at right angles to the table top by means of the spring S, thus exposing the load. The sides of box are unprepared, being merely pieces of sheet brass hinged together and painted as already described.

The Table top is loaded as follows, 2 Hat coils placed side by side, then the reticules (which could be disguised as hand cameras) the spiked flowers next, and on top of all the silks. The lid is now closed over these articles and kept down by means of the catch C. In this condition it is used as an ordinary table through the evening.

Presentation: Performer displays the table and the box, opens the box out and fits it over the table top, the projecting catches at the sides preventing it from falling right over the table. In the act of placing it in position, the performer presses the catch releasing the spring lid, which flies up flush with the back of the box exposing the load. This is produced as described. When it comes to the coils, performer is pushing them through the holes in the end, closes the lid so that when the stream of paper ribbons comes to an end, the box may be taken apart and shown as at the commencement. The banner of course comes from the performer's pocket in act of picking up the ribbons. Mr. Connell uses the swords in preference to wands to unwind the ribbons. These are made of wood and coated with silver paint.



A USEFUL RUN - DOWN.

(By Courtesy of the Magic Wand).

Since describing this effect in the Magic Wand for May 1919, I have made one or two improvements on the apparatus.

To those who specialise in hat loads, this loader should prove something out of the common. Borrowing a hat and standing on the "Run-down" you pass a few remarks about the chapeau and without moving a single muscle you have gained possession of the load.

A glance at the illustration will solve the mystery: Your run-down is fitted with a hand rail for the convenience of anyone who may be invited on to the stage. The end support or pillar of this handrail is responsible for the whole mystery. It is prepared so that when pressure is applied to a certain part of the surface, the contents of the hollow top is released and falls into the hat or whatever is held in position to receive them.

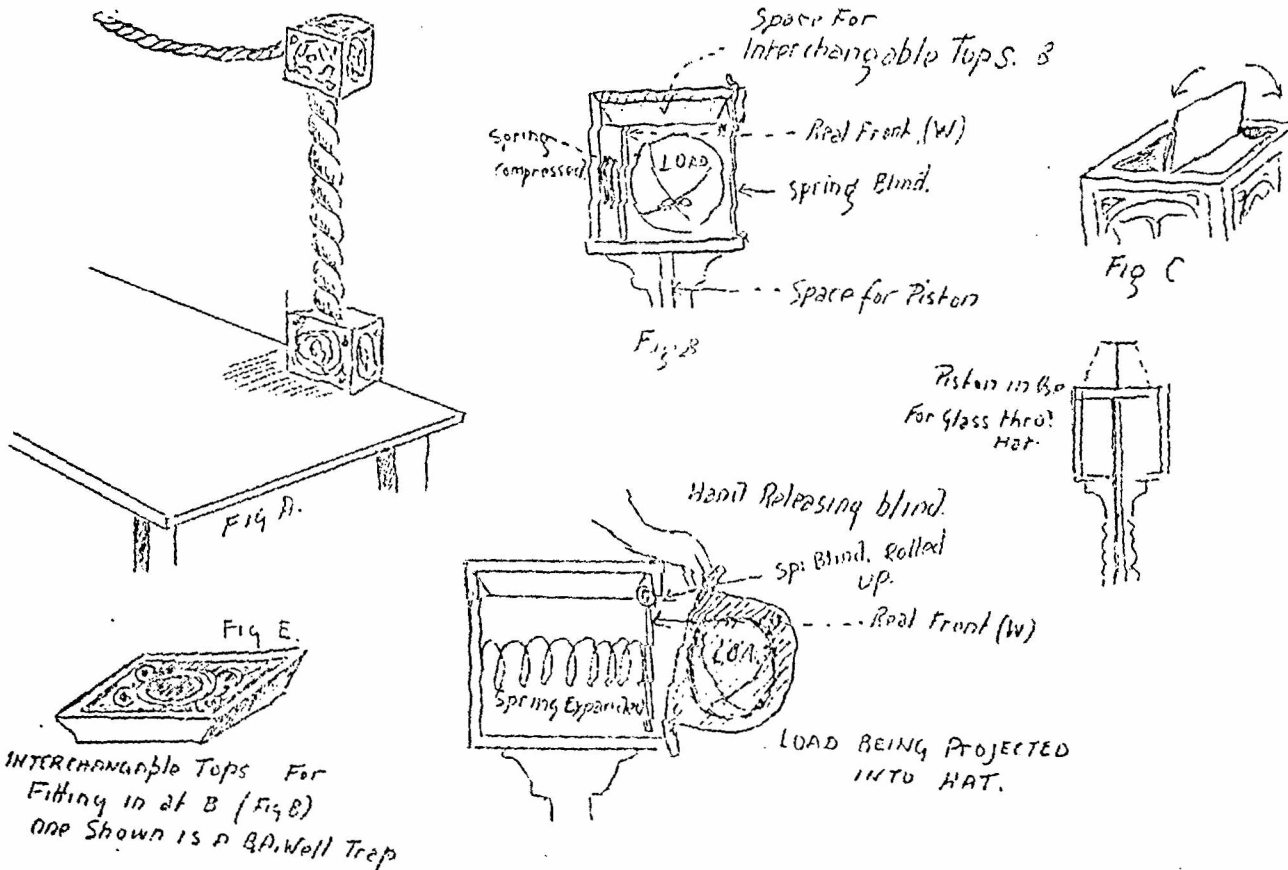
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The exact working is as follows. Borrow a hat and while you hold it in your left hand, crown towards spectators (See Fig). The left hand is naturally resting on top of the above-mentioned upright - a perfectly natural position. The base of the left hand presses the catch which holds down the spring blind. Up flies the blind and the load is forced into the hat. This by the action of the wooden slab W being forced forward to take the place of the spring blind. The appearance of the pillar is exactly the same as before the load was delivered. The release at top controls the catch at bottom by means of a slender wire rod set into the corner of the box and is made to also release the pressure of W and load against the spring-blind front.

