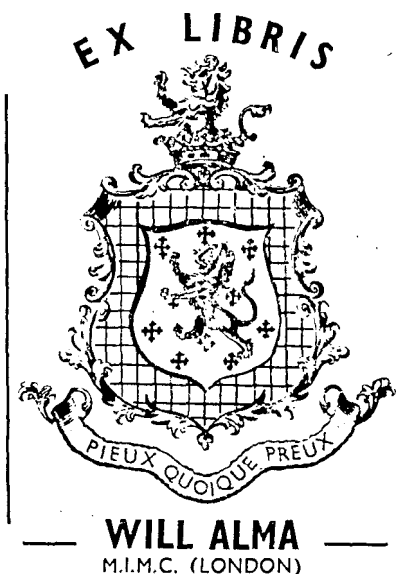


~~~~~

TO MY FATHER  
and  
the memory of a  
great artist who  
sought no  
limelight in  
adding pleasure  
to entertainment.

~~~~~



The magician may be a conformist in all personal aspects, but in magic he asks for something new and different.

It is the characteristic tribal cry, "Give us something new and different."

It has been the endeavour throughout this volume to create a difference.

The success, quality and usefulness will be best judged by the reader.

Since the outbreak of the present war, Laurie has been continuously in the service of Davenport House.

Inventor, Copywriter and Illustrator, he has given his best to Magic and we are proud to commend the first "Laurie" volume to magicians.

THE DAVENPORTS.

New Oxford Street,
London, W.C.1.

“the Magician presents”

by

LAURIE

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“DEMON SERIES”

The Magical Effects included are—

FOREWORD.

THE STAGE AWAITS. An Introduction to Magic.

CARD THROUGH CARD. An Optical Magical Card
Penetration Effect.

RETURN HALF. A Challenge to Magic.

DOUBLE ACT. A Magical Interlude for Fun.

BRIGHTON ROCK. A Magical Seaside Reminder of
“1939 and all that.”

THE PICTURE SHOW. A Cinemagical Effect in
Three Acts.

ROMANCE IN MAGIC. A Magical Melodrama.

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A SUBTLE SWITCH TO CARD MAGIC.

SHADOW CABINET.

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and A FEW TIPS for Magicians.

L. DAVENPORT & CO.

(Incorporating Maskelyne's Mysteries)

LONDON.

WILL ANDRADE
276 COLLINS STREET
MELBOURNE, C.1.

FOREWORD.

—○○—

New magic is today changing the title Magician to Magical Entertainer. Not that there is a need to alter or add to the word Magician to make him an entertainer. He always has been, but the present-day trick demands of the magician something more than an ability to deceive.

The complete programme requires something more than a continuous assurance of the perfect integrity of the magic materials.

"I have here an **ordinary** magic wand which I will place in this unprepared envelope," and similar patter lines certainly are creating a suspicious atmosphere. The magician entertainer, however, gets round this false statement and presents quite differently.

It has been written many times that the magician should know how best to present his effects. He should devise his own suitable patter.

This may be so, but in all fairness to the inventor magician, he should know something about that, too. After all, a good tune has its own lyric written for the singer.

This view supports the "dressing up" of some of the tricks herein, but in the case of the effect entitled "The Picture Show," the magic is subordinate to the patter.

There is, in fact, little magic in the effect.

That is carrying things too far, or is it?

About three years ago I marched into Davenport House with an idea entitled, "Mind my Stripes." I was very dubious about it as it was in the main a magical illustration of a comedy letter written in the style of Jack Warner's letter from his "bruvver" in the Life Guards.

D.H. put it on the market, and later the following appeared in one of the Demon Publications:—

Competition for the best effect for the troops
British Magical Society, February 2nd, 1941.

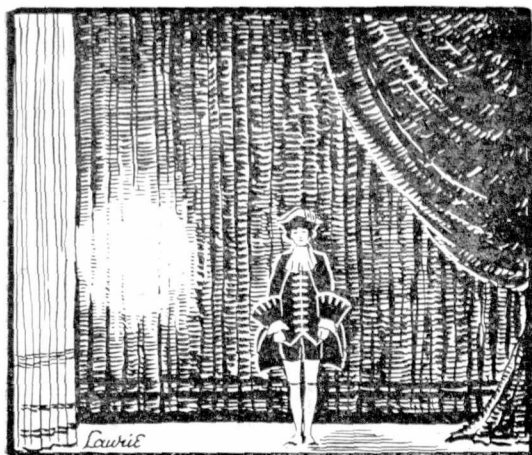
"Mind my Stripe" was the contribution of G. H. Willets, whose patter took the form of a letter from "bruvver" Sid, delivered in perfect Warner idiom.

Mr. Willets shared the **First Prize**.

My sincere desire is that something in this first book of mine will assist the reader in the same way.

LAURIE.

I desire to express my appreciation and thanks to G. S. A. Thornton for his generous assistance.



THE STAGE AWAITS

*an
Introduction
to Magic*
D

Music, Curtain, Spotlight at centre focussed on a Crystal Vase slowly revolving upon a small table.

Assistant, motionless, standing to "attention" at side awaits.

The crystal vase, completing one revolution, stops and from its apparently empty interior, transparent "cards" bearing single letters in gold rise and fall to the table surface, spelling the name of the magician. The last letter falls, and a brilliant flash from the vase heralds his approach. The spotlight moves to the side as he enters. Lights slowly build up to full stage lighting.

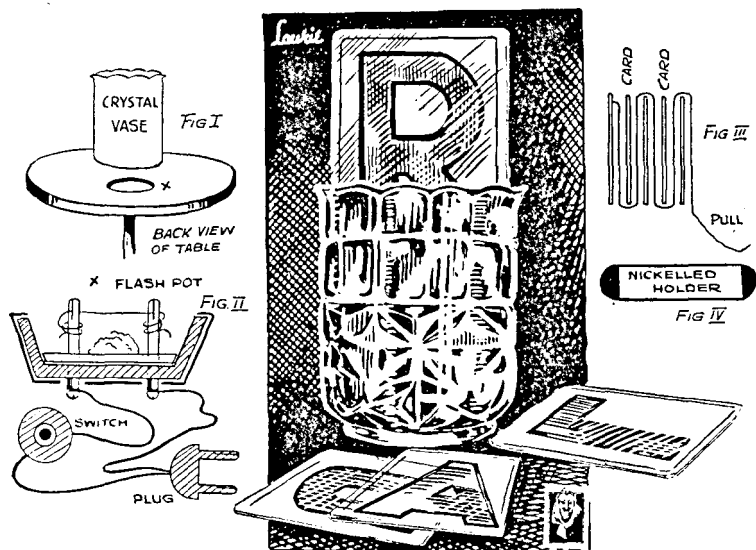
The "show" commences.

This seems a fascinating opening effect, but is entirely dependant on stage work. It is, as a complete picture, a little advanced in conception for the small platform and definitely "cut" as far as floor show is concerned. It would be difficult, indeed, to find the perfect "opening" for any occasion.

There is little originality in the rising cards method and the usual threading and pull is illustrated in Fig III. I think further explanation is unnecessary, but a description of the rather unusual dressing of the effect is certainly needed.

The "cards" are made in celluloid, stiff, transparent, and non-inflammable. Each bears a single letter to spell out the magician's name. Short names are, of course, best as the appearance of a set of such "cards" as length would become a little monotonous and spoil the "entrance" rather than build it up.

