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# DONALD HOLMES'



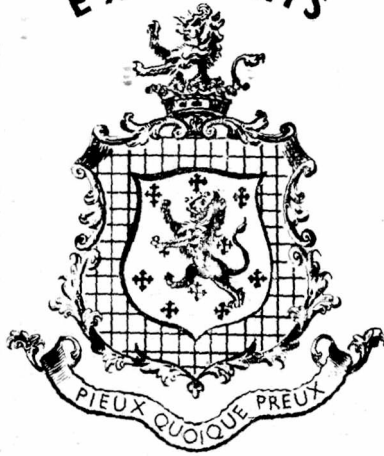
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# Bag O' Tricks

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NUMBER 1

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The setting of any magic act may be attractive and in good taste, if not elaborate; in fact, the magical entertainer is judged to a considerable extent by the appearance of things when the curtain rises on the act, and if you please the eye your success is partly assured from the beginning. I have never been able to agree with the fellow who advocates the use of "any old table" and carries his act in his vest pocket. There may be exceptions where this has proven successful, but they are few, and the up-to-date merchant may as well argue that window displays are of no benefit to his business; still you will always find the crowd around the best dressed window regardless of the line represented.

No matter what kind of an act you present in magic, drape your tables artistically and keep them in good condition. Where table space is limited, I have always found it convenient to employ several trays, either the nicked or Japanese kind, for bringing on tricks that involve several objects for their presentation, as well as removing them when they have served their purpose; and if an assistant is employed, these trays, with their various accessories arranged thereon are in readiness off stage, to be brought on at the proper time

Recently I have adapted a still more satisfactory plan, whereby I obtain not only the services of the trays, but with the addition of some decoration in the act. One of my side stands is provided with a 13 inch square top, covered with green felt and a nicked rim all round. On this stand I lay an elegant checkerboard with red and black squares. This board is about 16 inches square and is handsomely embossed on heavy linen. It folds in the middle, like all checkerboards, and is so substantially made that it will not bend easily. You would have to see one of these boards on a conjuring table to appreciate the handsome top it produces by such simple means.

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Now I employ these checkerboards in all sorts of handy ways. By tilting one half of the board at the proper angle, it serves admirably as an easel for the display of cards, silks, etc. as in the popular Four Ace Trick. I use a metal support at the back for holding the board and this support may be provided with a small shelf or bag servante for secretly obtaining or getting rid of small objects. In the case of a Black Art table when I have finished with the traps my next trick is brought on arranged upon the checkerboard, which covers the trap openings in the table top. This latter arrangement is good for parlor or similar close work, as the draped table then reveals no special preparation.

### A WAND, SOME SILKS, AND A CANDLE

A trick justly popular with magical entertainers this season is the new Vanishing Wand. Presented "according to directions"—that is, rolled in a piece of newspaper and vanished, then reproduced from the vest pocket—it is a capitol opening trick; but this simple outfit is not limited to a mere vanish and recovery.

When I step before my audience, I carry the wand in my left hand. I extend my right hand empty and touch the palm with my mystic stick. Then I take the wand in my right hand and show my left hand empty, finally pushing the wand under my arm and joining the hands slowly develop a pretty blue silk handkerchief over the finger tips. Showing this magical silk, I place it on the table, then I lay the wand on my outstretched hand and slowly turn the hand over, but the stick does not fall, for, I explain, it adheres to my fingers in any position and in defiance of all laws of gravity by the mystic influence with which it is endowed. After several of these tests, I show the wand freely, for it has nothing attached to it or to my fingers.

Now, I take the blue silk and drawing my right trousers' pocket inside out, I push the pocket back in place and insert the silk therein, making several passes over my pocket with the parcel, and explaining that I do this to show the tremendous influence with which the wand is impregnated; that regardless of the paper covering, the wand will cause the blue silk to vanish from the pocket. I now turn the pocket inside out, and all traces of the handkerchief have vanished.

