



The L. W.
MYSTERIES
FOR CHILDREN

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*A*N AUDIENCE of children is the most difficult of audiences to control, but to the capable performer it makes up for this by being the most appreciative of audiences once it is won.

The best of magic is none too good for children. The average boy knows a few tricks, or possesses some bits of apparatus; unless the performer can present something quite startling to him, he is likely to be rated by the boy as little better than himself. The child mind, quick in relating cause and effect, may get to the heart of a matter more readily than an adult; the performer will need to have all his wits about him, for a single slip will be audibly announced, and a single minor defeat will cause him to sink in the estimation of his youthful audience. ¶ The time has gone when the intelligent child of over six believes in Santa Claus, in fairies, or in the supernatural power of the performer. He is willing to enjoy such stories, but only if so offered; if the magician assumes the child to be too credulous, he is likely to resent it as an insult to his new-learned wisdom. The child demands to be treated as friend and equal. ¶ The magician who would presume to entertain children must be able to speak well and grammatically; must possess a stock of both tact and patience, and, lastly—most difficult to acquire, but most essential of all requirements—he must possess a genuine love for children.

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HE feats of magic to follow will be offered in a form in which they have been presented, blended into a program arrangement. For best conditions, the performance should be given in some kind of a double parlor, so that the magician may have his "stage" to himself while setting up his apparatus, and packing it afterwards. No special tables are needed; the program is arranged to be presented with the aid of two tables and two chairs, which may all be borrowed. Card tables serve admirably. One is placed at the extreme back, center, and serves to hold much of the apparatus. The other is placed forward, serving the ordinary purposes of a conjuring table. One chair is placed at either side, and slightly to the rear of this center table. The arrangement of the apparatus will be made clear under the description of each individual effect.

Now all is in readiness for the program. If the magician is hidden from his audience by double doors, or curtains between rooms, he has previously arranged with the hostess or with a couple of the boys themselves that at his signal they shall draw back the doors to reveal him.

His first efforts are directed toward getting his audience into a receptive frame of mind. As he steps forward, he bears in his hands a book—a classic of childhood, *Through the Looking Glass*, by Lewis Carroll—and from this he is reading aloud, at about the middle of the fifth chapter.

"'I can't believe that' said Alice.

'Can't you?' the Queen said, in a pitying tone. 'Try again: draw a deep breath, and shut your eyes.'

Alice laughed. 'There's no use trying,' she said: 'one can't believe impossible things.'

'I daresay you haven't had much practice,' said the Queen. 'When I was your age, I always did it for half an hour a day. Why sometimes I've believed as many as six impossible things before breakfast!'"

The magician closes the book and lays it to one side.

"The Queen was right, and I am going to ask you to practice believing impossible things for half an hour. For I have more than six stories to tell, and to show you, and they are all quite impossible, but you can believe them if you try!"

So speaking, he turns to his first feat.

The Rambling Road



WANT to tell you about a giant—quite the largest giant that ever was. One day he went out walking, and he came to a spot where on one side of him was a field yellow with wheat, and on the other side a field red with poppies, and between them ran a white ribbon of road. But this giant was so tall, that from where he looked down at these fields at his feet the wheat field seemed as tiny as a yellow pocket handkerchief, and the poppy field seemed no more than a red handkerchief, and the road between seemed like a white ribbon, and, thinking that that was what these were, the giant bent down and picked them up, intending to take the handkerchiefs and ribbon home to his children."

A red silk, a yellow silk and a white ribbon are shown.

"He happened to think, though, that his children had plenty of pocket handkerchiefs, so he tucked them aside, down into a valley. But the ribbon of road he rolled up, and placed in a paper bag he had with him, and started home. Just then he met me, and told me what he had done, and I told him that his story was quite impossible, and that I didn't believe a word of it. He wanted to know why, and I pointed out that in the first place he couldn't have picked up a wheat field and a poppy field and taken a road out from between them and put it in a paper bag, and in the second place I couldn't believe in him because I knew there were no such things as giants. He thought it over, and realized that I was right, which so discouraged him that he ceased to be. There was nothing in his paper bag, and the white road still ran between the wheat field and the field of poppies!"

On this last sentence, the paper bag is suddenly "popped" and then torn open, disclosing the disappearance of the ribbon; it is tossed aside and the silks pulled into view, disclosing the ribbon now tied between them.

The silks used are almost thirty inches square; one a bright scarlet and one a golden yellow. To use smaller silks means a sacrifice of effect without corresponding gain, for the size of the silks does not affect the ease of working. The white ribbon is an inch in width, and about four feet long.

A duplicate piece of ribbon is required.

One ribbon is tied between the silks. It is now pleated until its length has been reduced to about six inches, and is then rolled into a small and compact bundle. The two silks are now laid on the table, one on the other, diagonally, the roll of ribbon coming between them and at the center of the diagonal, so that if the two silks are picked up together by the middle, the hand holding them holds the ribbon pressed tightly concealed between them, preventing a premature appearance of it, while the fact that the ends of the silks are disconnected causes the silks to appear separate.

That the silks may be displayed effectively at the beginning of the performance, a strong pin has been pushed upright into a corner of the table, and, the centers of the silks being draped around this, the ends of the silks hang down on either side of the corner. Across them is draped the remaining ribbon.

At the proper moment in the patter the right hand takes the ribbon and the left takes the silks, together, by their centers. The ribbon is dropped back onto the table and the right hand lifts the ends of the silks as the performer speaks concerning them, giving the impression, without direct statement, that they are separate. They are then tucked into a container; in this program it is the bran vase, which is to be utilized in a later effect, and which rests without lid on the front table, conveniently at hand. It is not necessary that the silks be pushed completely out of sight. The loose central corner of the uppermost silk is left projecting so that it can be readily grasped, as this is the corner that must be used in pulling the silks from the vase.

The paper bag vanish for the ribbon, admittedly not original, is effective and appropriate in this feat. One side of the bag is made double by pasting the side of another bag in it, leaving it unpasted at top so that the false side forms a pocket into which the ribbon can be pushed. The ribbon is first wound loosely about the hand, forming a flat compact bundle which can be pushed into the false side without either bulking out the side or wrinkling the ribbon. The bag is blown up and "popped" in the ordinary way; the double strength of the false side insures that it is the other side which will break, and then the bag can be torn right open to show it empty. The torn bag is tossed carelessly onto the seat of the chair at the performer's right. The projecting corner of the silks is grasped, and they are drawn from the vase with a long sweeping movement that causes the silks joined by the ribbon to stream through the air with beautiful effect. Then the ends of the ribbon are grasped by the hands, so that the ribbon is stretched between them and a silk hangs down from either end, reaching almost to the floor—a display that climaxes the feat. Silks and ribbon, still joined, are draped over the back of the right hand chair, and the performer continues with the mystery of:

Little Jimmy and the Soap



ONCE knew a little boy named Jimmy, who—impossible as it may seem—didn't like to wash his hands, and didn't like to wash his face, and didn't even like to wash behind his ears!"