Since writing the original description, I have made one or two improvements on the above. The top of post instead of being ornamented is made similar to "the Master-piece" changing table or tray of the late Servais Le Roy Company, so that a pack of cards may be changed or a small parcel changed for another - as shown in Fig. C.

A piston may be inserted as shown in Fig. D and many marvellous effects effected "actually in the midst of the spectators."

Interchangeable tops could be inserted as in Fig. E prepared for various effects.



## DIE AND CLOCK TRANSPOSITION.

This is one of those quick effects best presented in silence; giving no time for examination of details. The effect is as follows. Performer sets an Alarm Clock ringing and places it on a tray which is held by assistant. Another assistant enters opposite side of stage with a tray, on which is a large die about 6 inches square. Performer draws attention to the position of the articles, fires a shot and the Die and Alarm clock visibly change places. The clock still ringing is removed from tray and shown all round while assistants walk off with the trays.

The Clock placed on Tray No. 1 is quite unprepared; but the ringing apparatus on the clock is not made use of. In place of that assistant has a bell capable of being switched on and off as desired. When I made use of this effect personally, I had the ringing apparatus concealed in a side-stand placed about 2 or 3 feet to the rear of where the assistant stood but directly behind him. He set the bell ringing by making the contact with his foot. Even at close quarters it was impossible to detect that the sound was not coming from the clock.

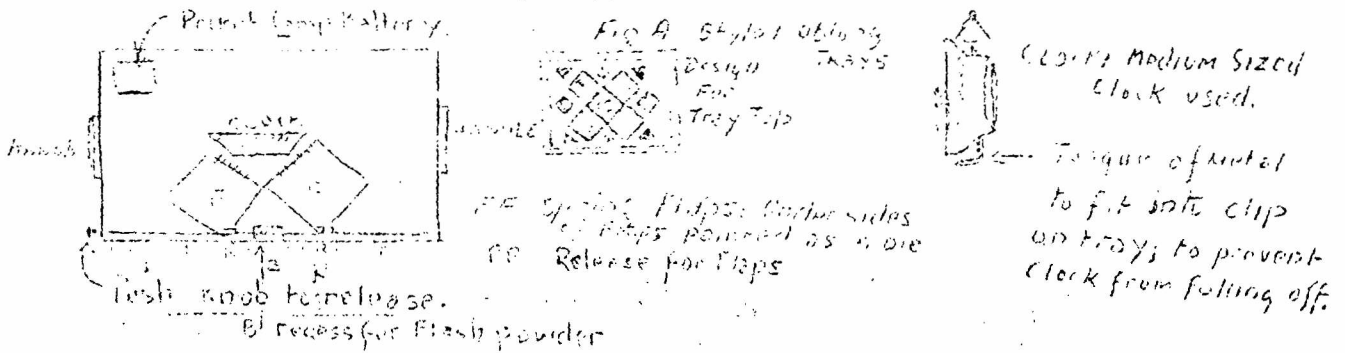
The tray is prepared as shown. The 2 spring flaps P.F. when released fly up concealing the clock and appearing as a die facing the audience corner-wise. This angle gives more space for the concealment of the clock. It is unnecessary to have rear sides to the die as after its appearance no attention is drawn to it, assistant merely walking off with it, while performer lifts clock from the other tray.

