

WEIRD WONDERS FOR WIZARDS.

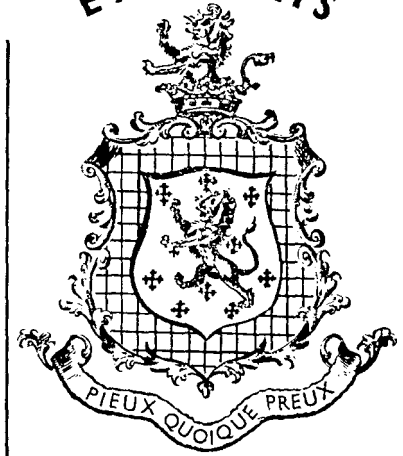
BY
SIDNEY E. JOSOLYNE



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SIDNEY E. JOSOLYNE.

WEIRD WONDERS FOR WIZARDS

By

SIDNEY E. JOSOLYNE

Part I

ILLUSTRATED BY THE AUTHOR

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INTRODUCTION.

IN submitting this book to the Magical Fraternity, I do so with the sincere hope that many of the experiments herein described will be of practical use to my Brother Magicians, in the practicing of the Art in which we are all mutually interested.

I have been extremely careful to describe in this book only Tricks that are absolutely practical ; and my Readers have the assurance that each experiment has been performed in public, and has been originated for that purpose, and not (as is the case in so many instances), been made to look well on paper, but of no practical use to the man who has to perform before a critical audience. It has also been my aim to include only tricks and combinations either of my own origination or for which I have obtained permission to describe from the rightful owner. In the case where a trick belongs to someone other than myself I shall make it quite clear whose property it is, as I have no wish to obtain honour and glory for the fruits of another man's brains, which unfortunately is the case with so many newcomers in this branch of the profession.

It is taken for granted that the Reader has at least an elementary knowledge of the Principles of Magic, so I shall not dwell at length upon the description of anything well known to Magicians.

I'll delay no longer but now ring up the curtain on *Weird Wonders for Wizards*.

CHAPTER I.—HANDKERCHIEF TRICKS.

THE MYSTERY OF THE RED, WHITE AND BLUE.

THIS is an original combination of three well-known effects viz. :—The 20th-Century Handkerchiefs, the Double Handkerchief Colour Change, and The Blendo. Worked in the following manner it makes a very pretty and neat series of effects with an ultimate climax.

EFFECT.

The Performer shows three white silk handkerchiefs, one single, and two tied together, and explains that he will show the audience the process of making a Flag. The Flag decided on is the Union Jack, as this flag has three colours in it. He strokes the two handkerchiefs that are tied together, and they immediately change to red and blue respectively ; these he rolls into a ball, and places them in a glass vase on the table ; he now takes the single white handkerchief, pushes it into his left closed fist, opens his hand, and it has vanished. Taking the red and blue from the vase, the white handkerchief is found tied between the two ; these he holds by the corners, gives them a shake, and they instantly change into a Union Jack.

REQUISITES.

A black-art Table, with one well ; a small Servante, in the form of a ring, (see illustration) ; a handkerchief feke, (as described in my Perfect Handkerchief Vanish) ; a glass vase with a mirror partition inside, containing duplicate red white and blue handkerchiefs, one single white silk, and two

colour changing silks, white on the outside to change to red and blue, and a double Union Jack made as described, usually known as a Blendo.

PREPARATION.

The handkerchief feke is placed on the ring servante at the back of the table; three handkerchiefs, red, white and blue respectively, are tied together and rolled up so as to show only red, and are placed in the back of the mirror vase.

A wand is placed beside the black-art well on the table, and a needle is driven into the back edge of the table, so that it projects about a quarter of an inch slightly bent upward; on the needle is hung the folded Blendo or Union Jack, which is made as follows:—

Two silk Union Jacks about 2 feet square are laid one on the other and stitched together all-round the edge with the exception of one corner; in this corner is stitched a brass ring so as to form the mouth to the bag, (see Fig. 1); the fingers are now inserted into the bag through the ring and grasp the corner A inside the bag, and pull it through the ring. A wire feke twisted as in Fig. 2, is stitched on to this corner on the inside of the bag; on the outside of the bag a tape is stitched at the corner A, (see Fig. 1); stitched on to this tape is a pin which is really a safety pin broken off at the loop. Now to fold the flag ready for use, with the fingers get the wire feke through the ring; this pulls the bag into a kind of pocket (see Fig. 3); this is folded once more as if turning it inside out (Fig. 4.) Now pleat it, starting at the bottom, but be sure and pull the tape with the pin attached free before pleating; when you have pleated the flag nearly to the top, roll it the rest of the way and secure the roll with the pin attached to the tape. This sounds rather complicated, but will be found quite easy if you follow these instructions carefully. You will now have a roll as shewn in Fig. 5; this is hung on the needle point at the back of the table with the big wire loop showing above the top of the table.

PRESENTATION.

The performer shows the three white silks, lays the single one on the table, and strokes the two tied together which change to red and blue ; he now rolls them up, rolling the blue inside the red ; this he places in front of the partition in the vase ; in returning the vase to the table he turns it round so that the duplicate bundle of silks is seen, but look the same as those placed in it a moment ago ; he now takes the single white handkerchief in his right hand, while his left gets the handkerchief feke from the servante ; he now vanishes the white silk as described in the Perfect Handkerchief Vanish ; this leaves the feke in the right palm. Reaching to get the wand from the table, he drops the feke into the black-art well, taps the left hand with the wand and shows both hands empty. He now takes the duplicate silks from the vase and shows the white one tied between

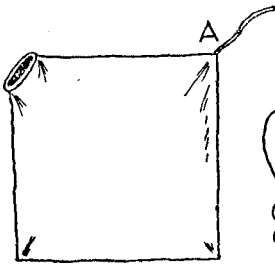


Fig. 1.



Fig. 2.



Fig. 3.

