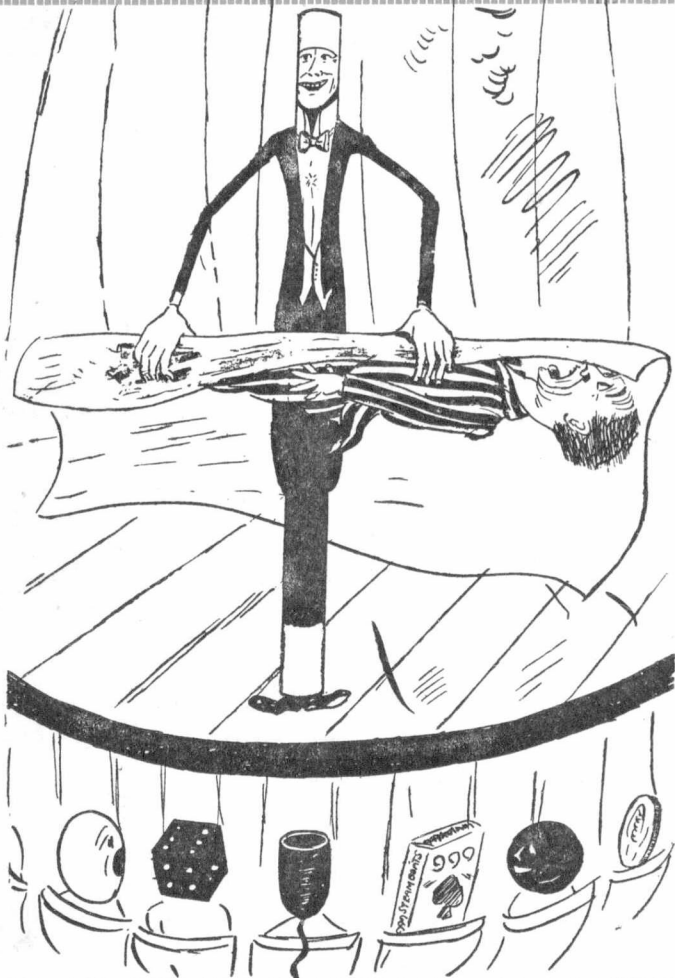


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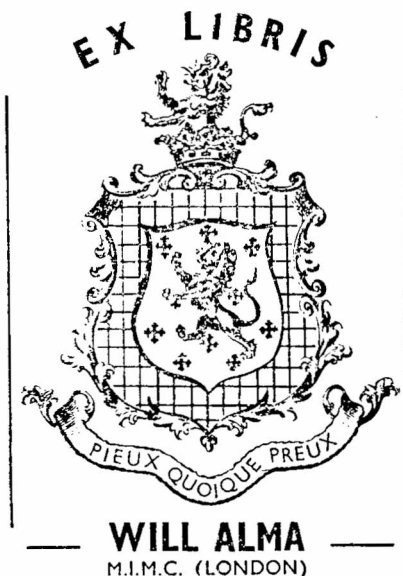


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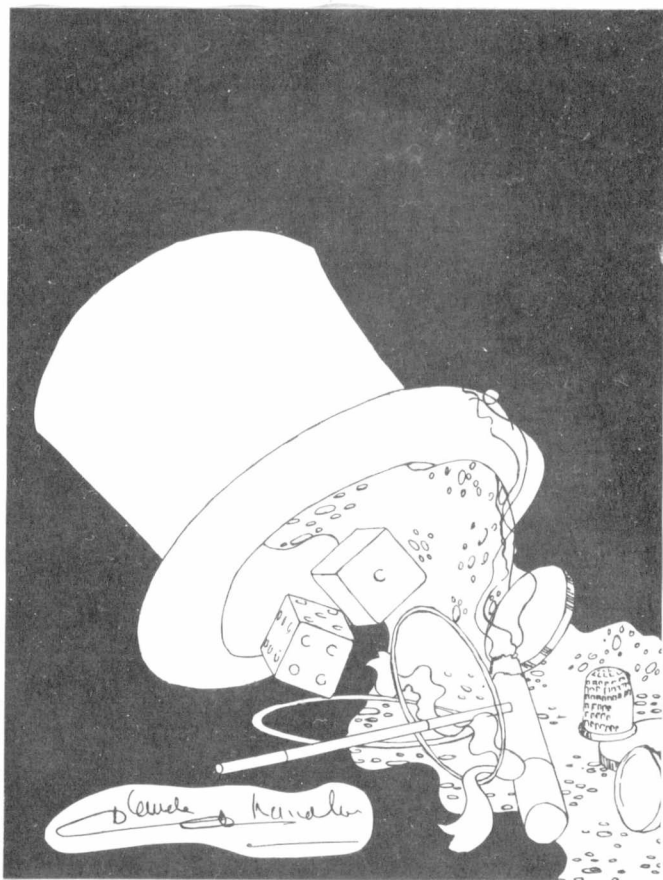