Tray No. 2 has four hinged flaps as shown, and painted on the outside to resemble a die; also a top piece made in 4 sections as shown; these fit into the corners of the tray. The die is made up around the clock and top secured by means of a pin; to this pin is fastened a thread, the other end of which is secured to assistant's coat, so that if he moves the tray slightly forward pin is withdrawn, and die falls flat on tray exposing the clock. Inside of die is painted the same as top of tray.

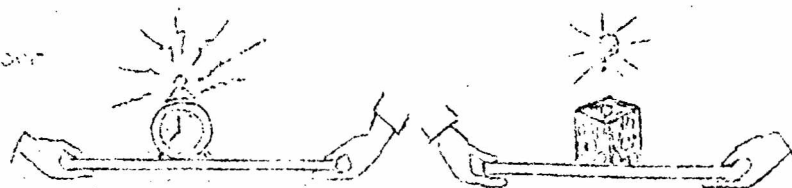
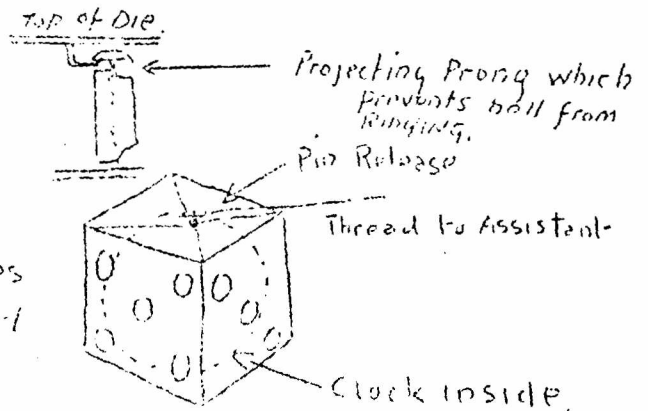
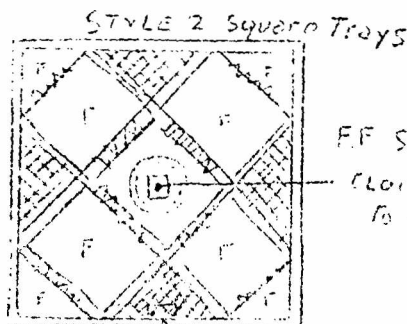
At the front edge of each tray is a small recess to hold a little Flesh powder; which is set off by means of pressure on a stud at rear edge of tray; A pocket lamp battery concealed in the tray providing the necessary current, and passing through a small piece of platinum wire sets off the powder in the recess.

Presentation: Performer enters with an Alarm clock which is ringing. An assistant enters with a tray, performer having stopped bell ringing, places the clock on the tray and draws attention to a die on tray No. 2; which a second assistant has brought on. Performer starts bell of clock to ring once more. (really assistant sets concealed bell in motion by pressing contact with foot.) Performer fires shot; assistants each set off flash. No 1 Assistant releasing the flaps which spring up in front of the clock; and No. 2 Assistant extending arms a little which withdraws the pin from die, causing it to collapse, revealing the clock, which it concealed. The collapse of the die sets this clock ringing, as it withdrew a pin which kept the tongue of bell from striking same. Needless to say 1st assistant simultaneously stops the concealed bell from ringing.

TRAY No. 1



TRAY No. 2. SAME Design as A or Both Trays of Design shown Below



## SPIRIT PICTURES.

In this method of producing Spirit pictures, examined sheets of paper are pinned into a frame, which is secured in an upright position to the table top. The papers are illuminated from the front instead of behind; and a scene, copy of a painting or a spirit message is observed to gradually appear on the previously examined piece of paper which may be taken off, then another placed on the frame, and the effect repeated.

Upon referring to the accompanying illustration, it will be seen that the table top is prepared, so that a large portion of it is capable of rising up exactly behind the frame. This table top is made of thin asbestos painted like green baize, and is wired behind with resistance wire, forming an electric heater. Normally this lies flush in the table top, but in fixing the paper on the frame, performer turns a geared wheel at base of frame, which brings up this "heater" flush behind the frame as shown in Fig. B. You will notice there are a couple of small lights which serve to illuminate the sheet of paper; but what the spectators do not know is that when you switch on these lights, you also switch on the current which supplies the heater. The sheets of paper are chemically prepared, so that the drawing will be brought out by the application of heat.

