

A
HALF HOUR
OF
MAGIC

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A HALF HOUR OF MAGIC.

Outlining an up-to-date act in legerdemain,
with a suggestion of patter, instruction and some
valuable hints.

BY

SICNARF.

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PREFACE.

Continuity or proper sequence is very essential to a finished performance in magic. That is to say, one experiment or illusion should naturally and easily fit itself into that which follows. This booklet details a smooth easy running entertainment of about 30 minutes duration, consisting of a series of slights following each other so naturally that the effect on the audience is the same as is produced by a consistent entertaining play. It is the result of many experiments covering a period of about two years, and has been offered to the public in just this form with great success, as attested by very flattering press notices and what is more important RETURN ENGAGEMENTS, at satisfactory prices.

Should this fall into the hands of an amateur, we wish to impress on him the loyalty due to his fellow magician whose very livelihood depends on the general mystery surrounding his performance. Never disclose a trick or illusion.

Having offered this admonition in good faith, let us go a step further and make a few suggestions, valuable alike to amateurs and professionals.

- 1st The patter should be thoroughly learned. Do not depend upon inspiration. Rehearse frequently so as to be able to time your jests accurately with the motions made. Avoid puns. Appear to enjoy your own humor. Wear a pleasant smile if possible, but not an inane grin.
- 2nd. Have everything ready and so placed that you can secure it the moment it is needed.
- 3rd. Have your tables clear; nothing on them except what is absolutely essential to the experiment in hand or its natural follower. When through with a piece of apparatus, remove same from table and place behind the scenes or a screen. This is doubly valuable. It enables you to secretly clear out the servants as well as secure a "body load" during the few seconds you are off the stage.

THE PROGRAM

AERIAL SILK FACTORY

SILK TO IVORY

PHANTOM BILLIARDS

THE CHAMELEON OUTDONE

MIGRATORY HANDKERCHIEFS

DYING EXTRAORDINARY

THE ELUSIVE FLAG

THE OBEDIENT GLOBE

THE PERFORMANCE.



The stage is dressed as follows: In the centre is a chair with two or more bandana handkerchiefs carelessly thrown over the back, also two red handkerchiefs knotted together. On either side, but nearer the footlights is a table with a square cover so arranged that a point falls to the front. Of these tables and covers a full description will be given later.

As the performance is here laid out, it is assumed that the performer has the advantage of an assistant to clear the tables after each experiment and dress them for the next. This is, however, optional, it being quite possible for the performer to alter his patter so as to cover the removal and bringing on of the various accessories. The effect of the entertainment is as follows:

Performer enters wearing one white glove, carrying the other in gloved hand, with his wand under his arm. Makes his bow.

“Ladies and Gentlemen, before commencing my little entertainment this evening, permit me to call your attention to my tables.” (Raises front of each cover and taps leg of each table with wand). “You will notice they have gas-pipe legs and plain-pine tops, in fact, very ordinary one-night-stands.”

Lays wand on table and begin to remove glove. “I have no mechanical apparatus of any kind. My work is entirely manipulation, somewhat different from others. For example, those of you who are familiar with the performance of Kellar, Thurston, possibly the Great Herman himself, are confidently expecting me to make these gloves vanish. You see, I have begun to fool you already. Instead of making them disappear, I have turned them black.

“As this seems to appeal to you (lays black gloves on table and picks knotted red handkerchiefs from back of chair) I will explain just how it is done, using these two red handkerchiefs which are knotted together. I pass my hand over them in your plain sight, so, and you see they have turned to green (lays green handkerchiefs over back of chair where the red ones were before.

Some people think I use my sleeves. In fact, I heard a lady over there make a remark about sleeves. Possibly she was telling her neighbor about her new frock, but I distinctly heard the word ‘sleeves.’ No, I do not use my sleeves, and to remove all doubt on the subject, I shall remove my coat.” (Performer now turns his back to the

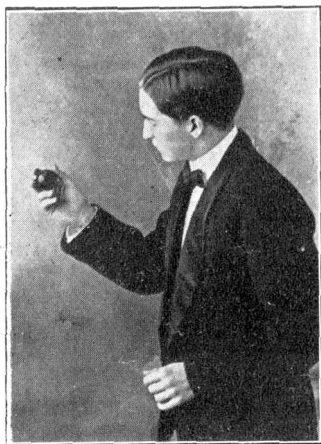
audience in the act of removing his coat and discloses attached to the centre of his back, the white gloves and red handkerchiefs. Having removed his coat, he hands it to his assistant or lays it on the chair.)