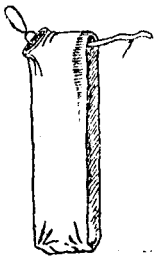


Fig. 4.

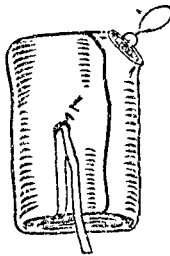


Fig. 5.

BACK EDGE OF TABLE LOADED

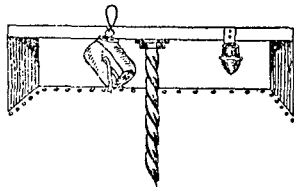


Fig. 6.

the red and blue; taking the corner of the red, and the corner of the blue to which the white is tied, he lays the handkerchiefs on the table pushing the corners through the wire loop of the flag, which projects above the edge of the table, and shifting the vase to one side he picks up the silk with the flag hanging on behind; holding the ring of the flag in the left hand and the tape in the right, he pulls the tape and this has the effect of pulling out the pin opening out the flag, and drawing the handkerchiefs inside, enabling him to show the flag back and front, thus bringing a very pretty combination to a climax.

THE PERFECT HANDKERCHIEF VANISH.

THE following Vanish I invented about six years ago, when I was in want of a clean vanish for a silk without the trouble of being tied up with pulls or elastic, and if the following instructions are carefully followed the reader will be surprised at the extreme simplicity and effectiveness of it.

All that is required in the shape of apparatus is a wooden cup on elastic, such as is usually sold at the depots. Take the elastic off and on the mouth of the cup glue a circular piece of wood with a hole in it, of a size to admit the thumb of the left hand as far as the first joint, so that it fits tight on the thumb.

This gives you a cup with a lip around the inside, (see illustration).

THE WORKING.

Have the cup either in a pocket or on the servante, as suits you best; obtain possession of it in your left hand without letting the audience know. The mouth of the cup should be towards the thumb, with the fingers curled around it. Now work a silk handkerchief into the closed hand—(really into the cup)—with the right middle finger of the right hand. When the handkerchief is all inside show your right hand empty, and at the same time turn your left hand

with the back towards the audience and insert your left thumb into the mouth of the cup, so that the cup sticks on the thumb ; now place the fingers of the left hand behind the thumb, still keeping the back of the hand toward the audience.

Having shewn the right hand empty, outstretch the fingers of the right hand and push the forefinger into the left closed fist, (see Fig. 1), and now move the left thumb down, and it will bring the cup right into the palm of the right hand, (see Fig. 2), without any apparent movement and under complete cover ; the left thumb now resumes the same position as before, and the right hand drops to the side with the cup containing the handkerchief palmed. This movement is so indetectable that everyone will still imagine the handkerchief is still in the left hand, as all you have apparently done after showing the right hand empty is to give it an extra push into the left hand. All that remains to be done now is to work the left hand slowly as if grinding the handkerchief into dust, and show the hand quite empty. The right hand can get rid of the feke either in a black-art well under the pretence of picking up the wand, or in any other manner the performer pleases. A little study of the movement described here will undoubtedly repay the student, as from the description it is impossible to realize the beauty of it without actually going through the movements.

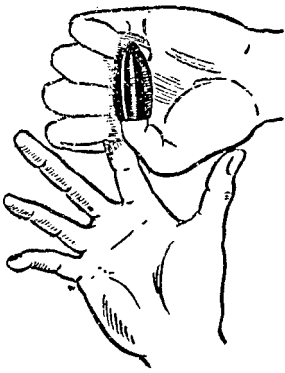


Fig. 1.

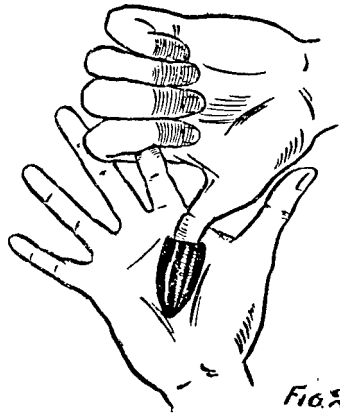


Fig. 2.

THE HANDKERCHIEF THAT UNTIES ITSELF.

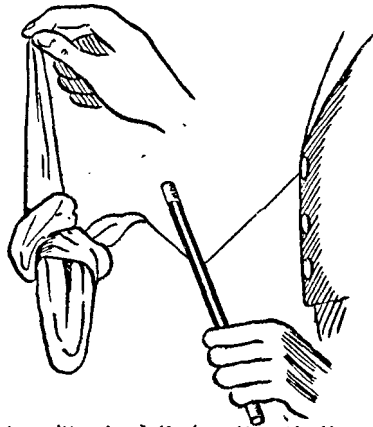
THIS trick I discovered whilst experimenting with a silk handkerchief, to which I had a thread attached, and being a very pretty effect, I think it worthy of inclusion in this book.

EFFECT.

The performer ties a genuine knot in a silk handkerchief, and holds it right away from the body; he then waves his wand, and the handkerchief deliberately unties itself apparently without human assistance.

EXPLANATION.

Prepare a silk handkerchief by stitching to the corner a length of fine thread (the right length can be found by experimenting); having done this, tie the other end of the thread to your waistcoat button, and you are ready for the trick. You now take the corner to which the thread is attached in your left hand, and the opposite diagonal corner in your right; now tie an ordinary knot, not pulling it too tight—still retain the corner in your right hand, and hold it away from the body; with your left hand pick up the Magic Wand, and strike the thread sharply, and you will see the handkerchief curl up and thrust its bottom corner through the knot and untie itself.



The handkerchief that unties itself.

CHAPTER II.—BILLIARD BALLS.

A NOVEL TRANSPOSITION OF TWENTY BILLIARD BALLS.

EFFECT.

