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## magic



by *Robert Harbin*



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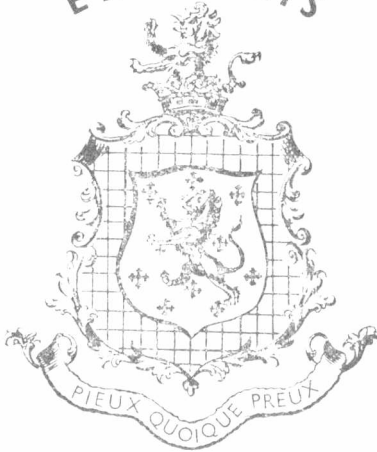


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# DEMON MAGIC

BY

**ROBERT HARBIN**

2nd EDITION



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## INTRODUCTION

George Davenport asked me if I would publish in book form a series of effects that I have discussed with him from time to time. Well, here they are.

There are almost countless books on new card tricks, and sleights with countless things. I think that you will agree with me, dear reader, that "stuff" of this kind can be churned out by the gallon. But of books containing a few "honest to goodness" effects there is a great shortage.

My offering consists of a collection of "original" effects which I guarantee will work, and I have done my level best to give you absolute working diagrams. Now be a "sport" and try at least one of these.

1938.



I dedicate this effort to the little  
mystery I have never solved—  
MY WIFE.

## INTRODUCTION

By OSWALD WILLIAMS

When the author of a book possesses the wonderful enthusiasm for his subject that Robert Harbin possesses, for Magic, it would be impossible for that book to be other than good.

Harbin likes broad effects and does not indulge in overdoses of manipulation and card tricks.

He believes in giving his audience something to look at. So do I.

I think my opinion of him may best be judged by the fact, that several years ago he came to Maskelynes for an engagement of one week, and he is still with us.

OSWALD WILLIAMS,

Maskelynes Mysteries.

## TO THE DAVENPORT FAMILY

I want to take this opportunity of thanking you all for the many things you have done for me. When I first arrived from South Africa thirteen years ago, you were all most kind to me in every way.

I will never forget how Lewis Davenport came out to the front of the shop and begged me not to waste my money on a load of tricks until I had gained some practical experience, and was certain of getting some engagements.

I thanked him and went on buying just the same.

It was thanks to you all that I went to Gamages, and there learnt about the business of small tricks. And it was from there that I started my little career in this magical business.

Thanks also for many happy days spent in your home, and for the valuable help and advice you were always willing to give.

All in all, "Thanks for the memories."

ROBERT HARBIN.

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CONTENTS

1.	Walking Through a Rope	...	...	8
2.	The Blue Ray	...	...	10
3.	Two of the Best	...	...	13
4.	The Stocks of Har Bin	...	...	14
5.	Most Unusual!	...	...	16
6.	The Vanishing Glass and Contents	...	...	18
7.	The Knives of Opah	...	...	20
8.	Two " Demons "	...	...	22
9.	The " Demon " Pins	...	...	25
10.	The " Demon " Lamp	...	...	27
11.	The Superb Change	...	...	30
12.	Some Table Designs	...	...	32
13.	Novelties	...	...	33
14.	If You Want a Wife?	...	...	35
15.	My Floating Glass	...	...	37
16.	The " Demon " Shadow Trick	...	...	39
17.	There and Back	...	...	41
18.	Some Paper Magic	...	...	43
19.	A Torn Newspaper	...	...	45
20.	Have Some More!	...	...	47
21.	If You Want a Production Box!	...	...	49
22.	The Packing Case Escape	...	...	51
23.	Har Bin's " Demon " Paddle	...	...	52
24.	Crockery	...	...	55

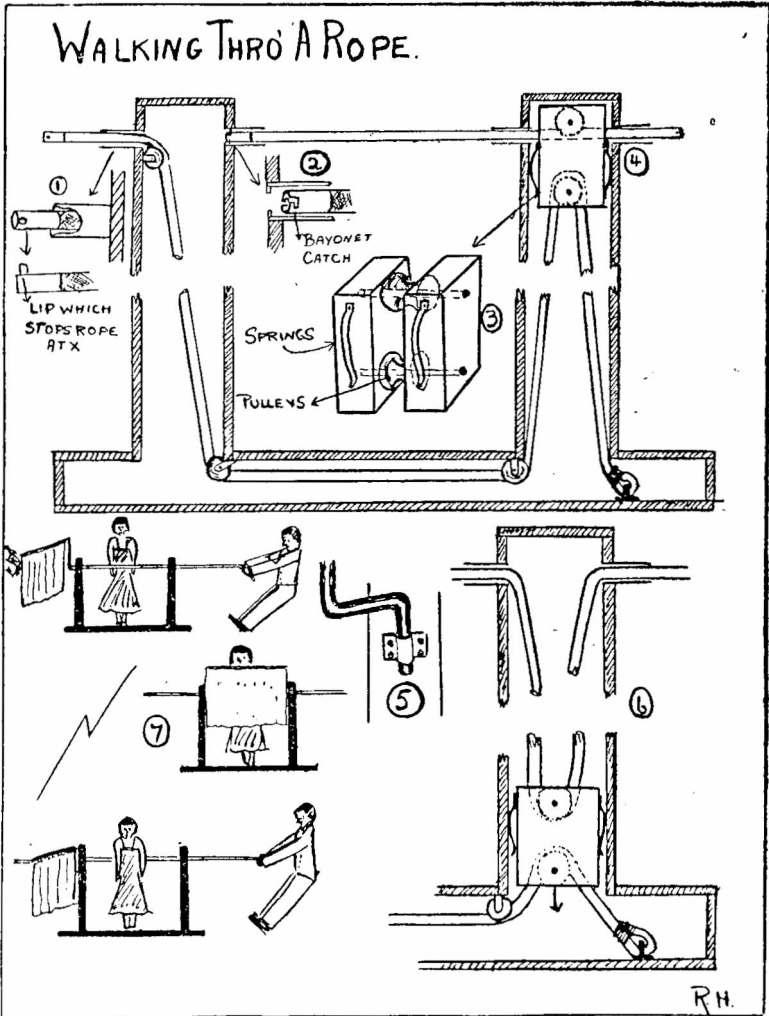
## WALKING THROUGH A ROPE

For many many years, many many magicians have sought a really good solution to this problem. Of all the many explanations that I have seen described, none have seemed to be really practicable. With the assurance that the reader will agree with me on this point, I now present my own version, which is absolutely foolproof. The drawings are made from a full-size model which I made up some time ago. However, I will first describe the effect as it is seen by the audience.

A length of rope is given for examination. It is then threaded through the holes in two upright posts which are fixed to a baseboard. Each end of the rope is now held by an assistant and pulled tightly. Now, standing **behind** the rope the operator pulls across a curtain which shields from the audience the rope between the posts as well as the middle part of the operator. This is shown in illustration 7. Almost immediately the curtain is pushed aside and the operator is seen to be standing in front of the rope. The rope which is still intact is drawn out through the holes in the posts and re-examined. That is the effect. Now for the construction of the apparatus.

First of all, two pieces of woven cotton rope  $\frac{1}{2}$  in. diameter are required. One piece measures 11ft. 6in., whilst the other measures 15ft. One end of the former piece is bound, and also one end of the 15ft. piece. The other end of the 15ft. rope has a piece of brass tubing  $\frac{1}{2}$  in. wide by 2in. long slipped over. Two bayonet catches are cut in it at the extreme end (Fig. 2). It is then covered with binding so that both ends look the same. Now we come to the piece of apparatus which is mainly responsible for the effect, namely the posts and baseboard. The distance between the uprights should be 2ft. 6in. whilst the height of the posts is 3ft. They are made from 3in. by  $\frac{1}{2}$  in. board. The measurements of the base which is hollow are 4ft. by  $2\frac{1}{2}$  in. by 3in. The backs of the uprights are made to open in case repairs are needed at any time. During performance they are held in place by two screws.  $2\frac{1}{2}$  in. down from the top of each upright brass tubes  $2\frac{1}{2}$  in. by  $\frac{3}{8}$  in. are sunk. These tubes ostensibly act as guides for the rope. The two tubes at 4 in the illustration are unprepared, but those at 1 and 2 are prepared. That at 1 is cut away slightly at the back as illustrated whilst 2 has two little pins fitted inside to receive the bayonet catch on the rope. In Fig. 3 is seen a block, which is really the secret of the whole thing. Its measurements are 3in. by  $2\frac{1}{2}$  in. by 4in. and it is made from two pieces of wood





3in. by 4in. by 1in., held together with two bolts which form the pivots for two  $\frac{1}{2}$ in. pulleys. Four springs are attached to one end to the sides of the block and are then bent as illustrated. When this block is placed in position in the upright post the springs prevent it falling to the bottom (Fig. 4). If the reader now studies the main illustration he should understand what happens to the 11ft. 6in. piece of rope. One end is fastened to the base and then taken up and passed over the lower pulley. It is now brought down under a roller, along the base, under another roller, up the upright post and out of the tube. Now, so that the end of the rope

does not protrude too far, fix a little lip on the rope. This also has the effect of stopping the rope from slipping back inside and down the post.

With a small curtain fixed on a swivel as shown at Fig. 5 you are all set for working.

Keep the bayonet-end of the rope in your hand and let a member of the audience examine the rope. Let him tug on it well. Asking him to leave go, you turn your back to the audience whilst the bayonet-catch end of the rope is threaded through tubes at 4. You then turn left and push the bayonet-catch end of the rope into tube 2, and with a slight twist fix the rope in place. At the same time your assistant grasps the end of the rope at 1 by the lip and pulls on the rope. As the assistant keeps on pulling the pulley-block is brought down to the base of the upright. The audience, especially if the operator passes his hands along the piece of rope which is fixed between the two posts, apparently see one piece of rope being pulled through the holes. Directly the pulley-block reaches the ground, no more rope must be pulled (Fig. 6). The operator now stands behind the rope and swings the curtain in front of himself. As soon as he is covered, he unhooks the rope with his left hand, passes it round quickly to the right hand which reinserts it in 2 and fixes it in place. To conclude, the operator pushes aside the curtain showing himself in front of the rope. To pull the rope out from the posts the first procedure is reversed. The rope is again handed for examination.

---

## THE BLUE RAY

Here is an effect which is not only novel, but weird.

A large skeleton stand is seen standing in the middle of the stage. Fitted across its middle is a chromium-plated rod. This rod is removed from the clips which keep it in place and passed for examination. The audience being satisfied with their inspection of the rod, the operator takes it back and replaces it in the clips. Three silk handkerchiefs are now tied to the rod, after which the attention of the audience is drawn to a weird-looking lamp, which, says the operator, contains the "Blue" ray. This ray is now turned onto the first silk, which is only draped over the rod. The silk jumps

up and down and then remains still. The ray is now turned onto the next handkerchief which is tied at point 3 as in diagram (silk marked E). The silk slowly unties itself and drops to the ground. This is repeated with the third silk which is tied at point 4. The operator now borrows two handkerchiefs, one from a lady and one from a gentleman, both should be of silk. The lady's handkerchief is just draped over the rod at 1, whilst the gentleman's is tied in a double knot in the centre of the rod. The ray is now turned on the lady's silk draped over the rod. This handkerchief jumps right off the rod and falls to the ground. The ray is now focussed onto the handkerchief tied with the double knot, with the result that the latter slowly unties of its own accord.

This effect is absolutely practical, but before making up the apparatus on the scale outlined just give it a trial in miniature by draping or tying a silk round a stick.

Now for the construction and working details. The frame should be six feet high and five feet wide, and for travelling purposes should be made to fold. The view B in the illustration shows the back of the frame, and here it will be seen that six eyelets have been screwed in step formation at equal distances along the top of the frame. Clips to hold the rod are placed two feet from the top of the frame. Six eyelets are now screwed in the corner of the frame and six more in a corresponding position at the bottom of the frame. Six lengths of thread are attached at positions shown in the diagram, after which they are threaded through the corresponding eyelet holes and come out at the bottom of the frame. The ends of the threads are now taken to a small board, which is really a keyboard, threaded through eyelets and appropriate tags attached to them. This board is in the hands of your assistant offstage. To set the frame for the effect the threads should hang down in loops so that they just touch the rod. Although it sounds very complicated you will be surprised how quickly the whole thing can be set up. When packing, the surplus thread should, of course, be wound around the keyboard. The working is obvious from the diagrams, the merest pull on the necessary thread being the actuating power which causes the silks to jump or untie. In the illustration you will see that—

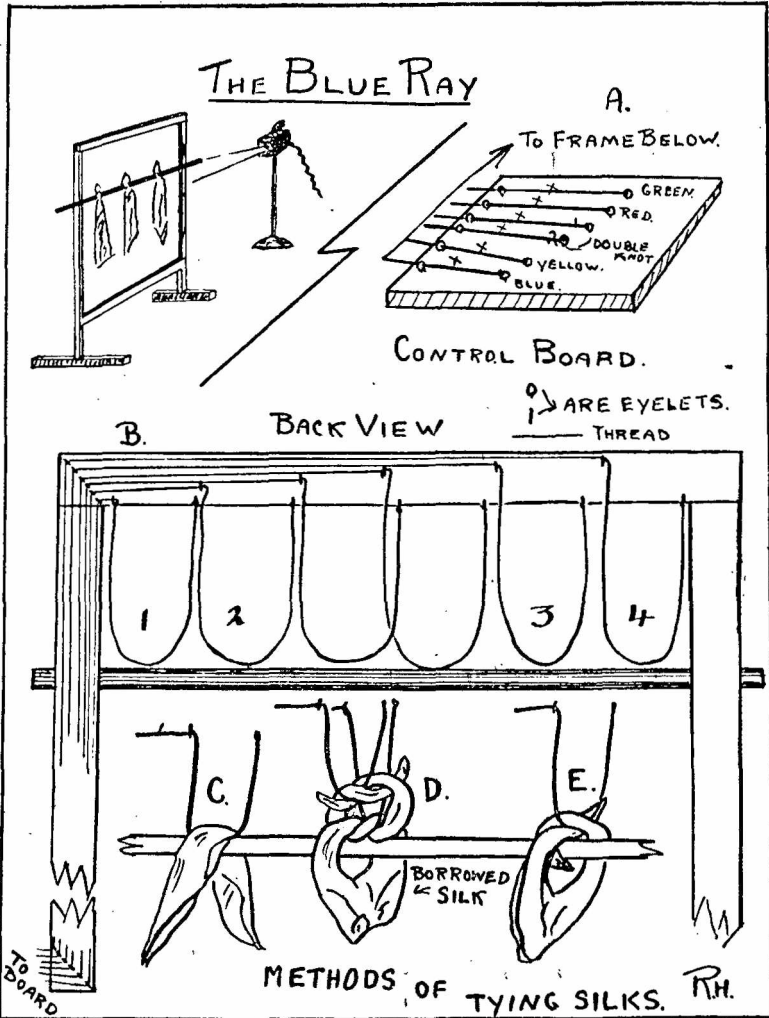
C shows the looping of the draped silk;

D shows the tying of the double knot;

E shows the tying of the single knot.