The letters are painted in Gold or Silver, and are outlined in Black and do not appear—at least they are not seen—until they rise above the vase top. This is brought about because they are contained in a brightly polished nickelled holder shaped as in Fig. IV, and this, in turn, is hidden by the "cut" outer surface of the vase in much the same way as the mirror "double" glass works.



The allusion to other tricks when seeking to describe a new effect is, perhaps, bad taste, but I feel sure the rising cards and thread idea and the mirror partitioned tumbler are familiar to readers of magical literature, therefore, no apology is necessary. The idea of using the polished metal container in which the "cards" are hidden may not be new, but the principle is the same, double-mirrored glass and the cause and effect will be readily understood by magicians.

The flash which terminates the self-operated magical opening—it certainly appears self-operated from the audience, although we know someone is vigorously hanging on to the end of the thread behind curtains—is caused by the simple gadget I have illustrated. It is contained in the table itself, and is behind the glass vase.

Before passing on to explain the inner mysteries of the vase, may I add that a continuity of "cards" slowly rising is desirable and, directly the last one is up, the flash follows.

The flash pot is a shallow metal cup in which stand two insulated brass posts. These are set in a wooden base and pass through holes in the cup. They do not, however, touch the cup, and the holes should be sufficiently large to permit the passing through and linking up with the wires to an electric switch or battery.

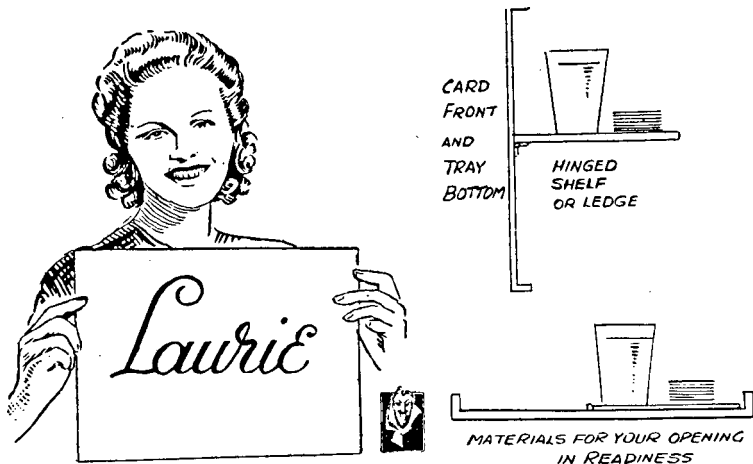
Across the two posts is stretched a short length of 2 amp. fuse wire, and below this, on a small layer of asbestos lying on the wooden base, is a quantity of photographer's flash powder.

When the "juice" is "switched on" the fuse immediately burns and the powder is ignited. Any doubt about making this little gadget can be smoothed out by enlisting an electrically-minded pal to give a hand. He probably will be pleased to help as the "try out" and resultant flash is worth the bother.

The magician who sees little chance of working the above as an opening for his particular show may say, "Well, the idea's alright and I like the 'signature' notion, but I don't have spotlight and curtains trailing me around."

I mentioned, you will remember, something like that higher up in the page.

And so let us consider a second idea, using the "signature" but no "spots" or curtains.



The magician is announced, assisted by Miss "——."

Straightway the assistant enters holding a large white card on which, in good copper plate style, is written the magician's name.

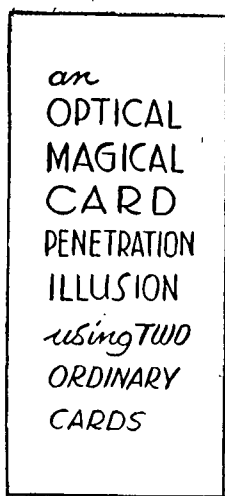
A pause: "he" enters, bows, and takes from the tray, which a moment ago was the giant visiting (or "business") card, the necessary materials for his first effect.

A cursory study of the diagram will show that the nature of the "materials," be it tumbler of water or pre-arranged deck, is unaffected by the change from card to tray, although the card is actually the tray bottom. The ledge behind is horizontal in both cases and on this the "materials" rest.

Well, there is an alternative idea!

The second may be useful for immediate use, and the first can go into the "show" later.

You never know! The small platform is often the stepping off stage to curtains, spots, music and, after the black-out, a name in lights. It may be your turn.



This practical demonstration of passing a card through a card is quite deceptive even at close quarters. The magician has a card selected and, having placed the pack down, removes the top card and takes back the selected card, which he immediately pushes through the "top" card now held in his left hand. When half way through, the cards are reversed as in the title illustration.

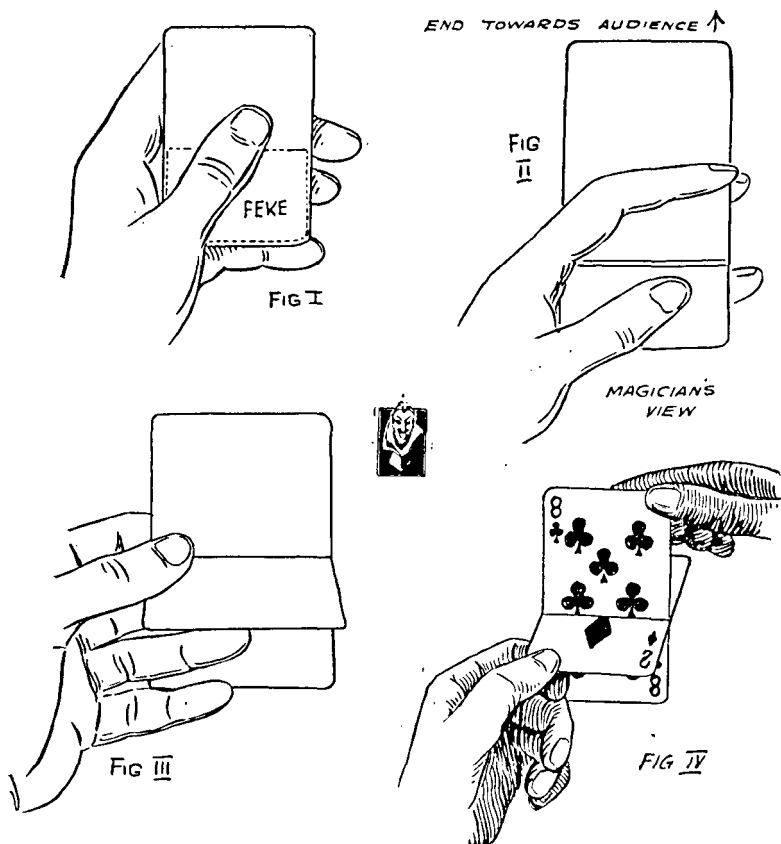


Fig. IV and the above drawing convey this effect better than words. So let us leave the effect there, except to add that the card is removed from its "penetrating" position either by drawing it through from the bottom or pulling it away upwards.

How is this accomplished when using only two unprepared cards? It isn't! Two unprepared cards and a "fake" are used, and the "fake" makes all the difference.

Fig. V shows the fake which is made with thin metal (a flat two-ounce tobacco tin lid is a convenient material: anyway the model was constructed from one).

A card will give you the required measurements by making your own comparisons with the drawing itself.