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*Percy Naldrett*

# FIFTY FAKES

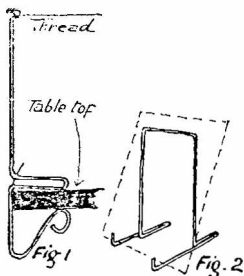
Hints, Aids and Appliances for  
the Professional and Amateur  
Magician



*THESE* small "aids" to the magician appeared in early numbers of "The Magic Wand." Covering many branches of the art, it is hoped that the various gadgets may prove of service. The publisher again expresses his thanks to the contributors who devised, and used, the appliances.

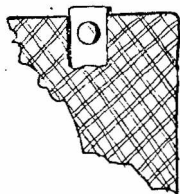
# Cards.

## Wire Stands and Supports.



The two small appliances illustrated, which are made of ordinary coppered, iron wire, lend themselves to a variety of uses. Fig. 1 shows the wire bent in the form of a clip, which adapts itself to the edge of a table. Two may be used and a thread connected between the two, this to serve as a support for cards, spirit slate, etc. Further, a piece of wire, in a series of circles and fastened between two of these supports makes an excellent holder for paper scoops or corucopias. Fig. 2 illustrates a card stand that can be made in a moment with a pair of pliers.

## Card Indicator.



A clip, as per inset, is useful for marking a card. Its actual dimensions are half an inch by a quarter of an inch, and the little hole is capable of accommodating a pencil mark or figure. Of course the manufacturers turn it out for business purposes, but the inventive magician may have other ideas.

There is another ledger marker that is made, much after the fashion of the one illustrated (see next page), that has a flat projecting lug coloured a bright red. With this in position the card to be forced is quickly detected. Further, when the victim takes the card, the little fake is instantly detachable *via* the aforesaid lug. Another tip consists of inserting in the pack a card having one corner cut off, this being placed *above* the card it is desired to

force. Fan the cards and you will be surprised to find that the cut card is not so noticeable to an audience as you may think. As for the forcing of the next card—you cannot miss it.



Everybody is showing the "Enoc" ink trick, and the following patter seems to fit in. "Some magicians prefer beer, but, foreseeing the likelihood of a panic, I propose using milk. As a matter of fact, I have been in the milk business—I daresay I was in it until I was twelve months old." By the way, does your jug fake bob up unexpectedly? If so, a stout pin, bent as shown (see left) and held in position by a rubber band on the handle of the jug, will prevent the show being given away,

A "John Bull" letter clip makes a good make-shift servante—it will hold thimbles for production purposes. It is necessary to weaken the spring a little, and the clip is afterwards sewn to the hip of trousers. To release the load, insert fingers in the thimbles, press with the wrist, and, presto! there you are. With regard to spring clips, there are handy articles sold as hair curlers; for retaining a bundle of spring flowers they are just the thing.

### Card Discovery.

Fan a pack of cards in the left hand. Quickly advance the right, and apparently extract a card haphazardly from about the centre of the fan. The card is named either just before or at the moment of withdrawal.

*Explanation.* The card which is pulled away is really the bottom card of the pack, this having been noted previously. The fingers holding the pack slide this card to the centre of the fan under cover of the remaining cards.

### **Card Standing on Edge.**

The card that stands upright of its own accord is quite an old idea, but as an impromptu the following method is worth adopting if you happen to have a duplicate of any particular card in the pack. Soak the end of this card in hot water, and split up for about an inch. Place in a press and allow to dry. A card prepared in this way will stand on any flat surface, as the hinder part acts as the leg of an easel. Afterwards, switch for unprepared card and offer for examination.

### **Card Reading.**

A simple method of card reading: With the aid of two cards construct a flap card, having for its face a court card, and (when flap is folded down) a plain white surface. On the plain portion write the names of, say, twenty cards of a pre-arranged pack. Close flap, and card appears to be normal. Place fake card on top of pack, false shuffle, and, holding the pack in front of you, proceed to "read" the cards in rotation by the simple expedient of turning down flap.