Precautions to be noted are that—

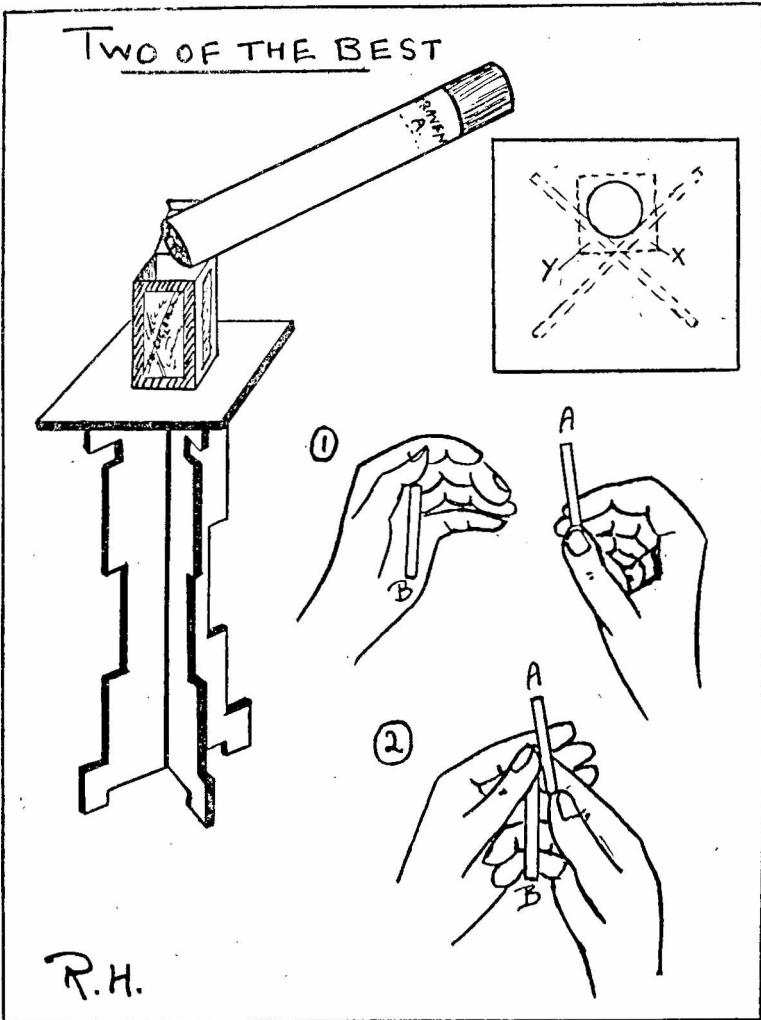
1. The stage should be free from strong draughts.



2. The cotton or thread must be strong.
3. The controller must learn the correct knack of easing the knots loose, and not jerk the silks.

If the dimensions of the frame are adhered to, the loops are wide enough to stop "twisting."

Scientific patter can easily be worked into this effect and the lamp can be as elaborately constructed as possible to fit in with the theory that the operator says he is putting into effect; actually a pocket torch with a painted lens would suffice.



**TWO OF THE BEST**

In this effect the operator produces a seemingly endless number of cigarettes, which he tosses into a large cigarette packet standing on his table. As a climax, he takes an enormous solid cigarette from the box.

Regarding the production of the large cigarette, the illustration shows you quite well where this comes from. The cigarette packet is bottomless, but two small pockets are made in its corners and these are marked X and Y in the illustration. The large cigarette is pushed through the bottom of the



packet, and if it does not quite reach the floor, a small rest should be made for it at the back of the table. I now want to teach you my move for producing an apparently endless quantity of cigarettes. First of all, look at Fig. 1. You have here produced a cigarette from thumb palm position in the right hand. The left hand with another cigarette thumb palmed approaches it. The cigarette A held in the right hand is now taken by the thumb and fingers of the left hand and at the same time the third and fourth of the right hand grip the cigarette B, which was thumb palmed by the left hand. Needless to say, the positions of the hands in the diagrams are facing the operator. The cigarette held in the right hand is thumb palmed whilst the cigarette held by the left is apparently dropped into the cigarette box. Actually, it is palmed, the cigarette in the right hand produced and the first move repeated. These moves are carried on as for such time as the operator thinks fit. When the operator thinks he has produced (from the audience's point of view) enough cigarettes, he drops one into the compartment X and the other into Y. The reason for these compartments is to stop the cigarettes from rolling through the bottom of the box and onto the floor. The big cigarette is produced—and climax.

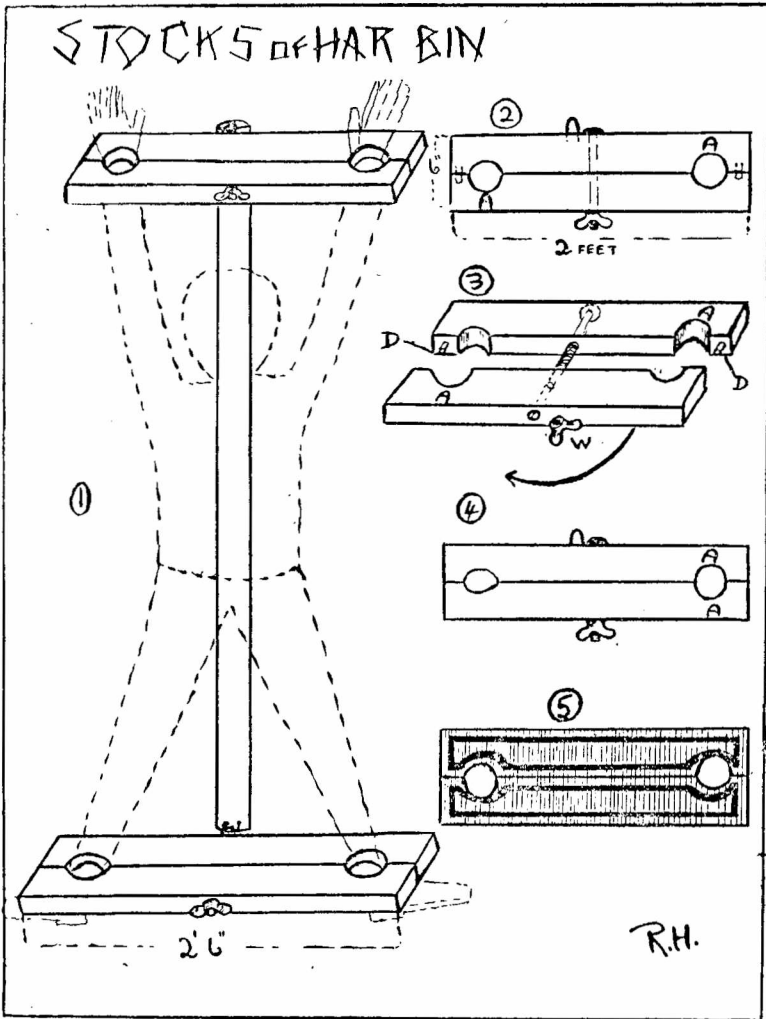
If the operator does not wish to carry a table about, it is possible to obtain and use a spring cigarette, but from experience I know how telling the production of a really solid-looking cigarette is.

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## THE STOCKS OF HAR BIN

In this effect the operator has both his hands and ankles encased in stocks which are fixed at the extreme ends of a long pole as in the illustration. A screen is placed in front. Despite the fact that the operator is apparently unable to move any limb, he makes his escape from this contrivance in a short time. Everything can be examined, and the operator is quite safe in challenging anyone (except a reader of this book) to make the same escape.

The principle used is an old one, but I am sure the reader will appreciate its adaptation. First of all, two sets of stocks are made out of  $1\frac{1}{2}$  in. thick wood. The set of stocks for the ankles are unprepared. The stocks for the wrists are made as in Fig. 2. Here it will be noted the holes are not dead-centre, but one is higher on one side than the other. This fact is disguised by the simple design which is painted on the stocks with a red or gold line, the body being painted black.



This design makes the holes look central. The painting is carried out on both sides of the stocks. It will now be seen from Fig. 4 that a reversal of one side of the wrist stocks makes a larger hole one side, giving sufficient room for the wrist to be removed (AA in Fig. 4). The method of holding the stocks in place is simple. A bolt is run through the centre of each, and they are then tightened up by means of a fly-nut. In Fig. 2 and 3 the reader will notice some markings, DD. These are projections made of dowel-rod or steel which fit into a corresponding hole and thus prevent the swinging round of one part of the stocks. A wooden pole is now re-

quired equal in length to the stretch of the operator's body when he is secured. This pole is secured by means of hinges to one part of each set of stocks. When presenting the illusion you have a spectator from the audience place his hands in the stocks, also his ankles, the stocks are tightened up and it is proved that escape is impossible. When the operator comes to be imprisoned, he or his assistant sees that the wrist stock is reversed so that the large aperture encircles his right wrist. The flynuts are tightened up and the screen placed in front. Freeing his right wrist, the operator first undoes the wrist stock, removes his other hand, reverses the stock and tightens the fly nut. He then undoes the ankle stock removes his feet and tightens the fly nut. The screen is removed and everything is ready for examination.

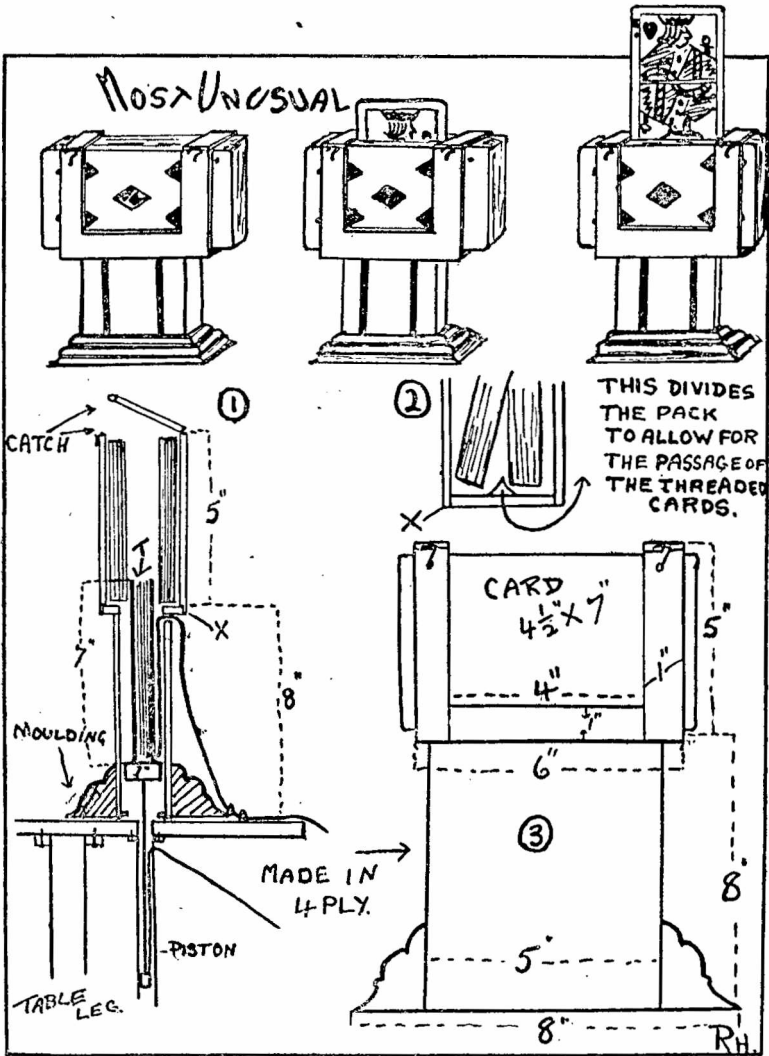
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### MOST UNUSUAL

Here is a most unusual and interesting effect, utilising a "Jumbo" deck of cards.

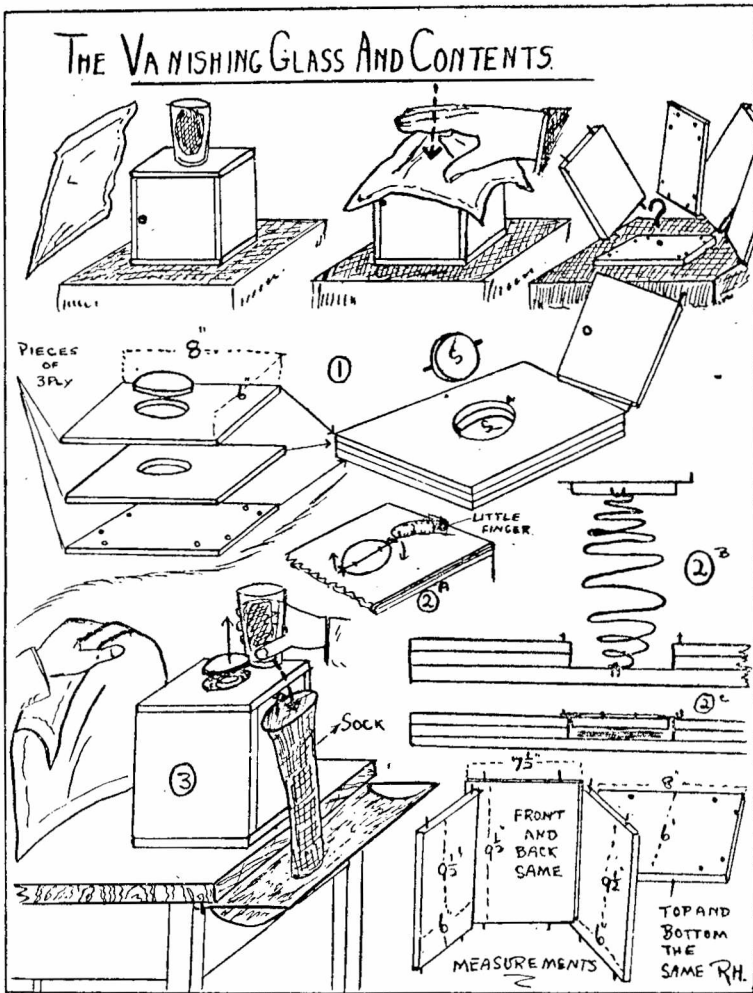
The operator has three cards chosen from a deck of "Jumbo" cards. The deck is shuffled and then placed on its long side in a holder (see illustration). On the command, the chosen cards rise from the deck the right way up (the illustrations show the course of the effect).

Although apparatus is required to produce the effect, it is not difficult to make. The measurements, taken from my own piece of apparatus are accurate. The holder is made from three-ply wood and picture-frame moulding. In Fig. 1 is shown a side view in which it can be seen that the base is hollow, and that a holder, T, carries and contains the cards during their rising journey. The cards which rise are, of course, duplicates of those which, I regret to say, the operator has forced onto unsuspecting members of his audience. These cards are interlaced with other cards and threaded in the usual manner, the thread which controls this action coming out of the holder just below point X. It should now be obvious that when the card holder, T, is raised so that its top is level with those cards lying in a horizontal position, a pull on the second thread will cause the cards to rise vertically. There was one difficulty which had to be overcome and that was the separation of the horizontal cards, so that there was no impedence to the passage of the holder in its upward course. This difficulty was easily overcome by fixing two smaller pieces of triangularly shaped wood at points X (see Figs. 1 and 2). Two small hinged lids are made at the top of the holder and are secured in front by means of a catch.



When these lids are lifted and the deck dropped in, it is automatically split into two halves, leaving a space clear for the rising of the cardholder. From the description of the apparatus, the presentation should be clear. I have not explained any particular method of forcing the cards, because there are so many really good methods.