When taking off the paper you lower the heater, and spectators can see right through the frame; as prior to fixing on the paper.

In fixing on another paper the heater is raised once more. Illuminating lights switched on again and, in about one minute, the 2nd picture has appeared.

The 3rd and last sheet of paper I would suggest you lead the spectators to expect another picture to appear; but instead they receive a message from "the spirit artist explaining that he is too tired and bids them "good night."

The frame is made of 3 ply wood, and of Egyptian design, the sides masking the rising of the heater.

If you are not a first class artist a phtograph will help you in this respect. Draw very lightly with pencil and after "colouring" rub out the lines.

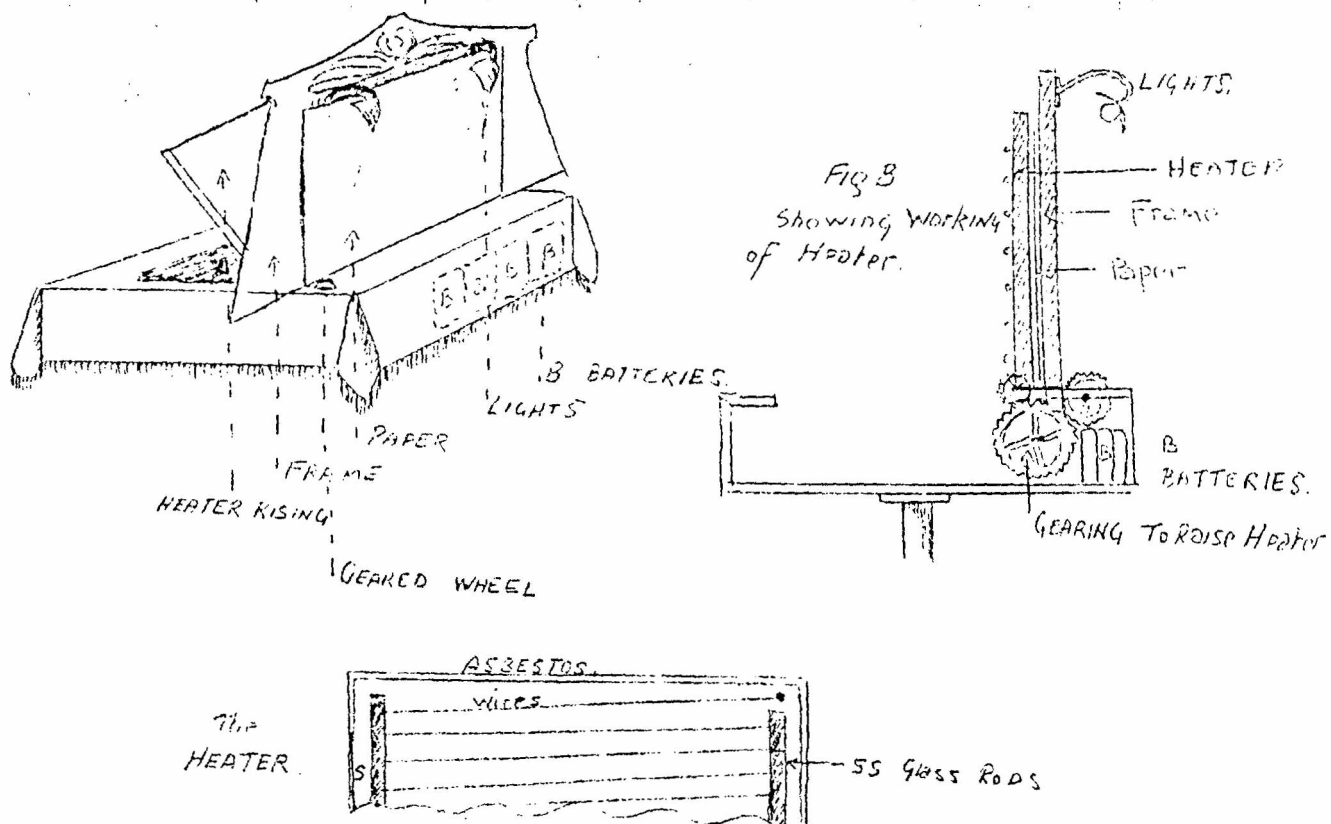
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The various chemicals should be made into solutions and kept in stoppered bottles and a brush kept for each chemical.