While speaking, the magician has stepped to the chair on his left and from the seat of it taken a thin frame containing clear glass. There is no back to the frame, it being quite transparent. Then a piece of cardboard large enough to cover the face of the frame is placed in front of it, and it is leaned against the back of the chair.

"One day his mother gave him a cake of soap, and to make sure that he would wash she told him that he couldn't go and play with the neighbor children until he had used that cake of soap all up. So he took it with him, and pretty soon he came back to his mother and said: 'Mother, I've used the cake of soap all up!'"

A small cake of soap is shown during this patter; it vanishes from the hands, which are shown empty.

"His mother was quite pleased, and she told him that he could go out and play with the neighbor children. That is, she was quite pleased until all the store keepers of down town began calling up and complaining because when they went to open their stores that day, all the windows were like this!"

The glass frame is picked up from the chair seat. Across the surface of the glass, apparently with soap, has been written the name LITTLE JIMMY!

For this feat we require an ordinary wooden picture frame, rather narrow, and a couple of sheets of glass. One of these just fits into the frame, and is permanently fixed therein, with glue. The other glass is a shade smaller, either way; this forms a loose flap which can be placed in the frame behind the glass permanently fixed therein. It is upon this loose piece of glass that the name LITTLE JIMMY is written; not with soap—which would not be sufficiently visible—but with white paint, which resembles writing with soap closely enough for all practical purposes. When this glass is held behind the other in the frame, it is impossible to tell at a distance of a foot or two that the writing is not upon the surface of the front glass. Besides the name, the glass may be further decorated with a little figure in the corner, or otherwise to suit the taste of the individual.

The piece of cardboard used is slightly larger each way than the diameter of the frame. It is fairly flexible, and of a dark color, preferably black, so that at the finale it may be held behind the frame to provide a background for the white writing against which it will show clearly.

The chair used should have a padded seat; if not, a flat cushion should be placed upon the seat. The loose glass flap is laid upon this, writing side up, and then covered with the cardboard, upon which is placed the frame. The edge of the flap projects very slightly behind the cardboard so that the performer can see it.

When he starts his patter, he picks up the frame and shows it freely. It is then placed upon the cardboard just over the flap—this being the reason that the performer must be able to see the flap edge—and the front edge of the cardboard is grasped so that it may be pulled out from between the glasses. As this is done the cardboard is bent upward and back over the frame, hiding the writing on the flap from the view of anyone who might be above the level of the frame. The cardboard is brought back until it completely covers the frame. The performer then grasps cardboard, frame and flap together and leans them against the back of the chair, resting on the seat, so that they will be in full view.

Continuing with his patter, the performer picks up the cake of soap from the seat of the chair. This is the smallest size of wrapped soap cake; the size that is ordinarily found in hotels. It is held in the right hand and shown, then apparently transferred to the left, really being retained finger palmed in the right. The performer makes a half turn, so that his left side is to the audience, the closed left hand being extended. The right hand is naturally brought in close to the body, and the cake of soap disposed of into the lower left hand vest pocket, the move being completely hidden by the left arm. The now-empty right hand is brought out to the left, and taps the back of it gently, then both hands are opened together and shown empty.

With the left hand the performer now takes cardboard, frame and flap together from the chair seat. The mere action of picking them up presses the loose glass into position behind the other. The right hand shifts the cardboard to behind the frame, to form a background to bring out the writing. The climax is reached. Frame with flap is replaced on the chair seat, and the cardboard dropped flat over it, hiding it to eliminate danger from later inspection.

Little Jimmy and the Stocking



REGRET to say that Little Jimmy was a very bad boy all year, until finally about Christmas time his mother told him that unless he became much better Santa Claus wouldn't put anything in his stocking when he hung it up. Little Jimmy, however, didn't believe this, and on Christmas Eve not only did he get ready to hang up his stocking, but he thought of something naughty to do, by which he hoped to get more presents than his share. He took his stocking, and cut the toe right off, like this! Then he took a big basket, and placed it in front of the fireplace, and hung the stocking over it, for he thought: 'Now when Santa Claus begins putting

presents in my stocking, they'll slide right out the toe into the basket, and he'll keep putting things in, and putting things in, because he won't know why the stocking doesn't fill up, and that way I'll get a whole basket full of presents!' So he went to bed, and early in the morning he hurried down to see what he had, but there was nothing in the basket! Then he wondered why nothing had fallen through the toe of the stocking, and he looked to see; Santa Claus, unable to endure the thought of so much naughtiness in such a small boy, had mended his stocking as good as new! But there was nothing at all in the stocking!"

To perform this stocking restoration a couple of stockings are our first requirement. The variety we have used is the Virginia stockings, to be purchased at the Kress stores at twenty-five cents a pair. One stocking will be destroyed at each performance. Get size 9½—the largest size obtainable in these stockings.

Taking a pair of stockings, turn one inside out, and then double the toe of it back inside the stocking for at least half the length of the foot portion. This stocking must then be placed completely inside the other, and the two smoothed out so that they do not bag suspiciously. The mouths of the stockings are then sewn together half way around; merely loosely stitched with thread the same color as the stockings.

This double stocking is hanging over the back of the left hand chair, so that when at the conclusion of the previous feat the frame is placed on the seat of the chair the stocking may be picked up and this feat proceeded with, without pause. The sissors may be lying on the chair seat or on the table.

Standing left side to the audience, the stocking is drawn up onto the left arm. Really the hand and arm go between the stockings, inside the outer stocking but outside the inner stocking, which lies along the under side of the arm so that there is only a single thickness of stocking on the side toward the audience, preventing any suspicious bulging. The right hand takes the sissors and cuts off the whole toe portion of this outer stocking. The fact that the toe of the inner stocking was doubled back inside it eliminates any danger of its either being cut, or showing when the other is cut off. The fingers of the left hand are thrust out the opening, making it clear that the stocking was really cut. The sissors are laid aside on the table, and the cut off toe thrust into the right trouser pocket. Then the stocking is drawn off the arm.