### **Quite an Old Trick.**

Cut a court card, say Jack of Diamonds, in half, broadways. Discard one half and superimpose the other on the Jack of Hearts at bottom of pack. Hold the cards with faces towards the audience, hiding exposed "heart" pip at left-hand bottom corner. Bottom card now appears to be Jack of Diamonds. Ask a gentleman to note the bottom card. Then give him the pack, taking care to let him see that he actually holds the bottom card. Palm off and pocket the half card, at the same time command the Jack of Diamonds to pass to the middle of pack while latter is held in person's hand. Turn over pack and show this to have happened, the bottom card now being the Jack of Hearts.

### **A Card Vanish.**

Provide yourself with a length of stout coir obtainable from an ordinary broom. Cut this the exact width of a playing card. Secretly introduce it into the centre of a borrowed handkerchief. Take the latter, with the length of coir, in the left hand and place a playing card in the handkerchief. Cause folds of handkerchief to cover card, and at once back-palm it. Finger and thumb of left hand retain length of coir by the centre, and this, to the audience, appears to be the card. Ask an assistant to hold "card" and handkerchief in like manner. Having made away with the real card, whisk handkerchief from assistant's finger-tips. The length of coir falls to the ground unnoticed.

### **A Card Trick.**

A card is chosen and shuffled back into the pack. The top card is shown and then placed in the pocket. The pack is now held face towards the audience and the front card is changed to the card that was put in the pocket. The card in the pocket is found to be the chosen one.

The chosen card is brought to the top. The two top cards are shown as one, and they are replaced on the pack while the pocket is shown empty. The top card only, the chosen one, is now placed in the pocket. The usual colour-change is performed which brings the back card to the front of the pack. The chosen card is now produced from the pocket.

### **An Easy Card Trick.**

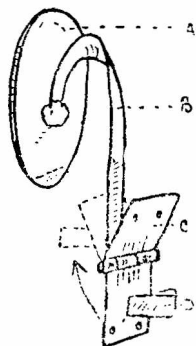
A pack of cards is shuffled and a spectator asked to cut and re-cut, place various heaps on others, and generally mix things up. The performer insists that absolute silence be maintained as the remarkable thought-reading experiment requires much concentration. Eventually the cards are left in four heaps; the assistant is asked to turn up the top card of each, and in every case the card proves to be an ace. The effect is the result of pure bluff



coupled with the fact that the four aces are on top of the pack to begin with. The shuffle (as executed by the performer) does not upset this arrangement. The various cutting moves are designed to muddle the spectator. You must, of course, remember where the aces are every time, and eventually arrange matters so that four heaps are left. The effect on the average spectator is remarkably puzzling.

## Coins.

### A Coin Producing Fake.



The beauty of this small appliance lies in the fact that it is easy to work, is simple in construction, and varied effects may be produced with ease. The hand may be shown empty and a coin caused to appear at the tip of the first finger, quite unaided by the thumb.

The drawing pretty well explains itself, A is a coin, B a thin strip of brass, C a small hinge—one removed from a wooden money-box answers admirably. D is also a small piece of brass soldered to one portion of the hinge. By gripping this metal lug near the top joints of the first and second fingers the coin may be vanished or produced.

### Vanishing Penny.

A "hook" penny for vanishing. Insert a needle through an ordinary cork, so that the point just protrudes. Place this on a penny, close to the edge. A smart blow with a hammer drives point of needle through penny. Heat needle to a red heat with a wax match, and bend in towards penny. Should the needle break in the operation, tap out broken piece with another needle, and repeat.

### **Coin Box.**

A coin placed in an ordinary match-box may be caused to slip out into the palm by the simple expedient of pressing the sides of the box with the fingers and thumb. This causes the top of the box to form a slight curve, and the coin readily slips into the hand. Use a box with the same kind of label on both sides in order that the audience may not notice that you reverse the box in order to bring the open side of drawer towards the fingers. Obviously the coin should be rattled up to the last moment.

### **A Coin Move.**

The performer tosses a penny several times in the air, catching it on each occasion with the right hand. That hand is eventually shown empty and the coin is produced from the right elbow with the left hand. During the tossing, the left hand is held palm upwards (not in an obtrusive fashion) just at the position where the coin is caught. This latter is caught with a quick sweeping motion of the right hand. At the crucial moment the right hand proceeds with the same move, but the penny actually falls into the left hand, while the right arm is outstretched and the hand slowly opened.

### **A Coin and a Tumbler.**

Many drinking glasses are recessed at the bottom and in this space it is possible to insert a glass disc of such a size that it will move up and down, but not sideways; this after the fashion of the well-known vanishing halfpenny box. The disc having been placed in position, a larger circular piece of glass is cemented at the bottom to make all secure.

