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ORIGINAL MAGICAL NOVELTIES.

BY

NORMAN HOOLE

AND

J. J. SHEPHERD.



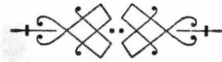
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ORIGINAL MAGICAL
NOVELTIES.

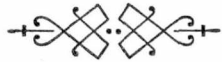


A Selection of Novel Magical Problems from
————— *the Repertoires of* —————

NORMAN HOOLE

AND

J. J. SHEPHERD.



PRICE 2/6 NETT.

B E T W E E N O U R C O V E R S .

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Rainbow Ribbons .

A Useful Suggestion .

The Flight .

A Novel Production.

Mirrors of Mystery .

Merely Illusive .

A Visible Transit .

Camcos in Cambria .

A Financial Catastrophe .

The Fourth Assistant .

The Pass Superseded .

Silk and Sorcery .

Paper Gate Castle .

The "N. H." Wine and Water Problem.

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R A I N B O W R I B B O N S .

For our first item we submit an effect eminently suitable as an Opening Problem. To secure a good opening effect is often a somewhat difficult matter, especially on the third or fourth visit to the same place and for this reason we are confident that "Rainbow Ribbons" will be appreciated by our readers.

The performer first shows his hands to be quite empty. He then takes a small length of white silk thread from a spool and rubs it gently between his fingers. In a second or two a bunch of white silk ribbon slowly appears and when fully developed is placed over the left shoulder. A similar procedure with a piece of blue silk thread results in a bunch of blue ribbons and these are placed over the right shoulder. Remarking that his hands are becoming cold the performer warms them with a match, prior to rubbing a piece of red silk thread between his fingers and producing a third bunch of ribbons, these, of course, being red.

The white and blue ribbons are taken off the shoulders and mingled with the red ones, when two streamers of red, white and blue ribbons are seen to shoot out. These are temporarily placed down whilst a piece of cartridge paper is shown and then rolled into a tube. The ribbons are pushed into one end of the tube, A Magical Spell is pronounced and they are pulled out from the other end of the tube and it is found that they have formed themselves into a large Union Jack made up of the mingled Red, White and Blue Ribbons.

The bunches of ribbon first produced are made up of about fifteen pieces of narrow ribbon, about eighteen inches long, tied together at one end with a knot.

The first bunch (White) is produced from the empty hands and is obtained whilst showing the hands empty. It is then placed over the left shoulder and the second bunch (Blue) is obtained from a hollow spool when the piece of blue silk thread is being broken off. This bunch is then placed over the right shoulder and the third bunch is produced from a match-box. The pieces of silk thread are worked amongst the ribbons in each case and thus concealed.

The white and blue bunches are now taken from the shoulder and in doing so the hands naturally travel down the lapels and in so doing take from behind each lapel a throwout about six feet long composed of red white and blue ribbons.

The whole lot is now put down for a minute whilst the performer shows the piece of paper and under cover of lifting the paper up to show the back of it a dye-tube is introduced behind it from the vest opening. The paper is now rolled around the dye-tube, which latter, of course, contains the flag made up of the mingled ribbons.

The ribbons are picked up and pushed into the tube, going into the dye-tube and dislodging the flag. A small portion of the flag is pulled out of the tube and whilst this is being done the dye-tube is allowed to slip into a black art well. The remainder of the flag is now pulled out, but it is kept bunched up for a second and the paper is casually shown empty and thrown aside. The flag is then produced to its full extent and the performer bows, let us hope, to the applause.

We do not consider it necessary to go into the construction of the flag as an obliging sister or wife will find very little difficulty in constructing it.

A USEFUL SUGGESTION .

In presenting the Vanishing Wand we use a little artifice that we think will appeal to our readers.

For getting rid of the stick inside the shell wand we use the cloth tube at the back of a chair. The performer standing at the side of the chair first raps the wand smartly on the seat with his right hand. With the left hand he picks up a small piece of newspaper from the seat of the chair. He is just commencing to wrap the newspaper round the wand when the paper "Accidentally" slips from his fingers. He stoops down to pick up the paper with the left hand and whilst doing so the right hand naturally rests on the back of the chair and during the instant it is there, the wand is, of course released into the bag at the back of the chair.

The trick then proceeds as usual.

THE FLIGHT.

This card effect, although rather complicated on paper is perfectly practical and eminently suited to a large hall.

The performer first shows a half-plate printing-out frame containing a photograph (post-card size) of himself. To prove the innocence of the frame it is taken apart and shown to consist of 1. the frame, 2. the glass, 3. the photograph, and 4. the wooden back. The frame is put together again and still containing the photograph is wrapped in a large silk handkerchief and stood against the back of a chair.