Seizing the wand parcel, I tear it across the middle, revealing the missing silk therein. I pull out the silk and draw it over

my forearm; then I place the two pieces of paper together and tear them again, twisting up the parcel and tossing it back of the table. Then I reach into my vest pocket and slowly draw out the missing wand, which I rap sharply on the table as a proof of its solidity.

In readiness upon my table are two red silks, a candle in a candlestick, a metal match-box, a nicked tube and a half sheet of newspaper. I pick up the match-box, remove a match and light the candle. As my hand swings around with the match-box, the latter suddenly changes into a pretty bouquet of flowers. I place this on the table, and come forward with the blue and red silks and the sheet of newspaper. I invite a lady to examine the silks, and to note their fine quality. Meanwhile I twist the paper into a cone shaped bag and the lady, under my direction, deposits the two silks therein, retaining the blue for the present. I fold over the top of the cone and place the latter in the keeping of a boy, requesting him to hold it with both hands above his head. This prevents any inclination to meddle on his part.

I now return to my table and lift the candle from the stick. I show the nicked tube, and explain that it is merely a "snuffer" for the candle, suiting the action to the words by pushing the tube down over the candle and then putting on the cap. I take this tube to the boy, and exchange it for the paper cone of silks he is holding.

Opening the cone, the red silks are found missing; then admonishing the boy to "hold the candle snuffer high" I inquire of the lady if she would mind holding the blue silk while I cause it to dematerialize right before her eyes. Well the lady is not quite sure; so I take the blue silk to my table and push it into a small tumbler, which I cover with a small covering cloth. I snap a rubber band around the lower part of the covered glass, to make all secure, and carry it to the lady. With my wand I tap the glass impressively, pronouncing a long, funny-sounding, magic word. Then I invite the lady to uncover the glass and she finds the silks transformed into a fresh rose.

I now request the boy to open the candle snuffer, and he draws forth the missing silks, securely knotted together in a string, the blue between the two red ones. As for the candle I produce that, still lighted, from the inside pocket of my coat.

To the entertainer the most attractive thing about this pretty combination is that it is very quickly made ready. My table is the Black Art Type with two traps arranged for my system of tumbler manipulation, as shown at Fig. 1 in my book "The Magic Art." In addition to this table the accessories are as follows:

Four red and three blue silks

The New Vanishing Wand with solid and shell wand.

The Candle Tube, and a candlestick.

The match-box that changes to a bouquet

The lighted candle production from pocket

A quarter sheet of newspaper

A half sheet of newspaper, arranged with a secret pocket for vanishing handkerchiefs.

About two yards of fine black silk thread provided with a loop at one end.

Any soft, opaque handkerchief

Two small tapering tumblers.

A rubber band

A fresh rose

Two red and one blue silk are joined in a string, blue in middle, and these are packed into the hollow candle. The disc is placed on the lower end, and the candle is inserted in candlestick.

Taking another blue silk, I push it into the shell wand by the aid of a long pencil or similar instrument, after which I replace the end of the wand. Then I take the remaining blue silk, twisting it rope-fashion and rolling it round the end of this shell wand. This results in a little parcel of silk, the outer end of which is tucked into a fold to make all secure on the tip of the wand.

The lower left hand pocket of my vest opens into a long cloth tube running into my trousers' leg, and this tube is sufficiently deep to accommodate the solid wand, its uppermost tip being just within the pocket opening.

The end of the long black silk thread is tied to a pin inserted into the rug or floor just in front of the table; the loop on the other end is laid on the front edge of the table, the loop well open. A little wax on the thread will insure this.

The stem of the rose is cut short and the bloom placed in one of the small tumblers, the latter being rested in the small well at the front of the table and the covering handkerchief laid over this corner to hide the upper edge of the glass.

The duplicate tumbler, the match-box to bouquet, the two sheets of newspaper, the two duplicate red silks, and the rubber band, are all on the table with the candle-stick and candle tube.