When the pictures have appeared, put them out of the way as the majority of the colours disappear again on cooling.

The chemicals for the various colours are as follows:

Black: Sulphuric Acid (very dilute).  
 (B) Copper Bromide.  
 Brown: Milk.  
 Green: Chloride of Cobalt.  
 " Chloride of Nickel.  
 Blue: Acetate of Cobalt.  
 " (B) Nitrate of Cobalt.  
 Yellow: Sulphate of Copper and Chloride of Ammonium -  
 equal parts in water.  
 Pale Rose: Oxide of Cobalt. Dissolve in Acetic Acid and  
 add a little nitrate of Potash.





## THE HERMETER CARD FRAME OR FOLDER.

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The frame, or rather I should say folder, for it more resembles the covers of a book than a frame, is opened out and shown all four sides closed again; and two selected cards appear on the 2 inside surfaces. These two playing cards are taken off and you apparently notice someone in the audience who was paying more attention to the young lady who accompanied him, than to what you were doing; so you offer to repeat the trick once more. You show the folder all four sides again, then close it as before. 2 more cards are "selected" and in due course appear on the inside surfaces as in the original presentation. What forms the most puzzling part of this effect is the appearance of the second two cards, after the folder being shown on all sides.

To explain the construction of this piece of apparatus in print is a very difficult job, but if you make up a trial folder in plain white card, and follow the moves with the actual appliance in your hands, I think you will be able to appreciate the effect:

Construction: Take two pieces of white cardboard 9 inches x 6 inches and three strips of strong white paper 3 inches by 13 inches. Place the 2 boards side by side on the table, and take one of the strips of paper, place it under the top part of the left hand board; overlapping the edge by  $\frac{1}{2}$ "; now bring it up between the 2 boards and over the top of the other board on the right, where it will also overlap the edge by  $\frac{1}{2}$ ". Paste these overlapping edges down to the boards, as shown in Fig. 1.

The second strip of paper is placed over the left hand board, immediately below the 1st strip, then between the boards and under the board to the right, the overlapping  $\frac{1}{2}$ in. being brought over and pasted on to the board at the extreme right edge.

The third strip of paper is pasted on exactly as the first strip. Fig 1 should make this clear.

Now when this is dry, close it like a book and number the outside 1, the insides 2 and 3, close it and number the back 4. Keep it closed in this way, but instead of opening it from the front edge open it from the rear edge (see Fig. 2). This will expose 2 new surfaces which you number 5 and 6. Close these again; take folder and open it as at the commencement showing pages 2 and 3. Now instead of closing it again, bend pages 2 and 3 right back until they form the outsides and you will/

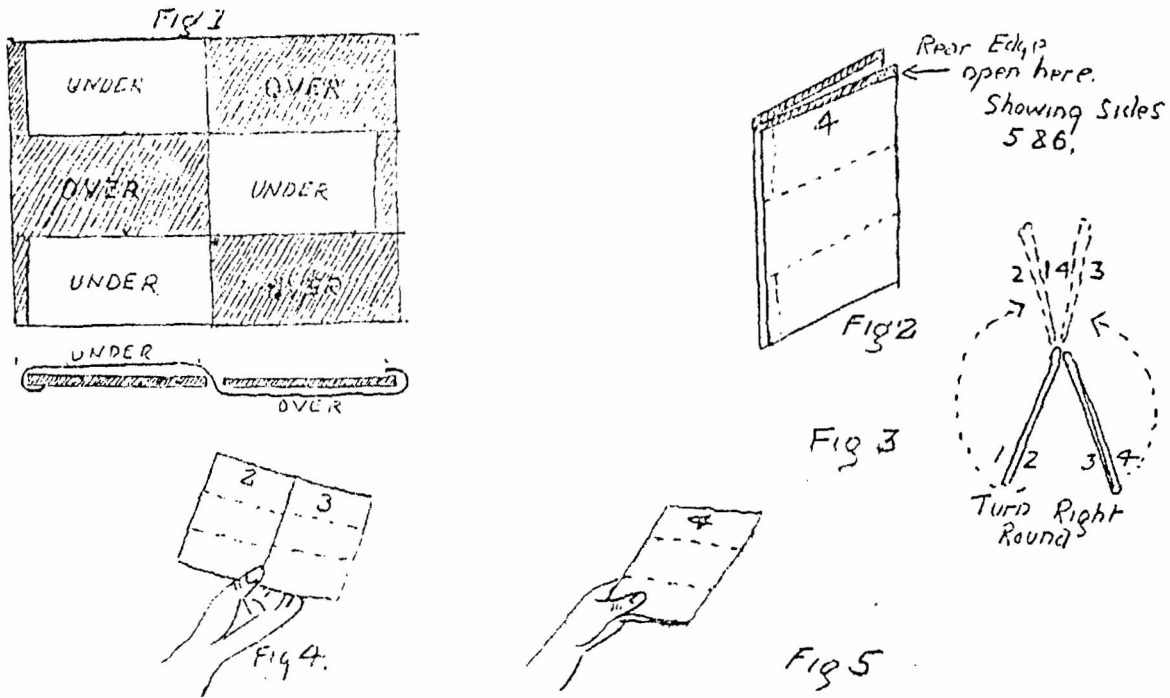
will find you have another two unnumbered surfaces which you mark 7 and 8. Stick 2 cards on pages 7 and 8, as shown in Fig. 3. Close them bringing pages 2 and 3 to the centre and 1 and 4 to the outside. Now open at pages 5 and 6 as already described and stick on 2 more cards as before. Close book.