An assistant is secured from the audience and asked to shuffle a pack of cards. The cards are now divided into four heaps, one of the heaps is chosen and the top card of this heap is used for the experiment. The assistant is now handed an envelope which he is asked to thoroughly examine and then to place the card inside the envelope. A piece of silk ribbon about a yard long is shown and the centre of it is laid over the mouth of the envelope. This latter is now sealed up and so thereby becomes attached to the middle of the ribbon, the assistant is asked to hold the ends of the ribbon whilst the performer shows another larger envelope (about 5½ins. by 9ins.) of the "Manilla" variety. This is shown to be empty and to have a small slit cut at each side about mid-way down. The envelope containing the card is placed in the larger one, the ribbon attached to it is pushed in and pulled out again through the slits on both sides of the larger envelope. This letter is sealed up and the assistant is asked to hold the ribbon by the ends again.

This completes the preparations and a Magical Spell is pronounced. The performer goes over to the assistant holding the ribbon and tears away the large envelope leaving the smaller one suspended on the ribbon. This envelope is opened by the assistant himself and found to contain instead of the card, the photograph. The frame is uncovered and inside it is found the chosen card.

The Magical effect proper is undoubtedly nothing new, but the means of producing the effect make it a decided novelty.

The task before us is to explain the methods of producing two changes - the change from photograph to card in the frame and the card to photograph in the envelope.

Let us take the preparations for the change which takes place in the frame. The frame, glass and photograph are all quite unprepared, the back of the frame is painted a dead black. There are, however, two things that the audience is not aware of. One is a second piece of glass, of such a size that it will fit in front of the real glass. This has a piece of black cloth gummed to one side and between the glass and the cloth is a duplicate photograph. A post-card is prepared by blacking its plain side and gumming in the centre a duplicate of the card to be forced afterwards. The glass is on the performer's table near the front, cloth side upwards, and the post-card is on the same table to the rear.

Now to discuss the preparation for the second change, the first envelope is quite unprepared, the large envelope is not so innocent. It is a double envelope of the type made by cutting the back off a similar envelope and gumming it inside. In the back compartment is placed a duplicate small envelope containing a photograph. This envelope is sealed up with a piece of ribbon underneath the flap exactly as the one made up during the presentation. Each end of this piece of ribbon has attached to it about $\frac{1}{4}$ ins. of black thread with a large knot at both ends. These knots are pulled through the slits which are now cut down the creases. The inner compartment is sealed up and everything is ready.

The performer first shows the frame and takes it to pieces and puts the back, glass, and photograph down on his table. To put the frame together again it is placed on the table just over the cloth-backed glass. The ordinary glass is first put back, then comes the critical move, the blacked post-card with the playing card fastened to it is placed on the glass and the real photograph left on the table. The back is now put in and to show that the frame still contains the photograph the performer picks up the frame and with it the glass with the photograph at the back. This, fitting in front of the frame, gives the impression that the frame still contains the photograph. The frame is placed down for a minute whilst the handkerchief is shown then picked up again

this time of course without the front glass and immediately wrapped up without being shown.

The forcing of the card is brought about by very effective means. The card to be forced is made shorter than the rest of the pack by cutting about one-eighth of an inch off one end. The pack is given to the assistant to be shuffled, when it is handed back the performer squares it up and riffles it. Owing to the forced card being shorter a quite perceptible break can be felt. The pack is divided, by riffling off numbers of the cards, into four heaps and the performer sees that the short card is on the top of one of these heaps. This heap is forced by elimination and the top card taken for the experiment.

This card is put into the small envelope which has been duly examined and the piece of ribbon attached to it as explained previously. The large envelope is casually shown and the small envelope placed inside it. The ribbon attached to the letter is tucked in and apparently pulled through the slits in the sides of the large one. It is however, the ribbon from the back compartment that is pulled through the slits, the knots enabling this to be done with ease. The large envelope is now sealed and the ends of the ribbon given to the assistant.

After the magical spell, the large envelope is torn bodily away from the ribbon leaving the duplicate small envelope held on to the ribbon. Everything is now straightforward and any wizard who presents this effect will find it a very practical and effective problem.

A NOVEL PRODUCTION .

The trick of producing a vanished handkerchief from a wrapped up hollow candle and the subsequent discovery of the candle in the performers pocket has always appealed to us, but, in our opinion, the last part of the trick is somewhat weak. We produce the candle, by finding it on the back of the boy who has been assisting during the problem. The candle, fitted with a sharp hook, is placed on a chair servante, the boy, when he first comes onto the platform, is asked to take a seat and when he is afterwards requested to stand up the candle is easily fastened on to his back. Being a surprise, we have found the above "Novel Production" to provide quite a good finale.

M I R R O R S O F M Y S T E R Y .

" An Ideal Drawing Room Experiment "

In the problem under discussion, the performer first shows two plain mirrors, preferably about 7ins. by 4½ins., (free from frames). They are back to back, so that the fronts are outward and are bound together by a piece of silk ribbon about 1½ ins. broad, which is tied with a large bow. Adhered to one corner of each mirror is a small gummed ticket. After showing the mirrors the performer asks the audience to mention any two letters of the alphabet. These, having been obtained, are written in blue pencil one on each of the tickets "for purpose of identification". The ribbon is then untied, the two mirrors are separated and displayed. The mirrors are then placed together again, but this time reversed with the fronts facing each other, and it is seen that there are similar gummed tickets on one corner of each of the painted backs. The ribbon is then tied round the mirrors again and the "Second set" of tickets initialled. In this condition the mirrors are placed in full view of the audience.