Now as the performer patters concerning the basket, he takes the stockings in both hands, fingers outside, and thumbs inside the mouth of the inner stocking, and they are gathered up between the hands so that they may be turned inside out together as he turns toward the table to hang them up. The pin which was stuck in the corner of the table in the setting up of the Rambling Road serves to hang the stockings from momentarily, to show how Little Jimmy hung up his stocking. Then they are taken down and the restoration demonstrated; to make this visible the stocking is pulled on over the right arm, which goes between the stockings so that as before there shall be but one thickness on the side toward the audience, and with the right fingers the toe portion is held stretched out. With the stocking thus held, the performer goes down among the children to give all a chance to see that the stocking is now whole. Then, returning to his table, the stocking is tossed onto the left hand chair, and the next problem presented. When the cut off toe portion was pushed into the right trouser pocket, it was pushed in at the top of the pocket, so that should some child remember it and challenge the performer he can show his pocket empty, but except in case of challenge the point is better omitted.

Naming the Plane



PROBABLY you are all interested in airplanes—for in this day everyone is interested in airplanes—so I thought you might like to watch me construct one. Since a real airplane would be a trifle large to fly in a room this size, I shall make mine from paper."

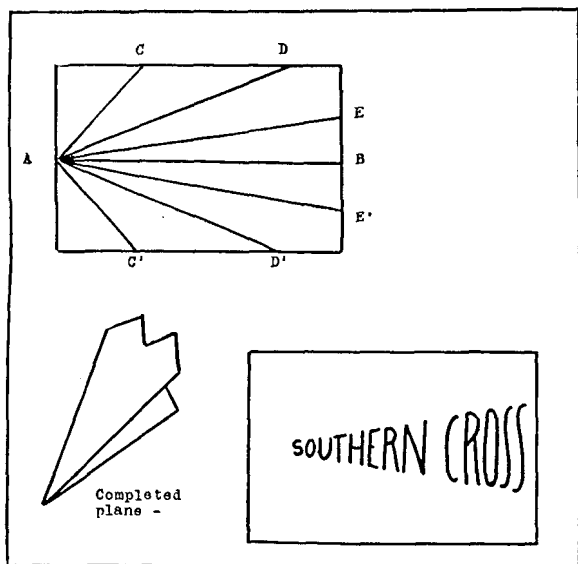
A pad of drawing paper is shown. The top sheet is torn from the pad and folded into an airplane after a manner familiar to children, the performer pattering meanwhile as he folds.

"The first time I tried to make an airplane from paper I thought, since I wanted it to fly, it would be a good idea to use fly paper, but it didn't work very well. It wouldn't fly; it wouldn't even leave my hands. My father once told me that if I was going to make a thing, I should start working on it and then stick to it; that was what I did to my fly paper airplane, but I couldn't notice myself that the results were any better for that."

By this time the folding of the airplane is completed. "It's all finished except for one thing," says the performer. "It needs a name. But it will not be hard to name it, because I will do that magically. I shall let you people decide upon a name, at random, and then I shall name it before I even know what it is to be named. Here in this air mail envelope I have a number of slips, on each of which is the name of some famous airplane."

Coming forward with the envelope, the performer tosses out a few of the slips and has them opened, each proving to have a different name upon it. From the remaining slips a boy is requested to make a selection, but to keep the slip unopened for the present, so that no one can know what the name of the airplane is to be. Returning to the table the performer takes the plane, which has been stood in full view, and makes a mystic pass over it. The boy with the slip is told to open it and read out the name, which proves to be, say, the Southern Cross. Through the air the performer sails the plane he holds, direct to this boy. The boy catches it, and is requested to bring it forward and then open out the folds of the paper. He does; across the paper is now printed in bold lettering the name of the airplane **SOUTHERN CROSS**.

This feat depends entirely upon the method of folding the airplane. The paper used is large enough to make the plane effective in appearance, being 12x18, the tablet having the name Student's White Drawing Tablet—No. 790.



To make clear the construction of the plane, it will be necessary to refer to the illustration. This shows the position of the lettering. The paper is first folded along the line AB, being folded with the lettering inside. Then fold back the top half along the line AC; fold it back on itself along the line AD and fold it back on itself again along the line AE. Now turn the paper over and with the other half make corresponding folds, first folding it back along AC', then back on itself along AD', and finally back on itself again along AE'. The lettering, being between lines AE and AE', remains concealed in the inner fold. The two outermost folds are permitted to extend from the sides of the plane for wings, the wing surface thus being formed by the portions between AD and AE and AD' and AE'. The remaining folds are gathered together underneath to form the body and to keep them from unfolding a couple of parallel tears are made through them and the strip thus partially torn folded back on itself, keeping the whole plane from opening out. The finished plane can be shown from all

angles, and no portion of the lettering will show.

For performance this lettering is done on the under surface of the top sheet of the drawing tablet. A black crayola will serve to letter with. To be sure that the lettering is done in proper position, take a sheet from the tablet and fold it into a plane, then measure out where lines AE and AE' come and mark this on the surface to be lettered. One corner of the first and second sheets of the tablet are now folded over together, so that they can be lifted as one without difficulty. Only the extreme corner is so folded.

At the proper moment the drawing tablet is shown. In showing the full surface of the top sheet, the fingers separate it slightly from the second sheet, as otherwise there is some risk of the lettering showing through faintly. Now first and second sheets are turned over together, as one, by the corner, apparently showing the under surface of the top sheet to be blank. This is done casually and without direct reference, as it would be unwise to even suggest indirectly that the performer intends to produce any markings upon the sheet. The tablet is replaced upon the table, and the top sheet torn off. Probably the safest way is to slit it off with a paper knife, with the sheet still flat on the tablet, as in raising the sheet and tearing it off in the ordinary way unless one is watchful of angles there is risk of permitting someone a glimpse of the lettering. The sheet is now folded lengthwise, with the lettering inside, and the folding continued until the airplane is formed.

The finished plane is shown from all sides and then placed in full view while the performer has the name selected. The force of name is very simple. In an air mail envelope the performer has a number of folded slips with airplane names typed upon them. About half a dozen of these bear different names—Spirit of St. Louis, The Dawn, America, Golden Eagle, etc.—and these are placed together at one side of the envelope. The other slips all bear the same name—Southern Cross. These are at the other side of the envelope. The use of an air mail envelope is simply for effect. Coming forward the performer reaches into the envelope and extracting the all-different slips one at a time tosses them out as he explains that each slip bears a different airplane name. The remaining slips are then shaken up in the envelope, and a boy permitted to select any one of them.