The fake is placed beneath the card on top of the pack and, in taking this card up, the fake is taken with it and held as in Fig. I. Now, lowering the hand to bring the card horizontal, place the forefinger on top (Fig. II) and force the card forward and back on the platform under the two small clips. The chosen card is now pushed through the slot masked by the forefinger (the illustration shows the card as seen by the magician looking down to it).

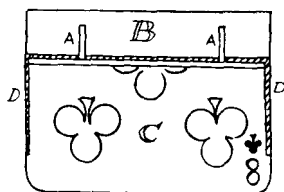


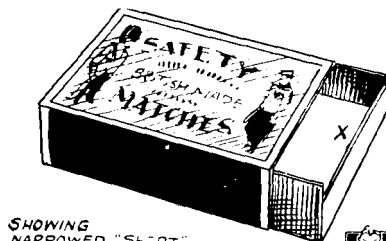
FIG V

- A CARD CLIP
- B CARD PLATFORM
- C THIRD OF A CARD ON THIN METAL SHEET
- D FLATTENED WIRE SUPPORT (SOLDERED TO B. AND C.)

Notice the position of fingers in Figures II and III. In this manner, with both cards supported, they are swung round to show the reverse side, and the penetration is taken a stage further by making a pretence of pulling the horizontal card backward and forward.

Again reverse the card, swinging the body round with the movement, and pull the upright card free, so that it now stands supported upon the lower one. Draw this away, forward from the finger hold, leaving the fake in the palm. Remove the upright card and then hold up both for examination as the fake is disposed of.

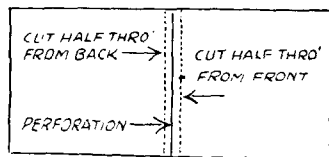
"RETURN HALF" (See page Eleven)



SHOWING
NARROWED "SHORT"
EDGE OF MATCH DRAWER. X
HALF TICKET IS SECRETED
ON UNDER SIDE OF BOX TOP



FIG 2



METHOD OF CUTTING AND JOINING
TICKETS



*'a challenge
to magic'*



A CHALLENGE TO MAGIC!

Using commonplace small articles the above effect is worked as a practical demonstration of a recently witnessed magical happening. It has the advantage of being easy to make, easy to work, and can be performed almost anywhere under almost any conditions. It is not a showy effect, yet will satisfy the audience from a stage or platform equally well as if worked as impromptu stuff. The description is something like this.

"I travelled in a train with a magician friend some few days ago and, on the journey, one of the company challenged him to perform a miracle, using small articles which the challenger would produce.

"And so, from his pocket were removed a railway ticket which, incidentally, was a 'return,' an envelope containing a letter, and a box of matches. I have provided duplicates of these articles and under similar conditions to that of my friend, the magician, will attempt to show you exactly what happened on that journey.

"The match-box contained about thirty matches (**empty the box on to table**). The number of matches does not matter, but what does, is that the box is now really empty and that now (**replace matches in the box**) it contains the matches only. I do this to prove the box is quite ordinary (**the box is now closed and handed to an assistant from the audience with a request that he will place it out of the way for the time being in his pocket**).

"Next, the letter was produced and, taken from the envelope, was torn into four equal sized pieces (**this is done as said**). The railway ticket came next, and although there was no need to examine the ticket then, for the purpose of this demonstration I must ask someone to retain the half ticket (**tear ticket in half and offer one of the pieces to someone to hold and retain**).

"Would you be good enough to check up the number on

your half, sir, whilst I read out the figures on mine? (read figures loudly and slowly).

"Thank you, now be good enough to pocket the half for future reference. I think we have now staged the conditions of the trick or, I should say, magical happening: whether it is a trick or not depends on what you may think afterwards.

"The ticket was wrapped carefully, and obviously, in a quarter of the sheet of letter paper, and in turn each of the remaining pieces was wrapped around, making a small and neat little package (the ticket is wrapped as described above and is dealt with again later).

"This was placed inside the envelope and retained by the challenger.

"The miracle the magician was set was to cause the half ticket to leave the wrappings and appear inside the match-box.

"And it all happened exactly like this (here the wrapped 'ticket' is removed from the envelope and slowly the papers are opened. The ticket is missing!).

"The unexpected had happened.

"The first part of the magical happening was done and my friend asked the possessor of the match-box to open the box.

"Sure enough inside and underneath the matches was the missing ticket.

"Perhaps you would be good enough to check the ticket numbers (the half tickets are again put side by side and it is seen that both are really parts of the original railway ticket used).

"Do you find everything correct, sir?"

"I thought you would because my friend did too—thank you."

That describes the sequence of events. As to the bits and pieces of apparatus, well, they are all fakes. Yes, Railway Ticket, Match-box, and Letter are all faked, but its easy to do the job and doesn't cost a fortune, which has its advantages. We will deal with them one at a time.

First, the Railway Return Ticket.

Two similar tickets are necessary and "returns" to near stations obviously will be obtained. By buying the tickets at the same time consecutive numbers should be easy and, although this is not really important, it would make the trick more convincing.

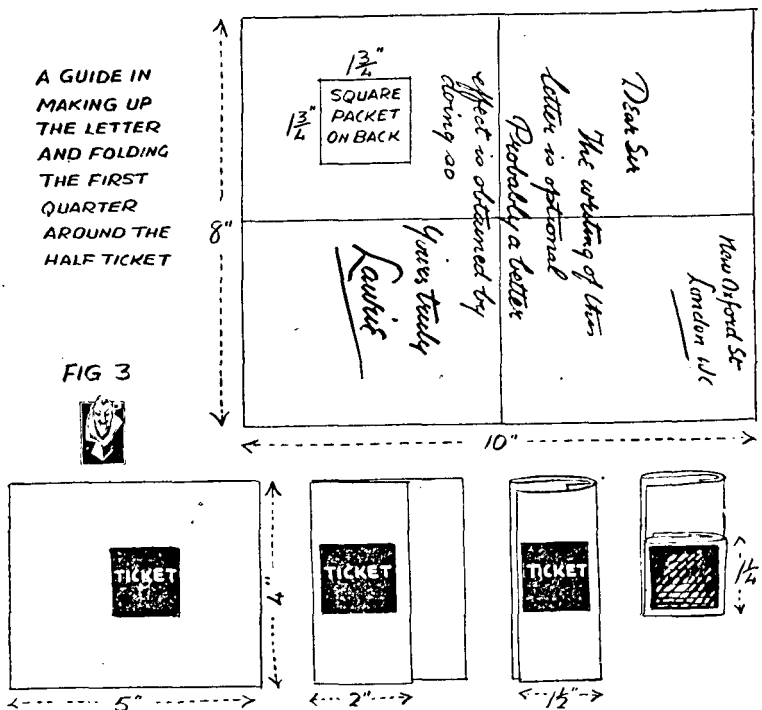
To prepare the ticket cut it carefully into two, a half of the other ticket is then joined to form a whole ticket again. Thus we have an actual half of the ticket to be used free to "plant" in the prepared match-box when ready.

Probably the best method of making up the fake ticket is to make cuts on opposite sides of the centre perforation about an eighth inch apart. The cuts should be about half way through the cardboard only and, by gently breaking at the cut from each side, the halves will come away as shown in the sections Fig I. These can be joined by a little Seccotine and will make a really good job.