A Pack of Cards is shown, one is chosen by a member of the audience, who is asked to tear the card into small pieces and place them in a metal box.

A Magical incantation is pronounced, the performer unties the ribbon from around the mirrors and the chosen card is found between them on one of the surfaces. But, the card is not complete, a corner is missing. On opening the box the pieces have disappeared all but one and when this is placed on the corner of the card it is found to be a perfect fit. Thus proving the original card has been restored.

Probably the expert, reading between the lines, will have recognised this novel adaption of one of the latest of Magical Principles, but we believe it will be quite new to the majority of performers.

Firstly, let us consider the card that appears between the mirrors. This is what is called "An Elastic Card". It is a card that has been scored (cut half way through) lengthways into three parts, the middle portion being slightly larger than the other two, so that the outer portions will fold upon the centre. Two strands of elastic are then gummed across the back of the card about ½ins. from each end. The card thus

prepared, will, when released from its folded state, spring back to its full extent. The back of the middle portion of this card is gummed to the centre of one of the mirrors.

This card is of course a duplicate of the one which is forced afterwards.

To prepare for the trick the mirrors are equipped on both sides with the small gum tickets. The mirrors are then placed back to back. The card is folded and the piece of ribbon placed over it so that it very effectively conceals the same. The ribbon is then tied round the mirrors, first lengthways and then across and tied with a bow.

The metal box used to contain the pieces is a Roterberg Card Box loaded in the bottom portion with a corner which has been torn off the "Elastic" card.

In presentation, the mirrors are first shown on both sides, the card (folded) being concealed by the width of the ribbon. They are then initialled and turned so that the mirror with the card attached is away from the audience and the ribbon is untied. The card now expands to its full width and the mirrors are separated and shown by removing the unprepared one and reversing it. The mirrors are now placed together again but this time face to face. This is accomplished as follows :-

" After displaying the unprepared mirror and CALLING ATTENTION to the back of the prepared one, the former with FRONT facing the audience is placed behind the latter, thus bringing the mirrors together with the card between. "

They are then again bound together with the ribbon and the second couple of gummed tickets initialled.

All that remains is to force a duplicate of the prepared card and have the torn up pieces placed in the Card Box.

The mirrors are untied, the card is found between them the solitary piece is found when the box is opened and is shown to just fit the card found between the mirrors.

The performer drives home the obvious inference and so " MIRRORS OF MYSTERY " comes to an end.

A good song for the Ventriloquist is "Little Novels" by Dick Henty, published by Reynolds & Co. The words are easy, the tune simple. while the verses are really funny.

M E R E L Y I L L U S I V E .

" An Experiment with The Point of View."

To the casual reader this effect will have little to commend itself. It is just the "General Post" idea common to all combination tricks, but we include it here; firstly, because it invariably impresses an audience as requiring great skill; secondly, because of smoothness of working, and lastly because the use of the Point of View patter (for which, of course, we have to thank Mr David Devant.) gives it a touch of novelty which most audiences will be found to appreciate.

The Patter we use is as follows : -

"I should like to show you an experiment with the Point of View. Now I don't suppose many of you know what this is, but in the near future the Point of View will be a very important thing.

Before commencing the experiment I should like to give you an actual example of what the Point of View is. I have here a billiard ball, now if I hold it between my fingers in this way you get the normal state of affairs, but if I move the ball slowly up and down your Point of View is altered and you see two - or rather you appear to see two, because of course it is merely your viewpoint that is altered. If I wave the ball up and down again your Point of View once more becomes normal and you see what we have had all the while, of course, just one ball.

Now to commence the experiment. The first thing I use is this glass made of glass, also a box of confetti. I am going to fill the glass with confetti. It's not a very large glass, but of course that is a matter of taste - or thirst. Now I am going to close the box and place the glass of confetti upon the lid. This is the next thing I use - a cardboard cylinder. If you look through the one end you see the other end and of course if you look through the other you see the one. The tube which you'll notice is quite empty I am going to place over the glass.

I should now like to borrow something - I'd like to borrow a boy. I used to ask for a girl for this trick but there was such a rush I had to stop it. Thanks very much. First of all, will you have a look at this lemon. I don't like introducing anything so sour when there are so many sweet things about but it has to be done. Now will you have a look at this

glass. You'll notice that it is closed at one end to keep the liquid in, and open at the other to let it out. Will you stuff the lemon into the glass? This isn't the first time you've stuffed is it? I am going to cover the glass with the handkerchief and will you hold them in your paws - I mean your fingers.

The only other thing I use is this small green silk handkerchief, it has Irish parents and likes to advertise the fact.

Now to come back to the Point of View. I take the handkerchief and I wave it up and down, slowly your Point of View is altered and you see in place of the handkerchief the lemon.