The stage is set with three tables, one in the centre, and one on either side. On each of these tables stands a box with a glass front, and a flap made to close over it. The tops of the boxes open in the form of two lids. For the sake of clearness, we will call the box on the centre table B; the one on the left A; and the one on the right C.

The performer opens the front flap of B, and shows it crammed full of red billiard balls; he then opens C and shows it empty. He now transfers the red balls one by one from B to C, showing B empty, and C full of red balls. B and C are now closed; he then opens the front of A, and shows it full of white balls, closing it again after everyone is satisfied as to the contents. He now pronounces the mystic spell, and opens all three boxes, when behold, the white balls have passed from A to C, and the red balls have all gone back into B, from which they were originally taken.

EXPLANATION.

The secret lies in the construction of the boxes, which are all made the same. If the reader will study Fig. 1 carefully, he will see that the box has two flaps, one at the front, B, and one at the back, A; in addition to this the box has a glass window both at the front and at the back.

C, in the illustration is a mirror, or rather two mirrors stuck back to back, which divides the box diagonally. At the top of the box are two lids, by opening which one can obtain access into the box.

It will now be quite clear to a magician, that if one side of the mirror is filled with billiard balls, and the opposite side is shown to the audience, the box will appear to be empty, as the mirror reflects the top or bottom of the box as the case may be, and makes it appear to be the back.

Now in Fig. 2, I have shown the three boxes A, B, and C. A, the first box is filled with white balls through the top; the front and back flaps are closed, and it is placed on the left table, so that when the front is opened, the audience will see it apparently is full of white balls. B is placed on the centre table, and is genuinely full of red balls, viz. it has red balls on both sides of the mirror; this is placed on the table in such a way that when the red balls are removed from the one compartment, that compartment will be facing the audience, and when the flap is opened it will appear empty.

C contains white balls in the compartment to which there is no access; the box is placed so that the empty compartment is towards the audience. Everything is now ready and all boxes are closed, both the top lids and the flaps. The performer opens the flap of B, and that of C, showing B full of red balls, and C empty; he now closes the flaps and opens the top lids, and then takes all the red balls out of B, and drops them into C; he now closes the lids, and opens the front flaps showing B empty, and C full of red balls; in returning the boxes to the tables he turns them round so that the other compartments are now facing the audience; he now opens the flap of A, and shows it full of white balls; closing it again he turns that round in placing it on the table. After the pistol, the wand, or the incantation, whichever the case may be, the flaps are all opened and A is empty—C is full of white balls—and B full of red.

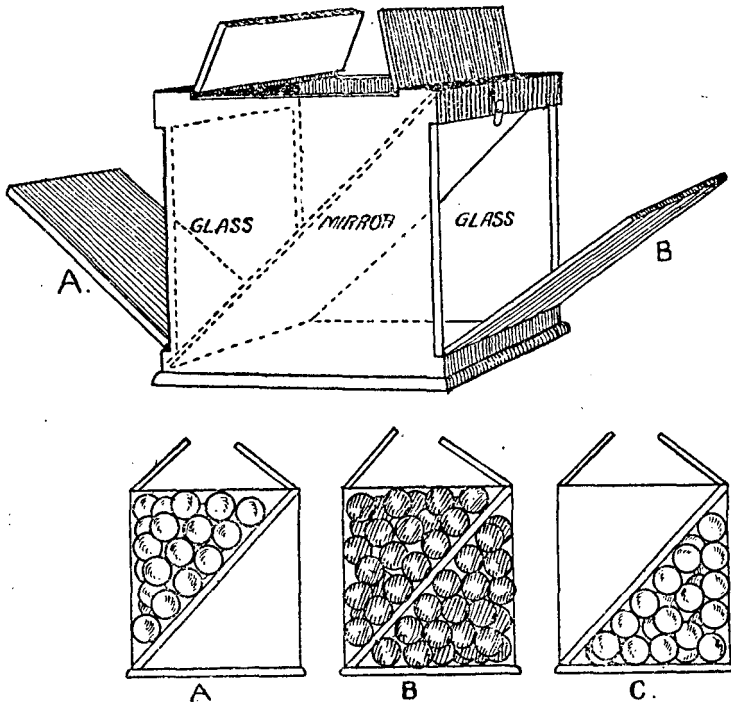
It is as well to make sure that the audience follow the trick, by putting a card labelled "Empty" against B, and one labelled "Red" and "White" respectively against A and C, before the transposition takes place.

The performer must also be sure not to open the top lids

at the same time as the front flap, or it will give the mirror away.

The illusion is perfect as the mirror doubles the quantity of balls in front of it, and makes the box appear quite full.

I have worked this trick for the last four years, and it has always been well received, and being handy with a fret-saw, made the whole apparatus myself. I originally got the idea after handling one of the cages fitted with mirrors for the production of birds.



CHAPTER III.—CARD TRICKS.

A NEW AND SUBTLE METHOD OF THE FOUR ACE TRICK.

THE improvement in this method of working the Four Ace Trick is that when the audience are requested to choose one of the four heaps containing the aces, they have a perfectly free choice, and that the four aces are not placed on the top of the pack. For the benefit of those who are not familiar with the old Four Ace Trick, I will describe the effect of this one.

EFFECT.

A pack of cards are handed to one of the audience for thorough examination, and the party is also requested to remove the four aces from the pack, and place them face upwards on the table. This having been done, the performer deals three indifferent cards against each ace, making four heaps of three indifferent cards and an ace beside each. The aces are collected by the performer, and placed one on top of each heap. The assistant from the audience is now requested to lay his finger on any one heap, and that particular heap is placed on a small Card Stand.