The match-box is shown in the illustration Fig. II. It has a narrowed short end to the drawer, but the blue paper is first removed before trimming down the end about an eighth of an inch. Finish by sticking the blue paper back. The genuine return half is now given a dab of wax on one side and stuck up on the inside of the box top. If the drawer is pushed in from the prepared side the secreted ticket is unaffected, if however, the drawer is pushed through as illustrated, the ticket is dislodged by the unprepared end of the drawer and falls into the box.

A GUIDE IN
MAKING UP
THE LETTER
AND FOLDING
THE FIRST
QUARTER
AROUND THE
HALF TICKET

FIG 3



The Letter is prepared by folding two duplicate quarters one inside the other and attaching to the back of the letter to be used as shown in Fig. III.

The folding of the first quarter is important because the presence of the small packet must not be suspected when the letter is being used. Fold the "empty" quarter sheet closely around it. The back of the double and empty packet is now stuck in position on the actual letter.

The letter, when torn into quarters, is used in this manner. The ticket is carefully and tightly wrapped in an unprepared quarter. This is now placed immediately **above** the prepared quarter and wrapped tightly in it. Thus, a similar packet is now formed above the "false" packet and, when this wrapping is placed upon the third quarter, it is given a complete turn to bring the "empty" side uppermost. Finish by wrapping in the fourth quarter sheet and placing in an envelope. The vanish of the ticket is thus effected in wrapping it up before the onlookers, and the last piece to be **unwrapped** may be handed to an onlooker to carry out as it definitely contains nothing (and never has for that matter).

There is little more to add as the presentation has been already described at the commencement. Needless to say that, in withdrawing the match-box, care is taken to bring the narrowed edge through so that the ticket is not prematurely dislodged. The matches are tipped out upon a table and the drawer is closed again, as the box is turned over, side to side to prove its unpreparedness.

Continuing the same, "Obviously I am using ordinary every-day articles," the drawer is pushed out so that the matches may be replaced, but this time the unprepared end is pushed about a quarter way through and the ticket is pushed into the drawer. Matches are picked up at the same time and are replaced by "sticking" them into the half-open box, and the remainder in like manner till all have been returned when the box is closed, rattled and handed to an assistant.

If you have not come across the folded paper vanish (and it is donkey's years old) please take care in folding, because in its new guise the folds have to be made while you are watched and, although it is all very, very simple, even a conjurer hates getting bowled out, especially on a simple trick, and "Return Half" is only a simple trick, **but it fools them.**

Doubt **ACT**

a magical interlude for fun

So that the following duologue may be clearly understood, the reader must imagine that a previous trick has made it necessary to invite an assistant from the audience to the platform.

The assistant has acted in every way as an assistant might be expected to do, so that no suspicion may be aroused as to his complicity. Any action likely to raise this point of confederacy would spoil the effect of the following completely.

The trick ends, and the assistant is thanked for his services.

Magician: Thank you, sir, I hope you have enjoyed helping a magician.

Assistant(timidly): Oh, yes—I'm very fond of magic.

M.: You're very fond of magic? You should take it up sometime.

A.: Oh, I do—I do.

M.: You do? You do what?

A.: I magish.

M.: You magish?—That's fine. Perhaps you could magish a bit here.

A.: Perhaps I could.

M.: Good! Go ahead.

A. (looks bewildered and, after a reassuring nod from the magician, strides to the centre of the stage and mutters): Ladies and Gentlemen.

M.: A little louder, please.

A. (shouting): Ladies and Gentlemen. For my first trick I shall require the loan of a ten shilling note (pause, and then repeats the sentence. He turns to the magician): Sorry,

Mr. "——" I can't do the trick unless I have a ten shilling note.

M.: Well, suppose I loan you one? (he takes one from a wallet and hands it to the assistant).

A.: Thank you, sir (goes to centre of platform). Ladies and Gentlemen. I have here an ordinary ten shilling note (he looks it over to make quite certain that it is). I shall now proceed to tear a hole in the centre of the note (here he produces from his pocket a small magical book and quickly turns to a page, reads it silently and replaces it in his pocket). Watch me closely (he folds the note in halves and then folds it to quarter size. He tears across the folded corner and opens the note to display a round hole in the centre. Re-folding the note, he hands it to the magician, returns to the centre of the platform, places the torn piece of the note between his teeth and fumbles in his pockets for matches. He produces the box of matches, lights one and, taking the piece in his left hand, sets fire to it. He holds it until almost completely destroyed, then again takes the little book from his pocket, turns to the page and appears embarrassed. He crosses the platform to the magician, who has remained throughout at the side, and in dumb show, explains that something is wrong). Forty-eight—fifty-one. The page is missing.

M.: Yes, I see the page is missing, and I suppose on that page it tells how to restore my ten shilling note?

A.: Yes, sir. I can't do the trick now without the instructions.

M.: And what happens to my ten shilling note? Do I have to retain it in this condition? (the note is shown and the magician pokes his finger through the hole).

A.: Sorry, sir, if I'd have had the page——

M.: Yes, yes, but what do I do with this?

A.: Well, you're the magician, sir. You vanish the hole and it's all O.K.

M.: Just vanish the hole?

A.: Yes, sir.

M.: My dear fellow magician, don't you understand a hole is nothing, in this case, surrounded by paper, and that you or I cannot vanish nothing?

A.: A hole is something, sir, otherwise it couldn't be there.

M. (appearing not to be argumentative): I see.

A.: And besides, it's in the dictionary.

M.: What the hole?

A.: Yes, sir—the word "hole."

M.: I see, that proves that a hole is something, according to you?

A.: According to the dictionary it does, and if a hole is something, a magician should be able to vanish it.

M. (who during this argument has folded the note again and now holds it showing the torn corner of the folds): Very well, I accept your explanation—a hole is **proved** to be **something** and now all I have to do is to vanish it. Kindly hold the note with me (the assistant takes a corner of the folded note and the magician holds opposite corners). Eeny meeny miney mo, please repeat the magic words.

A.: Eeny meeny miney mo.

M.: Hold a note and then let go.

A.: Hold a note and then let go.

M.: Thank you (the assistant releases the note and the magician opens it to show it restored).

A.: There you are, that proves what I said.

M.: About what?

A.: Why, that a hole is something.

M.: I don't understand.

A.: Well, if a hole isn't something, how could it have disappeared?

M.: You mean that the hole has vanished and is now somewhere else?

A.: Exactly.

M.: I see—excuse me, have you a handkerchief?

A.: Yes, do you want to borrow it?

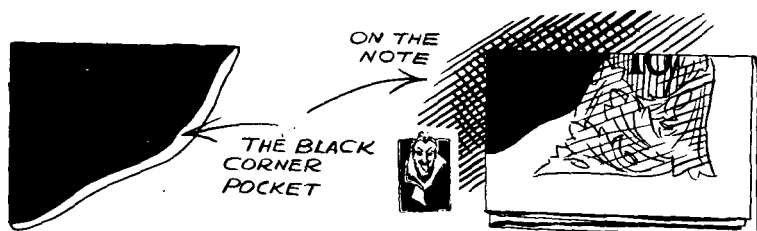
M.: No, no, but you'll find that hole there (the assistant produces a carefully-folded handkerchief, opens it and shows the centre portion missing).

M.: Oh, by the way, here is a little companion volume (produces small book from an inner pocket) entitled "Invisible Mending."

(The assistant takes the book and, still holding the torn

handkerchief, makes his way dejectedly to his seat in the auditorium.)