If you make up this effect you will find that, not only is it extremely effective, but as its title implies, it is "most unusual."



### THE VANISHING GLASS AND CONTENTS

This is an effect which I made and used with very satisfying results. The only drawback is the amount of apparatus that it entails to bring about a quick working effect. To those that find this no fault I am sure they will find the effect to their liking.

The first three illustrations give an idea of the effect. On the operator's table rests a box. Taking a glass and tapping it with a wand to show it is really made of glass, the operator places a handkerchief or some similar article inside it. The



glass is placed on top of the box and covered with a handkerchief. Now placing his hand on top of the shape he presses on the glass which apparently penetrates the box. The handkerchief is then removed showing that the glass has apparently gone into the box. But now comes the climax. The box is dismantled piece by piece. The glass and its contents have disappeared !

First of all, we will discuss the construction of the box. It is made of six parts—four sides, a base and a lid. The only preparation about the first five parts is the fixing of pins and the making of the necessary slots or holes, so that the parts can be held together. The top of the box, however, has to be carefully constructed because of the mechanism it contains. Three separate and similarly sized pieces of three-ply wood are taken and from two, a circular hole is cut. This hole should be of the same diameter as the top of the glass that the operator intends using (Fig. 1). One of the circular cutouts is retained and a piece of wire is fixed across the top. Two bent nails are tacked into the topmost piece of wood, and bent over so that when the circular piece is fitted into the wood from which it was cut, it is engaged until a twist is given to it. The three pieces of wood are now glued together and left to dry in a clamp. The covering is now stripped from a spring ball and the spring stretched to the length of the tumbler that is to be used. With two staples, one end of this spring is attached to the underside of the circular disc, whilst the other end is attached to the bottom board of the three glued ones. When the circular disc is pressed and the spring compressed, a slight turn fixes the disc in place (Figs. 2b. and 2c.). Now assemble the box. At the back, near the top, a screw-eye is placed. This engages a wire ring which has a slightly hooked projection. Whilst the ring must maintain a horizontal position it also must be capable of being easily unhooked. Sewn to this ring is part of a lady's stocking from which the foot has been cut away. This forms a shute (Fig. 3). With a couple of handkerchiefs and a glass you are ready to perform a twentieth century miracle. A servante is fixed to the table.

Take the glass and place one of the silks inside. With the glass in the right hand, pick up the other handkerchief with the left, and allow the silk to drape well (Fig. 3). The glass is brought to the top of the box (Fig. 3) and the little finger of the right hand presses on the rod attached to the circular disc, giving it a slight move. The disc comes up on the spring, the handkerchief held by the left hand completely covering the movement. At the same time the glass is dropped down the shute and into a servante underneath (see Fig. 3). The reader may think at this stage that there may

be some wobbling of the disc on the spring, but it will be found that the left hand in covering the disc with the handkerchief has a chance to steady it from outside the handkerchief. Whilst the handkerchief is being draped carefully over the glass, the ring of the shute is detached from the screw-eye and allowed to fall into the servante. The fact that the handkerchief is now touching the sides of the box stops any wobbling that might occur as the operator removes his left hand from the handkerchief. The right hand now presses on top of the shape and down it goes, apparently into the box. When it reaches the top of the box, a slight twist is given and the disc is re-engaged. The handkerchief is whipped off, the box dissected and then—the applause. The great mystery from an audience's point of view is that it seems an impossibility that such a solid-looking object could have been disposed of from such a height and in such an extraordinary manner.

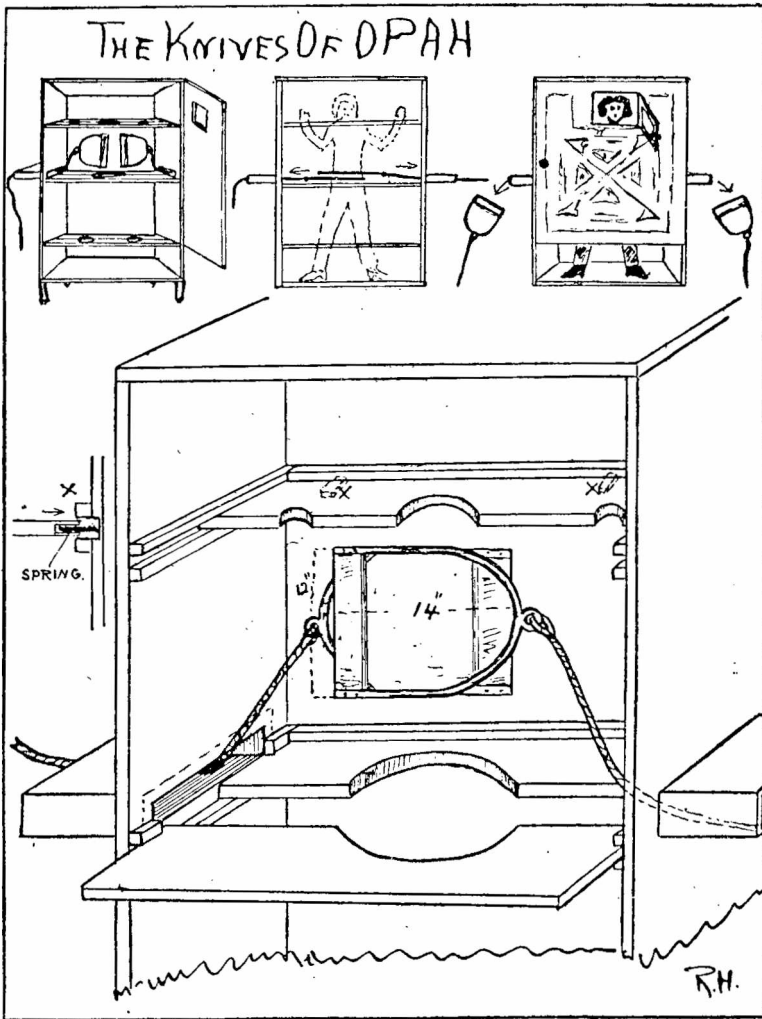
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## THE KNIVES OF OPAH

### Effect

First of all, the operator introduces to his audience a cabinet of peculiar structure. It is really a cupboard on four short legs. Fitted like shelves are three sets of stocks. The door (which has near its top another little door which can be opened at will) does not reach to the bottom of the cabinet. A lady assistant is now introduced and two peculiarly shaped knives attached to long cords are placed over her head and about her middle. The shape of these knives is clearly shown in the illustration, and it is realised that a strong pull on both cords would, provided the blades were sharp enough, cut the assistant into halves. The front part of the stocks are removed from the cabinet, the assistant placed inside with the knives still about her. The stocks are then replaced and it is seen that when the door is fastened there is no room for movement.

Before however the door is shut, the ends of the rope are taken through slots on each side of the cabinet. The door of the cabinet is closed, which allows the assistant's feet to be seen. The little door at the top is opened and the assistant's head can be seen through this. Two assistants now take hold of the ropes and on command pull them gently away. They go on pulling and the knives come through the slots. The door of the cabinet is now opened and the assistant is seen still secured in the same position unharmed. Everything can be examined.



The size of the cabinet will depend on the size of the assistant, and in this case the reader will, if he makes up his mind to use this effect, have to work out his own measurements. The only preparation about the cabinet is at those points XX, where the back part of the top stocks which hold the assistant's hands, meets the rear of the cabinet. This part is made like the sliding part of a Thayer's flap slate, and fitted springs allow this part to slide back when required. The opening for the neck should give plenty of play for the assistant's head movements, as at the critical juncture of the effect the knives have to be slipped over her head. The illus-

tration explains more effectively than words the general structure of the cabinet.

### **Working**

The knives are shown, the cabinet inspected and the assistant introduced. The front parts of the stocks are now removed and the knives placed around the assistant's middle. She is then placed inside the cabinet and the front parts of the stocks replaced. The ropes are taken now and passed out through the slots, their ends being taken up by assistants. The door is now closed. The assistant now has to work fast, whilst the operator is padlocking the door (about 10 seconds' work) she has to press back the back part of the top stocks, remove her hands, grip hold of the knives, bring them over her head, place them down on the middle board and grip them tightly with her hands. These series of moves must be practised so that they do not take longer than the interval used by the operator in padlocking the door. The operator now opens the little door at the top so that the audience can see the assistant's head. On command the assistants start pulling on the ropes, the girl inside the box exerting a certain pressure so that they do not come out too quickly. Directly they are free of the box, the assistant replaces her hands back in the stocks, the main door is opened and all is ready for examination. Although the secret is so simple the reader will find that if he makes up this illusion he will add a most baffling item to his repertoire.

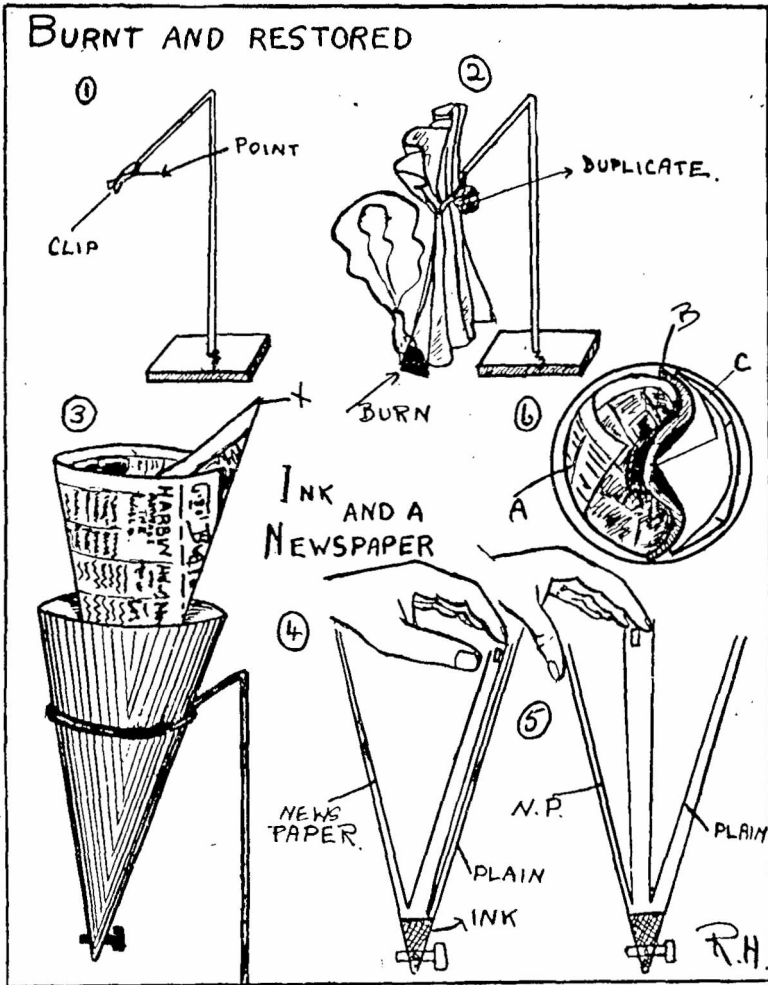
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## **TWO " DEMONS "**

### **No. 1. Burnt and Restored**

In this effect, the operator takes a piece of tissue paper and fastens it by means of a clip to a skeleton stand standing on a table. A match is applied to the paper. When it is burnt and only charred ash can be seen, the operator after showing his hand to be empty takes the ash in his fingers, gives a slight rub and immediately produces the tissue apparently restored.

The apparatus for producing this effect is extremely simple. The three-inch clip is attached to a skeleton stand of the type shown in illustration. To the back of this clip (audience's point of view) is fixed (not soldered) a two-inch



thin black metal spike. Besides the stand you need two pieces of similarly sized tissue (one-fourth of a standard size, I suggest). One of these pieces is screwed into a ball and placed on the table underneath the other sheet. To present the effect, the sheet of paper is picked up with the screwed-up sheet behind it. It is then fixed in the clip, and because this latter measures three inches in length, the paper can be well spread. At the same time that this fixing is done, the ball of paper is impaled on the spike. (The paper in front effectively covering it). A match is now lighted and applied to the paper. When completely burnt it will be found that a certain amount of charred ash is left which conceals the ball of paper. Show-



ing his hand to be empty, the operator reaches out and in taking and crushing the ash takes hold of the ball of paper and removes it from the spike. All that now remains is for him to open it out showing that the burnt piece is apparently restored. Just one tip, please make sure that the ball of paper is not pushed too far along the spike before the match is applied, otherwise the ball may be charred and thus spoil the effect. As the spike is almost invisible the stand can be used to hold other articles throughout the show and little or no suspicion will be attached to it.

## Effect No. 2. Ink and Newspaper

If you are looking for a really original effect, here it is.

On the operator's table stands a small stand which holds a cone. At the bottom of this cone is a small tap. A sheet of newspaper is taken and a piece torn off. This is screwed into a cone and placed inside the other cone. Placing a small wineglass under the tip of this latter, the operator turns the tap with the result that a small quantity of ink flows from the bottom of the cone into the glass. The cone of newspaper is now removed and shown to be blank! The illustrations will help to make the explanation clear. The cone which is in the stand at the beginning should be made of celluloid, a small tap being sunk into it near the bottom. It is then covered with paper. At the top of this cone a piece of whalebone is taken and cut so that it is just half the circumference of the top of the cone. This whalebone is bent round inside the top of the cone and hinged at two opposite points. A piece of black sateen is now cut to the shape of the cone, and the broad end is sewn to the piece of hinged whalebone. If this latter is swung from one side to the other, you now have a kind of changing bag. To present the effect, first of all put a small quantity of ink in the bottom of the cone. A piece of plain paper is made into a cone, put into the prepared cone and the whalebone pushed against it. A small glass is at hand. Taking a newspaper, a piece the required size is torn off and made into a cone. In the action of placing it inside the prepared cone, the whalebone hinge is swung over leaving the blank cone free. The tap at the bottom is now turned and the ink allowed to run into the glass. The cone of blank paper is removed from the cone and the effect is finished. To avoid having a tank for the ink, an effective substitute I have found is to have a small ink pellet concealed in the hand, whilst the glass which is used contains a small quantity of water. In the action of turning on the tap the pellet is dropped in. The effect from the audience's point of view looks as though the ink is running into the glass.

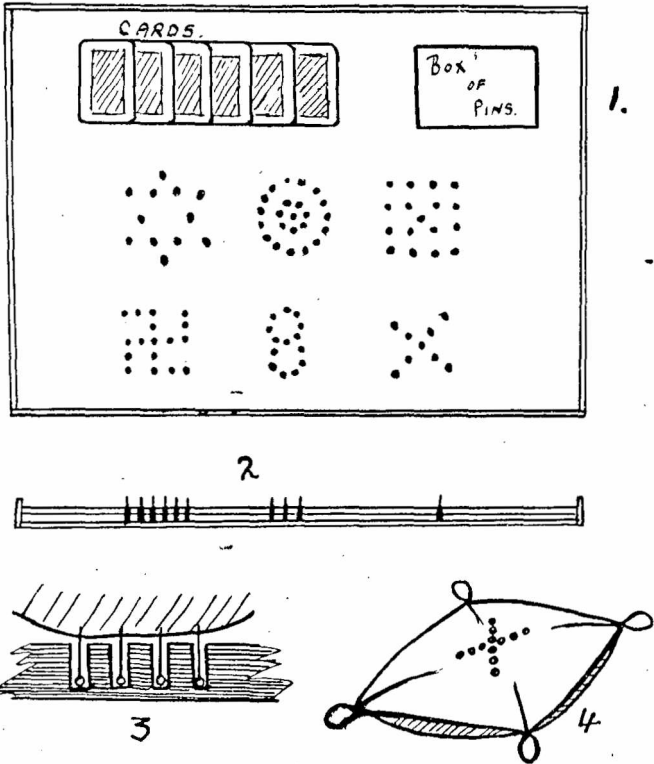
## THE " DEMON " PINS

In Woolworth's Stores you will find that you can buy some pins with delightfully coloured heads. Here is an exceedingly mystifying trick which I devised making use of some of them.