I go over to the glass of confetti and your Point of View is again altered because you see in place of the confetti the handkerchief. The only thing that remains to complete the illusion is to go over to the tumbler which contained the lemon and the change in your Point of View is complete, because you see in place of the lemon the missing confetti. Thank you very much for your assistance and I hope you have enjoyed this little experiment with your Point of View. "

The effect with the billiard ball is simply the multiplication by means of the half shell and solid ball, into two and the return back to one ball.

Briefly, the plot of the trick proper is that a glass tumbler is filled with confetti from a box and covered with a tube. A second glass has a lemon put inside it and is covered with a large handkerchief. A silk handkerchief is shown and on being waved slowly up and down it changes to a lemon. The tube is taken off the glass of confetti and the handkerchief is found in its place. The glass covered with the handkerchief is found to contain the confetti instead of the lemon.

The change from the silk handkerchief to the lemon is brought about by the usual "Hollow lemon". This is concealed in the vest opening and pulled out by the thumb under cover of the handkerchief.

The glass that is seemingly filled with confetti is changed in the box (we use a large stationery box) for a duplicate glass containing a "Confetti fake" loaded inside with a duplicate silk handkerchief. The fake is fitted at the top with a loop of fine wire, so that when the cover is taken off the glass the fake can easily be taken off with it, leaving

the silk handkerchief (which is weighted in one corner with a small piece of lead) behind in the glass.

For the transformation of the glass containing the lemon into the glass of confetti, the two glasses are exchanged whilst being covered up. The change we use is very similar to one described by Donald Holmes in "Some Modern Conjuring" and is so deceptive and useful that we include a description of it here.

The glass containing the confetti is concealed in a well in the performers table. The well must be of such depth that the rim of the tumbler just reaches the level of the table. The assistant is given the glass containing the ^{lemon} to hold while the performer shows a large handkerchief. The letter is then laid half on the table so that the edge of it just comes in front of the well. The glass containing the lemon is taken from the boy and held in the left hand. The performer picks up the handkerchief from the table with the right hand and also grips the rim of the concealed tumbler bringing it out of the well hidden behind the handkerchief. The tumbler containing the lemon is brought behind the handkerchief and quickly dropped into the well just vacated by the other tumbler and the tumbler containing the confetti is immediately covered up and given to the boy to hold.

A VISIBLE TRANSIT.

During the course of the well-known problem "The Cards From Hand to Pocket" we use a little notion that always meets with a good reception. After several cards have passed we offer to make one pass visibly. The usual flip is given to the cards and the course of one card up the left sleeve is described, the card is then seen to slowly pass across the white front of the performer and having completed the journey down the right side is produced from the pocket. The card that passes across the chest is really two cards gummed together with a piece of white thread running between them. The thread at the left side passes through the armhole of the vest and hangs loosely down. At the right side the thread passes through the vest armhole and is passed by means of a needle through the back of the coat where it is tied to a small button. To cause the card to pass across the chest slowly pull the button.

C A M E O S I N C A M B R I C .

So successful has this item been with every class of audience, that it is with no small feeling of reluctance that we present it to the Magical Fraternity. We may, however, lay this unction to our souls, that did the booklet contain nothing else it would at least be worth the reasonable price asked.

EFFECT. A number of small balls of wool of various colours are shown and placed into a velvet bag. A volunteer assistant is cajoled into coming onto the platform and asked to take one of the balls of wool from the bag. Suppose the ball of green wool is selected, a piece about a yard long is broken off and placed on a white cambric handkerchief which has been examined by the assistant. The hank, with the wool inside, is folded into its original creases and a small elastic band is placed around it. The handkerchief is then wrapped up in a piece of tissue paper and deposited in a glass tumbler.

Eight visiting cards are now shown, each bears the name of some well-known person. The names are read out and each card handed to the assistant for verification. The assistant now shuffles the cards and then places them face-downwards upon a small tray in two rows with four cards in each row. He then chooses one of the cards, suppose the name on the card be Charlie Chaplin (and it invariably is !), the hank. is taken from the glass, the tissue paper is unwrapped, the elastic band is taken off and the green wool is found to have formed itself into the well-known outline of Charlie Chaplin.

REQUIREMENTS. A velvet changing bag, loaded in one compartment with a number of balls of green wool. A similar number of variously coloured balls, one of which must be green. Two cambric handkerchiefs, fairly large, one of these has sewn on it the outline in green wool of Charlie Chaplin. Two elastic bands, a piece of coloured tissue paper, eight visiting cards suitable inscribed, a small tray and a glass tumbler.

PREPARATION. The handkerchief with the outline on it is folded into its creases and one of the elastic bands is placed around it. It is then placed just in front of a Black Art Well. The piece of tissue paper is placed on the edge of the table and over the handkerchief, thus concealing the handkerchief, and the tumbler is placed on the tissue paper just in front of the concealed handkerchief. The visiting card bearing the name of Charlie Chaplin has a small pencil mark on the back of it so that it can easily be distinguished from the others.