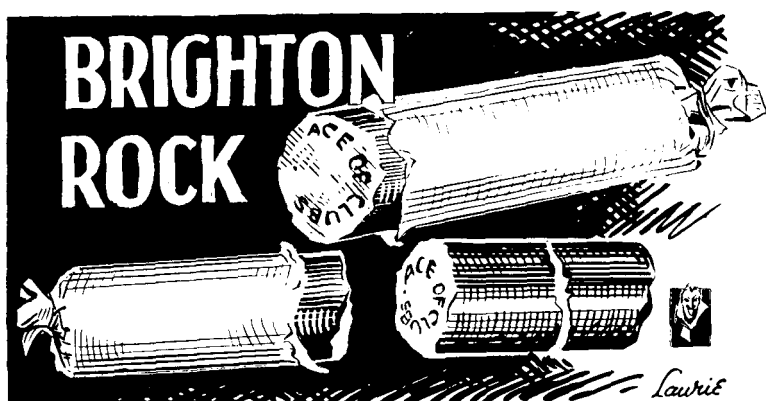
The restoration of the note is an easy matter for the magician.



During the duologue following the display of the note and pushing through a finger by the magician, there is ample opportunity to switch the torn note for a new one, which is folded in the manner of the original one and has a black corner cap as illustrated, to represent the torn off corner. When the note is held by both assistant and magician, the cap is palmed off and the note is "restored."

The notes used in the effect are, of course, stage fakes.

The only other requirements are the assistant's torn handkerchief, a well-laundered property which only when unfolded reveals the "transferred" hole, and the two small books referred to. These should be similar style books and have large titles plainly visible with the words "Magic" and "Invisible Mending."



Most of us have marvelled at the work of the highly-paid artists who paint the seaside towns' names through the miles of seaside rock. I do not profess to understand the art, although I have dabbled in both art and mystery.

However, the idea lends itself to a presentable mystery in which a freely selected card (I seem to have a recollection of using these three last words previously somewhere!) has its name written by an ordinary member of the audience upon a piece of paper (the name, of course, not the member).

The piece of paper is torn from a pad, read, and laid aside and the stick of wrapped rock is introduced. Lest there be a doubt as to the "possible" preparation of the rock, two sticks may be exhibited—orange flavour and orange in colour, and raspberry flavour and pinky red in colour. A selection is made, the rock is then broken into four pieces, which fall or are placed upon a tray which, by the timely arrival of an assistant, has made its appearance.

The pieces are picked up singly and shown to bear the card's name in bright red throughout the white rock interior. The last piece to be exhibited is made with a remark that the name goes through the seaside souvenir confection. Probing in the centre of the broken piece a paper is found and unmistakably it is found inside as the magician takes great pains to demonstrate. Yes, you've guessed right. It is the actual signed sheet, written by the ordinary member a few minutes ago and has the name of the selected card upon it.

Well, its all very much like finding a similar sheet of paper or ten "bob" note in a selected candle or something, but anyway, its different and embodies new features and novelty.

To take things in their order of appearance: the card is freely chosen from an "R" and "S" pack. In other words, it is "forced" so easily that it is "freely selected" and the name is written upon a sheet of paper (attached to the pad) by a member of the audience.

This is torn off and read by the magician, who returns to the stage and places the paper upon the table and the pad, pencil and cards upon the assistant's tray. The assistant takes off the tray and the magician picks up the stick of rock, or sticks of rock if working with two-coloured varieties.

All this has delivered into the assistant's care the signed piece of paper, and has caused a duplicate blank sheet to be placed upon the table. The substitution of papers presents little difficulty in changing from auditorium to stage, and the signed sheet is carried off between pad and cards upon the tray.

If, however, this seems a little too **unmagic**, an envelope can be pressed into service in which the sheet is placed and withdrawn through a slit as the envelope is "licked" and sealed before the watchful audience.

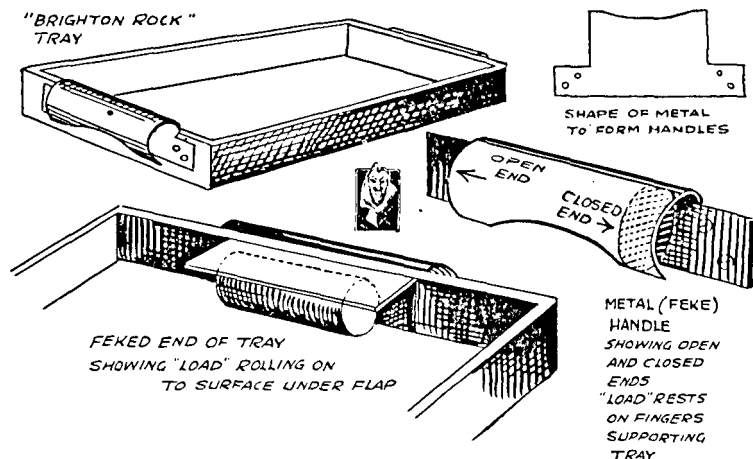
I do not propose to go into this cunning device, but leave this to be worked out by the operators of magic. Whether or not this may prove the best part of the trick is a matter of opinion, anyway, let us pass on. The rock is (selected and) shown (as the case may be) and is broken to show the indelible name of the card emblazoned upon it.

Pause awhile and we will delve into this mystery.

The rocks are made by casting Keene's Cement in a mould. The mould may be a simple cardboard stiffener roll used for the despatch of paper sheets through the post. This is cut along its length to become two semi-circular parts. These are painted inside with an oil paint and allowed to dry hard. The cement is mixed and run inside the pieces which are tied together until the cement has set. The mould is now lifted away and the stick is broken by tapping firmly across it with an old knife. Good clean breaks are required and, having been accomplished, the job of painting is done. Streaky downward brushing from top to bottom will give the right appearance: the "breaks" are given two coats of glossy white on which the card's name is afterwards added in bright red. The pieces are placed together and wrapped in this waxed paper to present the completed stick.

One extra piece is required to contain the "written on" sheet or paper. This is cast in the same way and, maybe, at the same time, but has a paper cylinder through its centre. The paper is wrapped round a short wooden rod, and when

the cement has set, the wooden rod is removed leaving the paper attached to the cement forming a hollow cavity in the short length of property rock in which the signed sheet is placed later by the assistant. The tray is responsible for adding the hollow piece to the parts broken up in front of the audience and placed upon it.



The diagrams give some idea of how this works. A bent-over and cylindrical-shaped handle, closed at one end, is made to contain the "fake" piece. It is loaded in by the assistant and pushed through the side of the tray at the right moment on to the surface of the tray.

The handle opposite is, of course, similar in size, shape and style, but the handle only, and completes the appearance of the tray.

Just in case the exchanged sheet of paper should be remembered and requested when the actual signed piece is produced, it could bear the simple inscription "SUCKER," or words to that effect.

Just in case we've skipped anything, here is the working in brief.

Card is "selected" by forcing, and the name written on a pad of notepaper. This is torn off and read by the magician aloud to verify the card "chosen." The cards and pad are returned to the stage and the sheet of paper exchanged and placed obviously upon the table from whence the stick of rock is taken.

If two sticks are selected by the audience the colour is repeated aloud so that the assistant may place the message in

the correct coloured fake piece. "She" reappears with the loaded tray. The rock is broken in the wrapping paper (this is make-believe as the rock is already in pieces) and the pieces are placed upon the tray after tapping along the length of rock with the knife. At this point the assistant pushes through the fake and, unknown to the audience an extra piece is added to the parts.