The operator draws the attention of the audience to a tray on which a number of things are seen. First of all, a red pin-cushion is picked up from it, and passed for examination. Whilst it is being examined, six cards each bearing a different design are shown. From these, one is selected (no force). The pin-cushion is then taken back and a box of white-headed pins is handed to a lady member of the audience. The operator apologises for the fact that it has no lid and to remedy this defect, places the pin-cushion on top. Now, asking the spectator who took the card with the design to think of a pattern, he requests the lady holding the pin box and cushion, to shake them both vigorously. Asking the lady to stop, the operator takes the pin-cushion carefully by its corner, lifts it away from the box and displays for everyone's amazement the fact that a number of the pins have embedded themselves in the cushion to form the selected design.

Let me first of all say that the secret of the whole effect is in the tray on which the various items that the operator uses are placed. In Fig 1, it will be seen that a number of holes are bored into the tray to form six designs. These holes are slightly larger in diameter than the heads of the pins and nearly reach the bottom of the tray which should be made in a one-inch thickness. The top of this tray is now painted a dead black and pins dropped heads down into the holes (Figs. 2 and 3). It can be seen that if the pin-cushion is placed over one of the patterns, and given a slight pressure by the hand, the pins will enter it, and thus when the cushion is picked up they will come away from the tray, and a similar design will be formed on the cushion. Just one point and that is that the points of the pins which protrude must be black. Besides the tray you will want six cards, on each of which a design similar to those on the tray has been painted, a box containing some white-headed pins, and a red satin pin-cushion. Fig. 1 shows the layout of the tray, the patterned part being farthest from audience. The cushion rests on top of the box of pins. Now for the presentation. First of all, the pin-cushion is picked up and passed for examination. Whilst this is being done the cards are picked up and a member of the audience asked to select a design. The operator notes the design, and leaving the card with the spectator, takes the cushion from the person who examined it and returns to the stage. The cushion is now placed down on top of the selected design, whilst the box of pins is picked up and handed to a lady. As an afterthought the operator mentions the fact that the lid is missing, and so

# THE DEMON PINS.



R.H.

he takes the cushion and (with, of course, taking care not to show the design of pins which are in it) places it on the box. The effect from the operator's point of view is now over, and it is up to him, with good showmanship, to bring the effect to its startling conclusion.

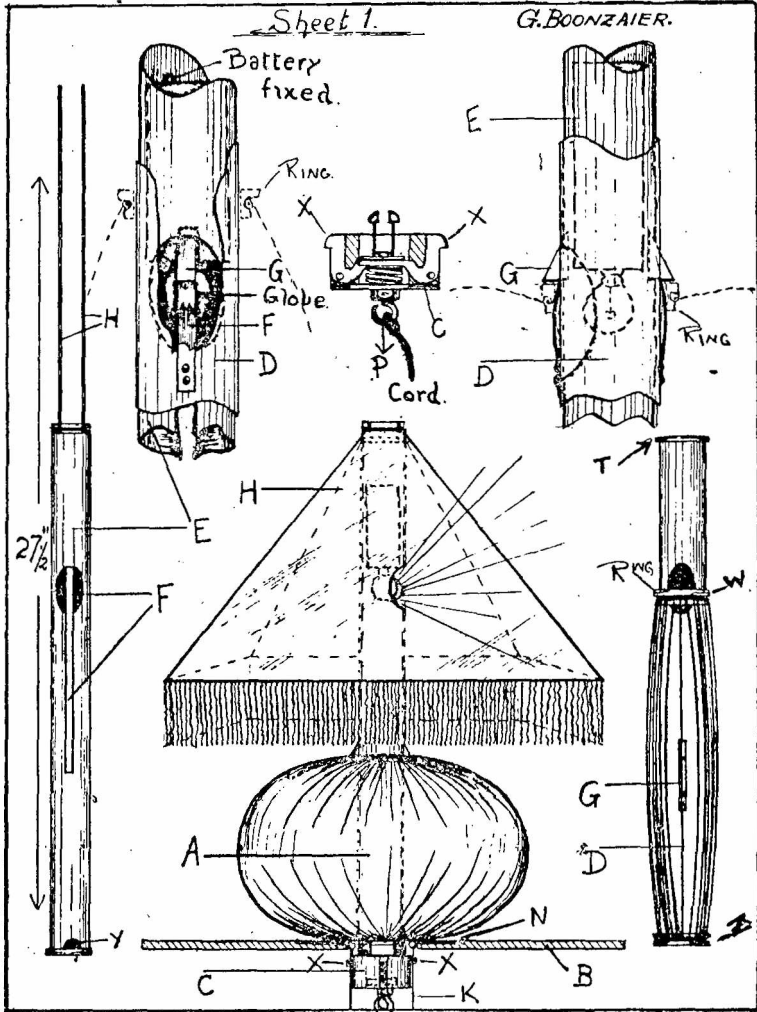
## THE "DEMON" LAMP

Various "vanishing" lamps have been made and described. Those which are sold are obviously collapsible, whilst most of those described are obviously not practicable.

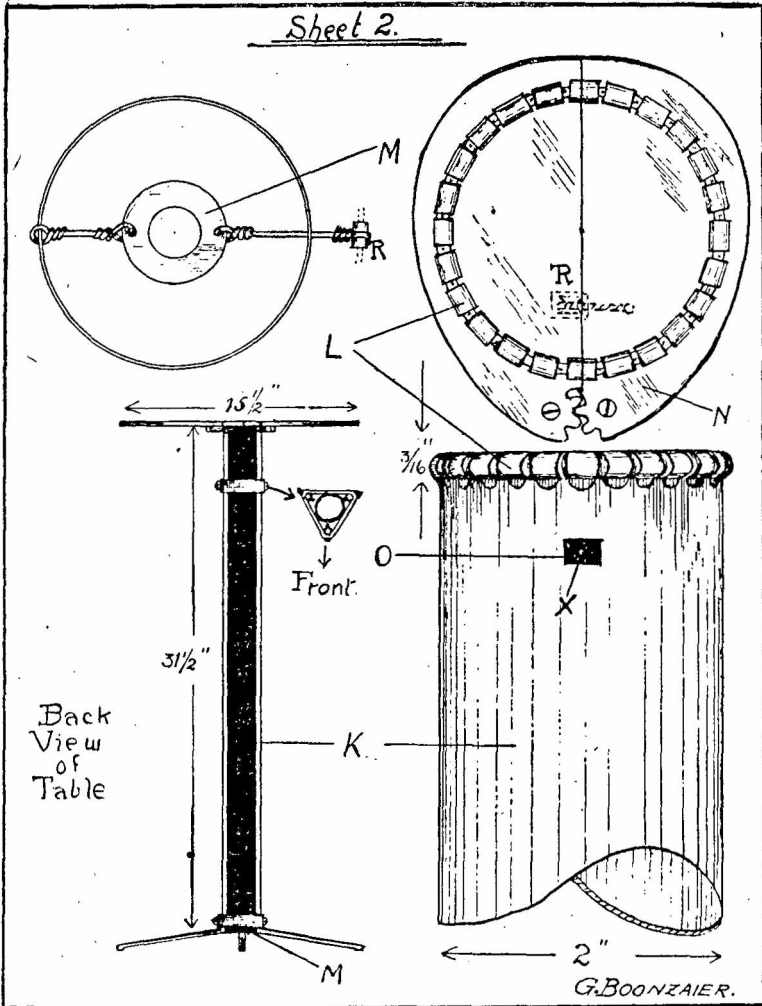
The "vanish" which I am about to describe embodies a principle which has been utilised before, but never in such a practical manner. The design of this particular lamp was created bit by bit by G. Boonzaier (the constructor of the lamp) and myself. The release which is used in this effect is alone worth many pounds to the magical fraternity.

The reader must follow the description very carefully, the carefully drawn illustrations helping him along his way. First of all, look at Sheet 1. The lamp as you can see has a large pyramidal shade and an onion-shaped bowl. It would seem an impossibility that the lamp could be pulled down a tube. And yet this happens. T is the main tube, to the bottom of which is fixed the bowl which is collapsible. This bowl is made of two metal rings and eighteen 11 in. piano wires. At each end of these wires have eyelets made which are capable of fitting into corresponding grooves made in the rings. When inserted, another wire is threaded through the eyelets and twisted round the ring. To best understand this means of hingeing, examine the construction of an umbrella. W and Z are the two rings, Z being soldered to the tube, whilst W is capable of sliding up or down. When W is pushed down to the point G, the shape of the bowl is formed.

Point G represents two catches, and these are the "star" parts of the whole apparatus. They are shown three times in the drawings and it should be understood that they are made from three pieces of spring. They have brass heads. The springs are rivetted to the tube T, two slots being cut so that the heads of the springs are halfway in the tube (see illustration). Tube T has inside a slightly smaller tube and to the top of this, four umbrella rings are hinged to form the shape of the shade. This tube is shown as E, and the reader will notice that F points to two elliptical holes which correspond to two holes in T. These holes serve a double purpose. When the lamp is set up they allow an outlet of light. When the collapse takes place, the holes at F in their downward fall catch the two inside ends of G, bringing them inside the tube. The inward movement of the two clips G, causes the bowl to collapse. The light for the lamp is supplied by a small battery and a torch lamp. These are made in one piece and are fixed in the inner tube E. If tube E is now placed inside tube T, the ribs of the tube will assume the position shown in the illustration, the correct angle being imparted by the fact that the top rim of Tube T pushes them outwards. The ribs are covered with a complete square of silk and fringe is added. This should be threaded with cord elastic, as the ribs have to turn



inside out. The bowl should be covered with golden satin, and I recommend having the job done by a professional lampshade maker. The effect when set is very good. Our next consideration is the table. Looking at Sheet 2, you will see that the table has plated legs and in between them is fixed a brass tube covered with black velvet. Against a dark background and with the three legs showing, the black tube is invisible. You could, of course, have a single-legged table, but as this is intended as a stage effect, the black art idea is recommended. The top of the table is most ingeniously made in the form of a ball race. This lies just under an opening in the table top which can be closed by means of two shutters cun-



nally worked by teeth gearing (see illustration, Sheet 2).

One of the shutters is connected by a cord to a ring at the bottom of the table tube M. In the middle of Sheet 1 you will see a drawing of what I call the "plunger," whose catches fix at the points X and O. Because of the fact that these catches are hinged and sprung (the illustration clearly shows this) a pull on the base of the plunger and a consequent compression of its spring will cause it to travel down the table tube. To cause this compression a hook is fixed at P, and a cord attached which passes right down the tube and through a ring M at the bottom. It will also be noticed that two catches protrude from the top of the "plunger." The purpose of

these is to engage the bottom of the lamp, when it is placed on the table.

In presenting this effect, the plunger is fixed in place, the shutters open and the lamp all set. On top of the table, a draped cloth is placed with a hole, the size of the tube opening, cut in its centre. The lamp alight, is carried by the assistant who places it on the table, at the same time seeing that the projections from the plunger engage in its base. Taking a large cloth the operator places it in front of the lamp with the apparent intention of covering it. At this moment the assistant pulls the cord operating the plunger. This pulls down the inner tube of the lamp at the same time making the ribs rise and go inside the tube. In turn, the falling of the inner tube releases the catches G, and the bowl collapses allowing the whole lamp to slip over the rollers into the table tube. Directly the base of the lamp strikes the ring M, the shutters close and the vanish is complete. The operator simply lets the cloth he is holding flutter onto the table. It is then picked up and shown to be free from any preparation. Noting the suspicious looks of the audience he whips off the table cover leaving the skeleton table.

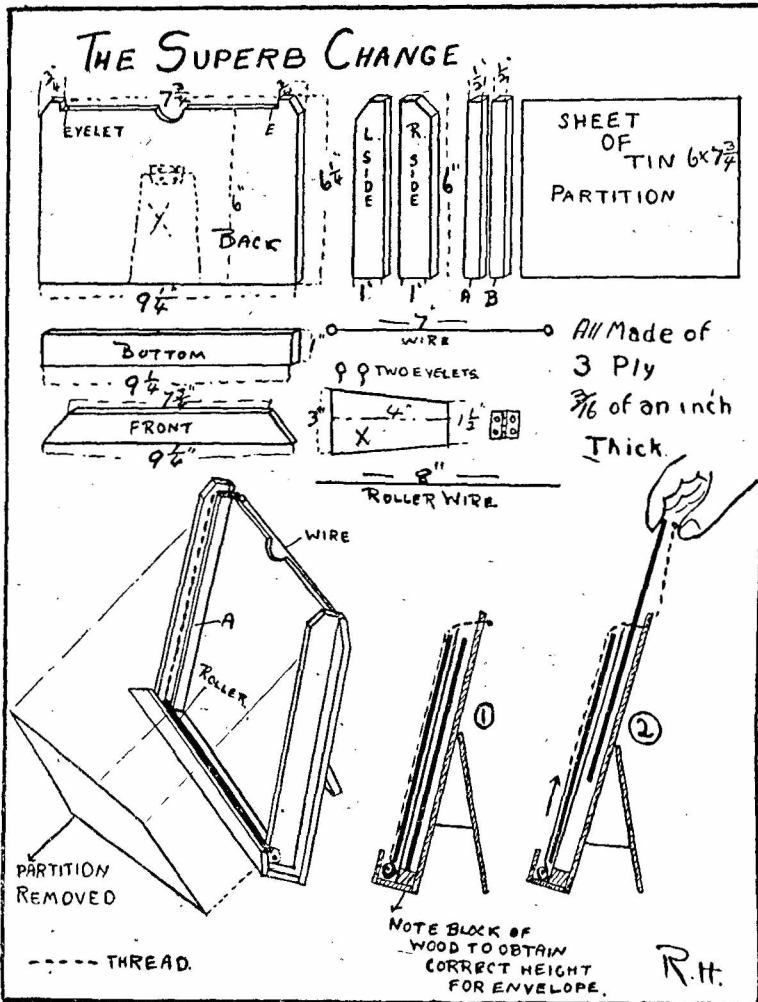
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### THE SUPERB CHANGE

I suggested this principle to the late Edward Bagshawe many years ago, and although he utilised it and produced something quite good, the idea I am about to describe is what I really wanted. It is not an effect, but a piece of apparatus which has a thousand and one uses. It is the most effective method of changing an envelope that you could wish for. In effect the operator simply places an envelope onto a small stand. The mere action of removing it in a natural way, substitutes another envelope for the one originally placed there.