PRESENTATION. The velvet bag is first shown and turned inside out (this is quite safe if done carefully) The coloured balls of wool are then thrown separately into the empty side of the bag. The assistant is requested to take one of the balls of wool from the bag and of course takes one from the "All green" side. A piece of the green wool is wrapped inside the handkerchief and the elastic band placed round it. Now comes the critical move. The handkerchief is held in the left hand and the performer calls attention to the glass and the piece of paper on the table. He picks up the glass with the right hand and the paper with the left. In picking up the paper the left hand naturally goes underneath it, the handkerchief is dropped into the well and the duplicate picked up with the paper. This duplicate is now wrapped up in the paper and put in the tumbler. The eight cards are shown and shuffled by the assistant, who then lays the cards upon the tray. The "Charlie Chaplin" card is located by the mark on the back and is forced by elimination.

We do not propose to give the patter in full but the names and accompanying remarks we use are as follows :-

" The first card bears the name of Mr. Joseph Beckett - the author of the famous book "Dreams!" On the second - Sir Harry Lauder - the man who lived on sardines because they repeated on him. The next card - Horatio Boutenley - the only successor to George Washington. On the next - the famous dramatic actor - Charlie Chaplin. On the next - Mr Lloyd George - to ensure the success of the experiment. On the next - Miss Mary Pickford - an American by birth, although she came off a good Scotch family, one of the families that came south with Neil Kenyon. On the next Marshal Foch - on whom all honour, and on the last - Mr Winston Churchill - the long distance champion stunt merchant."

A FINANCIAL CATASTROPHE.

For the following effect we can claim no originality, seeing that it was presented by Herr Dobler well over a hundred years ago. Latterly, however, this really good trick has been very neglected and as we present it in a manner differing in several ways from anything we have hitherto come across we think that the practical conjurer will welcome its inclusion here.

The performer first asks for the loan of a 10/- note, the number is noted by the owner and it is brought upon the platform by a boy from the audience, this boy acts as assistant throughout the trick. He is first asked to examine an envelope and then to fold the note into three parts and to place it inside the envelope and seal the envelope up. To identify the envelope the performer puts his initials on it and also those of the owner. The boy is asked to hold the envelope and in order to show that the note is still inside the envelope a candle is lighted and held behind it. The performer now addresses the audience but, hearing titters, looks down and finds that the envelope has caught fire and is burning merrily away. Futile efforts are made to extinguish the flames and finally all that is left are a few ashes which the performer has caught on a plate. These are offered to the owner of the note but are refused, then an attempt is made to borrow another note and after sufficient by-play of this kind, attention is called to the candle. This is extinguished and cut into three parts, one of these is chosen and on being broken is found to contain the restored bank-note which is returned and identified by its owner.

The requirements for the trick consist of a blotting pad, and two loose sheets of blotting paper, two duplicate envelopes, one of which contains a piece of paper folded so that the shadow of it through the envelope will look like the folded 10/- note. A candle and candle stick, and a small piece of candle, about one third the length of the real candle, this is hollowed out. The performer must be equipped with a fountain pen and an assistant is necessary in the wings, who must have with him a small tray.

To prepare for the trick the envelope containing the folded piece of paper is sealed up and the performer's initials are placed upon it. It is then put between the two loose sheets of blotting paper, these are placed to the rear of the blotting pad.

In presentation, after the boy has sealed the note in the examined envelope, the performer remarks that he will put his initials on it. For this purpose he takes the fountain pen out of his pocket and resting the envelope on the pad writes his initials on it. He then blots the envelope with the loose sheets of blotting paper and it is here that the switch is made. Both sheets are picked up and placed on the envelope to blot it, but only one is taken off, this reveals the duplicate which the performer is just going to hand to the boy when he remembers the owner and asks for his initials. These are put on the duplicate envelope, care being taken this time to show that the envelope is not changed.

The blotting pad is resting on a small side table placed very near the wings and the boy, holding the envelope, is taken over to the far side of the platform. The assistant now reaches out and takes the pad off the table. He quickly opens the examined envelope, takes out the note, folds it small and pushes it into the hollow piece of candle and places the piece of candle underneath the rim of the tray ready to hand to the performer.

While the assistant has been doing this the performer has been going through with the "Accidental" burning of the envelope and the subsequent offers to the owner of the note. All this gives the assistant plenty of time to get his work done.

The candle is now extinguished and cut into three parts, the performer looks about him for the tray on which to display the pieces and catches sight of it in the wings. He steps to the side and receives the tray in the right hand, thus getting the small piece of candle into his possession.

After one of the three pieces has been chosen, the selected piece is placed, end up, on the performers table, just in front of a Black Art Well. The tray is put down and the right hand apparently takes the piece of candle off the table. In reality the chosen piece of candle is knocked into the well and the hollow piece, which was retained in the hand when the tray was put down, is shown in its place. This piece is broken and the 10/- note is unfolded and given back to its owner.

THE FOURTH ASSISTANT.