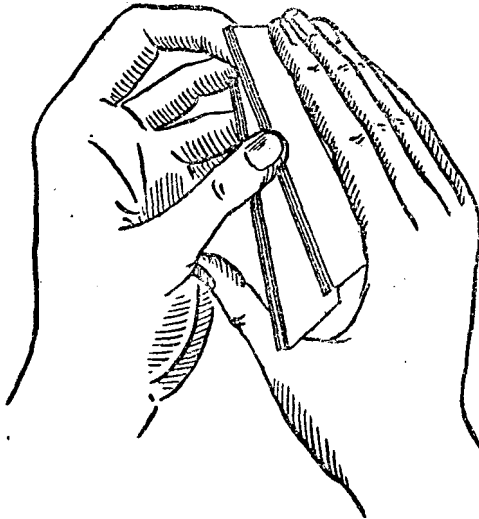
The performer now collects the remaining heaps and places them in the pack, which is handed to the assistant to hold. The performer now commands the three aces in the pack to pass on to the stand, and the three indifferent cards on the stand to return to the pack. The assistant now looks at the cards on the stand, and finds them to be the four aces, while he is quite unable to find a single ace in the pack.

EXPLANATION.

We will imagine that the pack has been examined, etc., and that the four aces have been placed on the table, with

the three indifferent cards against each. The performer now fans out the pack, and shows that there are no duplicate aces; in doing so he palms off four cards from the top in his right hand, and lays the pack down. He now collects the four aces in his left hand, and in squaring them up with his right hand, palms on the four indifferent cards, so that they overlap the aces by about an inch at the top. It is now an easy matter to draw away the four aces with the right thumb and palm them, leaving the four indifferent cards in the left hand. These cards are now placed one on top of each heap, and the assistant is requested to lay his finger on any heap. The heap having been selected, is taken in the left hand by the performer and exchanged for the four aces in exactly the same way as already described, and placed on the stand.

The three heaps are now placed in the pack, at the same time putting in the four palmed cards with them. All that remains to be done is to pronounce the Magic Spell, and show the four aces have arrived on the stand.



EXCHANGE IN FOUR ACE TRICK.

CHAPTER IV.—ILLUSIONS.

WALKING THROUGH A WALL.

THIS Illusion, which I invented in 1913, and produced in 1914, created a considerable stir at the time, and attracted more than usual attention on account of the number of people who tried to copy it and illegally exploit it.

Before producing it myself I sold the American rights to my friend, Mr. Harry Houdini, who worked it for a considerable time in America with great success.

The old adage, that imitation is the sincerest form of flattery was never proved to such an extent as was the case with this invention. I will now describe for the first time in print the illusion that left thousands guessing.

EFFECT.

Upon the rising of the curtain, a large brick wall was seen, built in a frame-work upon castors, for the purpose of wheeling it about. Suspended from the flies was a large drugget stretched on an iron frame-work. This was proved to be without a cut or a seam of any kind by a powerful arc-lamp being placed behind. Upon the stage was a thick carpet. The drugget was now laid flat on the stage; the brick wall was wheeled on to it, the end facing the audience, Two innocent-looking three-fold screens were now exhibited, and the audience were invited to come upon the stage, and examine carefully everything used—particularly the wall. The audience and committee having been satisfied that everything was genuine, the committee was asked to make a circle around the wall; this having been done, a young

lady was now introduced to the audience, who were requested to note her features carefully, so as to recognise her again, and if the committee wished, they could put an identification mark or seal upon her dress.

The lady now took her stand at the centre of the wall upon the right-hand side, and the performer adjusted one of the screens, in a corresponding position to the left-hand side of the wall—the committee being satisfied that the screen was empty ; this done the second screen was placed around the lady up to the wall. A bell was now heard to chime four times ; on the fourth stroke, the screen was pulled away and the lady was found to have gone—and on the other screen being opened, she was found there on the opposite side of the wall, having apparently passed right through it.

The committee immediately rushed to the wall, but not a crack or crevice could be found, by means of which even a mouse could have passed through.

EXPLANATION.

We will now examine all the articles used. First, we examine the brick wall, which was built by the local bricklayers ; this is quite solid and free from trickery ; next we examine the screens—these are quite genuine, also last of all the drugget—this is also above suspicion—we are non-plussed—Ah ! a brilliant idea, let us examine the stage under the drugget ; we do so and here we find the secret :—

In the centre of the stage carefully masked by the design of the carpet (to which it is attached), is a trap six feet in length, with two doors opening downwards (see Fig. 1). When the drugget is laid on the stage this is completely hidden ; then the brick wall is wheeled on to the drugget, so that the trap comes right under the centre of the wall (see Fig. 2). It will now be seen that if, when the lady is inside the screen and the other screen is in place, the trap is opened, the drugget with a little persuasion will sag into the trap, and form a hollow under the wall through which the lady

can crawl. When she is on the opposite side she knocks on the floor—lifts the drugget, and the man under the stage closes up the trap and bolts it ; there is now no trace of how she got through. Then the screens are taken away, and the committee search for a clue but in vain, for unless they lift the wall (which weighs nearly a ton), off the drugget, the trap cannot be found—consequently they return to their seats scratching their heads, completely had.

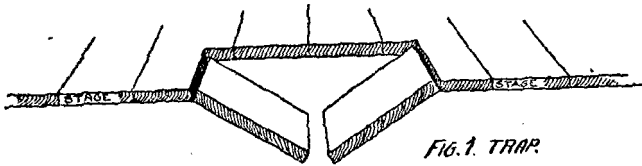


FIG. 1. TRAP.

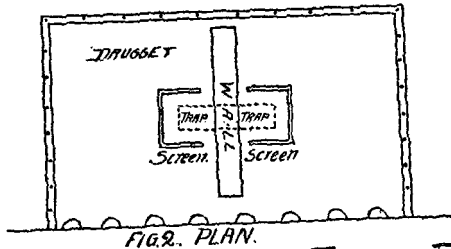


FIG. 2. PLAN.