The lighted candle production, duly prepared with a match, is inserted, match end downward, between the fold of sandpaper in the breast pocket of my coat.

I am now ready for my opening, and I step forward with the shell wand in my left hand, the fingers curled round the blue silk and concealing it. I show first my right hand, touching it with the wand; then my left, transferring the lower end of the wand (with the silk parcel) to the other hand for that purpose. Then my left seizes the outermost end of the wand, drawing it away from the silk, the latter remaining hidden in the bend of the right hand fingers, and the wand is pushed under the arm. After I have developed the silk in my hands, I walk to the table and place the silk down. This is an easy, very effective handkerchief production.

Now it is an easy matter to slip the thumb and index finger into the thread loop on the edge of the table, if care has been taken to have the loop open and sticking up a little. I take the wand from under my arm, and slide it through the fork of the thumb and first finger, which of course brings the stick through the thread loop. Then I shift the fingers so that the wand rests against their under side, the thread loop passing between the second and third fingers. I am walking forward as I do this, and I advance until I have taken up the slack in the thread. I extend my right hand, with the wand, palm upward, the wand resting across the fingers. The thread passes under the back of the hand, under and parallel with the forearm, and back to the pin in the rug in front of my table. With the slack taken up, the thread now supports the wand perfectly, and I make a few passes over the wand with my disengaged hand, slowly turning the hand and wand over, the wand adhering to the fingers. A little practice will enable one to suspend the wand by this method in all sorts of strange positions against the hand and fingers. Finally I seize one end of the wand and draw it away from the right hand, permitting the thread to slip away, and it falls behind me to the floor, and I show the wand freely, tapping it against the stand or chair to prove its solidity, and also show my hands free from preparation of any kind.

Now I take the blue silk from the table, and turn my trousers' pocket inside out, as it is empty. I replace the pocket and shove the silk therein, really bunching up the silk a little and inserting it into the very top corner of pocket with my thumb as the hand goes into the pocket. My fingers go to the bottom of the pocket, as if carrying the silk down there. I show my hand empty when I take it out. Then I take a quarter sheet of newspaper, and wrap up the

(shell) wand, twisting the ends of the parcel. I make several passes over the pocket, then turn the latter inside out again, showing it empty, the silk being hidden in the top corner.

When I tear the parcel across the middle, I immediately place the two halves together and draw out the blue silk which the tearing operation has exposed to view. Then I tear the halves of the paper into quarters and toss the pieces out of the way behind my table. I then open my coat and reach into the vest pocket, slowly drawing out the solid wand.

I now light the candle in the candlestick and the match-box changes to the bouquet, a surprising little transformation. I step among my auditors with two red and one blue silks and the half sheet of newspaper. I form the usual cone of paper, secretly opening the pocket therein, and the lady drops the two red silks into it, and I finish the operation by pushing them down with my wand. Closing the cone, I request a boy to hold it, and I return to the table for the candle. I lift it from the stick, supporting the disc at the bottom with my little finger. I demonstrate the nicked tube as a "snuffer," pushing it completely over the candle; then swing the end up so that the spectators see the white disc in the end, supposedly the candle. I put on the cap and take the closed tube to the boy who gives back the paper cone.

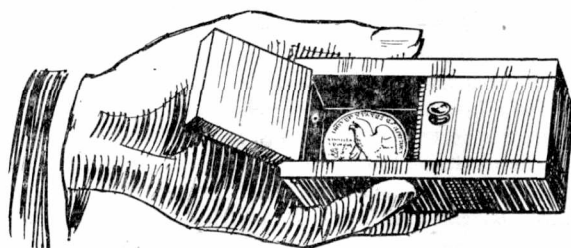
Opening the cone, I show the disappearance of the two red silks has taken place. I crush up the paper and toss it out of reach of any skeptics. Then I ask the lady to hold the blue silk while I dematerialize it right before her eyes. Inferring that the process will excite her, I take the handkerchief to the table and push it into the tumbler, which stands just in front of the large trap. I seize the covering cloth on the corner of the table, bringing up with it, and concealed, the duplicate glass containing the rose, and as I draw the cloth over the visible tumbler, the latter is slipped into the trap and the duplicate rose tumbler is covered instead. I snap the rubber band around the glass and its covering and carry it to the lady. The process of "dematerialization" is performed, the lady uncovers the glass, and finds the rose, which is presented to her with my compliments.