A broken part is picked up and the torn wrapping is pulled aside to show the name at the ends. Second and third pieces are shown in the same way. Finally, the fake piece is taken up and the sheet of paper produced and handed to the volunteer who was responsible for writing the name upon it.

Reference to the "changed" sheet of notepaper may be prompted to add the "Sucker" effect.

The envelope idea may be used in preference to the exchanged paper notion. Any faked envelope vanish will serve, but the original written sheet must find its way to the assistant so that "she" may load it and bring on the tray in readiness to add the faked rock piece on time.

That is "Brighton Rock." Looks like a "smash" hit for seaside entertainers: anyway it serves to remind us of bygone seaside fronts and unlimited supplies of seaside rock. Happy day!





This little novelty depends largely on the magician's entertaining abilities to "put over" the following "odd ode" in good style. The magic in it is very simple, but the success does not by any means depend on mystification of the onlookers so much as the endeavour to foster laughter, surprise, and a "shouted" response at the end at the request of the magician. All this is yours if suitable pictures on the lines I have illustrated can be procured or produced. This should not be very difficult but, of course, this too depends on the magician (or his friends, maybe).

Three drawings in white outlines on blackboards, similar in appearance to school slates, are first shown. As the "act" proceeds they are found to have changed to illustrate the story.

Apart from the mannerism which the "ode" is recited, certain lines have to be clearly emphasised. I refer to "I thought you would," for on these words the big laugh depends. Whether or not the shouted response is best left in the hands of an accomplice or "stooge" depends on the type of audience. However, if there is a doubt, for goodness sake "plant a stooge" and take no chance.

In case, perhaps, we are running ahead, let us take the presentation right away. Introduction might well be something like this:—

Ladies and Gentlemen, I have pleasure in presenting the cinemagical effect entitled, 'Picture Show.'

"First, may I explain the three settings for the stupendous story?" (point to the card showing the house and searchlights behind).

"Act I is depicted a street in suburbia. The time is evening, and the sky is illuminated by a searchlight trying to trace the course of a raiding plane. Hidden away in the darkness of the shadows are leading figures in our story: Billy and Milly.

"But let us pass on.

"Act II (point to card showing the cinema screen, etc.) has for its background the interior of a cinema. The show is in progress, and only the glow of the silver screen silhouetting the silent audience is seen.

"Again our leading characters are hidden in shadow.

"And so we pass on to Act III (point to card showing the outline of a bed).

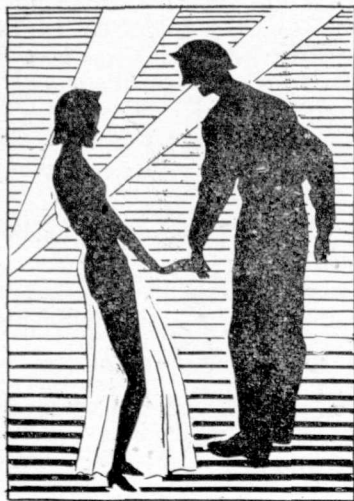
"The final act takes place in a tiny bedroom. The room is blacked-out and a solitary candle burns beside the bed.

"Well, that's about all we want to know about the 'sets.'

"Now for the stupendous, terrific, all-star cast. O.K. Let's go!"

(And the entertainer magician removes the cards and reverses them upon the stand to show only the words Act I, Act II, and Act III, and begins the ode.)

List' to the tale of Milly Gotch
Who met Bill Smith on Fire Watch (Fi-er Watch)
Said Bill, "I think 'taint arf chilly."
"Go on," she said, "don't you be silly."
And as they stood beneath a porch
Bill didn't know, for he'd no torch
That as of war, touched lightly on
She froze **with just a nightie on.**



Just then the siren sounded near
Bill said to Milly, "Good job I'm 'ere."
And silently, a little cowed
They watched the shells burst in the cloud.
All Bill could say was, "Coo, strike!" (show first picture)
And stammered bravely, "I'd like
"To hold your hand, miss, if I could."
She only said, "I thought you would."

So now there is but little doubt
What the next act is all about
And whilst we're in poetic mood
Proceed to the next episode (epi-sood)
The movie love scenes upset Billy
He yearned to kiss his darling Milly
She thought the same—the thought seemed good
And so he did—"I thought they would."
(Show second picture.)

A year rolls on—the final Act
Must be portrayed with utmost tact
The happy couple view the bed
With awe, timidity and dread.
"You go to bed, my dear," says Bill
Pretending he has time to kill,
And Milly tittered, "You are a one
"I can't get my costoom (costume) undone."

Together Bride and Groom did try
But hooks and buttons did defy
Their shaky fingers, but, at last
The hooks and catches came unfast
"Me stand-ing he-re in the nude (nood)."
Said Milly, "'Taint tarf blinking rude (rood)
Well folks, here it is. Do you think I should
Turn it about?

"YES" (shouted response by audience).
I thought you would! (Turn third picture and show.)

The candle light, you'll see went out
The reason leaves but little doubt.
After all, there is a certain law
On light in rooms in times of war
So back we go to re-begin
Remember? (gather all pictures together again as when
the effect began) "This is where we came in."

By now you have undoubtedly studied the diagrams and drawings and have got the main idea by using them in conjunction with the recitation.

I hope you feel that it is your "style" and, assuming that it is, allow me to pass on a few tips on the above oration.

The quoted lines spoken by Billy and Milly should have a distinct change in tone: a rather sloppy Cockney dialect should be tried. Make your pauses in keeping with the sense (if any) of the ode and don't attempt to gabble it off.

The lines "I thought you would" and "I thought they would" should be emphasised to get punch into the same words after the questions, and the audiences' response in the last verse. The use of an accomplice to shout out, "YES!" in no uncertain voice would undoubtedly make certain of the climax: this can be arranged easily with a pal just before you start your show.

The last few sentences after the showing of the "doubtful" picture (the candle stick) should be done in ordinary conversational manner, a distinct change of tone from the "ode" itself.

Lastly, a word or two on how the changes in the pictures are brought about. The pictures are really framed black card panels. In the illustration this, I think, is made clear. What has to be described is the use of two loose black cards which lie upon the surfaces of cards I and II, and a turn-over flap on card III. The loose cards fit snugly into the recesses, and when first seen upon the stand show as House and Searchlights on No. I and as Cinema Screen on No. II. On the backs of these loose cards are the words ACT II and ACT III respectively. The hinged flap shows as the bed and behind it is the "candle."

They are removed from the stand singly and held as illustrated before being reversed and squared up. In this position the hinged flap, now at the bottom, is easily turned over, and the loose cards fall naturally into position on the framed cards beneath. A touch of "wax" keeps them firmly in position and they are now replaced upon the stand to show the words ACT I, ACT II and ACT III.



THE CARD
SHOWING RECESS
FOR FLAP
(THE DRAWING ABOVE
HAS THE FLAP OF
NO I IN RECESS)

POSITION IN WHICH CARDS ARE PLACED AFTER
REMOVAL FROM STAND. IN THIS POSITION THEY
ARE REVERSED, FLAPS NOW LIE UPON CARDS
2 AND 3 AND HINGED FLAP OF 3 IS BROUGHT
DOWN BEHIND BEFORE REPLACING ON STAND
TO SHOW BACKS BEARING WORDS ACT I;
ACT II AND ACT III

Briefly, the framed cards are made up as follows:—

No. I.—ACT I and on the opposite side Billy and Milly holding hands.