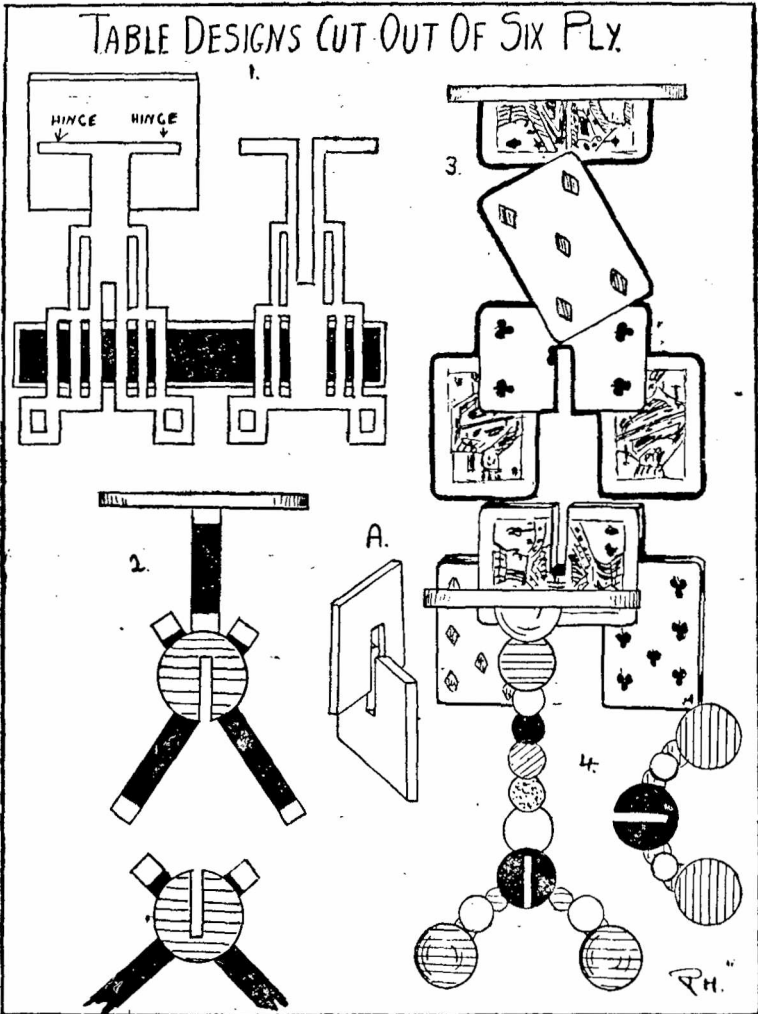
The stand which is responsible for this change is shown sectionally in the illustrations. At the base is a piece of wire forming a roller and around which a piece of black sateen is rolled. To each corner of this piece of sateen is fastened a piece of thread. In turn these pieces of thread are fastened to another piece of wire, whose position should be at the top of the stand when the blind is rolled up at the bottom. A pull on this piece of wire should raise the blind to the top of the stand. A partition of either tin or cardboard is needed to cover the duplicate envelope in the stand, and this is covered with black sateen. I think the illustrations should make everything quite clear.

To prepare for the change place the duplicate envelope behind the partition, see that the blind is rolled at the bottom and that the wire attached to the thread is lying just at the back of the stand.



To effect the change place your envelope that you wish to change on the front of the stand as in Fig. 1. When you come to make the change grasp the top of the envelope behind the partition at the same time gripping the wire behind. Draw both envelope and wire up quickly, and when the envelope is free of the stand allow the wire to fall behind the stand, so that its weight keeps the blind in place over the first envelope. Because the blind rises with the envelope and at the same speed the change is marvellously deceptive. If you make up this apparatus and perform it in front of a mirror you will be delighted with it. It is so clean cut, and the fact that the envelope apparently never leaves the sight of the spectator makes it a worthwhile accessory for every magician.





**TABLE DESIGNS CUT OUT OF SIX PLY**

The magician who is looking for something striking in table design will, I am sure, find one of these types to his liking. All are cut from six-ply wood and are made on the slotting principle, which ensures rigidity plus quick assembly. They also have the advantage of compactness and are not too weighty. In each case the top part of the table is attached by means of hinges to one of the uprights. These hinges have had their pins removed and wires with bent ends substituted.

The first one is of most attractive design and suitable for general use. The upright parts are finished in gold whilst the

top is painted pillar-box red.

The second is of unique design. The top is a round tray lacquered red and black, whilst the centre billiard ball is painted red and the wands in the customary black and white.

The third has a velvet-covered top allowing for a black art well behind the top card. The heavy, dark line round the cards is to show that the wood is cut out in one piece, the cards being painted on afterwards.

The fourth is a striking table for the billiard ball worker. It is apparently made out of billiard balls of different colours. The round tray top is finished in black and red.

If you can visualise these tables on a platform or stage, I feel sure that you will realise that they will increase the selling value of your act.

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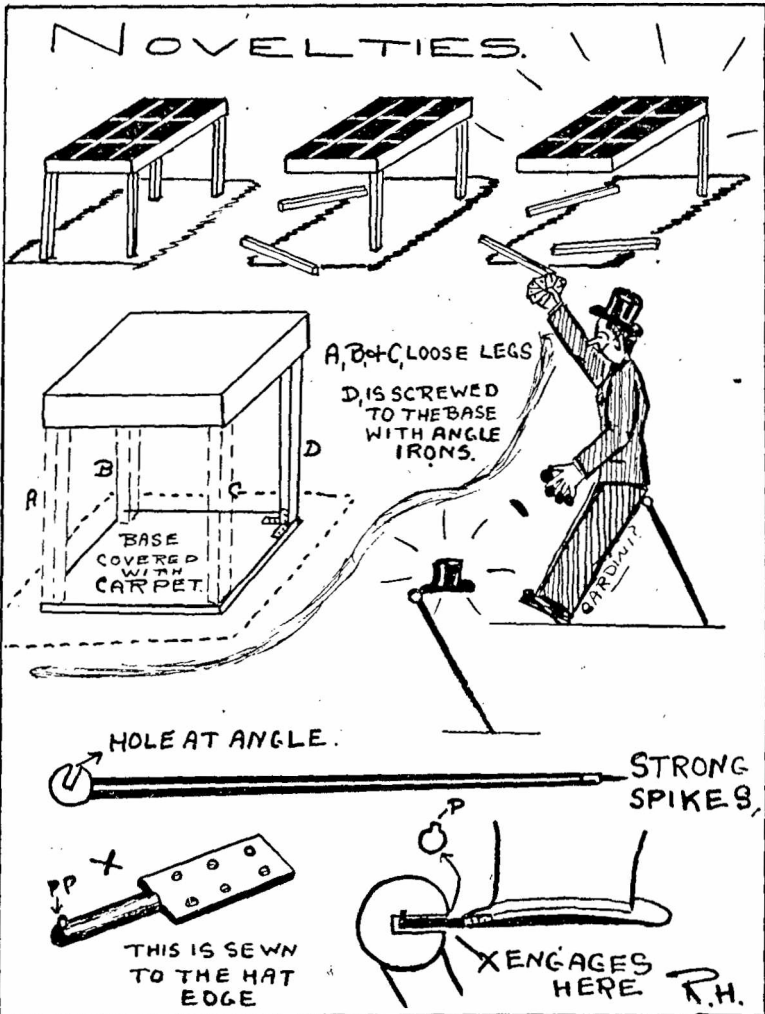
## NOVELTIES

I should like to present two really practical and laugh-producing novelty tables.

The first is a solid-looking table of the four-legged type, and on which the magician has the requisites for his show set. Every time, however, that he goes to this table to pick up some object, he clumsily kicks one of the legs out of place and it falls on the stage. The table is ultimately left standing on one leg. As the operator affects complete ignorance of the state of affairs, the result to the audience is very funny.

The construction of this table is not very difficult. One leg (marked D in the diagram) is fixed into a socket of the table-top. This latter should be made of plywood in order to keep its weight down. The other end of leg D is secured to a baseplate of similar dimensions as the table-top, by two angle brackets. Three unattached legs, A, B and C are also required. All that is required to set up the table for the performance is to insert the loose legs at the appropriate corners. To conceal the baseplate a small carpet should be placed over it as in illustration. The achievement of the effect is now in the hands of the individual performer, who has only to give the loose legs a slight kick to produce the required result.

The second novelty is as follows. The operator enters complete with opera hat and walking stick. Leaning against the walking stick which is set at an angle to the stage (see illustration) he performs a few sleights. In taking a bow, the stick still remains in the same position. The operator now removes his hat, and resting the brim on top of the stick it remains "put" as in the illustration. The hat and stick in this position are now capable of being used as a small table. Here again there is nothing very complicated about the apparatus necessary to produce this effect. To the ferrule-end of the stick are fixed two strong spikes. Although the reader may well think that one spike will do the job, the second one stops any possibility of the stick twisting. Into the knob of



the stick a hole is bored at an angle illustrated in the diagram. The size of this hole is just large enough to accommodate the end of a fake X, which is attached to the brim of the opera hat. At the extreme end of this fake a small projection is made. This is to stop the hat swinging out of position. The presentation of this novelty is fairly obvious. In leaning on the stick the spikes are pushed well into the stage, care, of course, being taken that the hole in the knob of the stick is in the right position to receive the fake attached to the hat. The operator now removes his hat and attaches it, by means of the fake, to the stick.

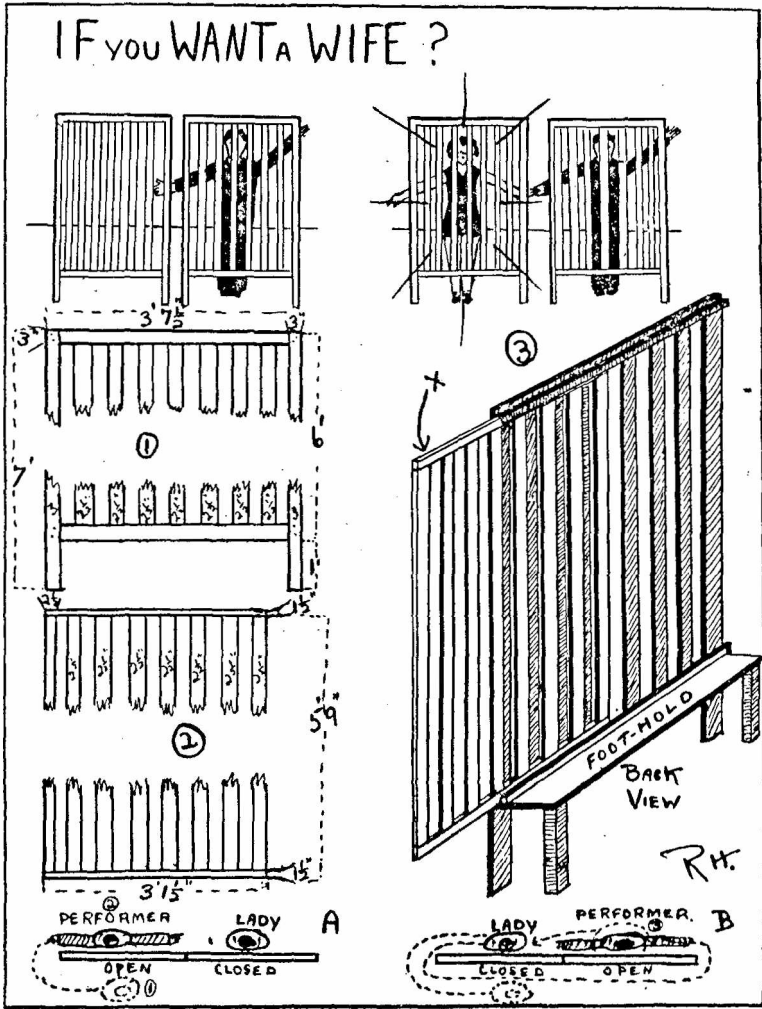
Both of these ideas are little things which help to make a somewhat different show.

## IF YOU WANT A WIFE ?

On the stage are seen two large frames of a type shown in the illustration. The operator passes right behind each to show that nothing is concealed. As you can see in the illustration the frames are close together. The operator now stands behind one, and stretches out his hand so that it goes behind the other. Instantly a beautiful young girl appears holding the operator's outstretched hand.

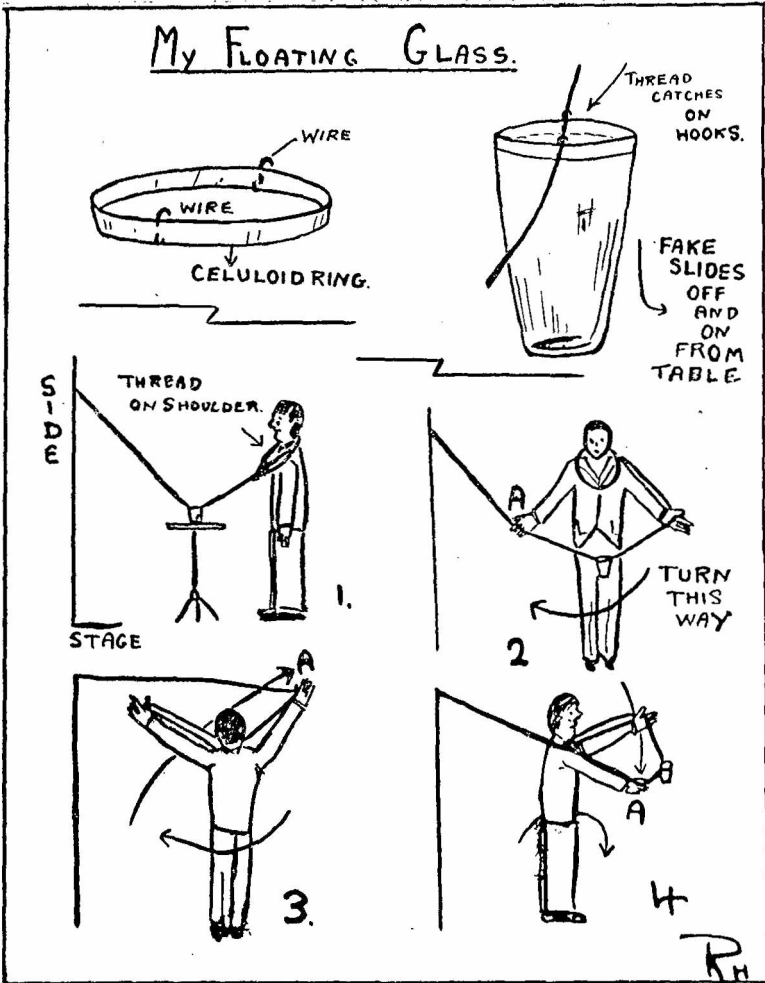
The principle on which the working of this extremely effective illusion is based is one of backcloth matching. Each frame is prepared in the same way, that is with a slide capable of moving two and a half inches. This slide is covered with black velvet to match the backcloth. If the frame visible to the audience is painted with some bright coloured paint, and the slide which is really a replica of the frame put into such a position that the slats coincide with the openings in the frame proper, to the spectator in front it looks as though he is looking right through the frame to the backcloth. A  $2\frac{1}{2}$  in. movement of the inner frame or slide and the spectator really can see right through to the backcloth. The reader can now easily see that with the slide in position, an assistant standing behind the frame would be invisible to the audience. At this point the reader may well say, but what about the assistant's feet. To obviate these being seen, a shelf is made behind the frames. These are shown in the back view of the frame, and are marked foothold. These shelves are now covered with black felt or velvet, so that they are not apparent to the audience. Now for the presentation and working.