A slot is now cut at the bottom (and side) of the glass proper. A coin may now be placed under a handkerchief, and this latter being held over the glass by an assistant, the coin is dropped per instructions from the magician. The performer now takes glass and handkerchief, and permits the coin to slide out, meanwhile continuing to rattle the glass disc. The end of the trick is obvious.

### **The Shell Penny.**

The transposition of a "shell" penny with a florin is quite an old effect, but here is the neat presentation of Mr. Essler Kessen. The florin is under the shell and the whole, purporting to be a penny, is placed on some *smooth* surface. The drawer portion of a match-box is rested, lengthways, partly on the the penny and partly on the table or other base. The performer blows at the end of the match-box, it slides along and so covers the coin. "Where is the penny?" asks the performer. Whatever happens to be the answer, he merely lifts the match-box, squeezing the sides, thus resulting in the lifting of the shell and the disclosure of the florin.

### **A Swindle.**

Palm a penny in the left hand, and show another in the right hand. Place hands behind back and then bring forward again, showing the closed fists. Ask the victim which hand contains the coin. Open the hand *not* named and show coin. It is often a long time before it dawns on the spectator that two coins are being used.

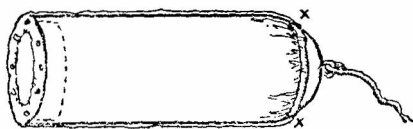
### **Inseparable Discs.**

An amusing little stunt can be worked with the aid of four brass discs about the size of a penny. One surface is smooth, the other is fitted with a tiny brass knob. A pair of the discs is firmly soldered together, and the remaining two are furnished with just a trace of glycerine on their flat surfaces. Exhibiting these latter the performer causes them to adhere one to the other and, professedly doing a little magnetising, he challenges any member of the audience to pull them apart. Needless to state, the wizard switches the loose discs for the soldered pair; this is done under cover of rubbing with a silk handkerchief, which presumably generates the necessary magnetic attraction.

# Handkerchiefs & Flags.

## A Handkerchief Pull.

A mask conceals the fake from the casual observer. It will be seen by the illustration that the pull is covered with a silk bag, which is made of the same material as the handkerchief which it is intended to vanish. At the mouth of the pull is a short tapered plug of cork. A silk bag is made having an elastic band at "X," which latter should not be too tight a fit. The pull (with cork plug) is inserted in the bag, and small tacks are inserted through the material and into the cork; this to get the correct position. The pull is now removed and a sound job made of attaching cork and silk together.



The letters x x show position of elastic band, which keeps the silk jacket in position.

With the jacket in place, both handkerchief and pull can be casually shown. It will be seen that as the handkerchief is pushed into the vanisher the cork plug is forced inwards carrying with it the silk jacket. With the handkerchief and cover out of sight, the vanish proceeds as usual.

## A Flag-staff.

The paper backing of Kodak spools, black on one side and red on the other, will, when pulled out, form a "barber's pole." To one corner of a silk flag sew a  $1\frac{1}{2}$  in. curtain ring, and to the other corner about an inch of black tape. Glue the other end of the tape to the extreme corner of the paper which forms the centre of the roll, pleat the flag and lay the ring on top. When producing

the pole, pull the spiral *through* the ring. The ring runs down the staff until it jams against it—and there is your flag and flagstaff.

### **Flag-staff Holder.**

A satisfactory method of concealing a large telescopic flag-staff and flag for production is by means of a clip such as is used by tobacconists for attaching pipes to a show card. The flag is pleated and rolled up in the usual way, and staff inserted in the circular portion of the clip. The affair is then suspended from the top waistcoat pocket by means of the hook portion of the clip. Staff is produced with clip, the latter being covered with the fingers.

### **A Wrinkle to Vanish a Handkerchief.**

Get the handkerchief through the cat-gut loop of the pull on the right arm in the usual way. Then tie it between two more handkerchiefs, preferably of a different colour, using "conjuror's knots" (see *Modern Magic* page 238). Grasp the two end handkerchiefs in left hand, extend the arms and the centre handkerchief vanishes. The knots, being faked, offer no resistance.

### **Handkerchief Production.**

If your coat boasts a breast pocket on the outside, see how many silks it will contain. Fifteen! and their production is a good gag, besides being an easy way of obtaining the silks when a number are needed. Engage the ends of the silks as in the handkerchief ball, so that *when one is pulled out, the end of another emerges*. It is a surprising fact that most people imagine the pocket to be faked, a fallacy easily disproved.