At command the boy opens the slip and reads the name aloud. The performer then sails the airplane to the boy, with a request for him to catch it and bring it up front. Sailing the airplane to him is very easy, with a little practice, but for safety sail it a little high and with not too much force, for these airplanes are rather heavy and sharp pointed, and should one strike a child in the eye it might easily hurt him seriously.

The boy is permitted to unfold the airplane and hold up the paper to show the name now printed upon it, the performer seeing that he gets it right side up and that everyone has an opportunity of seeing it. He then takes the paper from the boy and tosses it aside. The boy is asked if he will assist the performer with another experiment, and upon his agreeing he is requested to go down to the children and select some girl—any girl he likes—and bring her up to help them. While he is doing this the performer prepares for his experiment of:

Quoits



THE magician brings forward in his right hand a wooden rod, about twenty inches long, upon which are three of the rope rings known as quoits. By this time the boy should have brought up a girl, and the two are stood to the left of the performer. A quoit is given to each, and they are invited to endeavor to toss them onto the rod which the performer retains in his right hand, the performer explaining that this portion of the entertainment is simply a trial of skill. The girl throws first, then the boy. This done, a bandana is thrown over the two quoits on the rod, and the boy and girl hold the rod between them at either end. The magician has the third quoit; now that it is his turn to throw he explains that to show how skillful he is he will not only throw the quoit upon the rod, but will do it while the rod is being held at each end, and moreover will endeavor to make it land upon the rod between the two quoits already there. At the count of three he makes a throwing motion and his quoit vanishes from his hands, and upon whipping the covering handkerchief from the rod his quoit is found on it between the other two.

This experiment is purely a problem in misdirection, but practically no skill is required, and the natural misdirection of the moves is so perfect that with ordinary care the feat is most mystifying.

An extra quoit is employed, to match the one to be used by the performer. These rope quoits have the rope ends held in place by being glued into a wooden tube, and these pieces of wood differ in color. For best effect the quoits should be vari-colored, or if the performer wishes an inexpensive set he can purchase two of the Rope Ring Toss games put out by Parker brothers, in each of which he will find a red quoit and a blue one, so that he can bring forward and give to the boy and girl each a blue quoit while he retains a red one for himself, the other red one acting as duplicate.

The quoits are arranged on the back table, three of the quoits with the wooden rod lying on the bandana while the extra one is concealed under it. When the performer goes back to get the quoits, this extra one is quickly slid onto the right arm and the bandana draped over the arm, covering it. The wooden portion of the quoit should be on top of the arm, as a glimpse of the color would be more noticeable against the bandana than a glimpse of the rope portion. The rod is taken in the right hand, and the other three quoits on it, the duplicate of the extra quoit being outermost.

These preparations take only a few seconds. It is to give him time for this that he sends the boy down into the audience to pick out a girl, this serving both to direct attention away from him and to keep the boy occupied while his back is turned.

The performer stands the boy and girl to his left, and explains that he intends to play quoits with them. He calls attention to the fact that he has three quoits, and slides them off the rod into his left hand. One is tossed to the boy and one to the girl, still with the left hand. This leaves the performer with the duplicate quoit, and this he retains in the left hand throughout. The right arm remains pressed against the body. As the right hand holds the rod by one end this seems a natural position, but it serves to keep the quoit and covering bandana in perfect position on the arm so that there is no risk of a glimpse.

The girl is invited to throw her quoit onto the rod. The performer catches it. Now the boy is invited to throw his, but as it lands on the rod the performer deliberately gives the rod a little jerk which will send his quoit flying off again. He says: "A miss! Will you please pick it up?" As the boy bends over to do this the performer with his left hand slides the bandana from the right arm down over the center of the rod so that it covers the quoit thereon. Under cover of it the duplicate quoit is also slid from the right arm onto the rod. Now the rod is shifted to the left hand, which takes it by the other end, and the end formerly held by the right hand is held toward the boy with a request to slip his quoit onto it. As he does so the performer with his right hand pushes the quoit under the cover of the bandana.

This maneuver results in the placing of the duplicate quoit secretly upon the rod between the quoits of girl and boy. At the same time the dropping of the boy's quoit so that he must pick it up serves to completely misdirection attention at the second of the crucial move: the shifting of the extra quoit onto the rod. However, if the bandana is well spread out on the arm, and later on the rod, there is no chance of anyone's getting a glimpse of the extra quoit no matter how closely they watch.

The rod is given to the boy and girl to hold at either end. They stand throughout to the left of the performer. Shifting his quoit to his right hand, he steps a little to the rear of them and then turns until his right side is to them, which means that he is practically back toward audience. With the quoit in his right hand he makes a throwing motion toward the rod, without releasing the quoit, swinging right hand with quoit across in front of his body and then back toward the rod. The left hand is held motionless, in front of the body about the waist. As the performer makes each throwing motion, he counts—One—Two—Three! At the count of Three, as the quoit is brought across in front of the body it is shifted to the left hand. Without pause the right hand makes a throwing motion toward the rod. The left hand follows the motion across in front of the body, going under the coat on the right side. The coat is naturally opened outward somewhat by the movement of the right arm. The right arm comes back toward the body, and the left hand comes away empty, leaving the quoit held under the right arm pit.

The vanish is done briskly, but there is no need for undue rapidity, as the angles are such that no one—not even the two on the stage—can see what happens to the quoit at the moment of vanish, and they are given no time to reflect afterwards. Stepping to the rod, he performer whips off the bandana, disclosing the vanished quoit between the other two on the rod. The rod is taken in the right hand, and the quoits slid off into the left hand. The boy is thanked for his assistance, and permitted to return to his seat, but the little girl is stopped and asked if she knows how to play jacks. Upon her admission that she does, the performer challenges her to a game.

Ball and Jacks



ALL and jacks rest upon a plate upon the rear table, so the performer goes back to leave the quoits and get the jacks. As he turns away, the left hand which holds the three quoits goes under the right side of the coat and gets the fourth quoit. All the quoits are then dropped onto the rear table, and the bandana is dropped over them. The magician now comes forward with the plate on which rest the jacks and rubber ball.