The two frames are stood side by side, with the edges touching. The slide of the one on the operator's left is closed and behind this the lady assistant stands on the shelf. The slide in the other frame is in the open position. The operator now stands behind the right-hand frame and it is obvious to the audience that there is no room for concealment. Walking round to the front he crosses to the left-hand frame. Whilst he is doing this the assistant pulls the slide of the right-hand frame so that it is in a closed position, and steps onto the shelf of that frame. When she is on it she pulls the slide of the left-hand frame so that it is opened. Illustrations A and B show the movement of assistant and operator. The operator now walks behind the left-hand frame, and here let me emphasize that the timing of the assistant's movements and those of the operator must be carefully rehearsed, so that there has to be no stalling or playing for time. When he is behind the frame he moves it slightly so that there is a space between the frames. This I have found heightens the effect, and, of course, seemingly gives an excuse for two frames. Then with some word



of command or dramatic gesture, the operator stretches out his right arm and hand. At the same time the assistant moves the slide, jumps off the ledge and grabs the operator's hand.

A point of interest is that the movement of the operator in front of the frames whilst the assistant is opening and closing the slides effectively conceals their movements.



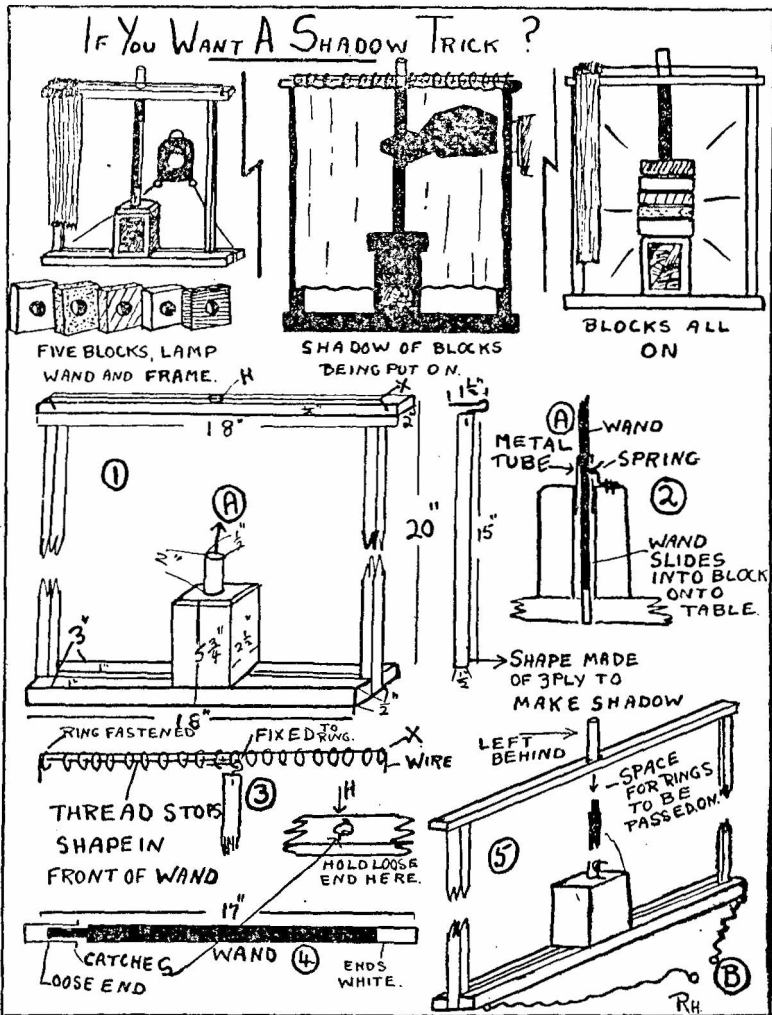
### MY FLOATING GLASS

With a remarkable simple gimmick, a glass of water is made to float off a table. A hoop is passed over and around it. That is not all, for the glass floats off the operator and settles down again on the table. And in case you are one of those people who like having things examined, you can pass the glass out for examination. The gimmick previously mentioned is simply a tight-fitting ring of celluloid which fits round the top of the tumbler. The shape of the tumbler should be such that the ring can slip down, but not up over the top. Two pieces of hairpin are taken and little hooks formed at the sides of the ring (see illustration). In the performance

It should be assumed that the operator's table is to the right of the stage. To get the effect set take a piece of thread and tie it as **high as you can reach** on the right side of the stage. Run the thread slackly to the table, break it off and tie the end to a black pin which should be bent fishhook shape. A small wooden hoop, the glass, gimmick and jug of water complete the necessities. The jug, incidentally, should not be on the table. The hoop is laid on the table and the pin end of the thread passed over it and the point of the pin pressed into it. The glass stands inside the celluloid fake on the table by the side of the hoop.

### Presentation

About half fill the glass with water. With one hand holding the jug, the other lifts fake and glass, sliding the fake to top of the glass. Now place down glass with fake firmly in place on table, and jug back on chair. The ring and thread are now picked up from the table, the hoop being placed around the operator's neck. Whilst it is being placed in position, the pin attached to the thread is hooked into the padding on the shoulder part of the operator's coat (see Fig. 1). If the operator now moves slowly backwards, he will find that the thread will lie on top of the glass and in position to engage the hooks. (Although this sounds difficult, a practical trial will prove that it is almost automatic). Now the operator moves still farther back slowly taking the strain of the glass on the thread. As it slowly lifts from the table it will slide slightly towards the right. When it stops walk carefully up to it, when it will move again and stop quite near the floor. The right hand now takes the hoop over the head, care being taken not to let it knock the thread which passes through it, and passes it backwards and forwards over the suspended glass. The hoop is now replaced over the head. It is steadied with the left hand whose thumb slips under the thread at the shoulder. The left hand now stretches along the thread towards the glass. A turn is now made towards the left which causes the left hand to pull the thread across the body. This causes the glass to slowly slide in front of the operator. A pass is now made with the right arm so that the thumb engages the thread (Fig. 2). In this position the operator can walk forward towards the audience. The operator now slowly steps back, at the same time lifting both arms and turning to the right until position in Fig 3 is reached. The turning to the right is continued and the hands are lifted higher and higher so that the thread passes right over the operator's head and back into the position shown in Fig. 4. Still turning, position shown in Fig. 2 is reached and from that position the glass is allowed to slide back into its original position on the table. A trial of the routine with either a glass or ball will prove that it works smoothly and automatically.



Here is an effect, which besides being delightful to the eye, is a first-class mystery. The following is a description.

On the operator's table stands a small frame. A curtain is attached, which can be drawn across the front of the frame. In the top of the frame is a hole through which a wand can be passed, whilst fitted to the base is a small holder to accommodate the end of the wand. After drawing the audience's attention to the frame, the wand is inserted through the hole in the top of the frame and lowered until the end is engaged



in the holder at the bottom of the frame (see first illustration). The curtain is now drawn and a light at the rear of the frame switched on. The silhouette of the wand can now be seen against the curtain. Five solid wooden blocks, each with a hole through the centre are passed for examination. They are then taken back and taking one at a time, the operator places them behind the curtain and passes them onto the wand. Because of the light behind, the audience actually see the blocks pass through and onto the wand. The light is switched off and the curtain drawn. It is now definitely seen that the blocks are really on the wand. The first three illustrations show the three phases of the effect.

Both frame and wand require special construction and the sizes I give are those of the apparatus which I used in 1934. The wand has a detachable top made to engage the top of the stand (see Fig. 5). At this stage let me say that at the beginning of the effect the blocks of wood are impaled on the wand, and are removed as the operator commences his presentation, this, ipso facto, proves that the wand is solid (provided, of course, that precaution is taken to hold the faked end in his hand). Now for the frame. In the base (Fig. 1) is fixed a block of wood, through which runs a hole large enough to accommodate a metal tube, the internal measurements of which are slightly larger than the diameter of the wand. This tube should project two inches from the block, and in its rear a hole should be drilled which allows a piece of spring fixed on the block to pass through it. The details of this are shown in Fig. 2. There is one other preparation and that has to do with the curtain. A piece of plywood the width of which is the same as the diameter of the wand and whose length should be about twelve inches is attached to one of the curtain rings. Its purpose as the reader will guess is to imitate the shadow of the wand. Therefore, so that a similar position is obtained it is stopped in the correct position when the curtain is drawn, by means of a piece of thread (see Fig. 3). The lamp that I use is of the bicycle type, and because of the position it is necessary for it to assume behind the screen, the bottom corners are attached by means of two cords to the bottom corners of the frame (Fig 5 B). When these cords are pulled taut, the lamp is automatically in the right position.

### **Working and Presentation.**

Blocks of wood are removed from wand which to further prove its solidity is banged against some solid object. It is now slipped through the hole and lowered in the tube protruding from the block. In doing this the loose end is disengaged from the wand. The spring passing through the hole in the tube naturally prevents the wand from slipping down. The curtain is now drawn, thus bringing the concealed strip of plywood in front of the wand, and the light is switched

on. Taking the first block and placing it behind the curtain, the operator slides the wand down a little into the base, leaving the fake end behind and protruding from the top of the frame (Fig. 5). Because of the strip of plywood behind the curtain there appears to be no change. The blocks are slipped over the wand one at a time, and when the last one is in place, the wand is brought back to its original position. The light is now switched off and the curtain drawn showing all the blocks really impaled on the wand.

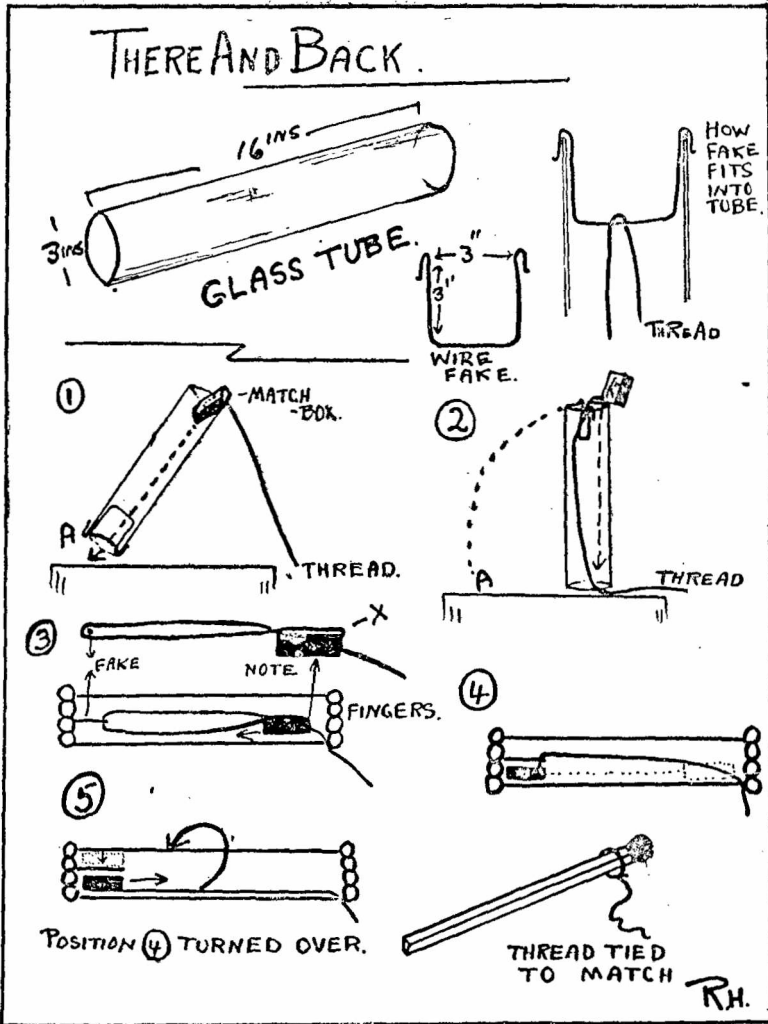
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## THERE AND BACK

Some time ago Mr. Alan Stainer asked me to work out a solution to the following problem:—

A large glass tube is handed for examination and the operator requests the loan of a box of safety matches. With one hand placed over one end of the tube the box of matches is dropped inside. The operator now places his hand over the other end of the tube and holds it in a horizontal position. Now, on the operator's word of command the matchbox moves slowly along the tube, stopping if thought necessary, and then moving on again. When it reaches the end of the tube, another command is given and it comes right back again.

I solved this problem in a very simple manner. The first requisite that the reader will require is a glass tube. The kind I use measures sixteen inches long and has a diameter of three inches. A wire fake painted black and shaped as in the illustration is also required. Its measurements allow it to be introduced easily into the tube. The only other requisite is a length of black thread attached to a piece of blackened match. The other end of the thread is either held by an assistant off stage or anchored by attachment to a chair or table. The exact length that is necessary will have to be found from practice. The piece of blackened match with thread attached is placed on the operator's table together with the wire fake and the glass tube. To present and work, the operator picks up glass tube and fake. Because of the size of the tube two hands can be used and thus the fake can be easily picked up without any suspicious movement. Retaining the wire fake in one hand the glass tube is passed out for inspection by the other. On walking back with the tube after its examination the wire fake is slipped in one end. Because of the reflective nature of the tube's surface, the wire fake is invisible to the audience. The tube is now placed on the operator's table, the fake end being bottommost. A box of matches is borrowed, and to show that they are quite ordinary the drawer is removed and the contents dropped on the table. In picking up the matches to replace them in the box the blackened piece to which the



thread is attached is added. The drawer is replaced and, of course, the thread is now attached by a subtle means to the box. Holding the box of matches in the right hand the left hand takes hold of the glass tube near the bottom and gripping the fake cants it slightly as in Fig. 1 A. The right hand now drops the box down the tube, the fingers of the left hand stops it from falling out and gripping it, the left hand turns the tube over as in Fig. 2. The box is now allowed to fall down the tube, care being taken that it falls over the cross wire of the fake. In doing this turn the operator must see that he has enough slack in the thread to accomplish this turn-

over and allow the box to drop. If the thread is now pulled the box will rise up the tube, a slackening will allow it to descend, and so if the operator wishes he can perform an obedient rising and falling ball at this stage. Presuming that the box is at the bottom of the tube resting on the table, the operator now picks up tube with box inside with both hands. A slight and gentle canting of the tube allows this to be done without the box falling out. Fig. 3 shows the position of hands, box, thread and fake. A slight movement of the operator if the thread is anchored, or a slight pull if an assistant works the thread will cause the box to travel the length of the tube. Fig. 4 shows the position of hands, box, thread and fake at this stage. The operator gives the tube a little shake at this point to prove that the box is not attached. At the same time the tube is turned over so that the box drops through the wire fake (see Fig. 5) . Another short pull and the box travels back along the path it came. The box is now removed, the drawer opened and the matches tipped out again to show their unpreparedness. This move, of course, allows the operator to get rid of the threaded match.

Those readers who have worked and liked by "Will o' the Wisp" effect will find this 100 per cent. better. Just get a tube and try it.