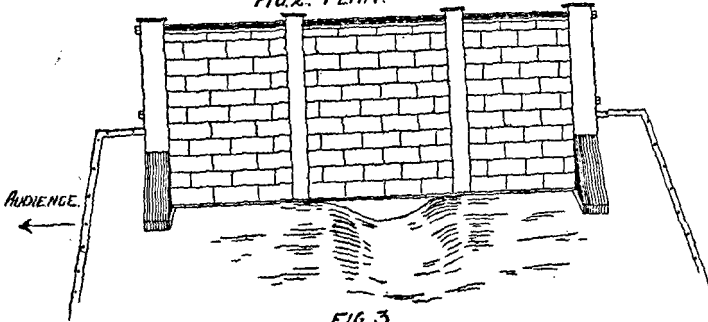


FIG. 3.

THE ORIGINAL RINGS ON RODS ILLUSION.

BEFORE describing this illusion it is necessary for me to dispel any misapprehensions as to the rightful owner and inventor, on account of an *inferior imitation* that is being exploited, and was copied from this the original trick. Magicians will be able to judge for themselves the superior article, as the difference is as chalk from cheese.

This illusion was invented by myself in 1915; the plans I kept for nearly a year. In 1916 I had it made privately by an expert cabinet maker; then when completed it was put by, laying idle for two years.

The first performance at which it was shown was in 1918, at the South London Palace, where it was witnessed by several magicians, one in particular who afterwards copied it. From 1918 to 1919, it remained my own exclusive property, but alas! like all good things, it must be copied by the unscrupulous.

In February, 1919, I was playing at a hall on the East Coast, where the secretary was an amateur conjurer. He watched the trick at every performance—(seven in all—including a *matinée*), and then communicated the effect to a friend of his, also an amateur conjurer, with the result that the friend made and publicly described an imitation, in a book in which he had the audacity even to mention my name in connection with it.

EFFECT.

The performer exhibits a square box of polished mahogany, which has neither front nor back, and freely invites the audience to examine same. He then shows two steel, two brass, two wooden, and two glass rings—also two rods, one of brass, and one a glass tube.

The rings and rods are passed round the audience for examination, and £100 reward is offered if anyone can find any trickery in any of the rings or rods used, or prove them to be other than solid.

This having been done the performer calls attention to two holes—one in each side of the box—and passes the brass rod through the holes so that the rod runs through the centre of the box and the ends project from either side.

He now calls attention to the apparent impossibility of linking solid rings on to the centre of the rod inside the box, without first withdrawing the rod and slipping them over the ends. He now places a small blind in front of the box, while assistants hold the ends of the rod projecting from the box; then taking the two steel rings he places them inside the box, and on taking the blind down the rings are seen linked on the centre of the rod. The audience are now invited to examine the rings and rod, and are offered £100 if they can take the rings off without removing the rod from the box—this they find impossible. The performer now removes the rings and rod, and borrows a walking-stick from the audience; this is pushed through the box, the blind is put up, and the two brass rings are linked on to the stick; the audience are again requested to examine everything. Next the glass tube is pushed through, and this time the wooden rings are linked on in the same way. Last of all two flat glass discs with small holes in their centres are linked on to the glass tube under the same conditions, and are finally examined by the audience.

EXPLANATION.

Although only eight rings are shown to the audience, there are sixteen used in the trick, viz. :—duplicates of the eight that are first shown. I will now describe the size of the rings, which is of very great importance.

The two steel rings nest one within the other, and their respective measurements are one foot in diameter, and the smaller, eleven and a half inches. The two brass rings nest one inside the other, and both nest in the smallest steel ring. The two glass discs are the same size, and same thickness; they lie flat on one another, and nest into the smallest brass ring; the two wooden rings are also of the same size,

and lie flat on one another, and nest inside the brass rings (see Fig. 1), the largest ring being the outside steel one. The duplicate set of rings nest in the same way, and are of exactly the same size.

Now to describe the box. This is made of one inch thick mahogany, and is eighteen inches square; one side has a circular hollow in it measuring one foot and a sixteenth of an inch in diameter and three-quarters of an inch in depth; there is, however, a circular centre of wood measuring two inches, with an inch hole running right through (see Fig. 2). There are also two doors fitted to this side, which when closed completely conceal the circular cavity; the doors are a quarter of an inch thick, and when they are closed they lie quite flush, and the hole, which is bored through the side, continues through the doors also. The doors close and lock automatically with a catch inside which is controlled by a spring let inside the bottom of the box; just above the spring the wood is thin, and if pressed upon gives sufficiently to press the spring; this releases the doors which are forced slightly open by means of small spiral springs behind. Having explained the construction of this side of the cabinet you will no doubt wonder why when the audience examine it they do not see the cracks of the doors; the reason is that the side of the box has lines cut in its surface, apparently for ornamentation (see Fig. 3), and the doors are made to fit to such a nicety that they appear like very light scratches. The bottom of the box is made to open in the same way as the side, and is also hollow inside; it is exactly the same with the exception that it has one door instead of two; this also opens upon the pressure of the finger on a particular spot where the wood is hollowed away underneath, and there is also a spring to release the catch on the inside.

Fig. 4 shows the bottom open; when closed it is of the same appearance as the side. The trap is completely hidden by means of the thin scratched lines ornamenting it.

Now to set the apparatus ready for the trick:—

We press the wood at the secret spot, and the doors in

the side open ; we now put all the rings (shown in Fig. 1, nested one inside the other), into the circular cavity (into which they fit exactly), and then close the doors ; we now see that the trap in the bottom is closed, then we are ready for the trick.

PRESENTING.

The duplicate set of rings and the rods are given for inspection—then the box is examined. If the committee shake it nothing rattles, as everything inside fits close ; if they tap upon the side it does not sound hollow, for it is solid with rings underneath, and the insides of the doors are lined with felt and press tightly against the rings—there is not a catch or a break upon the surface of the wood to release the doors by—and unless the particular spot is pressed heavily upon, the doors cannot open, for they are fastened tight on the inside ; the surface of the wood can be casually pressed all over, and the doors will not be released, and it is impossible to strike on the exact spot without knowing it. If the finger is inserted in the hole in the side, it is found to be solid inside, as the hole runs through the circular piece of wood.