When the boy opens the candle tube he finds the missing silks knotted together therein. It is generally necessary to take the tube out of his hands and pull the silks out yourself, then show the tube all around. The candle is then produced, lighted, from the coat pocket.



## THE SLIDING COIN BOX AND SILVER BOXES

Strangely enough, coin tricks that are sufficiently pretentious not to be classed as pocket tricks are invariably effective. There is the Miser's Dream, a conjuring classic; the coin disappearing in a glass of water to be ultimately found imbedded in an orange; the coin jar, the money plate, etc. You often hear conjurers remark the scarcity of good coin tricks, and the above practically covers the whole category of the class of tricks of which I am speaking.



I believe the very latest thing in coin magic is the Erema Sliding Coin Box, a really clever and effective piece of coin apparatus, beautifully made in mahogany. Its chief point of novelty is the use of a coin in a manner similar to the die in the "sucker box" trick, the latter in this case being made in a suitable small size, to accommodate a half dollar.

But if you will combine this Sliding Coin Box with the Ball of Wool and Locked Silver Boxes, you will obtain one of the most puzzling tricks in existence. When I make the trick ready, I place the Sliding Coin Box in view upon the table, with the doors closed, and a glass goblet beside it. I also use a paper bag, a ball of coarse wool or string, a tin coin slide, and two silver boxes, the smaller one of which locks.

I make two small cotton pads and fit them into the smallest silver box; the end of the coin slide is placed between the two pads and the box closed as far as it will go, and this box is placed in the larger box, which is then encircled with rubber bands. I now wind on the wool, completely enveloping the silver boxes, after which the ball is placed in the paper bag with the end of the coin slide protruding from the mouth. A rubber band is snapped around the

mouth of the bag, fitting snugly around the slide. I place this bag on a chair to one side, and slightly back of my table.

When I come forward to perform the trick, I have a half dollar palmed in the bend of the second and third fingers of left hand. I borrow a coin of like denomination and have the owner mark it. The marking should be done with a penknife, and the spectator should have the mark well impressed upon his memory. Taking the coin from the lender with my right hand, I apparently transfer it to the left hand, palming the borrowed coin in right, and exhibiting the substitute instead. I invite everyone to watch the coin closely, and in order that it may be always visible, I walk to my table and drop the substitute coin into the goblet.

I then state, before commencing the trick, I will call attention to this unprepared bag on the chair. As I speak I step to the chair and deliberately insert the borrowed coin into the tin slide in the bag as I pick up the latter. The chair is so placed that I must turn my back to the audience to obtain the bag; the position is but momentary, quite sufficient to insert the coin and jerk out the slide, leaving the latter on the chair. I then pick up the bag, the mouth of which has closed tightly under pressure of the rubber band, and I turn round and carry the bag to the lender of the coin.

I state for the benefit of my auditors that I have placed the bag for safe keeping with the lender of the coin, remarking to the latter that "if I lose the half dollar, you hold the bag." I then return to my table and introduce the little sliding box. I open both its doors, showing the interior empty; then I take the supposed borrowed coin from the goblet and drop it openly into one of the compartments of the box, after which I close the doors. Then follows the usual amusing routine with the sliding of the coin as in the Die Box Trick.

Finally, when the audience has become thoroughly convinced that the coin is sliding from one compartment to the other, I press the "silencer" locking the coin, and throwing open both doors, showing the box perfectly empty, and shaking it to emphasize the complete disappearance of the coin.