" The Triangle of Sympathy "

We feel quite sure that this problem will be keenly appreciated by the Magical Fraternity. Amongst dozens of Card Tricks it is comparatively rare that anything approaching a new effect is met with and for this reason we present it to the Magical Entertainer.

An assistant from the audience is invited onto the stage and given a pack of cards to shuffle. After the cards have been shuffled and cut several times, a long piece of broad ribbon is shown and the assistant is asked to wrap the centre of it a few times round the pack. The ends of the ribbon are offered to members of the audience, one to a lady the other to a gentleman. (if there is room these latter are asked to come onto the stage.)

Next a pack of NUMBERED cards is exhibited and the lady is asked to shuffle these cards and then to lay them face upwards upon a tray. She then chooses one of the cards from the tray.

A second pack of playing cards is shuffled and the gentlemen holding the end of the ribbon selects a card from this pack. These preliminaries having been successfully carried through the performer holds forth somewhat as follows:-

" I would like to call your attention to what has been done. My first assistant shuffled a pack of cards, cut them a few times, and then wrapped the centre of this piece of ribbon around the pack. The lady shuffled a pack of cards, each card of which bears a number - from 1 to 52 - and selected one of the cards at random. The gentleman on my left then selected a card from a second pack of playing cards.

These then are the preliminaries and now for the experiment. I want to show you the effect of a strange power - the power of sympathy. You will notice that the ribbon and my three helpers form a triangle - a triangle of sympathy - and I am going to attempt to prove to you that there is a strong bond of sympathy between this human triangle and the playing card chosen by this gentleman shall be my means of

demonstrating it. Because we should find that the card in the excircled pack at the number chosen by the lady is identical with the one this gentleman here has just chosen.

Now, madam, would you mind calling out the number you chose. 18 ! Thank you.

Next she, addressing the first assistant, will you please unwrap the pack and count slowly down to the 18th card. The performer counts with the assistant until 17 cards have been counted from the top. At this point the performer stops and addresses the gentleman who chose the card. " I should like you to call out the name of your card, The Four of Diamonds, Thank you." Then the next card on the pack should be the Four of diamonds, would you mind turning it up. Yes, it is the Four of diamonds and I think that proves the existence of a "Triangle of Sympathy."

Such is the effect and we can imagine that even the most advanced worker will be rather at a loss to explain one or two points, until we mention that there really is a fourth assistant, but a far more tangible one than sympathy.

To start from the beginning, the assistant, having shuffled the cards is asked to take a seat, the performer brings a chair forward and in doing so changes the pack by means of a card servante at the back of the chair for a duplicate pack. This latter is arranged in the well-known 3 - 6 - 9 method (Hagston method.) The pack is cut several times and while being squared up, it is held so that an assistant in the wings can see the bottom card. He has in his possession a "De Lands Card Locator" which he immediately sets according to the bottom card. He is then in a position to tell, by means of the Locator, the position of every card in the wrapped up pack.

The ends of the ribbon are handed out, the lady is asked to shuffle the numbered pack, these cards are then spread face upwards on the tray and the lady is given absolutely free choice of a card. Immediately she has chosen one, the number on it is announced aloud by the performer, presumably so that the audience can easily follow the experiment, but really to let the assistant in the wings know what number has been selected. When the assistant hears the number chosen, he immediately finds, on looking at the Card Locator, the name

of the card at that number in the wrapped-up pack. He finds this card in a second pack of playing cards which he has in the wings with him, and places it on top of the pack.

The performer comes to the side for this pack, it is quickly handed to him by his assistant. The performer gives the pack a false shuffle and then forces this card on the gentleman holding the end of the ribbon. The only thing that remains is to discover the card of the same value in the wrapped-up pack at the chosen number and the audience are left completely deceived.

We have not gone into the working of the Card Locator, these can be purchased at the Magical Stores along with full instructions for their use. They are also supplied with De Lands Dollar Decks.

The above method of using a Card Locator in conjunction with a prepared pack brings within the reach of the performer, several very effective problems which have hitherto been dependant upon elaborate mental calculations.

The assistant could of course, by means of numbered cards, signal to the performer the position of any card in the pack or by means of a second pack of playing cards could display a duplicate of the card at any chosen position.

THE PASS SUPERSEDED.

The following is a method whereby the effect of producing a chosen card is obtained without the use of the Pass. For purpose of explanation we instance The Card through the Handkerchief and if presented in this manner it will puzzle those acquainted with the usual method

" A Pack of Cards, arranged after the 5. 6. 9. method, is spread out face downwards upon the table and a person selects one. The assistant is asked to memorize the card and whilst he is doing so, the performer gathers up the pack, but he has noted the position from where the card was taken, and in gathering the pack together he glances at the card which was next to the chosen card. From this he can tell the name of the card chosen. He has in his pockets the holders for "The production of any card from the pocket" and whilst the chosen card is being thoroughly shuffled back into the pack, he quickly finds and palms a duplicate of it, which he brings underneath the handkerchief. From this point the trick proceeds as usual.

SILK AND SORcery.