Everyone being satisfied, we pass the rod through the hole, then through the other side ; we have really passed it through all the rings concealed in the side. We now put the blind in front of the box—press on the bottom—the trap opens—we drop the rings inside and close it. We now press another spot, and the doors in the side open, and we slide the two steel rings along the rod and close the doors. Everything is now shown, and the audience are challenged to take the rings off—which is impossible. In the same way all the rings are linked on two at a time ; the two brass ones on the walking-stick—the two wooden ones on the glass tube, and last of all, the two glass discs.

The rings all nest one within the other in the bottom, while their duplicates are taken from the side and slid along the rod to the centre. Of course if the performer wishes, he can link all eight on at once.

I have omitted to mention, that the unprepared side of the box, has the scratches the same as the faked side ; also, the cavities in the side and bottom are lined with felt as are the insides of the doors.

It is essential that the box is made of mahogany or a very hard wood, so that there is no give in the doors ; this also enables the doors to fit exactly—perfect fitting doors could not be made of a soft wood.

I am shortly having another box made, only in ebony—a harder wood still, with both sides faked ; this will enable me to link on sixteen rings, for which I shall have to use thirty-two rings in all.

I have often been challenged to link the rings on to a length of thick rope supplied by the audience, this however is just as easy as linking them on the rods. The imitations of this trick exploited by others have always been inferior inasmuch as the boxes used could not be examined or the rod shown in position before the blind was put up.

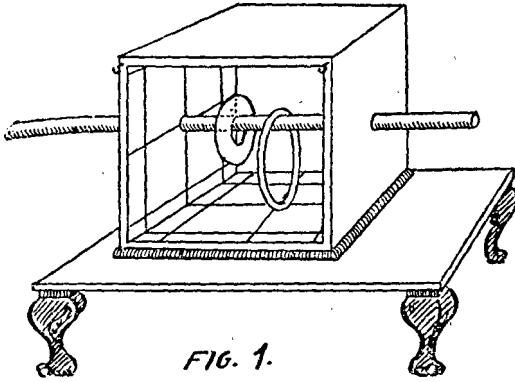
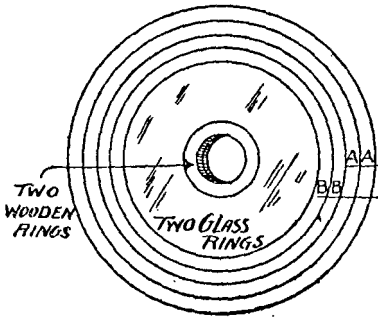
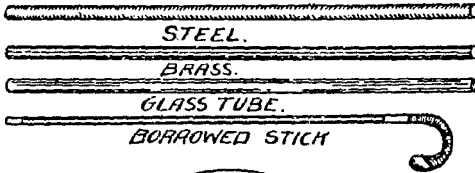
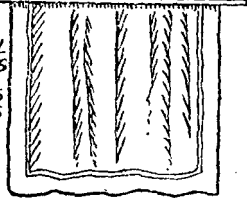


FIG. 1.

RODS USED.



THIS BLIND
FITS ON FRONT OF BOX.



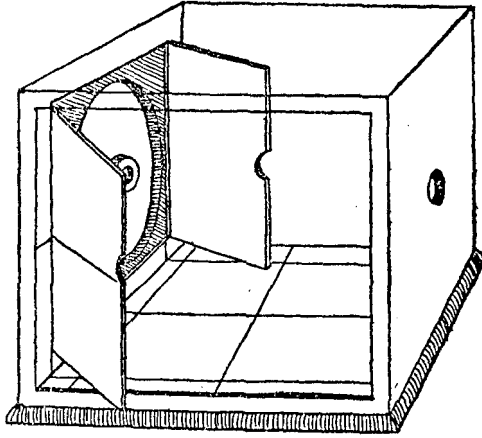
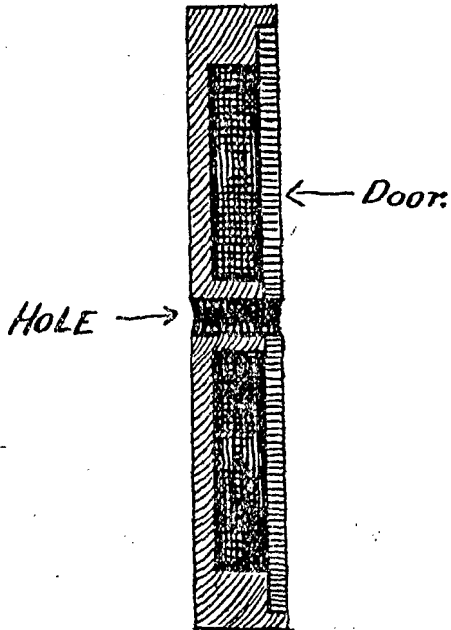


FIG. 2.



SECTION OF FAKED SIDE.

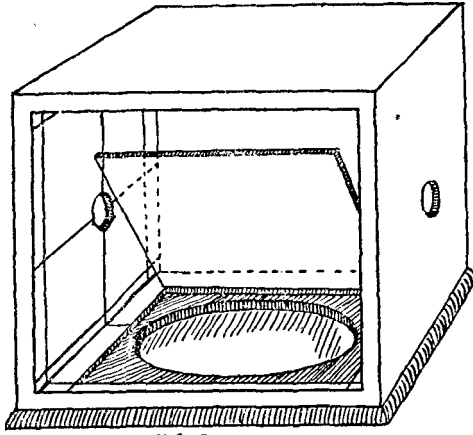


FIG. 3.
FAKE SIDE CLOSED, BOTTOM OPEN.