### **New Handkerchief Ball.**

In place of the usual celluloid ball, construct an egg-shaped bag of the same material as the handkerchief you produce. Sew the corner of the handkerchief to the bottom of the bag. Tuck the silk inside till you come to

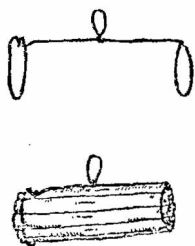
the end, and then double in the corner of the next handkerchief (as in the production from pocket described above). Proceed till the bag is tightly packed with silks. After producing the last handkerchief there is, of course, no ball to get rid of as the small silk bag is produced (unnoticed) with the handkerchief.

### **Handkerchief Manipulation.**

Insert a small tie-clip in the hem-stitched corner of an ordinary handkerchief and secure with a few stitches. Pleat and roll the handkerchief in the form of a ball, which is finally retained in shape with the aid of the clip. The handkerchief may now be treated as a ball and the usual passes made to show the hands empty. Pressure on the clip releases the folds and the handkerchief is produced.

## **With Cigarettes.**

### **A Bundle of Cigarettes.**



This fake to hold cigarettes is merely a length of wire bent as shown in the illustration. It will be noticed that one of the rings resolves itself into a sort of circular spring clip. The end of the wire is bent over in the form of a hook, and this engages in a "kink" bent in the wire of the holder proper. To release the cigarettes it is only necessary to pinch the wire loop between finger and thumb, when the clip opens and a pull with the fingers does the rest. The appliance is concealed behind the table edge.

### **Cigarette Vanish and Production.**

The performer takes a cigarette from his case, vanishes it and produces it from a lighted candle. The cigarette is

a mere tube made of flash paper. The candle has a real cigarette attached by a tiny clip at the back. Performer takes the property cigarette from his case, pretends to place it in left hand, and it vanishes. He takes the candlestick in left hand and passes the right hand over the flame once or twice. Eventually he causes the flash cigarette to ignite. He immediately draws hand away and shows it to be empty. He repeats the move and so gains possession of the cigarette behind the candle. He throws it gracefully to the audience.

### **Cigarette Production Fake.**

The usual fake for this purpose consists of a needle soldered to a flesh-coloured ring, which is worn on the third finger. An ordinary fountain pen clip answers the purpose. File off the small ball, which is fitted to the end of clip to prevent it tearing the pocket. Now impale this in end of cigarette and proceed as usual. Band that goes over finger must, of course, be painted flesh colour.

## **Eggs.**

### **An Egg Move.**

There is a well-known effect with a billiard ball, in which the latter is held against the sides of the two extended forefingers; the latter being moved around while in contact with the ball imparts a rotary motion to the sphere that looks well from the front. Try it with a *wooden* egg, revolving the egg lengthways. It will pass for quite a remarkable feat of dexterity but is not difficult of execution. It is quite possible to alter the direction of the egg's rotation—lengthways or sideways.

### **Blowing an Egg.**

It is not generally known that an egg may be blown from a single hole. The requirements are a sharp-pointed nail and an ordinary blow-pipe. Shake the egg well, drill a

small hole with the pointed nail, apply the blow-pipe, and blow. The contents of the egg will come streaming down the curve of the blow-pipe. The egg should then be well washed out with cold water to which a pinch of boric acid has been added.

### **Egg Manipulation.**

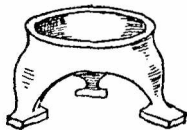
For the manipulation of eggs and billiard balls, a number of additional fancy moves may be accomplished by the following expedient. Drive a small pin in a previously drilled hole in a wooden egg or ball. Leave the head of pin protruding about three-eighths of an inch. This small projection must be coloured, and with its aid back-palming becomes a simple matter.

### **Egg and Hat.**

The fold in the top of an ordinary soft felt hat forms a convenient place of concealment for a small shell egg. The hat may rest on the performer's table with the egg in position. The conjurer picks up the hat by the top, thumb outside and fingers inside and, in showing the hat free from preparation, easily gains possession of the egg, which he produces as desired.

## **Billiard Balls.**

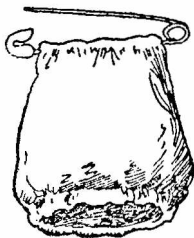
### **Ball Stand.**



A small stand, suitable for the table, and capable of supporting any spherical object ranging in size from a cannon ball to a billiard ball, can be made from an ordinary gas mantle support. It is advisable to paint the small appliance and decorate it according to the artistic prowess of the magician. Owing to its fragile nature the little fake must be carried in a box amidst the conjurer's props.