"You will notice my cuffs are turned up. This is not done to force on your attention my manly arms. It is simply a guarantee of good faith. My hands being empty, I proceed to rub them together slowly, and now we have a red handkerchief which we lay on the chair. Again a handkerchief, this one is blue. I make all my own handkerchiefs. Again another red one. My wife says she hopes I will practice this trick (produces green handkerchief) until (another green handkerchief) I can produce a silk dress (another green handkerchief). Now for something different. I take a red and blue handkerchief and rolling them so, in plain sight, change them into a billiard ball. This billiard ball I place in my left hand, closing the hand, thus. Now we might say the ball is left in the hand, all right; but you see it has left the hand. That is, the ball I left in the left hand has left the left hand. Is that right? This shows how I can fool you when you don't watch me. You did not see me put that ball in my pocket. Now did you? Well, here it is (produces ball from pocket).

"Now once again, I beg of you to watch me more closely. I place the ball in the left hand (slides right hand into pocket) I beg pardon? *Oh, you saw that, did you?* That's

something like. In my pocket? So slowly that you all could see? Well! Well!! (Pause). No nothing like that, it is still in the left hand." (Opens hand to prove same).

The performer may execute as many passes with the billiard ball, as he cares to. We think, however, it much better to proceed at once with the multiplying billiard balls somewhat as follows:



"I shall now proceed to swallow the billiard ball. One swallow does not make a summer, but a continued course of swallows will unmake a magician. Going down. Ah! here it is." (produces ball from beneath vest, or if without vest, from waist-band of trousers).

"From one billiard ball I make two; one of which I pass through my knees—an easy (a kneesy) trick if you know

hcw. These two billiard balls which I show you are solid, I increase to three thus; and the three to four, like this. The four I reduce to three, the three to two, and the two to one. Two to one is not quite fair, so I rub the little red ball slowly. See how black it looks. It has changed color. Once again I smooth it, and it has changed to green. Again! It changes to white, and from white to red which I offer for examination." (Throws ball to audience).

"Having satisfied you that the ball is solid, I shall next dematerialize it, reducing it to its original elements, which were as you remember, two handkerchiefs, a red and a blue." (Changes ball back to handkerchiefs). "These handkerchiefs I call my homing handkerchiefs. You have all heard of homing pigeons. These handkerchiefs possess the same qualities. They are made from the rug of which you have no doubt, read in the Arabian Nights. This rug could marvelously convey whoever sat upon it to any desired point. Of course, these little pieces are not big enough to convey a person, but they will transport themselves any distance and then return. Before sending them away we must construct a nest. I might say two nests. Now a nest of boxes is, as you know, a series of graduated sizes placed one within another. I purpose to construct a nest of envelopes, in fact, two of them. That is with aid from the audience." (Goes to audience with envelopes). "Will you, sir, kindly seal the small envelope then place it in the next size, seal that, and place it in the larger one, seal-

ing that also? And you, Madam, will you kindly seal the small envelope, place it in the middle-sized envelope sealing that also, and place both in the largest envelope? Seal it. Now sir, please mark your nest plainly with this red pencil, a large cross, that's right. And you Madam, please mark yours with this blue pencil, a large bold cross, so. Now, I shall——. (Pause). You will observe that these envelopes do not leave your sight for one moment." (Holds overhead in plain sight and returns to stage). "Now, I shall place them in these two glass pitchers where you can constantly watch them.

Let us return to our homing handkerchiefs. We have not as yet decided where they should go. Allow me to give them a trial trip before sending them on a long journey. I have here this evening's paper, which you see, is quite unprepared and two ordinary plates. I fold the paper so, and place it between the two plates which I bring to the audience and will ask this young lady to hold. Please hold them well over your head, Miss, so that all may see. (Returns to stage). I now crumple the handkerchiefs so, and start them in the direction of my fair young assistant. They have left my hand as you will notice and if the young lady will remove the plates and tear the paper, she will find that the handkerchiefs have placed themselves in her possession without any effort on her part. Having satisfied ourselves that conditions are right, we will proceed with our experiment. Will somebody please suggest where