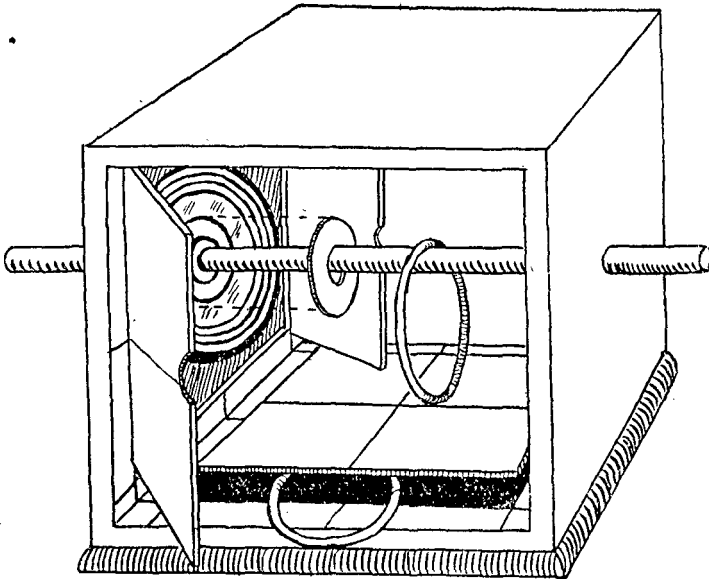


FIG. 4.
BACKVIEW LOADED WORKING.

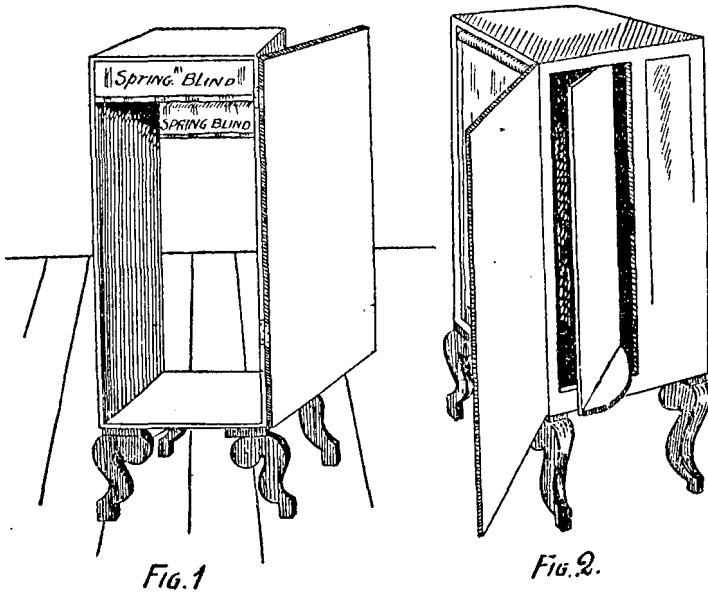
THE SUPER-MYSTERY CABINET.

THIS is yet another production Cabinet, producing the same effect as the others, viz. :—the production of a person from an apparently empty cabinet, but worked under different conditions, and on a different principle.

The Cabinet (which is clearly shown in Fig. 1), has a spring-blind at the back to enable the audience when up to see right through that no one is concealed there ; it is also fitted with a spring-blind at the front, and in addition to this, there is a door in front of the spring-blind. The reason for the front spring-blind will now be made clear.

To start with—the two spring-blinds are down, and the door is closed, and a lady is inside the cabinet. It is first wheeled round to show there is nothing at the back ; the door is then opened, but the front-spring-blind being down conceals the lady, who gets through a revolving trap in the side of the Cabinet and conceals herself behind the door. The spring-blind is now pulled up, and the audience see the interior of the Cabinet is empty ; then the spring-blind at the back is pulled up, and they can see right through ; being satisfied the Cabinet is empty, both blinds are pulled down—the lady gets back into the Cabinet—releases the blinds—pushes open the door and reveals herself.

Fig. 2 makes it quite clear how the lady gets through the side in such a short time. As will be seen a portion of the side completely revolves on a centre pivot, and the lady stands on a semi-circular platform attached to the bottom. Of course the inside of the Cabinet must be painted to correspond with the outside, and both sides of the Cabinet panelled to hide the revolving trap. Worked quickly this is a very puzzling illusion ; as the top and bottom of the Cabinet are thin, no traps in the floor are used, and the audience can see through the back.



THE FAIRY FLOWER-BOX ILLUSION.

EFFECT.

A box measuring four feet square, standing on a platform, is seen by the audience to be quite empty; the front of the box is now put on by the performer who taps under the platform to show there are no traps used; a pistol is fired and immediately the box bursts open to three times its original size, transformed into a bower of flowers and festoons; the front also falls down and reveals a Fairy reclining in the interior which is illuminated with electric lights.

EXPLANATION.

First of all let me explain the modus operandi by which the lady appears in the box.

Fig. 1 shows the side view of the box mounted on the platform. It will be seen from the illustration, that the box

is placed right up to the front edge of the platform, leaving

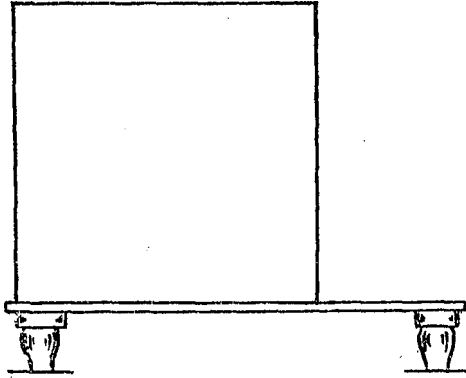


FIG. 1.