## Billiard Ball Equipment.



To construct this appliance a small bag is made of black silk, measuring  $2\frac{1}{2}$  in. at the opening and tapering to  $1\frac{1}{4}$  in. at the top. Through this a safety-pin is placed as shown. The bag must have a ring of *weak* elastic round its open end. Insert a billiard ball and pin the bag upside down under front of your vest. Your billiard ball is readily get-at-able when required, and you may work the whole evening in safety, at other tricks. The appliance may, of course, be used equally well for an egg.

## To Prevent Balls Rolling.

To make sure that billiard balls will not roll when placed on the table, insert under the cloth one or two small bone rings. These may be purchased very cheaply—they are sold as curtain rings by drapers.

## Vanish for a Ping-Pong Ball.

Tie a knot in the end of a piece of thread, and apply a good coating of wax—make a little ball, in fact. To the other end of the thread attach a very sharp bent hook—a small fish hook with the barb removed. The pellet of wax is pressed on the ball, and the latter is dropped into a tumbler. The thread must be of such a length (and be so adjusted) that the tiny hook comes over the edge of the tumbler. Throw a handkerchief over the tumbler, and when lifting it the hook will catch in the material, thus permitting the ball to be brought away. A little care is necessary to prevent the ball “talking.”

## Vanishing Billiard Balls.

After producing the last ball, exhibit an ordinary paper “sugar bag,” place the balls therein, apply a light, and the whole affair vanishes in a flash. The bag is made of

flash paper ; it has a hole in one side. The balls go into the bag, out through the hole and into a well in the performer's table.

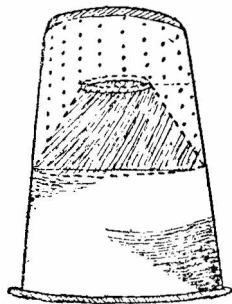
### Two Billiard Ball Juggles.

These two billiard ball juggles are very effective and require little practice. Use for preference a wooden ball and a thick, heavy common glass tumbler with a well-defined curve at the bottom. First invert the tumbler on the fingers of one hand, and on the bottom place the ball. Now give a slight throw-up, at the same time tilting the glass inwards, so that it falls right side up. As the ball returns, catch it in the glass, letting it slide down the sides. The second juggle is an old friend in a new guise. Invert the glass as before, spread a ten-inch silk over the bottom, and on this place the ball. Grasp a corner of the silk and flick the latter away, leaving the ball on the bottom of the glass, ready for the first-described juggle.

## Thimbles.

### Finale for Thimble Production.

After eight thimbles have been produced by any of the known methods, the performer throws them into a hat, previously shown empty. Upon putting his hand into the hat, a huge thimble is produced, the small ones having disappeared. A large thimble made of zinc, which can be of any size, say, 6in. by 4in. Inside, fitted about half-way up, is a small black conical shaped bag (see sketch). The bottom of bag is open, and around this opening is sewn a strip of elastic, keeping the bag closed. The thimble is decorated to match those that the performer uses, and the inside is painted black.



Having shown the hat empty, large thimble is loaded into hat; the small thimbles are then produced and are thrown into the hat—really into the large thimble. The performer picks up the hat and at the same time pushes all the small thimbles through the opening into the bag. They fall into the interior of thimble and the elastic closing the opening, holds all secure. The large thimble can now be produced from the hat and exhibited. Care should be taken that the small bag does not protrude when the thimble is reversed. The top of thimble is padded inside to prevent “talking.”

### Vanishing Thimbles.

To vanish, say, half-a-dozen thimbles, a few Ping Pong balls, or any light articles from a glass jar or basin. A hair net lies, with its centre depressed, over the basin. In front there is a handkerchief, and there may, or may not be, a “well” at the back. Drop in the articles that are to disappear, pick up the handkerchief and front of hair net, and in the act of drawing the handkerchief over the basin, the net is doubled back. Taking the precaution to grasp all four corners (as shewn in Fig. 3), pull away handkerchief and net together. If the well is handy, get rid of the load and display empty handkerchief.

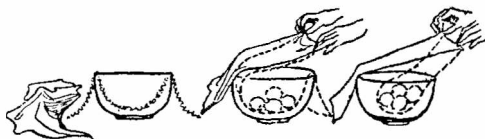


Fig. 1.

Fig. 2.

Fig. 3.

Load being extracted from bowl with hair net.