No. II.—A single-sided drawing of Billy and Milly at the pictures.

No. III.—A single-sided drawing of “the Candle,” and beneath the half flap “the Bed.”

The loose flaps have painted upon them ACT II backed by the house and searchlights, and ACT III backed by the Cinema Screen.

Go to it! It's a laugh, anyway, even if it isn't all **magic**.

Romance in Magic



"This effect is entitled 'Romance in Magic' and, believe me, behind this old vignetted photograph is a story, a real melodrama. Sixty years ago Grandmama was famous in her village for her beauty, and what a beauty! The admiration of every strapping young gallant, the envy of every buxom wench. And did her mother watch her? I'll say she did. She had to! Sixty years ago marcelled Claude Cholmondeley, pronounced Chumley in better circles, fell in love with Blondie: Oh, yes, Grandmama knew her peroxides. Claude Cholmondeley was the squire's son, but Sir Jasper looked with disfavour on the match.

"But wait a moment, let us turn back the clock" (here the magician takes out his handkerchief and, with an anti-clockwise motion in front of the picture of Grandmama, causes the photograph to become a coloured picture of a young and pretty maiden).

"Here we see Ella (our Blondie) as she was sixty years back, and the story continues.

"Secretly Claude wooed and won fair Ella, and the wedding was fixed for one sunny morning in May. The village was beflagged and gay, and everyone was dressed in their Sunday clothes. But the old squire had threatened disaster and worse to the fair maiden's parents. He had a mortgage on the cottage! This entirely original plot was, however, not to be foiled in this manner and, defying the old man's vengeance with every possible chance of being cut off with only a penny, our hero hurried to the church to await his bride. But alas, there also arrived upon the scene a rival, one Gaston Strang, a former lover. He shoots the squire's son after a hefty fight, and so our little Ella was not to be a bride (that day).

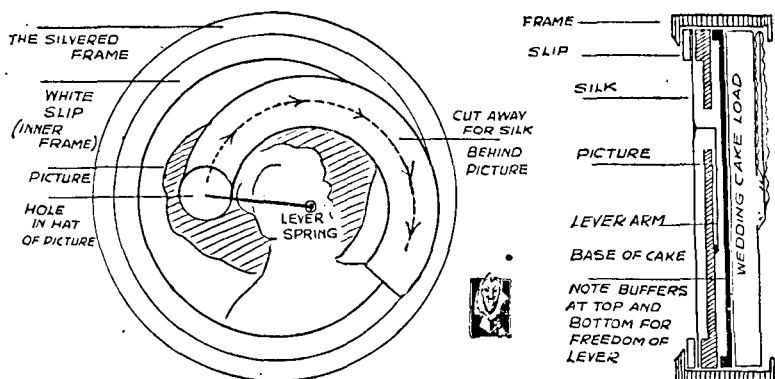
"The villagers, maddened to fury by the tragic happening, beat up Gaston Strang and threw his cruel-ridden body and his incredible top hat out into cold, cold snow. It was a poor summer and, anyway, the snow added a background to the change of scene. Our heroine was not dismayed: she took the old squire on and married him, and had a bigger and better wedding cake than ever. The original one was never cut or eaten and is why today I am able to present it in its entirety lest my story is disbelieved." (Here the wedding cake is produced.)

Well, readers, that is the story that knits up the three drawings under the title "Romance in Magic." The secrets underlying the two essential changes in the scheme are incorporated in the single self-contained apparatus. The change from the vignetted and faded picture of Grandmama to the prettier picture of the girl is worked in this manner.

The first picture is painted in brown tints on a piece of white silk. (Later I will try to give you some tips on how this may be made up by painting on the silk to give a good effect and still keeping the silk limp and workable.)

The second picture is designed and painted on stout card. The large black hat may be a piece of velvet stuck on or just painted in flat black. The reason is that in the "hat" is punched a fair-sized hole through which the silk picture is pulled: that hole should be invisible.

Behind the cardboard picture is a second thick card which has a channel cut leading in a circular direction from the hole. The centre of the circle is the pivot point of the lever responsible for the pull and vanish. The lever is operated by a simple spring, and is released from the front edge of the frame. The lever works behind the cut "channelled" card, and a small hook opposite the hole is attached to a loop sewn to the front silk picture. The silk should be re-inforced at this point by adding a small disc of silk and sewn through to prevent the loop pulling away



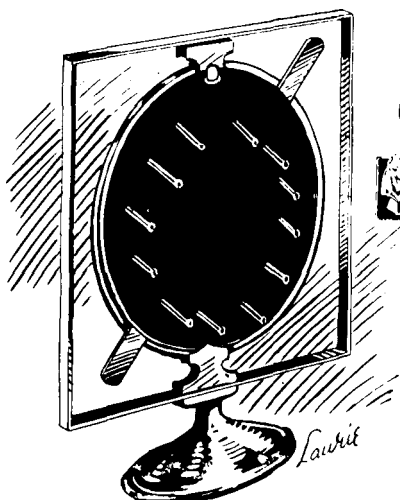
To set the pictures for work lay the deep silver frame face down on a table. First, the white circular slip or inner frame, shown in diagrams and illustrations, is laid in. Upon this the silk is stretched and kept fairly taut by small dabs of wax at points round the slip. Next, the card picture and cut card are placed in. Look at the section diagram and notice the "clearance" left for the silk in front of the card picture and behind it. Notice the additional cardboard circles added to keep the necessary space. These are stuck on the face side of the picture and upon the base of the cake load. (If the "channelled" out card is sufficiently thick the circle is unnecessary on the cake base, but there must be sufficient room for a clean get away for the silk as it is whisked behind.)

The hole is masked by its black background and the judicious use of the velvet suggested makes the hole practically invisible at close range. The hooked end of the lever is, of course, linked up when the lever is brought round with spring pressure and held by the catch or release at the side of the frame.

The Cake is a work of art (or should be). It is a collapsible (opera hat type) confection made in white material and decorated with gathered silk ribbons and small rosettes. Wire frames or stiff card circles give it shape, and the decorations on the horse-shoe wire at the top is also in white silk ribbon and flowers. This contraption is spring-hinged and folds over upon the cake top. It is held down by a catch attached to a short rod through the centre of the "cake."

Now some words on my method of painting on the silk front. First, trace the outlines of the old lady's head on the thin silk using a soft pencil. Next, make up a coloured solution by adding a little Seccotine to some brown water-colour paint. This will work quite well and easily in a paint brush and, if too much Seccotine has been added, the artist will soon become acquainted with the fact. The liquid should flow freely and must be added to the silk gingerly and in small quantities.

The object is to produce these outlines upon the silk and so that an unfortunate blob of colour may be quickly absorbed, the material is laid upon a piece of blotting paper. When the outlines have been painted the silk is lifted and hung up to dry. Now mix up more brown water-colour (no Seccotine) and, keeping the colour thin, paint in the shadow on hair, face and dress. Allow to run up to the outlines where desired, but having reached these dry gummy lines it will not pass and, therefore, a picture firm and contrasting is built up by the addition of further applications of colour as each "coat" dries. Use the tinting medium sparsely and weak.



mystery Hand

a "penetration"
presentation

The following articles used in the Mystery Hand effect may be subjected to close examination.