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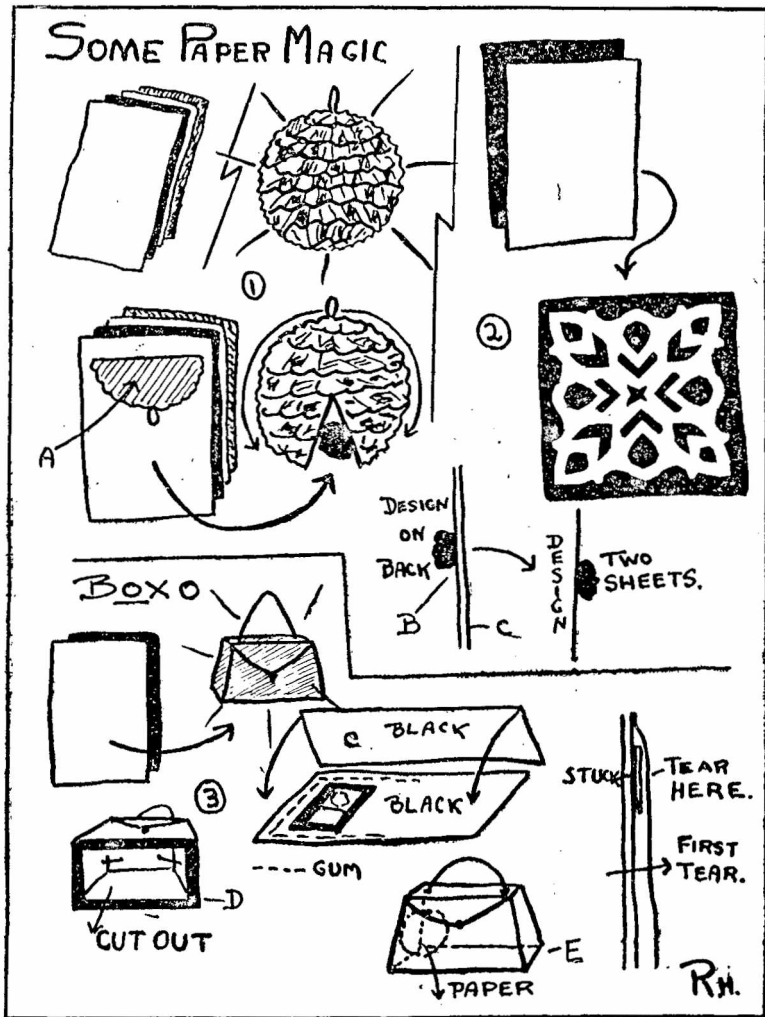
## SOME PAPER MAGIC

Tricks with torn paper are nearly always pleasing to all types of audience. For those readers who may be partial to this kind of magic, I am giving three little winners.

### Effect No. 1

The operator takes three or four different coloured pieces of tissue and crumples them into a ball. A shake of the hand and they are transformed into a large floral ball.

The explanation and method of achieving this effect are very simple. Supposing that four pieces of coloured tissue are used respectively Green, Yellow, Blue and Red. Onto one side of the piece of red tissue is pasted a folding floral ball (see Fig. 1 A). These forms of decoration can be obtained from nearly all novelty stores. This piece of tissue is placed at the back of the others and they are held with the floral ball nearest to the performer. The pieces are displayed quite casually, and then screwed into a ball. Now on the floral ball is a small tag. This the operator grips and at the same time shakes his hand. The result is that the crumpled pieces fall under the ball. Then comes the applause. By smoothing out the tissue paper this can be used over and over again.



### Effect No. 2

A sheet of yellow and a sheet of black tissue paper are taken and screwed into a ball. Holding this ball of paper in one hand, the operator takes a pair of scissors in the other and makes imaginary cuts around the crumpled pieces. On opening the pieces a beautiful design is shown to be cut in the yellow, the sheet of black setting off its beauty.

Here again simplicity is the keynote both in method and working. First of all, fold a piece of yellow paper as if you were going to tear a paper pattern. With a sharp pair of scissors a design is cut. Open out this sheet and place it against

a sheet of black tissue the same size. Both sheets are now folded into a small package. Two sheets of tissue, one yellow and one black of similar size are required. To the back of the black sheet the package with the cut paper is pasted. To present, have the two sheets lying on a table and a pair of scissors in your pocket. Pick up the papers, keeping the package at the rear. Now crumple both sheets into a ball. The left hand retains this, whilst the right hand goes to the pocket for the scissors. Whilst making the imaginary cuts, the ball is turned over bringing the designed part to the front. The scissors are placed down and the papers opened. More applause. Because the method used to obtain this effect is so simple I hope the reader will think it worthwhile. After all, it is the effect that matters.

### Effect No. 3

This effect is called "Boxo." Many years ago it was on the market, and I am now publishing it for the first time.

Three pieces of paper are taken and torn into pieces. On being screwed into a ball, they change in a flash into a fancy box which dangles from the operator's finger on a ribbon.

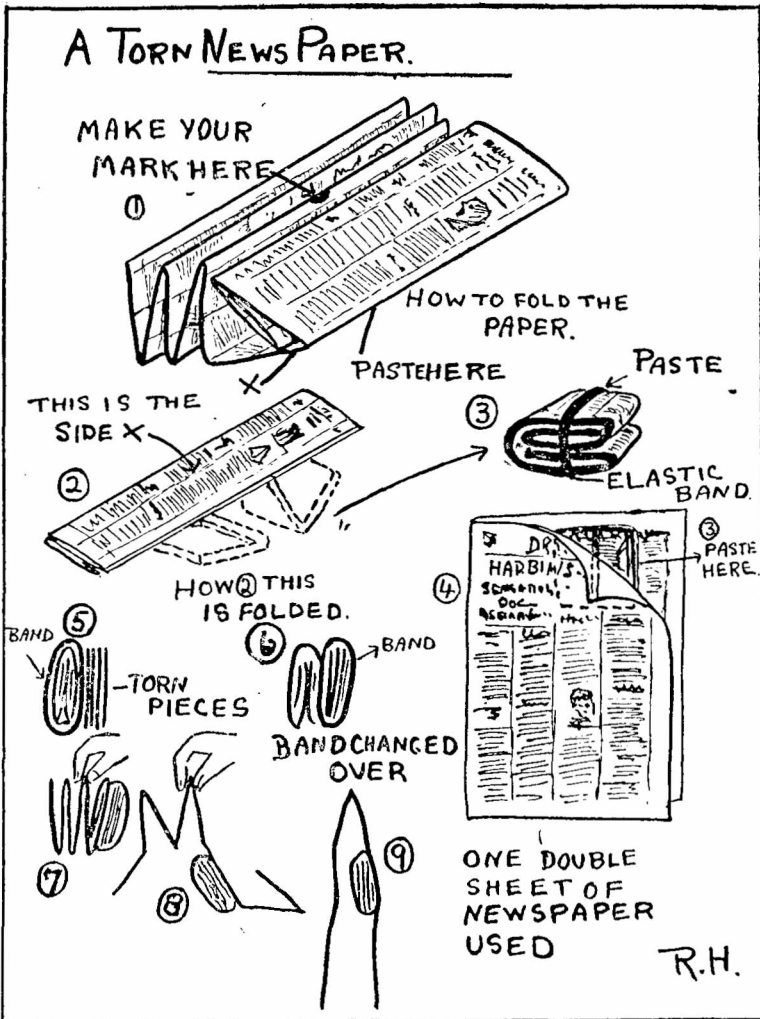
First of all, the magician will require one of those fancy boxes used for hat productions. The bottom is cut out as in illustration. This box is folded and the inside is pasted to a piece of black tissue paper (see Fig. 3). Another piece of black paper is now pasted on top. The box is now set much as you would set the hat in the Cecil Lyle hat trick. Two pieces of tissue the same colour as the box are also required. These are placed in front of the black paper when presenting the effect. The papers are torn into halves, and the pieces are bent over to the part which is pasted to the box. They are given a squeeze, the string on the box is grasped, and automatically the box comes into view and papers vanish, drawn up as they are inside the box.

I do want you all to try this effect which is both charming and surprising to a mixed audience.

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### THE "DEMON" TORN NEWSPAPER

The late Bruce Hurling had one of the finest "torn and restored" newspaper tricks in the world. I know that it caused me many sleepless nights. However, as we cannot all discover the perfect method for obtaining an effect, I should like you to try the following method, which not only incorporates a subtle way of fastening the torn pieces, but also allows the operator to shake the paper out into its restored state.



## Preparation

Take the two outer sheets of similar newspapers. One of these sheets is folded as in Fig. 1. The procedure is as follows: **pleat** one side of the sheet four times and **fold** the other side a similar number of times. A mark is now made with a pencil or pen at the point shown in the middle of the paper's "back." It should now be obvious that with the paper in a pleated and folded condition, the holding of the paper at the marked point plus a shake of the hand will cause the paper to unfold. Leaving the sheet of newspaper folded lengthwise it is folded as in Diagram 2, so that a small pad

is formed. Around this pad of paper is slipped a fairly strong elastic band which has sufficient tension to hold the pad intact. Paste is now applied around and on the elastic band at the spot indicated in Figs. 1, 2 and 3. With the paste still wet the pad plus elastic is stuck onto the other sheet of newspaper as in Fig. 4. When the paste is dry you are all set for the

### **Presentation**

Picking up the sheet of paper in a closed condition the operator shows the front and back. The paper is then spread out (the "pad" side, of course, being away from audience). The paper is then torn into halves and then into pieces the size of the "pad." Now comes the move which although making the effect is difficult to illustrate. (At this point stand with your right side towards audience.) Push the left hand under the elastic band with the palm against the pad. The right hand now moves away with the torn pieces and smartly returns them with a slapping action. This move is followed through by the right hand turning the pieces inwards so that they came under the elastic band, which is held away from the pad by the left hand.

The pieces of torn paper are now secure and the "pad" is free! The paper is now opened out as in Fig. 2. The fingers now take hold of the paper at the marked point, a quick shake causing the sides to unfold, the torn pieces held by the elastic coming inside the double sheet. Figs. 7, 8 and 9 illustrate the movements in detail. I feel sure that if you give this a practical trial you will be delighted with it.

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## **"HAVE SOME MORE"**

### **Effect**

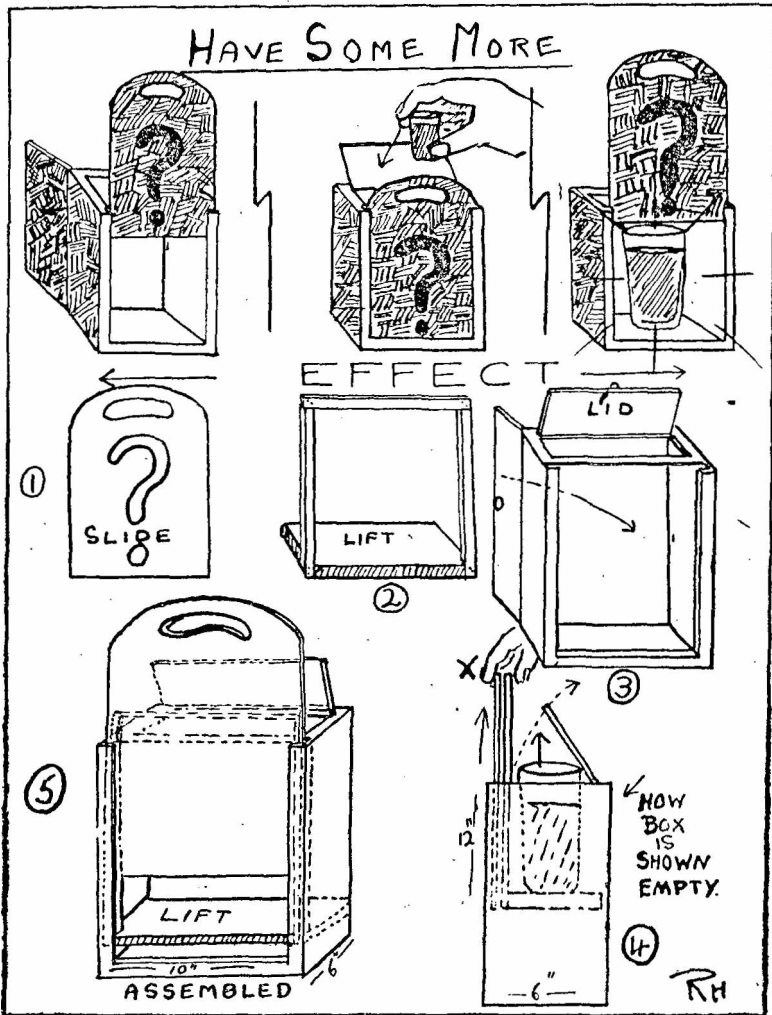
A small glass containing milk or some other liquid is placed inside a small box which has been conclusively proved to be empty. When the slide in front of the box is raised the glass and its contents are seen to have increased in quantity. (This is only one of the effects which can be accomplished by means of this particular piece of apparatus.) The illustrations give a good idea of both box and effect.

The principle used is old, but is there such a thing as a new principle?

First of all, let us deal with the construction of the box. There are three separate parts which are as follows:—

1. The front or slide (see Fig. 1).

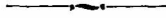




2. The Lift, which fits inside the box so that it protrudes about one inch above (see Fig. 2).
3. The Box proper (see Fig. 3) which has a lid at the top and a door at the back. A large slot at the top and flanges down the front allow the handles of the lift and slide to move upwards. In Fig. 5, slide, lift and box are shown in an assembled state. In order to present the effect originally outlined it is necessary to place a large glass filled with milk on the lift, the slide is lowered into position and the box stood on the operator's table, a small liqueur glass containing milk should be at hand.

## Presentation

Show the box empty by gripping slide and projecting part of the lift, and pulling upwards. The lid of the box is automatically opened as the glass moves upwards and presses against it. When the slide and lift have reached their top-most position the right hand opens the door at the rear of the box, thus allowing the audience a clear view. Close the box and pick up small glass with milk in the left hand. The right hand opens lid at the top of the box and the small glass is placed inside and lowered into the large glass of milk. All that remains is for the operator to elevate slide and reveal that the glass and its contents have grown.