I now request the spectator to open the bag and remove the ball of wool. I carry the goblet to him, and direct him to drop the ball therein, and to expedite the operation, I seize the end of the wool myself and rapidly unwind it by forming it into another ball round my fingers. Coarse wool or string should always be used else the process of running out the ball would prove tiresome to your audience.

When the ball is run out of the glass, revealing the silver box, the assisting gentleman opens same and finds the locked box. He is given the key, and forthwith discovers his own marked coin in the inner box.

The above method of working the Silver Boxes is adapted from Mr. Charles Neal Smith's version.

### THE CARD AND FRAME

Many of the old time tricks are as popular today as the very latest novelty; certainly the former have stood the test of time. I admit a weakness for the good old Torn and Restored Card Trick, in connection with the Card Frame (Sand Frame). Nothing new in conception, but an effect that can be relied upon to take immensely with an audience; better, in fact, than dozens of other effects of far later vintage. It is one of the most puzzling parlor experiments in existence, especially when worked with one of the more modern card principles.

When I make the trick ready, I tear a corner off one of the force cards, and place this torn card in the sand frame, permitting the sand to flow into the space between the double glass, concealing the card. The frame is placed against some object on the table, so that it will be in view of the spectators, and I place one of my "Master" forcing packs beside it, the forcing card of which is similar to the card in the frame, of course. I also have on this table a silver card box, the lid proper being open, and a few cigarettes are seen in the box. In the lower compartment of the box is placed the card corner that was taken from the card in the frame.

Now this particular Master pack has a special feature in its make-up. I use a red "League" back Bicycle deck, which has the "reverse card" principle incorporated in its design, that is, of the three wings in the circle on the back of these cards, one wing points up or down as the case may be. All the indifferent cards, therefore, I arrange with the indicating wing down. All the force cards have the wing up.

When I begin the trick, I pick up the pack and dividing it into two portions, give the cards a thorough shuffle. Then I drop the cards on the table and introduce the frame. I show it front and back, and drawing a rather large handkerchief from my pocket, I spread it over the face of the frame. I hold the latter at one end in my left hand and throw the handkerchief over it, tipping the frame to the horizontal to facilitate the operation; then I seize the

frame at the opposite end with my right hand, and permit the "left end" to drop. This reverses the frame in a natural manner, and the sand instantly flows into the secret cavity exposing the card, which is now screened by the handkerchief. I turn and again place the frame, still covered, against the object on the table, but as I make this move I tilt the frame slightly first one way and then the other, which insures every particle of the sand settling out of sight, leaving the glass clear.

I now invite either a lady or a gentleman to come forward and assist me at the table. I stand behind the table, and as the party comes forward I pick up the pack of cards. I carelessly tap the cards on the table to square them, and when the gentleman comes to the table I place him on my left. I riffle the cards before his eyes and ask him if he thinks it possible for me to memorize the exact position of any or all the cards in the pack. This indirectly convinces him that the cards in the pack are all different and thoroughly shuffled; but if the volunteer is the suspicious sort, I now invite him to cut the pack as it rests upon the table, and I place the bottom portion on the top. Then I square the cards and explain just what I wish him to do.

Under my direction, the gentleman lifts about one half the cards off the pack, and then removes the top card of the heap that rests on the table. The card is, say, the Ace of Clubs and I direct him to show it all around, and then to tear it into small pieces. While he is performing this operation, I pick up the open silver card box and remark that we will put the torn card pieces into this cigarette case. I hold the box in such a manner that the lower compartment can not open, and tilt the cigarettes onto the table; the gentleman places his card pieces in the box while I hold the latter open, on the palm of my left hand. My thumb then drops the lid and a little pressure on the latter makes all secure.

It now occurs to me that it might be a good thing for the gentleman to retain a piece of his card for identification later on.

Bear in mind that he is on my left, and the card box rests on my left hand; so when I open the box its interior is screened from his view by the lid. I merely raise the lid (which now has the upper compartment locked to it) a little way, seize the single piece of card which reposes in the lower compartment and again close the box.