"Just enough jacks for the game," says the performer—there being eight. He scoops the jacks into his hand and rattles them. "Listen," he says, "they sound just like jacks!" He drops them back onto the plate, and picks up the rubber ball and shakes it. Of course it makes no sound. "And this," he says, "sounds just like a rubber ball! Isn't that surprising?"

The performer holds the plate, and invites the girl to bounce the ball, and then to start the game. With the jacks upon a plate that way, she will find it quite impossible to play, though the performer may be able to induce her to try. "You don't seem very good at it," says the performer. "Let me show you how I would do it."

He gives the girl the plate to hold, and taking the ball lays it for the moment on the table. Gathering up the jacks in his right hand, he throws them out onto the plate, but as he does they vanish, though the audience hears the jangle as he throws them. His hands are obviously empty, and though he looks on both sides of the plate there is no trace of them. He accuses the little girl of having them, but this she denies.

"How odd!" says the performer. "Well, at least we still have the ball." He picks it up, and as he does something is clearly heard to rattle inside it. The performer rattles it, and the sound is unmistakable. "You don't suppose the jacks can have gotten inside, do you?" the magician asks of the girl. "We'd better see." Taking the sissors from the table, he drives the point of one shear into the ball and starts to cut it around. Turning to the girl, he says: "Perhaps you had better do this." He hands her the ball and sissors, taking the plate. She cuts open the ball, and the jacks fall out onto the plate. "At least we have our jacks back again," says the performer. "Perhaps we can have another game some day," and shaking hands with her gravely he permits her to return to her seat.

The requirements are duplicate rubber balls, two sets of jacks, eight in each, and the plate. Sissors are lying on the front table, where they were left after the cutting of the stocking.

The balls must be hollow, and about two inches in diameter. One must have a slit made in it, and eight of the jacks inserted. These rubber balls usually have a seam running around them, and a cut made on this seam will close up quite invisibly.

In preparing this feat, the ball when slit open will be found to have some chemical inside, which will rust the jacks. Consequently the ball should be cut the day before the performance, and thoroughly rinsed out, and the ball permitted to dry before the jacks are inserted, which need not be done until just before show time.

This loaded ball rests on the back table, behind a piece of apparatus and near the plate which holds jacks and ordinary ball. As the left hand picks up the plate, the right hand gets the loaded ball and thrusts it under the vest on the left side. The performer turns to the left in turning back to the audience, and the whole action of vesting can be executed during this turn, with no perceptible pause at the table.

The little girl is stood to the left of the performer, and the performer stands to the left of the table and slightly to the rear of it. He shakes first the jacks and then the ball; this is necessary to make it clear, indirectly, that the jacks are not in the ball from the beginning. Then he holds the plate in his left hand, and invites the girl to try playing. Since she has no success, he offers to show how he would do it. As the left hand offers the plate to her to hold, the right hand obtains the vested ball. The left hand takes the ordinary ball and making a half turn toward the table the performer appears to shift the ball to his right hand. Actually he has turned to reveal the loaded ball in the right hand; he bends forward and lays this on the table, and as he does his left hand drops the ordinary ball into the inside coat pocket. The whole exchange forms one continuous movement, innocent in appearance, leaving the hands quite empty.

Now, turning back to the girl, the performer gathers the jacks off the plate into his left hand, holding them on the left palm. Then they are apparently dropped into the right hand, which closes; actually the left fingers curve to retain them, finger palmed. This is done with a rattle of the jacks that gives the illusion of transferring them. Now the performer comes a step closer to the girl, and slightly to the rear of her, so that his left side is completely hidden by her body. A movement of throwing the jacks upon the plate is made by the empty right hand, and at the same moment the jacks are let drop into the left coat pocket. They are not eased in, but permitted to drop, the muffled jangle timing in with the throwing movement of the right hand to give an odd illusion to the audience of jacks vanishing as they are thrown. Instantly he steps away from the girl, and permits his hands to be seen clearly empty, without direct reference. After the fact of the disappearance has been clearly brought out, the magician picks up the ball, shaking it slightly that the jacks may be heard to rattle therein. Taking the sissors, one point is forced into the ball to cut it open; of course the sissor point is pushed into the slit already made, but there must be some appearance of effort, if it is not to be obvious that the ball is already cut. The jacks once out of the ball, the feat is over, and the performer may proceed to tell:

How the Finch Got Her Colors



IN THE DAYS when things were new," says the magician, "none of the birds had any colors, and all their plumage was of dull grey, like this."

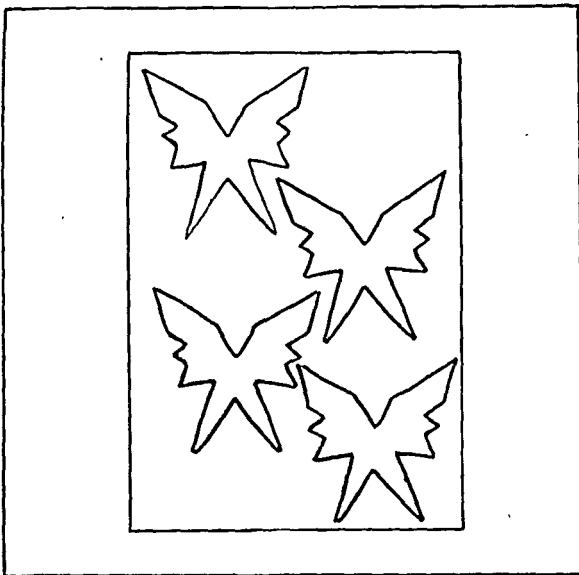
Four pieces of grey tissue paper are picked up and shown.

"The great king bird who ruled them all thought that he would like his subjects to be more beautiful, and so, by his magic power, he captured a rainbow, and then called all the birds together." At the mention of the rainbow a group of silken ribbons is taken from the table, and their varied colors stream out in rainbow beauty as they are shown. "Each bird was told that it might choose one rainbow color, and take it for itself." As this is said, the grey papers are being folded and crumpled together, with the ribbons inside. Then, as the papers are visible again, they are seen to be colored, and as each color is unfolded the performer speaks concerning it. "The robin chose red, and the parrot green; the jay chose blue, and the oriole yellow. Each took a color, and left the rainbow colorless." As the last paper is unfolded the ribbons are removed, now white.

"But one bird—the finch—came too late to this great congress, for when she arrived, all the colors of the rainbow were gone. To the great king bird she said: 'What shall I do for color, since I may have none of the rainbow?' And the great king bird thought, and he said: 'The birds now have more color than they need; I shall call them back and have them each give to you a trace of their color.' Then what he said he would do, he did, and that is why the finch has the colors of all birds upon its wings."