we shall send the handkerchiefs? In the envelopes? Too easy. They will go there without any direction from me. Ah, the gentleman suggests the fire bell at the town hall (this place is of course, purely suppositious on the part of the author). Please note that I roll them in a compact bundle. I do this so that they may not be separated on their journey. I open my hand slowly. Do you see them go? There! There!! Right through the wall. Now I would like two volunteers, a gentleman and a lady, unmarried preferred, even not engaged would be better. Thank you. Now one more, a staid, mature lady, mother of a grown family. Ah, thank you madam. Would you object to acting as chaperon while these two young people go to the town hall and ascertain whether or not the handkerchiefs have reached their destination?" (Note, this sounds silly, but it is a sure laugh and that's what you are after). "There is no need to go to the belfry. Believe me, they are there. You may take my word for it. I would not deceive you for anything. Now they are coming back. Here they come. See them? They seem to have separated, there goes the red into the envelope with the red mark, and the blue into the other. Now I take these shears, snip off the end of the large envelope which has not left your sight and withdraw the middle-sized envelope. It seems fatter than when we put it in." (Takes envelopes to some person in the audience other than the one who sealed it up). "Will you madam, kindly open this envelope? Now for the inner

one. Thank you. Here, Ladies and Gentlemen, is the red handkerchief." (Returns to stage). "Now to snip off the end of the other envelope, the one with the blue mark. I remove the inner envelope, and to save time will open it myself. Here you see the smallest envelope which I now open and from this I take the blue handkerchief. These two, the red and blue, I shall place in this wine glass which I set here, lighting these candles one on either side of the glass so that you can keep them in sight until we shall need them.

"I now call your attention to these three green handkerchiefs. They come from Paris. They are Paris Green. This piece of paper I show on both sides, it is entirely without preparation. I roll it into a tube. (Appears to look through tube). It is easy to see through this. I now push this green handkerchief through the tube to show you that it really is empty. Once again I push it through. This time it changes to red. Another green handkerchief through the tube, this turns to white. The third goes through and comes out blue. Now we have the red, the white, and the blue. Pushing these all through together we have the American flag, and the paper you see, is as when we started." (Throws paper to the audience).

"The flag I now crumple in my hand, thus, and it passes to the glass on the table between the red and blue handkerchiefs which I placed there a moment ago." (Pulls out the red handkerchief with a flourish and discovers that there

is no flag. Appears crest-fallen). "Ah, I see, I forgot to tie the handkerchiefs together. I shall now do so. In joining these handkerchiefs, it becomes a race to see which shall be fastened first. The result you see, is a tie. (Ties handkerchiefs together and puts back in wine glass). Now, to find my flag. Here it is." (Pulls flag from lighted candle).

"Once more I vanish the flag and here you see it firmly fastened between the red and blue handkerchiefs." (Pulls red handkerchief from glass, with flag attached and the blue handkerchief tied to the other end of the flag). "Now returning all to the glass, I cover it with this bandana handkerchief. I would like some strong man to hold it for me. You, sir?" (Goes to audience carrying the glass which contains the handkerchiefs and the flag, under bandana. On nearing the strong gentleman, flips the bandana toward him. He will dodge, but the glass has vanished as well as the flag and the silk handkerchiefs). "Now, Sir, kindly hold the glass so all may see. What? Well, here is a pretty mess. I do not so much mind the loss of the glass, but I must have the silk handkerchiefs and flag. Can anybody lend me a newspaper? Thank you. This is the (names local paper). I see there is nothing in it. Will you, sir, allow me to feel in your pocket? (Turns to gentleman in audience other than the one who did not receive the glass). "Thank you, sir. Here is our glass. (Produces glass under handkerchief). Now for the flag and handkerchiefs. (Goes to stage, passing behind chair, sets

down glass under handkerchief on chair and removes handkerchief, which may be tossed aside or laid over the back of chair. Removes lighted candle from candlestick, wraps in newspaper crushes in hands). Now you see, the candle has disappeared, and here we have the flag and handkerchiefs."

"With your permission, I will now clean house, removing from your sight everything but one of my tables. Have you any choice as to which table I shall use, right or left?" (As performer faces audience, it is a simple matter to take his right or their right, so the choice of tables is really with him). "You will notice, I unscrew my table top which I cast aside. I now unscrew the leg and offer it for examination together with the base and my globe. This globe was at one time perfect, but there was some discussion over one end of it between Mr. Peary and Dr. Cook, and you see the North Pole is missing, likewise the South Pole. I believe a French explorer is responsible for that." (Returns to stage and screws leg in base, then goes to foot-lights and catches globe, which will be thrown by someone in the audience). "I now slip the globe over the table-leg, you see, it falls to the bottom, but it will at command rise. Globe rise! Globe descend! ! You see it goes down. Now possibly, there is a suspicion in the minds of some of you that when I make a motion like this, with my wand (as performer raises wand, globe rises) but I assure you this is not so." (Performer steps further away from globe and