## Flowers.

### A Flower Production.

The conjurer produces a load from under cover of a handkerchief, which he has previously shown to be empty. This load may be discovered upon an undraped table, the handkerchief being apparently held up by two corners between the fingers of both hands.



The right hand top corner of the handkerchief contains a hook, which is concealed by the fingers. The opposite corner is held by the fingers of the left hand. The performer crosses his arms to display the back of the fabric, and instantly hooks the pin to his coat. The position now is that the conjurer can utilise his right hand to obtain a load from either body or table,

although the cambric is apparently still held suspended between both hands.

A large load can be obtained from the body and deliberately placed upon an undraped table under the conditions above detailed. Needless to add, the moves must be executed quickly and smoothly.

### Improved Flower in Button-hole.

Obtain a good quality silk spring flower. At the bottom fasten a sharp pin bent in the form of a hook; this is sewn to the base just where the petals join. Compress the flower and push it into a hollow wand, allowing the hook to come over the edge on the outside. To produce the flower, merely draw the wand downwards over the lapel of the coat; the pin engages the cloth and the flower is produced.

### **A Flower Load for Large Flowers.**

One of the spring flowers is backed with thin card of the same colour as the flower. Across this is glued a strip of strong card, to either end of which is fastened a short length of ribbon. The ribbons end in two "eyes" of the hook and eye type. The spring flowers are packed on this faked flower, the ribbons are brought over and the two "eyes" tied together in a bow, with a long piece of black thread. The end of the thread is tied to a heavy table top—at the back. The packet of flowers rests on a servante, and in the act of making the cone (a huge affair of thin cardboard), the performer contrives to load in the flowers, leaving the long thread protruding from the hole at the small end. He now walks away from the table, the thread grows taut, then the bow knot slips and the flowers are released.

### **The Bouquet.**

Here is a good way of producing a bouquet of spring flowers from a hat. Insert the flowers head downwards in a tumbler, and have this in your *profonde*. When it is required to produce the bouquet, load the tumbler into the hat and pull out the flowers by the threads. The tumbler remains in the hat for the next trick. Follow the production by a trick requiring both a tumbler and a hat. Start by asking for a tumbler, but finding that you have got one at the back of your elbow, beg the spectators not to trouble. An easy move this, with the hat as cover.

## **Paper.**

### **A Magical Paper Weight.**

The necessary requisites are found in most homes—magical and otherwise. A quantity of scrap lead (old "compo" gas pipe and the like), a complete cardboard case for holding a pack of cards, and a block of wood of precisely the dimensions of a box of safety matches.

First ascertain the size of the drawer portion of the card box. Make a tray of wood of such size that it will contain a casting that will exactly fill the drawer. Paste paper inside the tray and, when dry, apply a liberal coating of blacklead. Now drive two French nails, about an inch apart, through the centre of the tray, so that they rise vertically from the bottom. Place tiny tubes of paper over these nails, blacklead, and your mould is complete.

Melt the lead—an old saucepan will serve—fill the tray, and allow it to set. The clean casting thus made can be easily dislodged. It will have two holes in it, where the nails were. Place the casting in the card box, close it, and with the aid of two long wood screws, fasten the block of lead to the block of wood. Now cover the latter with the appropriate wrapping paper removed from a box of safety matches.

### **Paper Cone Production.**

The performer forms a cone from a large piece of unprepared newspaper, and instantly produces a flag or bouquet of flowers. The effect is accomplished by thrusting the finger-nail through the side of the cone as it is held in close proximity to the vest servante. The hand goes inside the cone and the fingers, protruding through the hole, grip the load.

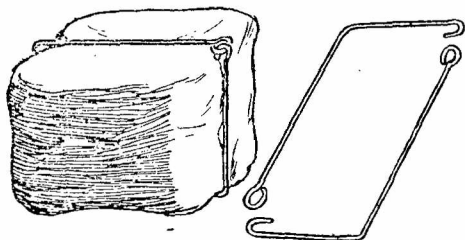
### **Afghan Bands.**

Use thin coloured tissue paper. Cut lengthways into strips two inches wide, and paste these, end to end, in alternate colours. Now roll paper up as in manufacturing throw-out coils. Two strips are sufficient for each band. Thus performed, the trick is far more effective than when shown with white paper. The stock supply takes up but little room and may be always carried.

# Hats.

## Retaining a Hat Load.

The question of the hat load and the best method of making it up has often been discussed. When the load is composed, say, of silks and spring flowers, a handy method of making up is as follows: Place one handkerchief on the table and fold in one corner. Now place another silk on this and turn in a corner of this one. Eventually, a many-pointed star is produced. Place the spring flowers (in the usual clip) in the centre; bunch the silks in a compact parcel and wrap in a black silk. (A piece of silk removed from an umbrella that has seen better days, answers admirably.)