I request my volunteer assistant to place the torn card piece in his pocket, and to hold the silver cigarette case above his head. The trick of course, is now done. In due time the handkerchief is removed from the card frame and the Ace of Clubs discovered

under the glass restored with the exception of the corner retained by the gentleman. I remove the card and place the frame aside. The gentleman opens the card box himself, and naturally finds it empty. I request him to fit the card piece to the restored card, and to state for the benefit of the company if they are one and the same, which he is bound to admit.

Only one detail in the above presentation remains to be explained, and that is where the "reverse card" principle comes in. Without this valuable addition the mode of having spectator select a card might at times fail me, although the chances are remote. I have found that when the volunteer comes to the table to cut the deck, he will often, probably due to nervousness, slightly disarrange the cards before cutting them; but with the reverse card principle this makes no difference in effecting the force. I first illustrate to him just what I wish him to do, by lifting off a portion of the pack myself, then replacing the cards and squaring them up. Now when he lifts a portion, I immediately place my hand on his wrist, preventing him from showing the bottom card of the parcel he holds. I catch a glimpse of the back of top card of the heap on the table, and if the middle "wing" is pointing up all is well; I take the cards from him and request him to remove and show the top card on the bottom of the packet that is on the table. But as it occasionally happens, if I sight the middle wing down, I know the force card is reposing on the bottom of the cards he holds, and I merely turn his hand over and request him to remove that card.

This method of forcing a card in which the spectator merely cuts the shuffled deck and notes a card, is very convincing; and greatly strengthens the mystery of the experiment in which it is used.

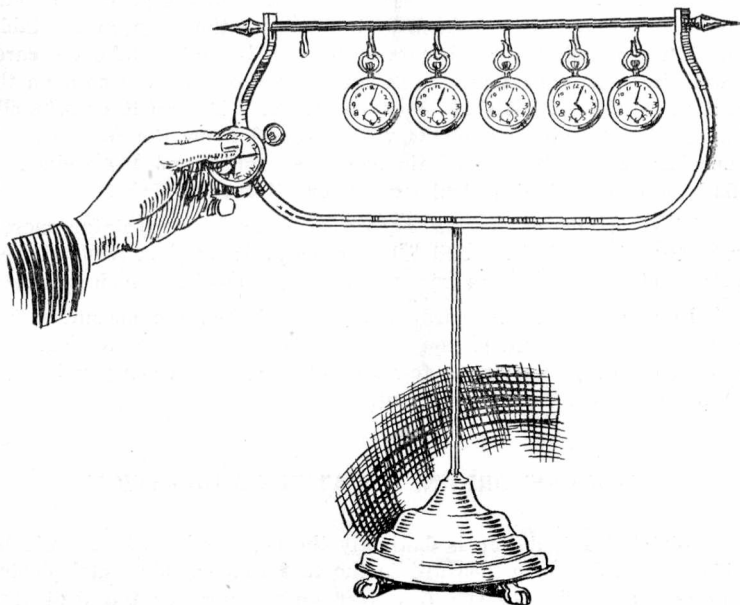
In using the silver card box, you will find the spectators are considerably disarmed if you will introduce the box as a "cigarette case" as above, removing a few cigarettes from it when you bring it forward for the card experiment.

### HOLMES' ORIGINAL WATCH COMBINATION

Watch Manipulation is distinctly the popular branch of conjuring this season, due in a measure to the fact that certain watch devices are now accessible to the American entertainer for the first time. There is no question about the novelty afforded by the introduction of these devices, but as this branch of manipulation has been all but totally neglected on this side of the water, the magical enter-

tainer will find it necessary to master its elements, as well as its arrangement and presentation, before including it in his regular program.