simply nods his head, the globe rising and falling at the unspoken command). "This marvelous globe is spiritualistically inclined. It answers questions in the proper conventional manner, rising once for "No," three times for "Yes," and twice for "Doubtful." It can also count. You seem to doubt me. I shall ask it a few questions." (This may be continued at the discretion of the performer, or until the audience commences to hurl things at him). "I will now ask the globe to conclude our little performance with what we are pleased to term " 'Our Marvelous Leap for Life.' " (Globe jumps free from table-leg far up into the air and performer catches it in his hand. He may at his discretion carry down the table-leg and base for further examination, or he may lay the globe on his platform and retire to pack up. If he is doing lyceum work, the chances are many curious ones will clamber up to the platform to make an examination of what he has left. This of course, he is most anxious to have them do).



PROPS NEEDED.

Two tables. Each table consists of a base, a leg and a top. The leg which is hollow has a thread cut at each end to fit the base and the flange on table-top. Tops should be one foot square. The most practical covers and at the same time most artistic, may be made of green denim, cut 36 inches square, with performer's initial or monogram in gold appliqued (if performer does not know what this word means, any of his large circle of lady acquaintances will be able to tell him) on one corner. Cover to be so laid on table-top that point with initials falls to the front.

Sevante for each table. The sevante is a small bag (the opening about 4x6 inches) suspended back of table (and out of sight of audience), on a bent wire which not only serves to hold the mouth of the bag open, but also to support it, as both ends are inserted in hole bored for the purpose in the edge of the table-top, across the grain of the wood and extending three or four inches into the top. These holes should be about four inches apart. It is well to have the wire, just where it leaves the table-top, bent down and then bent up again, making a little socket on which may be rested the dyer-tube.

One chair sevante. The chair sevante is somewhat more

difficult of construction. For the foundation is required a light piece of pine less than one-half inch thick, and about twelve inches long. This should have two hooks fastened to the top edge, so that it may readily be hung across the top rod of a chair back. To this piece of wood are attached several bags, (the mouths of which are to be held open by bent wires) of various sizes as the requirements of the performance dictate.

Two pairs of white gloves, and one pair of black ones. Gloves prepared as follows: A black glove and a white glove should be sewed together at the wrists. The black glove tucked inside the white, and a loose black glove tucked inside that. This is the one to be carried in the hand. The one that is worn is without preparation. On removing the unprepared white glove, clasp in both hands with the faked glove, manipulate so as to turn the latter inside out, which forces out the loose black glove, and at the same time insert the loose white one.

A wand.

Two red handkerchiefs knotted together.

The change color handkerchief, which is a mechanical trick can be bought from any dealer in magical apparatus.

One hollow finger.

One white handkerchief.

Five red handkerchiefs.

Four blue handkerchiefs.

Four green handkerchiefs.

Three American flags.

For elusive flag, prepare as follows:—The red handkerchief is totally unprepared. The blue one has however, in one corner a little pocket made of the same material and an American flag is sewed to this corner of the blue handkerchief, by the end diagonally opposite from the stars, two or three of which must be blotted out with blue ink. This flag tucked in the little pocket with the blue end slightly protruding is not noticed. When the time comes to apparently knot together the red and blue handkerchiefs, the actual result is the knotting together of the end of the flag and the red handkerchief. A jerk and a flourish of the red handkerchief pulls the flag out of its pocket, and naturally the blue handkerchief, being sewed to the flag, follows.

One hollow billiard ball.

Set of multiplying billiard balls, which can be procured from any dealer in magic.

Set of cameleon billiard balls, which can be procured from any dealer in magic.

Hollow balls and multiplying balls should be of uniform color, red preferred, and should conform in size with the cameleon billiard balls.

Four small envelopes. Four medium-sized envelopes. Two large envelopes.

A red and blue pencil.

Two glass pitchers.

Two pieces of mirror made to fit the glass pitchers.

(Two cigar boxes, with pocket at back, may be used instead of pitchers and mirrors).

A newspaper, with a red and blue handkerchief laid between the inner sheets which should be pasted around so as to securely retain the handkerchiefs.

Two plates.

A pair of scissors.

Two candlesticks, unprepared.

One hollow candle, with opening near the top, and one candle made from a piece of white note paper, with the short end of candle protruding from the top. Both must be able to be lighted.

Box of matches.

A plain piece of unprepared paper about 8x11 inches.