Although built up of comparatively old ideas, Silk and Sorcery has proved itself an exceedingly effective item, and as most conjurers will have the necessary apparatus already in their possession we include it here exactly as we present it ourselves.

Having secured a volunteer assistant, the performer hands him a pack of playing cards, with the request that he will thoroughly shuffle the cards. These latter are then spread out face downwards by the assistant upon a small tray. The performer, holding the tray, asks the assistant to take therefrom any card he wishes and in order that nobody shall have any idea what the card is, it is placed, still face downwards and without being looked at, in a small box. The assistant closes the box and hands it to a member of the audience for safe-keeping.

The assistant is now asked to examine a small silver tube, this, having been found free from preparation, is closed at one end by a piece of paper and a metal ring. Inside the tube the assistant now pushes a white silk handkerchief and closes the other end of the tube, in the same manner. The tube, in this condition, is placed upon a small plate and left in view of the audience.

Next are shown, two silk handkerchiefs, one red and one black, the person holding the box is asked to open it and just inform the performer whether the card is red or black, in order to determine which silk shall be used.

If the card be red, then the black handkerchief is discarded and the red one is waved slowly up and down; it becomes smaller and smaller and finally disappears altogether.

Going over to the tube, the performer breaks one end of the paper and produces from the tube the red handkerchief but it is found to be badly cut and mutilated. The person holding the box is asked for the name of the card - suppose it be the Six of Diamonds - the white handkerchief is drawn from the tube and fastened to it are six large diamond shaped pieces of the red handkerchief, forming a large representation of the chosen card.

Little explanation is necessary, the card is really freely chosen from the shuffled pack, it is then, without being looked at, placed in the box which is A Roterberg Card Box, loaded in the bottom portion with a Six of Diamonds, or whatever card it is desired to use. The Box is closed and handed to some person in the audience. The "Silver" tube is the usual "Drumhead" made up in the ordinary way with the white handkerchief inside. The fake is loaded with the duplicate white handkerchief with the red pips sewn on and the red handkerchief with the pips cut out. This fake is on the plate hidden by a small bunched up handkerchief. The tube containing the white silk handkerchief being placed on the plate, loads in the fake and the covering handkerchief is thrown aside.

On the holder of the box opening some to find the colour of the card he naturally looks at the Six of Diamonds, the card that was freely chosen being automatically concealed by the Roterberg Box.

For the vanish of the handkerchief, we use the ordinary Buatier Pull, but of course any method could be used equally well. The only thing that remains, is to have the name of the card in the Box announced and to produce the two prepared handkerchiefs from the tube as effectively as possible.

For this very excellent method of using the Roterberg Box we are indebted to Mr H. H. Halsall, a fellow member of The Magi.

When using the Drumhead Tube, the crush caused by the fake entering the tube can be very effectively stopped by covering the fake with vasoline. This is far better than the usual method of wetting the paper with the tips of the finger.

A LITTLE SURPRISE.

The production of any card from the pocket is a splendid trick but it lacks a climax. After we have had several cards called for and produced, a confederate calls out "The Four of Diamonds. This is produced and after a few more indifferent cards the confederate repeats his request for "The Four of Diamonds We then produce a huge 4 of D. from the back of the vest, remarking, that although we have already produced the card we dont like to disappoint anybody. Thus effectively concluding the trick.

PAPER - GATE CASTLE .

This problem which is reproduced from the Magic Wand Quarterly (by kind permission of Mr George Johnson) embodies practically the same Magical ideas as "Silk and Sorcery" but we include it here because by means of the patter the effect to an ordinary audience is entirely different and for a children's performance it would be difficult to find anything more effective.

THE EFFECT. The performer having succeeded in getting the assistance of a little girl, asks her to examine a small "Silver" tube. One end of this is closed with a piece of paper by means of a metal ring. The tube is now given to the girl to hold, while the performer shows a small white silk handkerchief (The Princess) and the little girl pushes this into the tube and closes up the other end with paper in the usual fashion. The tube is now placed on a small tray.

A yellow silk (The Prince) is now given to the little assistant to hold, while the performer makes a small piece of paper into a cone (The Magic Chariot).

The yellow silk is pushed into the cone, and the end of the cone is folded over and fastened by thrusting a hat-pin through it. The girl now holds the hat-pin by each end, and the usual magic spell is uttered. She takes the cone off the hat-pin and opens it out. The yellow silk has disappeared, the tube is picked up, the paper pierced at one end, the yellow silk is drawn out and tied to it is the white one.

The patter, which is by far the most important factor, runs somewhat as follows :-

" I should like to show you one of my magical fairy tales, and I'm sure one of the little ladies would like to help me. I've got here a small silver tube, which I should like you to examine - just get inside and have a look round. Now I am going to close one end of the tube by means of this small piece of paper, will you hold the tube now. Now, once upon a time, there lived a Princess, which wasn't such an exceptional thing for a princess to do; now this Princess was very beautiful, but she was very unhappy, and she was unhappy because her father, a wicked old baron, had shut her up in his castle. I want you to imagine that this white handkerchief represents the Princess,

and the silver tube represents the castle of her father, the baron. Would you like to put the Princess in the castle? That's right. Now do you think you could close that end of the tube like I closed the bottom end. That's the idea. You see, that is exactly what the baron did - he had his castle specially fitted with paper gates so that nobody could get in.