You are now ready to experiment. Your folder, when held in the left hand has page 1 nearest thumb the fingers grasping page 4. Open it out and hold as in Fig. 4. You can now show all four sides quite freely. You now close the book, putting it on table (a stand when performing) side 4 upwards, and if you lift it as shown in Fig. 5, it will open at pages 5 and 6 revealing the 2 cards which you have stuck on with a dab of wax. Now take these cards off; close folder once more; as it finished. In repeating the trick you pick up folder and open it to show sides 1, 2, 3 and 4. Now instead of closing it you bend pages 2 and 3 right back to form the outsides, bringing the sides 1 and 4 face to face. The folder is now in the position for you to open it revealing the 2 cards on pages 7 and 8.

I think the above description should make all quite clear; as I have really described the moves twice. If not I will be pleased to give any further information in my power if anyone writes me. You will understand: This numbered model is only to experiment with. The real article should be made of the fancy pattern window dressing paper (not crepe), the strips being of double thickness pasted back to back (so as to be the same on both sides). You must be very careful to see that the patterns match properly. The black and gold dice pattern is very suitable. The sides not being numbered a good deal of practice in handling the folder will be necessary, in order not to get mixed up; if you are not sure of the sides, small numbers could be put in the corners; as the appliance will not bear close inspection in any case.

As I have already described the effect and presentation, I think all that remains to be said is that the 4 duplicate cards are forced.

My original model was made of black paper and painted with white lines; like a slate and used to receive two spirit messages; however in the present form the trick is much more effective; and I think more puzzling.



CARD CUTTING SUPREME.

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This and the following item are the inventions of my old friend; Chris. Van Bern, and were shown to me while visiting Manchester. I have included them in place of the Cake Mystery.

In the first effect the performer shuffles the pack and cuts the cards at any number, counting the cards one at a time on top of pack. After shuffling the pack once more he again cuts at any number called for by member of the audience. There are no cut or mutilated cards used, yet it is impossible for the performer to fail to cut at the desired number or to miscalculate even one card.

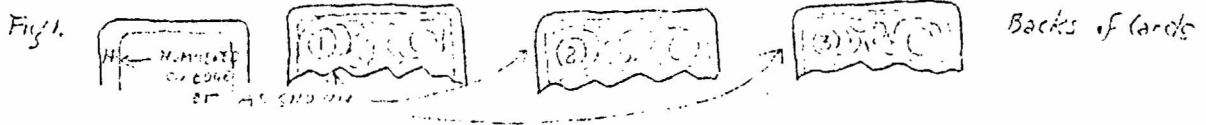
The secret depends on a numbered pack. That is; on a suitable portion of each card, somewhere in the upper left hand corner, number the cards from 1 to 52 in ink, to match the colour of the backs of the cards. Fig. 1. if preferred a series of Key Markings could be used instead of plain figures.

The cards are arranged No. 52 at the bottom and No. 1 at top. The cards are false shuffled, and all the performer has to do is riffle the pack. Notice the card on top of those in his left hand, say it is 27; he knows he has 26 in his right hand. These he counts on top of the cards that were in the left hand in such a way that the sequence of the numbers is not disarranged. Next he asks someone in the audience to call stop while/

while he is riffling the cards. He proceeds to riffle the cards as before, and as soon as the spectator says stop, performer notes top card in left hand say 30. He knows he has 22 in the right, announces this, and counts the cards one by one as before.