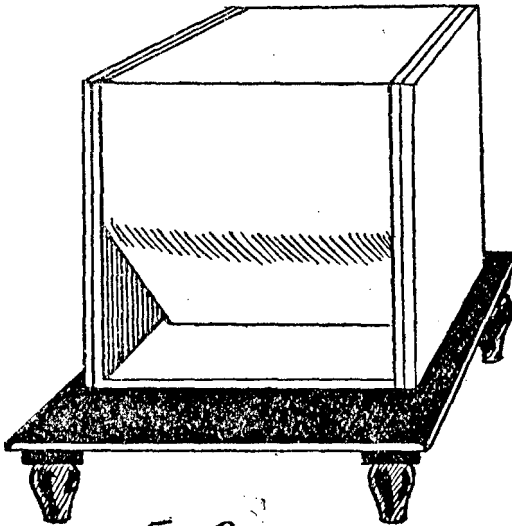


FIG. 2.

about one foot of platform behind (see A). When the box

is first brought on, the lady is inside, and the front is on, but before the front is removed she gets through a trap in the back of the box, and rests on the platform at the back, being concealed by the box itself. Fig. 2 shows the back of the box with the trap in it. The back really consists of a frame of wood, covered with canvas on the outside. The inside (as shown in Fig. 3), shews a part of the frame cut and hinged, so that the lower half of the canvas will swing inwards in the form of a trap ; this trap is quite undetectable on

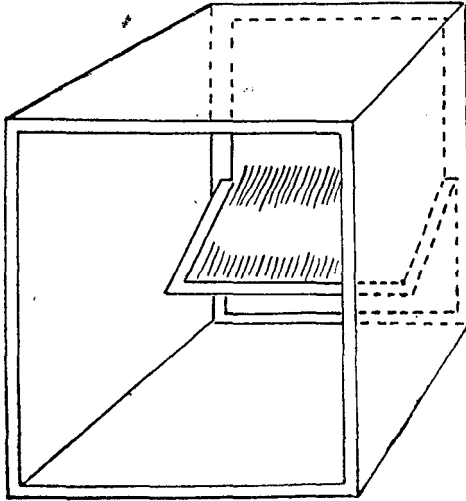


Fig. 3.

account of the frame on the inside being painted black, and there being no break in the surface of the canvas.

Now to explain how the box is transformed :—

In Fig. 4 it will be seen, that the box has double sides that hinge at the bottom and open outwards ; the sides are also frames of wood covered with canvas. The side proper is covered on the inside, and the hinged side is covered on the outside of the frame—consequently when the sides lie flat together there is a two-inch space inside ; this space has roses and artificial flowers stitched all over it,

In Fig. 4 it will be seen that there are three cords attached from the top of the box to the edge of the double side ; these also have flowers twisted around them and green foliage,

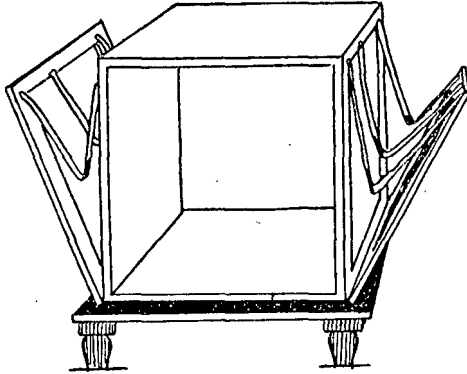


FIG. 4.

so that they appear in festoons ; when the sides are closed these lay flat between them.

It now only requires to explain the front which fits on to the box. This is made exactly the same as the sides, viz. :—

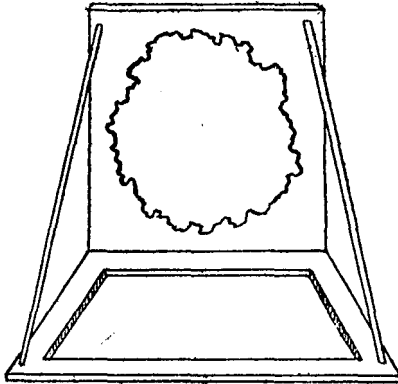


FIG. 5.

it consists of two frames hinged at the bottom (see Fig. 5). The bottom frame is covered with canvas—the other has an oval opening in it, around the opening are attached flowers

and leaves, there are also cords running from the top edge of one frame to the other, to these there are also flowers attached.

When the front is brought on the two frames lie flat together, and are held by means of a catch at the top, the canvas side only being seen by the audience. Attached to each of the hinged sides of the box and front is a cord, this cord runs through a hole in its fellow side when they are closed, and when the lady enters the box from the back she holds all three cords. The performer then releases the catches that hold the double sides together, and when he fires the pistol the lady releases the cords—the box opens and forms the spectacle as shown in Fig. 6.

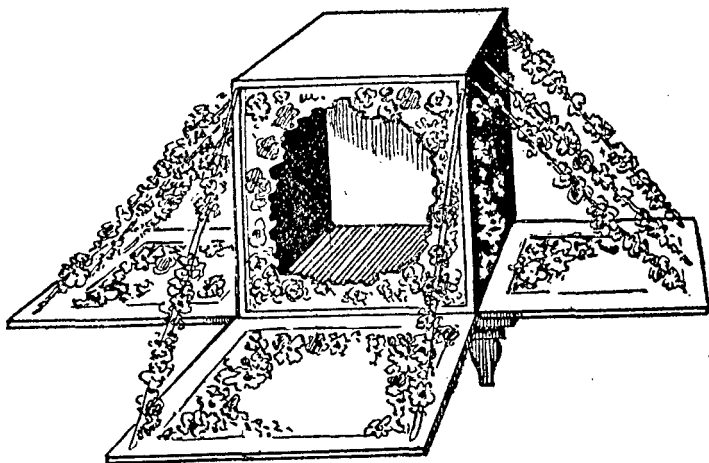


FIG. 6.

In concluding the first part of this book, which I trust will be useful or at least of interest to my brother Magicians, I have only one remark to make, and that is, that should there be any detail either in the method of working or presentation of any particular trick that is not sufficiently lucid, I shall always be pleased to hear from any reader and give him more complete instructions. Concerning Part II of this book in the words of the politician: "Wait and See."

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