The fifth piece of grey paper shown is folded in with the colored papers, and when again unfolded we have one large grey paper with the shapes of birds upon it in colored paper.

Required are five pieces of grey tissue, seven by ten inches; one piece of red, one of green, one of blue and one of yellow, also seven by ten; one piece of grey tissue just double the size of the smaller pieces, being ten by fourteen upon which have been pasted the shapes of birds, one being red, one blue, one yellow and one green; seven pieces of ribbon, each a yard long, representing as nearly as possible the various colors of the rainbow, and seven pieces of white ribbon of the same length. These ribbons are very narrow silk ribbon, and for convenience in handling each set of ribbons is secured at one end by a knot. The "grey" tissue we use is listed as lavender, an actual grey color being unobtainable, but this suits the purpose admirably.



The white ribbons are looped into a compact bundle. Red, green, blue and yellow tissues are laid flat one on the other, and the white ribbons placed on them; then they are folded into a bundle with the ribbons inside. A sheet of the grey tissue is placed upon the table, then on it the bundle of colored papers, and then covering them three more sheets of grey tissue. The larger sheet of grey tissue, with the birds upon it, is folded with the birds

inside and placed on the table with the remaining sheet of grey tissue covering it. The colored ribbons are placed upon the table, the ends being permitted to drape over the front edge, merely for effect.

At start of the experiment the performer picks up the four sheets of grey tissue, getting the bundle of colored tissue at the same time. The grey tissue is shown casually on both sides and transferred to the left hand; the colored bundle, being between the sheets of the grey tissue, cannot be seen.

One sheet of grey tissue is taken from the left into the right hand, from behind, and after casually being shown on both sides it is replaced in front of the other sheets. This brings the colored bundle behind the grey tissues. The colored ribbons are taken in the right hand and after showing are wrapped about the hand, with one hand only, thus looping them up so that they may be more readily handled. They are placed upon the sheets of grey paper, which are folded over them into a compact bundle, the same size as

the colored bundle. The position of the two bundles is reversed in the hands, and the colored bundle permitted to open out slightly so as to completely hide the grey papers, which appear to have become colored. The colored papers are unfolded, and the white ribbons extracted. As each color is called off, the colored sheets are transferred one at a time to the right hand; behind the third one is transferred the folded grey bundle, so that it goes between the colored sheets, enabling the hands to be casually shown apparently empty save for the colored papers, which are shown from either side.

The white ribbons have been discarded onto the table. Apparently to leave the hands free, the colored papers are thrust for the moment partially into the left coat pocket; they are left about half projecting, but the grey bundle falls to the bottom of the pocket and is thus disposed of.

From the table the performer takes the remaining grey sheet, and behind it the folded large sheet bearing the birds. The colored papers are taken from the pocket, and in accordance with the patter placed on the grey sheet, and all are folded into a bundle, grey outside. As both these bundles in the hands are now grey, the performer can hold them as one and show the hands otherwise empty. This gives the opportunity for turning the papers over, to bring the tissue with the birds to the front; it is unfolded and displayed, the other papers remaining concealed behind it. The climax is reached; the large paper is replaced on the table, with the other sheets of tissue still hidden under it, and the performer continues to his next item.

At the Circus



THE inclusion herein of this original patter dressing for a very unoriginal feat—the improved cloth Afghan Bands—is done because our own success with the item before children has been sufficient to cause us to invariably utilize it before such audiences. Since the feat is so familiar, we shall give the patter without stopping to interpolate working instructions.

“One day I was at the circus, and I happened to get into the side-show tent. I don’t know why the man at the door let me in; perhaps he thought I was one of the freaks. But when I got inside the tent, there was nobody there but the manager, and he was crying. Being very sympathetic, I said: ‘What’s the matter?’ and he replied: ‘Oi, Oi!’ (You see, he was a Scotch manager.) ‘Two of the freaks have lost their belts, and I can’t give the show!’ That seemed very sad, but I got an idea, and I said: ‘Look! I have a cloth band here that should be just perfect as a belt for one of them.’ The manager said: ‘That’s no use; it would only make one belt, and two of the freaks are without them!’ I said: ‘I can fix that. I’m a magician, and I’ll show you how I can transform one belt into two. All I have to do is to say a little incantation—Loppity Loo—One is Two!—and then tear the belt down the middle, and I have two belts. Isn’t that wonderful?’ And the manager said: ‘No! It’s no use, because one of the freaks is the Siamese Twins, and the other is the fat man!’ I said: ‘I could tear one of these belts in two again, and that would give you one for each twin.’ But the manager said: ‘That wouldn’t do; the Siamese Twins are joined together.’ ‘Ah!’ I said. ‘Then I’ll use more magic. All I have to do is to say a Siamese incantation while tearing the belt, thus—O Watagoo Siam—Owatagoosiam—Owhatagooseiam!—and then we find that the two belts torn are joined together, just like the Siamese Twins! And as I tear the other, all I have to do is repeat:—Patty—Patty—That’s for Fatty—and we find that the result is a perfect belt for a fat man!’”

The untorn band rests in the right side coat pocket. At the finish of the tearing, the bands are tossed across the right hand chair and the performer exhibits:

The Brownie and the Teakettle



FROM the rear table the performer gets an ordinary tea kettle, which he brings forward and shows freely.

“Nearly everyone has noticed that when you put a tea kettle on to boil, the lid of it hops about, but few people know why. I have even had people tell me that it was caused by the steam trying to escape. Now that seemed obviously absurd, for why should the steam want to escape? So I investigated, and found the true reason, which is that tea kettles are the favorite homes of brownies. Nearly every tea kettle has a brownie or two living in it; you may not

be able to see them when you look inside, but they are there, none the less. Naturally when you put the kettle over the fire, it gets uncomfortably warm for the brownie, and he pushes the lid of the kettle up to try to get out where it's cool. I don't ask you to take my word for this scientific fact; let's prove it. I have no fire, but a brownie is so sensitive that an imaginary fire will work just about as well. Everyone imagine in unison that the tea kettle is getting hot, and the brownie is sure to believe it. See!"

The lid of the tea kettle begins bobbing about, very little at first, and then more and more violently, until finally it falls off onto the floor, and as it does the audience gets a glimpse of the head of a brownie disappearing into the tea kettle.