## IF YOU WANT A PRODUCTION BOX !

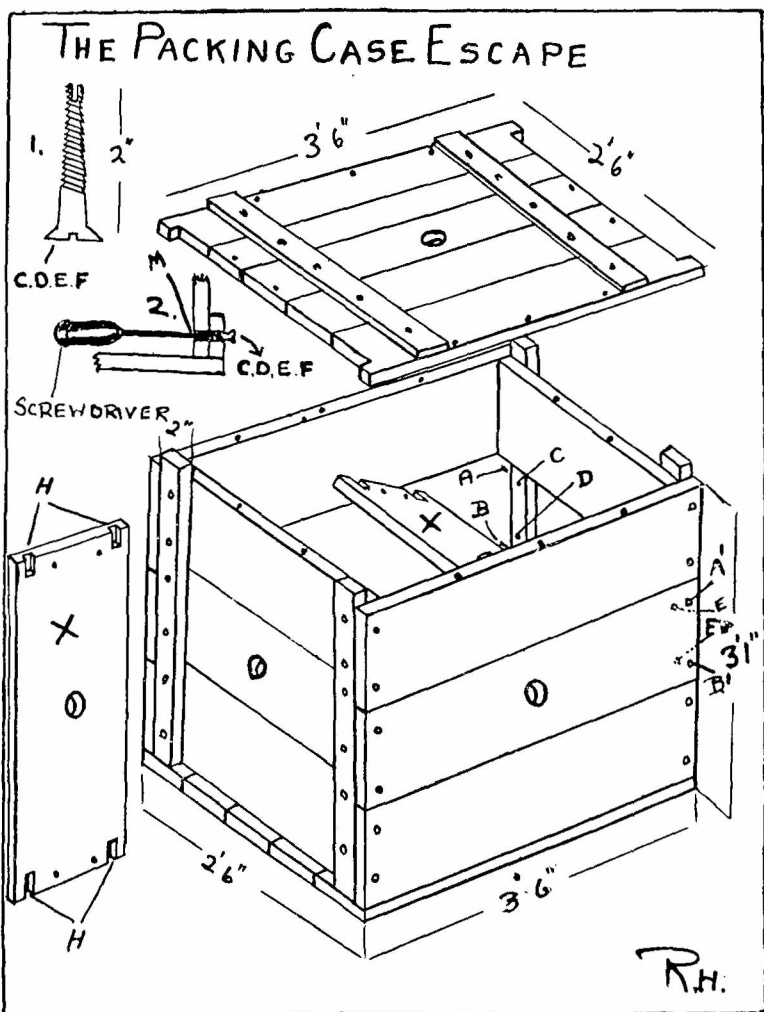
This is a dream of a production. It is capable of producing a big load which would fit well into a magical story. I will, however, be content with simply describing the apparatus.

In Fig. 1 is seen an isometric view of the whole apparatus. From this it will be understood that two of the sides are hinged and are capable of swinging down. There is also a lid at the top. As production from this box is done in three stages, I will deal with the actual loads; the last load to be produced is concealed in the base of the box. Over it is placed a lid P, on the underside of which is painted or pasted a representation of a calendar. The second load is secured to the inside of the back of the box. In appearance it takes the form of a tray, or shallow box, and the inside of it has a load of spring or feather flowers. This load is attached to the back part of the box by means of two staples, XX, and a detachable bar. To the bottom of this tray a piece of strong elastic is fastened at two points. Under this piece of elastic the first load is inserted.

## Presentation

The operator holding the box by the handle at the top, first undoes the catch and allows the back to swing down. The front is now undone and dropped, and thus the audience can see right through the box (Fig. 3). The box is now closed by bringing up the front first and then the back. Now resting the box on his hand or a skeleton table, the top is opened and the first load taken from out of the elastic band. This load should be showy and give the impression of filling the box. The box is now opened as it was before and a clear view right through seen by the audience. It is now closed and the second load produced. It can now be opened and





## THE PACKING CASE ESCAPE

In devising this packing case escape, I determined to overcome all those faults that are usually to be found in such a piece of apparatus. When the reader has read through this and studied the diagrams I am sure that he will be bound to agree that I have succeeded. The mechanism is extremely simple, there are no hidden parts to go wrong and every measurement needed is given.

The illustrations give you the idea of the finished box. It is made from planks of wood one inch thick, and it is assembled and held together throughout by two-inch screws.

The board X pulls inwards, but so that this can be accomplished four slots, H, must be cut in order that it is not gripped by the screws A, B, A1 and B1. So that X can be held in place, four screws C, D and E, E, are specially prepared. These screws before preparation are longer than two-inch screws and after being cut to an exact length of two inches a groove is cut with a fine saw. Thus your screws are countersunk at each end. X is now screwed into place by means of these special screws. The treated ends will now be inside the case. Your only other requirements are a good-quality screwdriver and a fountain-pen torch. To facilitate working, the torch is fastened to the handle of the screwdriver, so that when switched on the beam of light plays on the blade of the screwdriver. When the operator is screwed inside the box, all he has to do to release himself, is to take out the screwdriver and unscrew the screws C, D, and E, E so that they clear the panel X. It is a good plan to paint on the blade of the screwdriver the point where this occurs. This is shown in the illustration as M. Once these screws are free of X, the operator grasps the panel by putting his fingers through the airhole and pulls it inwards. He then gets through the opening. To leave the case in a fastened state he grips the panel X at the airhole, pulls it back into position and, holding it firmly, screws back into position the four screws. So far as I know, this idea of unscrewing a screw by its point has not been previously utilised.

Important point. It is possible that a spectator may wish to search you superficially, so therefore attach a loop of cord to the handle of the screwdriver and hang it inside the trousers so that it dangles between the legs. There is little likelihood of anyone daring to examine you there.

In conclusion I feel sure that the reader who is interested in escape work will welcome and be delighted with this really professional escape.

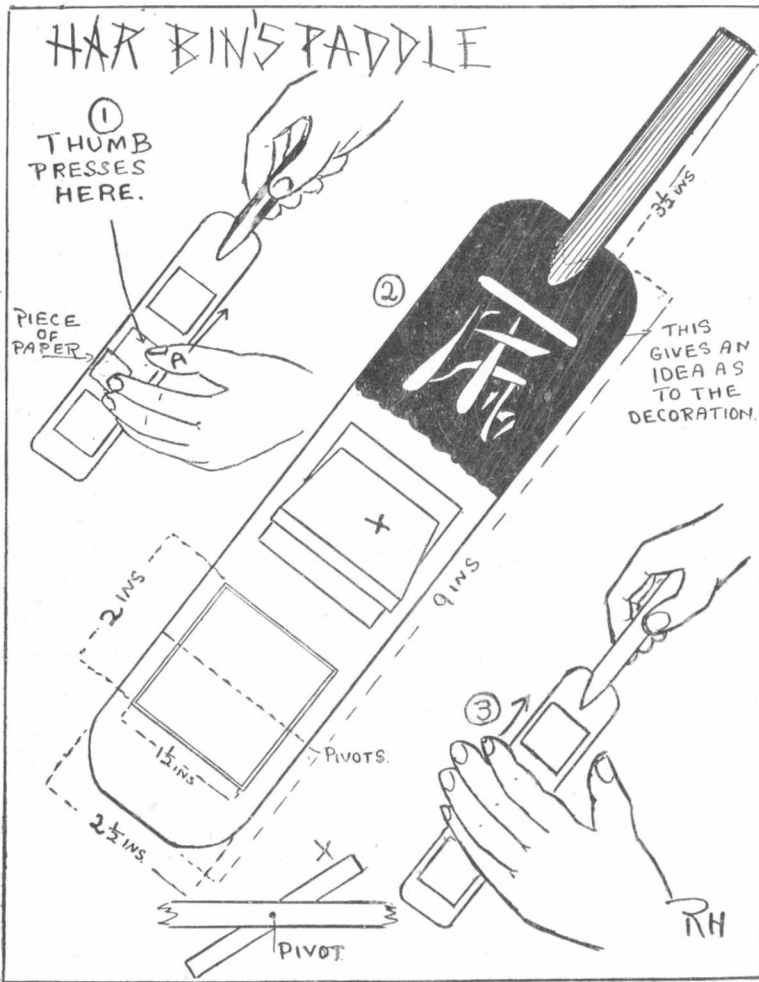
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## HAR BIN'S "DEMON" PADDLE

Although the paddle trick is very old and there have been many versions of it, I should like to give you this method of mine which revolutionises the whole effect because of the unending and astounding results which can be obtained.

The effect lends itself to a "story" and here it is:—

"Many years ago omen poles were used in China. They were made in the shape of a paddle with a long blade. On each side of these poles were three Chinese words, each word representing a good or bad omen. At night these words



were covered with little pieces of paper which had been dampened. The handle of the omen pole was then fitted into a slot by the door outside the house. During the night some of the papers naturally dry. They fall or are blown away. Some remain, however, and the next morning the owner of the house is able to tell, by which papers have stayed on or fallen off the pole, whether the day will be good or bad for him.

“ Now Hung Too performed this rite religiously every night. His neighbour, however, was a dishonest Chinese merchant, named Hung One. Hung One was envious of the good fortune of Hung Too, and thus one night he crept out and

removed all the papers from the omen pole of Hung Too. He thought that when Hung Too saw the pole he would be prostrated and unable to go about his business. But the gods of Hung Too saw the evil work of Hung One and they cast a spell over the omen pole of Hung Too, and thus as fast as the papers were removed they reappeared in their original places. Hung One was much alarmed by these strange happenings and fled to his altar to ask forgiveness of the gods."

That is a patter "story" which should be adopted.

The paddle used is of ingenious construction, and must be carefully made. From the illustration you can see that three revolving "doors" are fitted into the blade part of the paddle. They should revolve stiffly so that a push is necessary to cause a complete revolution. The camouflaging of these "doors" is obviously a most important thing, and in experimenting I found the perfect means of hiding the joins. It is done with the aid of the gold lettering and Fig. 2 gives some idea of how such lettering should be done. If the reader cares to copy the Chinese characters shown in that diagram he will be amazed when he finds that the joins cannot be seen. This natural method of camouflage is far better than ornamenting with lines, which has only the effect of emphasizing that something is concealed. The same Chinese letters or characters are painted in relative positions on each side of the paddle, but they must, because of the revolving panels, stand on their heads on one side; because of this, when a panel is pushed around no change will be apparent.

### Working Presentation

Dampened squares of paper are placed over the three characters on one side of the paddle. Now turn the paddle over and make a pretence of picking up a dampened square of paper. As you apparently go to stick this on one of the characters, allow your thumb to press open the panel (see Fig. 1A) and as your hand moves upwards make the panel revolve. When your hand moves away it looks for all the world as though the operator has placed a paper on the paddle. This move is repeated twice more. Now by using the usual "twist" move, the paddle is apparently shown to have three pieces of paper on each side. The pieces of paper can now be vanished from one side or both. The pieces of paper are apparently removed, a reverse action to that used when the pieces were apparently placed on being utilised. It will be seen that the effect can be repeated ad nauseum, but I feel sure that if you make up or have made this piece of ingenious apparatus, you will be amazed and delighted with the beauty of its deceptive effect.

## CROCKERY

First of all I should like to give you the patter for this effect. It is as follows:—

“A friend of mine collects plates. In fact he is quite a maniac in that direction. One night I visited him and he invited me to see his collection. It was amazing! There were plates everywhere. Every inch of wall had an inch of plate. The remarkable thing was that, with the exception of one, they were all valueless. Well, as I collect plates myself (the operator removes from his pocket an obvious hotel plate) I felt that I would like that particular plate. Being a magician, it was easy. I simply said a magic word and I had the plate I wanted, whilst my friend had the plate I didn't want, which left Lyons Corner House still one plate short.”

During this patter, the audience's attention is drawn to a piece of wood decorated with wallpaper which stands on the operator's table. Three plates are fixed to the wood as in illustration, and the middle one is very “loudly” decorated. The operator takes an undecorated plate from his coat and, without so much as a move, it appears to change places with the decorated one on the board.

As the reader can easily see from the illustrations the change is brought about by the use of specially prepared plates. Both are faked in almost the same way. An extra centre of the plates is divided into four parts and they are hinged as follows:—

Plate 1, which is the one attached to the board, has the pieces spring hinged to fly inwards, whilst

Plate 2, the one which the operator takes from his coat, has the pieces spring hinged to fly outwards (see Figs. 1 and 2).

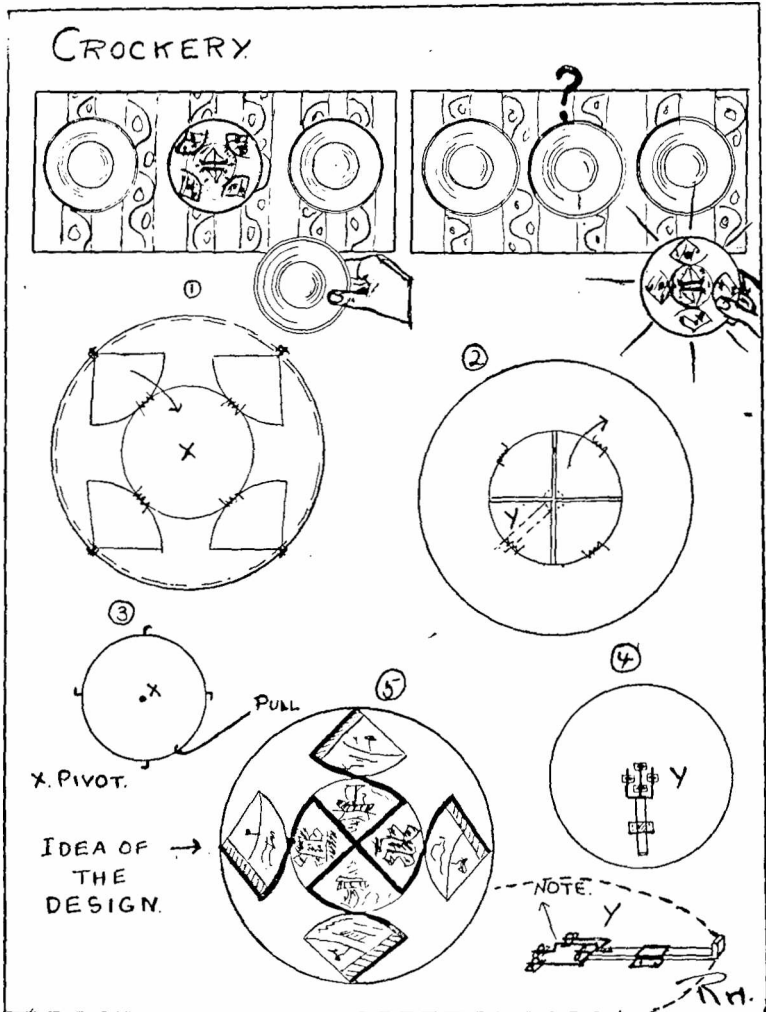
In the case of the first plate the release of the pieces is accomplished by another circular disc fixed behind the plate (Fig. 3). This disc has four catches which fit into rings soldered to the edges of the pieces. A slight rotary motion produced by means of a pull of a thread causes the pieces to fly inwards.

The pieces attached to the second plate are released in a different way. A length of metal with three prongs at the end is fitted in a slide under the plate in such a position that four eyelets attached to the hinged pieces are engaged and held when the position is as shown in Y. A movement of this slide releases the hinged pieces allowing them to fly outwards.

In Fig. 5 I have given some idea of the necessary decoration of the plates, the painting is, of course, done in



# CROCKERY



both cases on the inside part of the hinged pieces. The plates I have are made of tin, but it would, I should imagine be possible to have them made of papier mache or wood, the flaps, of course, still being made of metal.

The working of this effect is now fairly obvious. The plate on the board is set so that the decoration shows, the thread attached to the disc going off to an assistant. The other plate is fixed so that it appears blank. During the patter the operator removes the plate from his pocket, his thumb getting a grip on the slide part at the back. At the appropriate moment, assistant offstage and operator make the necessary move to cause the apparent change.

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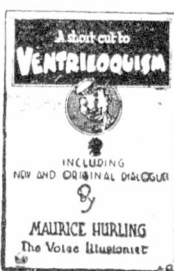
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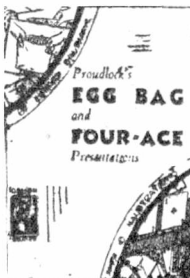
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