One dyer tube, made as follows:—A very good dyer tube may be made from a paste-board box, such as incandescent mantles are packed in. In the very middle of this box is sewed a little black bag which will not extend beyond the limits of the paste-board tube no matter which direction they may be pushed. The tube is loaded as follows:—first, tuck in American flag, then a blue handkerchief, then a white handkerchief, then a red handkerchief, and then a green handkerchief. This just fills it.

Handkerchief for vanishing glass. From any of the numerous 5 and 10 cent stores, material for this can be procured. Sew together two bandana handkerchiefs which

absolutely match and in the centre fasten a piece of wire bent to a circle to correspond to the top of the glass which you are using.

Two glasses, same size.

A piece of black thread.

A small piece of conjurer's wax.

A globe (such as is used in schoolrooms) about 6 or 8 inches in diameter made of paste-board, a circular hole cut at each pole large enough to slide easily over the leg of the table. These holes may be reinforced by sail grum-mits to be obtained from any ship-chandler.

PREPARATION.

Right table.

Empty glass.

Candlestick with hollow candle loaded with American flag, one end of which should protrude slightly through hole in candle.

Candlestick with paper candle loaded with red and blue handkerchiefs, with American flag tied between.

Sevante, empty.

-
- Left table. Piece of paper about 8x11 inches.
Two plates.
Newspaper between the centre sheets of which are laid a red and green handkerchief. The inner sheets of the newspaper to be so pasted as to retain the handkerchiefs.
Resting on sevante, the loaded dyer tube.
- Chair. Draped over the back so as to conceal the sevantes should be one or two extra handkerchiefs.
Draped over back the color change handkerchief and the glass vanishing handkerchief.
In sevantes false finger loaded with red handkerchief.
Hollow billiard ball loaded with a blue, a red and three green handkerchiefs.
- Glass. Cameleon billiard balls.
- On hand-off stage. Glass pitchers with mirror in each so placed that it would appear when looking at the pitcher that it is empty. Behind the glass in one pitcher is a medium-sized

- On hand-off stage.. envelope which contains a
 [continued] smaller envelope, and in this
 latter an unprepared red hand-
 kerchief. Behind the glass in
 the other pitcher is a medium-
 sized envelope containing a
 smaller one in which is the blue
 handkerchief prepared for elu-
 sive flag trick.
- Two large envelopes. Two medium-
 sized envelopes. Two small
 ones.
- Scissors.
- Globe.
- Piece of black thread with piece
 of conjuror's wax attached to
 end.
- Performer, himself. White gloves and red handkerchiefs
 pinned to back of coat.
- One of the multiplying billiard balls
 in right trouser's pocket.
- One of the multiplying billiard balls
 in left trouser's pocket.
- Third ball with shell under vest or
 in waist-band of trousers.
- White glove on right hand.
- Prepared glove in same hand.
- Wand under left arm.

MODUS OPERANDI.

Having seen that his props are all at hand, within easy reach, that the stage is prepared and that he himself has all his body loads, the performer enters. His first slight, that of changing white gloves to black ones is described under the heading "Props Needed." *His motions must be timed to the patter.* The change color handkerchiefs being purely mechanical require no description here. On the completion of the change of color, return the handkerchiefs to the back of the chair. Up to this time, the performer has exercised great caution to prevent his back being seen by the audience. He may now turn around to remove his coat which he may either hand to his assistant, receiving at the same time the loaded hollow finger, or he may lay the coat on the seat of the chair, and while so doing procure the finger from one of the pockets of the chair sevante. Having secured the finger in either manner, he rubs his hands together while making the remark referring to his cuffs being turned up. This gives him an opportunity to affix the finger between the third and fourth fingers on either hand. While this may seem "raw," it absolutely passes without detection. Having produced the load from the finger, the performer steps to the chair, drops the right hand carelessly

behind the chair and with the left grasps the seat. The chair is moved forward a few inches and the handkerchiefs laid on the seat. This innocent move enables performer to secure the loaded billiard ball from which he produces the handkerchiefs laying them on the chair as he gets them, and taking care not to expose the hollow billiard ball. The handkerchiefs being all produced, he selects a red and a blue, holding them at the finger tips in both hands, and with a waving motion tucks them back in the ball which after showing the metamorphosis, he pretends to place in the left hand, but retains in the right. *Suiting his actions to his words*, he slips the right hand in his pocket and quickly exchanges the loaded ball for the solid one which he produces. He then makes the passes that best suit him, and proceeds to the multiplying billiard ball, by way of the swallowing pass, pretending to place the ball in his mouth with his right hand, and producing from beneath the vest or waist-band of the trousers, the other ball and shell. This leaves him with a palmed ball in right hand and ball and shell exposed in left. The passes of the multiplying billiard balls may be varied according to the discretion and ability of the performer. The author himself, keeps as far away from the beaten path as is possible, his idea being to present a familiar trick in such a manner that it appears new. After reducing to one solid ball, pass to the cameleon balls which must be performed near the chair. An apparently innocent motion, such as resting the hand on the