"Brownies are shy," says the performer, "but keep on thinking that the kettle is getting hotter and hotter, and he'll have to come up for air."

The brownie pops his head out of the kettle for a moment, and then ducks in again. A second later he comes up, looks from side to side, surveying the whole audience, and then once more disappears from view.

"Smile at him," suggests the magician, "and perhaps if he thinks you are friendly he will wave to you." This happens. The magician continues. "As the kettle keeps on getting hotter and hotter, the brownie hops about inside, until he does a regular little dance. Keep on thinking that the kettle is getting hotter and hotter and hotter, and you shall see."

Sure enough the brownie is seen to dance about fantastically inside the kettle.

"Let's all think that the kettle is getting cooler. As it cools off the brownie can go back inside, to live comfortably until his home is put on the fire again. Good-by, Brownie!" The brownie pops his head up for one last bow, looks around at the performer, and slowly disappears from view. The lid is picked up and placed on the kettle, and the tea kettle replaced on the rear table. The feat is over.

This is one of those problems that depends almost entirely upon the ability of the performer, and very little upon the properties. The brownie is a rag doll brownie, such as can be purchased at almost any toy store, and is of a size to be manipulated inside the kettle, being not more than eight or nine inches tall. The kettle has been prepared by having a hole cut in the side, to the right side of the spout. The hole is large enough to admit the hand; oval in shape, it is about three and one half inches at its point of greatest length and about three inches at the point of greatest width.

The kettle rests on the rear table, hole away from audience, with the brownie inside lying curved against the side of the kettle by the hole. The kettle is picked up with the right hand covering the hole, the left hand being in similar position on the other side of the kettle. Thus held, the kettle may be shown from all sides. The lid is removed and held in the left hand, and, standing right side to audience, the kettle is tipped up to show its apparently empty interior. Due to the shape of a kettle, the brownie inside is hidden from view by the curving shoulder, so that the audience may look almost directly in without catching a glimpse of the brownie. The lid is replaced, and the performer turns so that his left side is to the audience. Henceforth the kettle is supported wholly by the left hand. The right hand gets hold of the brownie through the hole, and begins causing the lid of the kettle to bob about. Finally the lid is knocked off, and the brownie permitted to show for a second.

Throughout, the handle of the kettle is of course away from the audience, and the kettle is held slightly tilted toward the rear.

The brownie is never held still, but kept bobbing about, in which case the illusion of its being alive is very strong. It is caused to look about the audience by turning the doll from side to side. By bringing the doll up high enough so that its loose arms engage on the front of the kettle, and then bobbing the doll straight up and down, a movement is imparted to the arms which will pass for waving at the children. A turning of the doll causes the brownie to look around and up into the face of the performer as he is bidden good-by.

The exact routine of the brownie's movements will almost inevitably have to be worked out by the individual, but the effect is amusing enough to make it worthy of practice. The little dance of the brownie should be a definite routine of movements, rather than a mere random jerking about of the doll. Music would of course help, but it is by no means essential. The performer must almost convince himself that the brownie is alive, and act towards it as though it is alive, for it is the acting of the performer that will create the quality of illusion that makes this experiment pleasing.

The feat must be worked up to a definite climax. The bobbing of the kettle lid forms a prelude to the appearance of the brownie. The brownie itself pops but briefly in and out of view at first; finally it dances, faster and faster, until with a final bow and a look up at the performer it vanishes from view. Quickly the lid is picked up and placed on the kettle, and the kettle put aside, and the performer goes at once into the experiment of:

Hoops, My Dear



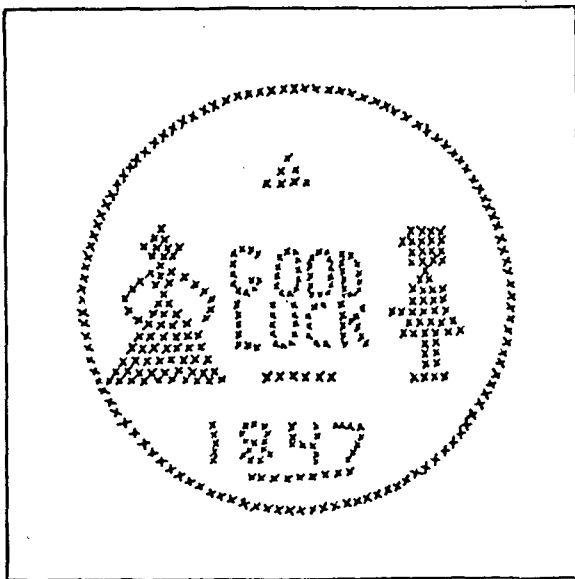
ONCE there was a little girl named Mary, who, I regret to say, did not like to sew. One day her mother said to her: 'Mary, you must make a sampler to-day. Here is the cloth, and here are the embroidery hoops, and I want you to sew the sampler before you go out to play.' So Mary obediently took the hoops, and fixed the cloth between them, but then she thought she would much rather go out to play, and besides perhaps if she played a little while she would feel much more like making a sampler. So she left the cloth and went out for a walk through the woods."

The cloth, with the surface stretched between the hoops away from the spectators, is stood on the table.

"As she walked among the trees she heard a voice call: 'Let me out!' and looking down she saw an elf, who in some manner had gotten caught in a mouse trap. I have no idea who could have left a mouse trap in the woods; neither had the elf, but that didn't keep him from getting caught. Mary thought at first that she would take the elf, trap and all, and put him in a cage at home, for she thought an elf would be a much more entertaining pet than a canary, even though elves are not fond of singing, but then she thought that that would hardly be a kind thing to do, and Mary was a very good little girl, even though she didn't like to sew. So she let the elf loose, whereupon he immediately vanished, so that she couldn't see which way he went. Then Mary went home, running all the way because she was so excited, and said: 'Oh, mother, I was walking in the woods, and I met the cutest little elf!' 'Really?' said her mother, who had a rather sceptical nature. 'But what I want to know is—did you finish the sampler first?' Now Mary had forgotten all about the sampler, so she hurriedly said: 'Oh, mother, do let me tell you about the elf!' 'No,' said her mother. 'First I'm going to see if you finished the sampler, and if you didn't I shall certainly spank you severely!' Then Mary was quite worried, because she knew that she hadn't sewn the sampler. But she needn't have worried; the elf had been so grateful for her help that he had scurried home and sewn the sampler for her!"

The cloth is turned around, and a cross stitch sampler is seen sewn within the hoops.