He may also get spectators to call out a number, and cuts at the desired number. In a large audience it is nearly always possible to have a number mentioned among the various called at one time that you can cut at. Should only one number be called, ask for more, as they may think the caller is your confederate, and if you do not get the number exactly, pretend to hear it: or you can false count a card or two.

In the hands of a good showman, this effect has great possibilities.



### REVERSO.

This is Mr. Van Bern's second item and is a sleight-of hand method of presenting the reversing card effect. I will describe it move for move. The reader will follow it much better with a pack of cards in his hand.

Pack shuffled; shown all one way, 2 cards secretly reversed from top of pack, i.e. brought face to face with the rest of the cards. Riffle cards, taking care that the 2 reversed cards are not seen. Hold pack in right hand with the 2 reversed cards underneath. Ask assistant to cut the cards about the middle and tell him to turn them over this way (reversing your own half of pack under cover of a sweeping motion, showing him what to do). Assistant's portion of the pack is now face up; you put your cards on top of his; apparently cards are now face to face, your cards uppermost. Lift the cards from his hand showing the top and bottom of the pack, and in doing so reverse the positions of the halves once more, bringing the 2 cards - which you secretly reversed at the commencement of the effect - to the bottom. Now take one card from the bottom and place on top. Ask Assistant to take one from the bottom also (you pushing it out slightly to prevent him accidentally taking more than one), and place on top. This brings all the cards facing one way. Performer next places the cards on the table, asks Assistant to place his hand on top of the pack and commands the half pack to reverse itself.

## SOLIDIFIED SHADOWS

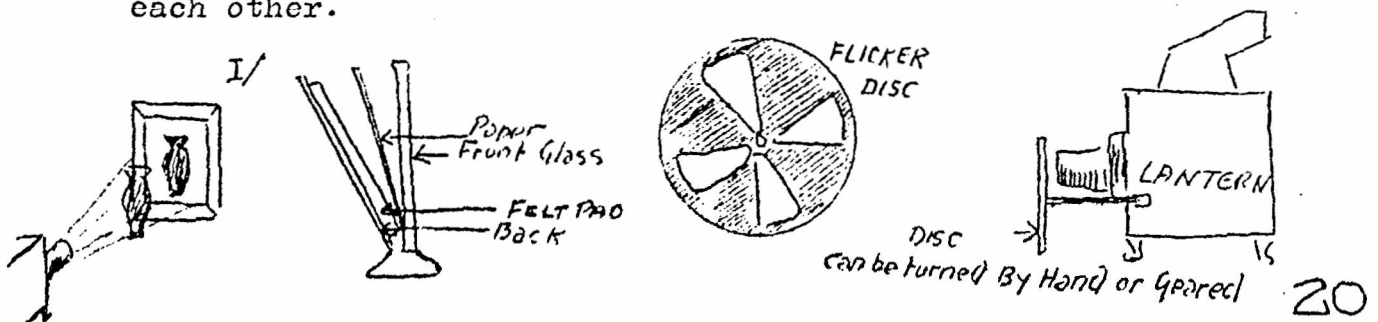
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Performer introduces a frame about 12" x 10" and places a blank sheet of paper between the glass and the back of frame. Next, a bottle, vase or other object is placed in front of the frame, and a shadow lamp or beam from a lantern focussed upon the object casting a shadow on the sheet of paper. A flicker disc is now revolved in front of the lens breaking up the beam of light; similar to the revolving disc used in front of the lime light at dances. In a few moments the disc is stopped, the bottle or other object taken away, leaving behind a permanent imprint of its shadow upon the previously blank piece of paper. As a final test another sheet of paper is placed in the frame and performer casts a hand-shadow on this paper of say; the familiar rabbit. An assistant switches on light and sets the revolving disc in motion, and in due course, when performer removes his hands, the shadow of the rabbit cast upon the paper by the performer's hands remains behind.

The secret lies entirely in the frame and the papers. The frame has a felt back, this felt is saturated with ammonia.

The papers are what is known in photographic circles as Bromide paper (Matt surface). Have a photographer prepare some papers with shadows of bottle, vase, hand shadows etc. and secretly mark the back of papers so as you will be able to tell which is which.