back of the chair will serve to secure or discard any part of the paraphernalia. This trick which is the King of all billiard-ball manipulation, may be performed in many different ways. The transfer from the solid red to the red and black requires some little skill, but can be effected while performer is passing back of the chair. The solid red ball is given for examination at the conclusion, and on returning from audience, the exchange with the loaded ball in right trouser's pocket is easily effected. The hollow ball may be slipped back in pocket or dropped in chair sevante after producing the red and blue handkerchiefs. Now the glass pitchers are brought forward, one being set on each table (opportunity is here offered for disposing of billiard balls which are cluttering pocket of performer). Performer must have thoroughly fixed in his mind which pitcher contains the red and which the blue handkerchief. Having had his nests constructed for him and marked, he drops the envelopes, one in each pitcher. That bearing the red mark, of course, in the pitcher which contains behind the mirror, the dummy envelopes with the red handkerchief. The blue one in the other. Proceed as directed in patter which quite clearly shows each move. When handkerchiefs are crumpled, pretend to place them in left hand, retaining them, concealed, in right. Hold left hand free from body, pick up wand with right, dropping crumpled handkerchiefs in sevante at the same time. *Wand, when laid on table, should always be placed so that one end extends over the sevante,* as it presents an excellent opportunity for disposing of what-

ever may be palmed at any time. The balance of this section; the prepared paper, the plates, etc., have been clearly outlined in the preceding pages. The dyer-tube, if properly prepared is more or less automatic. In picking up the sheet of unprepared paper from the table, the tube is secured from the sevante. It is rolled in the paper in such a manner that to the audience it appears that the performer simply twists an unprepared paper into a tube. A little practice will show which way it should be laid on the sevante and which end should be toward the performer while he is working. Just before the American flag is produced, the paper tube is elevated slightly at the front end and the paste-board dyer-tube allowed to slip through into the sevante back of the table. The vanishing glass is an old friend and is introduced here merely as a bit of by-play, to carry the act to a logical conclusion. The handkerchief is thrown over the glass so that the ring rests immediately over the top. Grasping the glass with ring in one hand, the performer lifts off the table, and in passing sevante released hold on glass which drops into sevante, the ring giving the impression that the glass is still under the handkerchief. Of course, in producing glass from audience the process is reversed. The handkerchief is thrust under the coat of the victim, and withdrawn in such a position that the glass is apparently beneath it. Return to stage. Pass behind chair and secure the duplicate empty glass which is in one of the chair sevantes.

Let us now proceed to the grand finale. Stage should be cleared of everything but right hand table which is handled as follows:—turn back cover and remove it with a sliding motion, grasping the wires of the sevante and withdrawing them at the same time. This thoroughly conceals the sevante and allays any suspicion which may have arisen regarding the table. The chair, as well as other table, should be removed from the stage, before stripping right table. When returning from last trip, performer brings with him one end of the thread to which is attached the small piece of conjurer's wax. This he drops to the floor about the centre of the stage. He unscrews the top of his table which is laid to one side, then twists the leg out of the base. He picks up the leg, the base and the globe, which he takes to the audience for examination. He returns with the leg and base leaving globe in hands of the audience. He screws the leg in the base and while doing so, affixes to the inside of the upper end of leg conjurer's wax with thread attached. He then walks to edge of stage and has globe tossed to him. The globe he now slides over the table leg and it naturally falls to the base. Standing some distance off, he commands the globe to rise and fall at will. A slight pull on the thread by assistant behind screen or scenes is the cause of this. Should globe catch on the thread-cut in table leg, it will be well to slip a napkin ring over leg before attaching wax. Upon his request for the globe to leap in the air, assistant gives a most

vigorous, sudden pull. The globe flies up, sometimes ten or twelve feet in the air and the force of the pull detaches the conjuror's wax, so your apparatus is immediately innocent and capable of the most minute scrutiny. This method of performing this trick is, as far as the author knows, entirely his own.

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