Method of bending wires to form clips, and hat load with clips in position.

The illustration depicts a glorified flower clip. The longer arm is five inches in length, the shorter two inches. The elasticity of the silks holds the parcel together (by pressing outwards) and the instant and silent release beats everything in the way of elastic bands and threads. The wire used is about an eighth of an inch in thickness.

## Hat Fake.

Most conjurers use in some trick or other, a hat fitted with a "Germaine" moveable fake for changing or vanish-

ing articles at will. It will be found to be more serviceable and convenient if the hinged partition is made to fall against the sides instead of against the back and front of the hat, as explained in Hoffmann's *Later Magic*.

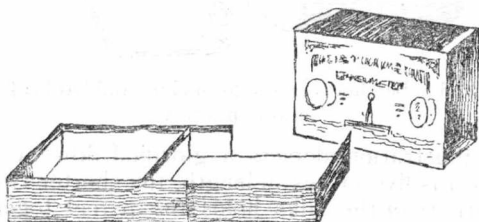
### **Hat Coil Load.**

This idea is used in conjunction with an opera hat. Place coil in the hat and cover it with a disc of black satin. The satin must be of such size that it will conceal the coil when the hat is closed. Place hat on a chair, with the *inside* facing audience, until required. You merely announce that you will make use of a crush hat, now in a closed condition, in order to preclude any possibility of anything being concealed therein. Spring hat open and proceed as usual.

## **Matches.**

### **Match Box and Silk.**

Matches are tossed out of the box, the box closed, and a silk handkerchief, previously vanished, is discovered inside.



Showing the removal of end and side of drawer portion of match boxes, to form Drawer Box.

The drawer is really two drawers. One has a side removed and the other an end. The first is inside the cover all the time, and the latter is inside the sliding case, open end first, and underneath drawer number one.



The matches for the "no deception" business have all been doctored by having about an eighth of an inch cut off their ends, and can thus accommodate themselves in the somewhat shortened open drawer. After closing the box it is next to impossible to re-open it without bringing out both drawers as one. Care should be taken that the sliding cover is a somewhat loose fit to commence with.

### **Match Box and Matches.**

Place thirty matches in the drawer portion of a match box. Retain firmly by pressing a shortened match transversely across the loose matches. Palm the faked box and borrow a box of safety matches. Ask the owner how many matches are in the box. He, of course, does not know. Shake out matches until there appears to be about thirty left, and return to case. Place the right hand (containing palmed drawer) over the borrowed box held in the left hand. Address spectator: "Now sir, I will hazard a guess, and I venture to say there are thirty matches in the box. Will you, please, by the way, put the figures 30 on the box with a pencil." The trick is really over—this is what has happened. The fingers of the left hand; on receiving the full box, pushed the drawer slightly in. When the right hand covers the box the palmed drawer is pushed into the recess; it is pushed home, thus pushing out the original drawer, which is palmed in its stead. Open the box yourself in order to detach the match which holds the others in position. Thus arranged, the faked drawer, by the way, may safely be carried in the pocket.

### **A Match Box Joke.**

Use a match box that has sand paper for a striking surface. Draw the match box along the lapel of the coat and the box will cling to the cloth, via the sand paper.

### Easy Ignition.

The performer withdraws a match from a box of ordinary safety matches; as he does so the match ignites. To prepare the box, first remove the drawer portion and with the thumbs depress the bottom (from the outside) until the small slip of veneer is slightly recessed. On this stick two strips of striking surface, side by side; these will entirely cover the bottom of the box. Now take two more strips (striking surfaces) removed from another match box and stick them against the *inside* of the case so that the strips occupy a position exactly beneath the label. Place a safety match along the reversed bottom and carefully close the box. When opening the box, upside down, pull out the match smoothly and it will ignite. It will be fairly obvious that any small object previously placed in the box proper, will fall into the fingers of the hand as the drawer is pushed out, and the fake may thus serve a double purpose.

### A Magnetised Match.

The large "club matches" are at present unobtainable, but this effect can be worked with an ordinary match though the fake is more difficult to make. Slit the match endways, cut a groove and insert a fine sewing needle that has been magnetised. Stick the match together with paste. This match will attract a needle placed on the table or move the needle of a compass. Switch for an unprepared match and offer to a spectator, who of course fails to do the trick.

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