This yellow handkerchief is the second character in the story, perhaps you can guess who he is? Yes; he is the Prince, and, of course, was in love with the Princess. He wanted to get into the castle, but, of course, the paper gates prevented him. He was really just giving it up in despair, when the fairies heard of the trouble, and decided to help him. I'll show you how they did it. They told him to get into their Magic Chariot - I've forgotten to bring a magic chariot with me, so I'm going to make this piece of paper into a little cone, and we'll imagine this is the Magic Chariot. Now we'll put the Prince in the chariot and in order that he may not fall out we will fasten him in with this hat pin. Will you hold it?

Now the fairies had to whisk the Prince from the chariot into the castle with the paper gates. To do that we just utter the magic word "Gazeeka!" Now will you please take the bag off the pin and unscrew it. Yes; I thought so, the Prince has gone. But he hasn't gone far, because if we go over to the castle with the paper gates we find that although the paper is still unbroken, the Prince has managed to get inside. He has rescued the Princess and our little story ends - as all fairy stories end - they both lived happily ever after. "

EXPLANATION. The tube is, of course, the drumhead tube. This is made up in the usual manner with the white silk inside. The fake is loaded with a duplicate white handkerchief knotted to a duplicate yellow handkerchief; it is placed on the tray, hidden from the audience by a bunched up handkerchief. The closed tube is placed on the tray, the fake loaded in, and the bunched up handkerchief cast aside.

The yellow handkerchief is vanished from the paper cone by means of the Necker Vanish. The ping-pong ball with the hole in its side is loaded into the cone under cover of the handkerchief, and palmed out again with the handkerchief inside while giving the final pushes with the finger tips.

We are often told that one of the best methods of making a trick entertaining to children is to weave a fairy story around it, and the above is the result of our efforts to put this into practice.

THE " N. H. " WINE & WATER PROBLEM .

The trick known as "The Wine & Water" is always sure of a good reception. It probably never deceives anybody but the changing colours have a pleasing effect and it lends itself to a good patter story.

In this version, although there are five changes, only three glasses are used (a fact which the practical conjurer will appreciate) and it will be found useful where the ordinary form of the trick has already been shown.

Water is poured from a quart jug into the first glass and nothing happens, water poured into the second glass produces wine, and water poured into the third glass turns into stout. This leaves the jug about half full. The contents of the third glass (Stout) are poured back into the jug and produces lemonade. The second glass containing wine is now poured back into the jug and turns the whole contents there-of into wine. The first glass (Water) is poured back into the jug, and the whole lot changes back again into water.

Needless to say, the problem is based entirely on chemicals, and all the changes take place automatically.

The jug contains about a teaspoonful of liquor potassae (Solution of Potash) and a pinch of Salicylate of Soda (Powder) for the first glass it will be necessary to make up a stock solution. To do this, take one ounce of Oxalic Acid and one ounce of Tartaric Acid and dissolve them in a medicine bottle full of water. This solution will last for months as only a good teaspoonful is put into the first glass. In the second glass is poured three or four drops of a solution of Phenol Phthalein (dissolved in alcohol at 10%.) In the third glass there are two or three drops of Tincture of Iron (Steel Drops.)

All the chemicals can be purchased quite cheaply and a little experimenting will soon decide the exact quantities.

In conclusion, we trust that these few effects will prove as useful to the reader as they have been to the authors.

" Medina Villa "
99 Nicolas Road,
CHORLTON-C-HARDY,
Manchester.

27th November 1921 .

To the Reader,

In submitting this, our initial venture in Magical Literature, we do so in the hope that the same will not only be of interest to you, but also of practical utility.

As the booklet is not printed, we must confess the "Make-up" may leave something to be desired, but we are of the opinion that the matter contained therein will more than compensate this defect. Had the booklet been printed we could not possibly have produced the same at such a moderate figure.

All the items have been presented in public with success, which fact speaks more than pages of self - recommendation.

We trust therefore, that our publication, though unpretentious, will be given the very favourable consideration of its readers, in which case, it is more than probable that we will again take up our pens and produce something slightly more substantial.

In the meantime,

We beg to remain,

Yours Fraternally,

(Signed.) NORMAN HOOLE,
J. J. SHEPHERD.

ROBERT RAMSBOTTOM,

— DEALER IN HIGH GRADE —

MAGICAL APPARATUS.

THE T. T. CARD RISER.—The Cards rise to the finger tips of the right hand, which is held a distance above the left hand holding the pack. NO! it is not the one you are thinking of. We admit candidly a thread IS used (this is not an American Advt.) but where is the mechanism? It is concealed in the T. T. If you don't know what T. T. means, send for one, if you do—you'll send for one just the same.

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