In this feat we have deliberately made use of the simplest of all methods, preferring to rely upon misdirection rather than involved subtleties.



The cloth is about eighteen inches square, the material being unbleached muslin. Two squares are required. On one of these the sampler is stitched, the shape of the pattern being round, and the size being the inside diameter of the embroidery hoops. A round border of cross stitches, in two colors, surrounds the pattern—in our case a figure of a man and of a girl, with GOOD LUCK lettered between them and a date beneath. This may be left to the taste of the individual, and the magician may well consult the opinion of whoever he has do the sewing for him, for he probably will have to have it done.

To the reverse side of this cloth is sewn a circle of cloth just the size of the pattern, covering it. This is of course done with white thread, which will not show in the cross stitch pattern. Then the two squares of cloth are sewn together, being hemstitched around the edges, after which the hemstitching is cut, leaving an edge which appears the same from either side.

The result is a square of cloth, of apparently only one thickness, one side of which is plain, while the other bears the sampler pattern. The triple thickness of the cloth where the pattern is, is necessary to keep it from showing through from the reverse side. This circle of cloth between the two hoops must be no larger than necessary to just cover the pattern, or the cloth will fit into the hoops with inconvenient tightness.

The cloth rests on the back table, fitted into the hoops, plain surface out. It is brought forward. The performer must take care that there is no direct light behind him, or the pattern may show through faintly.

The cloth is removed from the hoops, which are permitted to slide up the arm while the cloth is allowed to double over diagonally, pattern inside, after which it may be turned about with apparent carelessness; the fact that all visible surfaces are blank leaves the audience with an impression of a plain cloth, though the performer makes no such direct reference in his patter. The cloth is dropped upon the table, and attention is directed to the hoops. Then the hoops are replaced on the cloth, but the reverse way to their former position; the large hoop is placed upon the table, and the cloth, pattern down, spread over it; then with the small hoop the cloth is pressed down into the large one. The marks previously made on the cloth by the hoops serve the performer as a guide to the position of the pattern, so that he may be sure the sampler pattern will appear stretched effectively between the hoops. Pattern away from audience, hoops and cloth are leaned against a piece of apparatus upon the table, and the performer steps forward to tell his little story. This little interlude, between the time of fixing the cloth in position, and of showing the pattern upon it, is essential to permit the idea of a plain cloth to sink into the minds of the spectators, and to cause them to forget the actual maneuvering of the cloth; were the pattern to be revealed immediately the cloth had been stretched between the hoops, the illusion would be destroyed. At the proper moment the cloth is picked up by two corners, and then turned around to display the pattern; the performer in picking it up having made sure that the pattern would be right side up.

The cloth is laid aside, and the performer proceeds to tell about:

The Leprecaun



HE magician picks up a book and, opening it at a page which he has marked with a fancy bookmark, reads:

“The Leprecaun, or Shoemaker, is one of the solitary fairies of Ireland. He is a little fellow who wears a laced coat, shoes with silver buckles, and a cocked or pointed hat on the point of which he often spins round like a top. You may often see him under the hedge making shoes; where, if you are sharp enough, you may catch him and make him give up the big crocks of gold, of which the little miser has saved many and many. But you must be careful, for if after you have seen him once you take your eyes off him for a single second, he vanishes into the air like a wreath of smoke.”

The book is closed and laid aside.

“Here is the hat of a Leprecaun.” A large cone of green cardboard is shown. “And here is one of his golden crocks. We shall see if you are quick enough to catch him and get his gold. Here is a box of the gold of the Leprecaun, and from it we shall fill the crock, to the very brim. We shall clap the lid on it. You have seen the gold within; keep your eye upon it lest the Leprecaun get his gold away.”

The crock is placed upon a board, and covered with the conical hat. So covered it is brought forward, into the midst of the children.

“All day the Leprecaun sits by his crock of gold, hidden under his hat, mending shoes. Sometimes you can hear the tap, tap of his little shoemaker’s hammer, and then you know that he is there, and that if you are quick enough you can catch him and make him give up his gold to you. Listen!”

From under the cone comes the sound of the faint tap, tap of the shoemaker’s hammer. Each child is invited to put his ear to the cone, and each can hear the sound.

“He is there!” says the performer. “We shall see if we are quick enough to catch him!”

He snatches away the cone, but he was not quick enough; the Leprecaun is gone.

"He has escaped us—and taken his gold with him!" The lid is taken off the crock, and it is shown quite empty. In the very midst of the audience, the gold of the Leprecaun has vanished!

The extract with which the feat is introduced will be found upon page 33 of the third volume of the set of books, *Journeys Through Bookland*. Probably the best course for the magician who does not own these books would be to write the extract on a slip of paper, and paste it within the most impressive appearing volume he can find.

Two pieces of standard apparatus are required; the Bran Vase, and the board used in the experiment of the Rapping Hand, as supplied by Thayer. The wooden bran vase, which is gilded, is to be preferred to the metallic, as more beautiful and more appropriate. This also is a specialty of Thayer. The arrangement of the vase for use with golden sand instead of bran would be nice, but is not essential, as the bran will pass for the "gold of the Leprecaun", which it may be explained is not exactly the same as mortal gold, but much rarer.

The cone is a most impressive piece of apparatus, being made of cardboard of a dark, olive-green color. It stands about two and a half feet high, and is nine or ten inches in diameter at the mouth. It is made of a single piece of cardboard, bent and secured in place with a couple of brass paper fasteners, so that if desired it may be unrolled and carried flat. The mouth must be cut even, so that the cone will stand upright without tipping.

The vase is apparently filled with "gold" after the usual fashion, and the lid placed on. Then the vase is placed on the board and covered with the cone, and the whole brought forward.

Working the board as usual causes the tap, tap to issue from under the cone. Various children are invited to place their ears to the cone, to hear it, at the left side of the cone, in which case the finger movement of the performer is completely hidden from them and they can hear that the sound really comes from under the cone.

The board is then shifted onto the right arm, leaving the left hand free. The cone is quickly snatched off the board and dropped over the head of some child, dunce cap fashion, but it is so large that it will completely cover his head, like a candle extinguisher. The lid is removed from the vase and shown, then replaced on the board, and the left hand holds up the vase that it may be seen empty. One finger serves to keep the fake in place. The gold has vanished. The vase is replaced on the board and, taking his cone again, the performer bows and makes his way back to his table, where once more he bows as he places down the things.

Let the curtain fall, for the performance is ended.