The mere mastery of Watch Manipulation is not difficult to attain; the ability to palm, pass, and reproduce a timepiece in a skillful manner being readily acquired by the performer familiar with the manipulation of billiard balls, eggs, and similar objects. It is the precise **arrangement** of these passes which puzzles the neophyte in Watch Manipulation, hence my arrangement of the "Original Watch Combination" which is really very simple from the standpoint of mere operation, depending in a good measure upon said trick devices; but given the finishing touches of the skilled entertainer—that is, showmanship—the arrangement is most novel and mysterious and worthy of the attention of both professional and amateur magicians. It can, it will be found, be presented in whole or in part.



When I come forward to introduce the trick, a watch lyre stands in readiness upon my left side stand. On the opposite table are

several other accessories. I ask the loan of a gentleman's gold watch and receiving same, return to the stage; but no sooner do I set foot thereon than I accidentally drop the borrowed timepiece, and it strikes the floor with a thud. With profuse apologies to the owner, I recover the watch, shake it, and hold it to my ear; then I wind it, causing a tremendous screeching of the apparently damaged watch. Obviously at my wits end, I acknowledge that I, myself, am unable to restore the watch, not being a skilled watch maker, but that I have a friend in Siam who can do the job, and the obvious thing to do is to send the damaged time piece to him. I therefore ram the watch into the funnel of my magic pistol.

Now a bright idea occurs to me. Taking my own silver watch from my pocket, I offer it to the gentleman whose damaged time-piece now reposes in the pistol. Naturally, the gentleman refuses the offer, so I suspend it (the silver watch) on the lyre. Reaching into the air I "materialize" a second watch, remarking that it is my wish to give the gentleman a free selection in case his own watch is not successfully restored. The watch thus magically produced is hung beside the first on the lyre, while I explain the various merits of my timepieces. In a like magical manner, four more silver watches are produced and hung, one after the other, upon the lyre, but this array of watches is of no avail—the spectator insists upon the speedy restoration of his own watch.

I herefore take from my table a large, handsome tube, which is shown really empty. This tube is finished in red, with nicked tips, and is provided with two hoops by means of which a piece of paper is clamped tightly over each end of the empty tube. The latter is then placed on end upon a plate on the table. Retiring at a distance with the pistol, into which the damaged watch was loaded, I take aim at the sealed tube and fire. I break the paper drum head on the tube, and reaching into it, draw forth a string of six small flags of different nations, all attached to a ribbon, and in the middle of the string dangles the borrowed watch, which the owner finds restored to his satisfaction.

In the above novel arrangement will be found a logical excuse for the magical production of the six watches. It has always appeared to me that the production of a number of objects without some reason for such a production discounts to a considerable extent the effect sought after by the entertainer. Especially is this true of watches. In the present arrangement, the six watches are produced in an apparent effort to replace the spectator's damaged timepiece; any other effect giving a similar impression upon the audience would of course fill the bill as well.

The list of accessories is not as formidable as a perusal of the effect might at first appear. The watch lyre, which stands from the very beginning upon my left side stand, is quite unprepared. It is provided with hooks for the accommodation of six watches. The six silver watches which are magically produced are, however, somewhat unusual in their construction, consisting of two "double watches" which may be multiplied to four, and two single watches prepared only to the extent of being provided with a hook just below the stem of each.

The "double watch" is a clever manipulative piece, consisting of an open-face silver watch, which may be shown front and back, appearing ordinary enough. In reality, the rear case is attached to the watch proper only by a metal arm or strap, setting it out from the watch itself far enough to permit of a second, thin watch being slipped into the space created between the watch proper and its rear case. Thus we have two watches, back to back, which appear as one. The rings rest evenly together, but if the double watch be held "face down" on the fingers, the concealed inner watch is readily dislodged and removed by pushing its ring to the left, when the opposite hand seizes and removes this (inner) watch, the outer double watch being retained if desired, in concealment in the hand for the subsequent production of a second watch.