To get your masks or guides, you take ordinary paper and place object in front of it with light in position, then pencil outline the shadow; cut these out around the pencil line, take them to the Photographer and ask him to give you silhouette prints of these cut-outs. When he has made these prints ask him to bleach them out again with Bichloride of Mercury (a deadly poison); first having placed a mark on the back of each print for identification purposes. The papers now appear to be blank, but when placed in the frame and the ammonia-saturated back put in place against the paper, the action of the fumes of the ammonia brings out the photograph of the shadow. Care must be taken that object, frame and light are **exactly** in position to cast the shadow in the proper place. Guides should be on table to ensure this. The flicker disc is used to make the effect more mystifying and also to break up outline of shadow should the appearing photograph and the actual shadow not exactly coincide with each other.



I think illustration should make all clear. 21

This effect is not suitable for Drawing Room performers owing to fumes of the Ammonia.

Drawing Room performers could, however, experiment with a back soaked in a solution of hypo-sulphate of soda and very thin bromide paper. It is slower however and I am still experimenting with it. Remember it is hypo-sulph-ATE, not ordinary Hypo which is Hypo-sulph-ITE.

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### AN ARTISTIC CONCLUSION.

Performer sketches a picture of a window sill with a large candle in candle-stick on same; then sketches in window frame & side curtains. He now lifts candle and candle stick right out of the picture; the candle lighting up as he does so. With his other hand he pulls down a blind over the sketch, on which is printed "GOOD NIGHT".

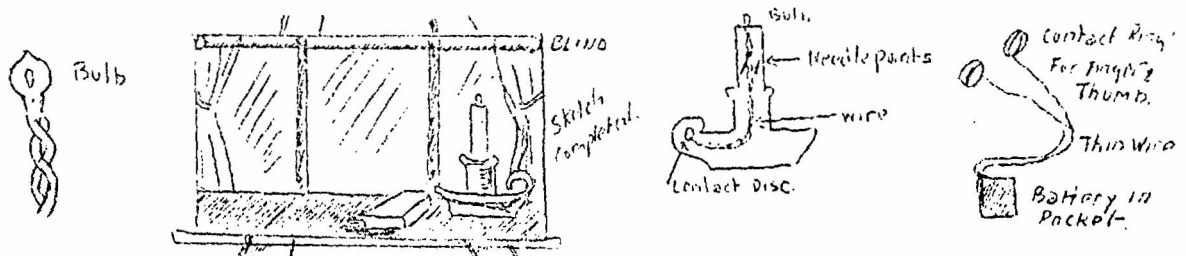
The board and easel are unprepared with the exception of a paper blind on roller attached to top edge of board. This Blind has "good-night" painted on it and is rolled up.

The Candle and Candle-stick is a cut-out of cardboard fastened to the drawing paper with a needle point. At top of the candle is a small electric bulb known as a pea bulb. (Fig. shows exact size), these bulbs are sold with a length of flax attached. Fix the bulb to the top of cardboard candle and lead the flex down to the handle of candle-stick, solder the head of a drawing-pin to each end of the flex, then fasten one to either side of the candle-stick.

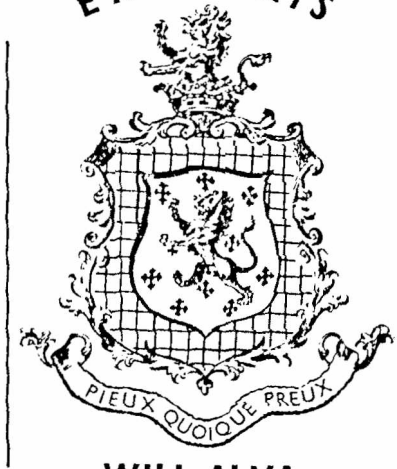
In your pocket have flash lamp battery with lengths of thin wire attached; this wire terminates in a metallic ring one over thumb and the other length terminates with a ring over fore-finger. When these two rings come together the circuit is completed; or when you lift the candle-stick with thumb in front and finger behind the rings come in contact with the heads of the drawing pins completing the circuit and thus lighting the bulb at top of candle.

To present - you get rings over finger and thumb. Sketch window sill in brown chalk; outline candle-stick and candle in black; make window panes and curtains; as shown in Fig. Now the surprise comes when you lift off the candle which lights, and as you make your exit pull down the blind covering the sketch and "wishing all good-night."

I will describe a further novel use of these miniature bulbs in "Farther Selected Secrets."



EX LIBRIS



— WILL ALMA —  
M.I.M.C. (LONDON)