Beforehand, I place one of the double watches in the watch pocket of my vest. The other double watch I suspend from a dress hook sewed under the left side of my vest. One of the hooked watches I hang inside of the left trousers' leg, just above the shoe top, and the other hooked watch is suspended under the coat lapel on the right hand side.

The tube used for the reproduction of the watch on the string of flags is the "Phantom Tube" just now very popular with magicians the world over. On my right side stand I place the pistol with a trap funnel, a plate, and the two rings and two squares of paper for the Phantom Tube. The tube proper is off stage, partly loaded with flags. That is to say, six small silk flags of different nations are stitched about three inches apart along a narrow tricolored ribbon. Three of the flags may be loaded into the tube beforehand, to save time, the watch swivel and remaining three flags awaiting the arrival of the watch before being packed into the tube.

When I come forward to begin the trick, I have a "dummy" gold watch of my own palmed in my left hand, and a watch winder reposes in my right vest pocket. Borrowing a gentleman's gold



watch, it is palmed in the right and the dummy watch shown in the left as I return to the stage. During this little journey, it is also an easy matter to obtain possession of the watch winder which is held with the borrowed watch in the right hand. The business of dropping the (dummy) watch to the floor, then winding it, etc. is enacted. My assistant then brings me the funnel pistol from the side stand and it is an easy matter to take the pistol from him and at the same time leave the borrowed watch in his possession. While I am loading the dummy watch into the pistol, and (incidentally the watch winder accompanies it) my assistant retires with the borrowed watch. He quickly snaps it on the swivel of the string of flags, pushes the watch and the remainder of the flags into the tube and presently makes his entrance with the tube, which he places on its side, with the open end towards the audience, on the right side stand. No one notices the assistant's movements, because I am making the magical production of six watches at the same time.

The first double watch is taken from my pocket and offered to the gentleman in place of his own; then, as I turn to hang it on the lyre, the ring of the inner watch is pushed to one side, and it is this inner watch which is placed on the hook, the back of the hand being turned towards the audience, and makes a downward movement, retaining the double watch in the bend of the fingers. The operation of suspending the one watch on the lyre, and retaining the other in concealment in the hand is very easy. Moving away from the lyre, the right hand now goes behind the knee or the elbow and "finds" a second watch, which is produced at finger tips, shown, and then suspended beside the first timepiece on the lyre. Now the hands are shown indirectly empty, after which the hooked watch is produced from the coat lapel in the following manner: Standing with the left side towards the audience, the left hand goes behind the knee and apparently brings up the watch, but as the bend is made, the right secretly obtains the watch from the coat lapel, the left apparently transfers the watch to the right, and the watch is now exhibited in the latter hand. Again it is apparently placed in the opposite hand, but palmed in the right, the left tossing it away in the air, and as the left hand produces the watch from the shoe top, (the watch concealed in the trousers' leg) the right hooks its watch on the coat tail. Watch No 3 is now hung on the lyre. In turning round, the hooked watch is palmed off the coat tail, and presently produced from behind the knee as No. 4. My right hand is towards the audience during this operation, and as the body bends to make the production at knee, the left hand secretly obtains the

remaining double watch from the vest. The hooked watch is now suspended on the lyre, after which the remaining two watches are in due time magically produced and suspended in like manner.

As the spectator still insists upon the restoration of his own watch, I now show the empty tube, standing it on end on the plate and sealing the ends with the pieces of paper and the rings. Then I retire at a distance from the table, and fire at the tube. When I break the paper drum head on the tube, it is only necessary to seize the end of the ribbon, which should be provided with a small ring for convenience, and the string of flags is slowly extracted from the tube. The borrowed watch dangles from the swivel in the middle of the string, and the whole thing is carried down to the lender of the watch for the removal of his property.

Sometimes I restore the damaged watch in a glass of milk (see Hoffman's "Later Magic") but the use of the Phantom Tube and flags is, if anything, more spectacular and decidedly novel. The large size Phantom Tube will be found to accommodate the watch and flags nicely.



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