They are unprepared!

(Little is learned by a close examination!)

They are: A long metal hand or pointer, an enamelled clock dial with twelve holes drilled between the numbers, two lengths of ribbon, twelve large nails painted white, and a velvet-covered cover plate also drilled through at twelve points.

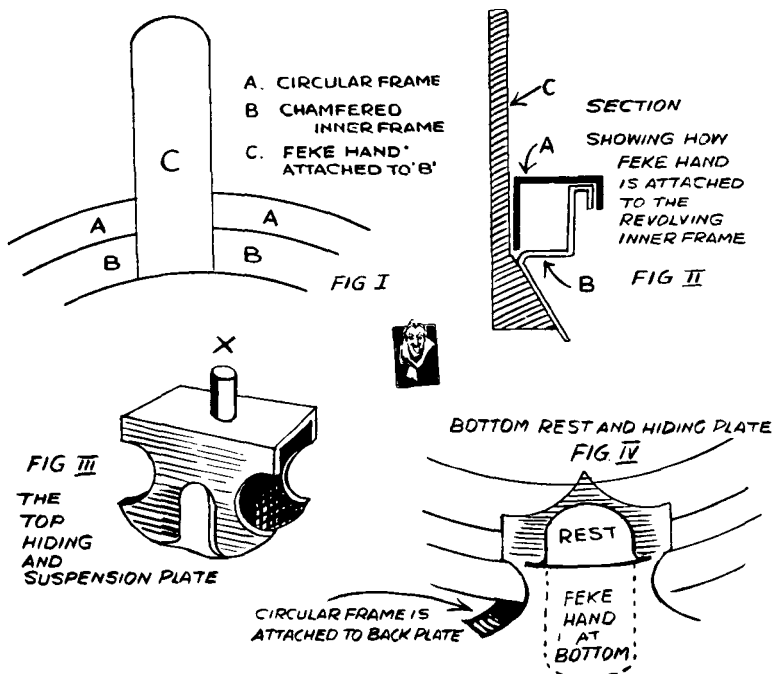
The dial is fixed upon a simple stand in an upright position, and the hand is placed in position and swung round the dial.

The velvet cover-plate is next placed in position to effectively conceal the dial and leave the projecting hand in view. Through the cover-plate and dial the ribbons are threaded. The dial is swung round so that its edge is visible and the face is toward the frame of the stand (Fig. VI shows a side view of this position). The ribbons are seen to pass through the holes and this fact is made positive.

The dial is again swung to the front and slowly the hand is moved completely round the dial and the ribbons are seen to be unaffected by this strange unrestricted movement. The ribbons may be tied to the frame of the stand and again the hand moves unaffected round the clock face. The ribbons are removed and one by one the nails are thrust through the cover-plate and dial. The nails are shown to project slightly less than three inches through each side. Notwithstanding these undoubted obstructions, the hand swings slowly round and, having travelled so that the projecting ends are visible at numbers one and seven position, the nails are removed after the hand is caused to penetrate each opposite pair. They are

unaffected and may again be examined. The cover-plate is removed, the hand is swung round the face and is removed and, lastly, the dial taken from the stand.

Any further attempt to bewilder the reader is superfluous, and here is the secret.



Two "fake" ends of a hand or pointer are attached to the chamfered inner frame (Figs. I and II). The construction of the circular frames that usually encircle clock faces is such that the chamfered inner frame moves freely inside the outer one. The drawing of a section (Fig. II) shows this construction and illustrates the manner in which the "fake" hand is fixed.

Therefore, it will be understood that the fakes travel round the outside of the dial and are responsible for the illusion of penetration. These protruding fakes are concealed behind the front of the suspension plates at top and bottom of the stand (Figs. III IV).

A turned-over metal piece forms a hook upon the top suspension plate on which the cover-plate hangs. The lower plate has an upturned metal piece fastened upon the front to rest the cover-plate and hold securely.

Both plates are attached to the frame of the stand by studs which permit them to be turned from front to back (Fig. III: X).

The outer circular (dial) frame is attached to the back of the suspension plates, the front of the plates appear to support the circular frame and cover-plate, but serves to hide the "fake" hand completely.

The presentation commences with an examination of the components, and the perforated dial is placed in the frame from the back.

It is unimportant if this be made a fixture as its freedom from preparation can be easily demonstrated. The hand is placed in position by thrusting the centre pin attached to it through the dial. The cover-plate is pushed back to lay flush upon the surface of the circular frame.

The hand is now turned round the dial and, in passing the suspension plates, forces out the fake and remains hidden in its place.

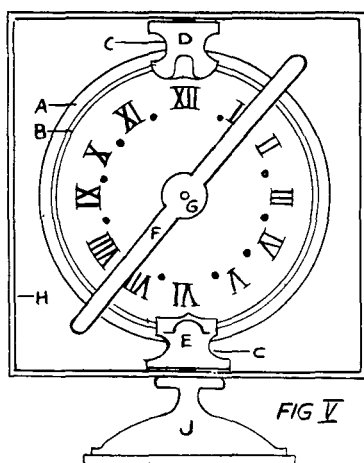


FIG. V

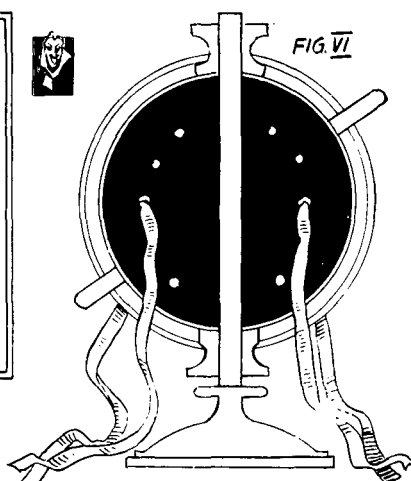


FIG. VI

- | | | |
|-------------------|---------------------|-------------------|
| A. CIRCULAR FRAME | D. SUSPENSION PLATE | G. CENTRE PIN |
| B. INNER FRAME | E. BOTTOM REST | H. FRAME OF STAND |
| C. 'FAKE' HAND | F. HAND | J. BASE |

It is the fake which is seen from now on to revolve. The ribbons are threaded, "penetrated" and removed. The nails are inserted, and the "hand" revolves. It is caused to rest at points opposite numbers one and two, and a separate, rather jerky "penetration" is made at each pair of opposite numbers and nails before they are removed. When all have been removed the fake is returned to its hiding place and the hand is brought to view and rests at the commencing points illustrated in Fig. V.

Only the cover-plate remains to be removed to bring the illusion to a close.



a subtle switch to Card Magic.

"Ladies and Gentlemen, I have pleasure in presenting one or two sleight of hand effects.

"It has often been said, 'The quickness of the hand deceives the eye.' Whether this is true or not is a question I leave you to answer yourselves."

During the speech the magician has leisurely removed his silver case from his pocket and has taken a cigarette. As the introduction ends he closes the case and places the cigarette between his lips.

The "sleights" are worked "silently" except for musical accompaniment which is commenced as the magician ends his speech.

Immediately the closed cigarette case becomes a fan of cards and in the approved magical manner the conjurer demonstrates his skill in manipulation.

The magician may, if he so desires, light his cigarette in the ordinary way from his "lighter." This should be done with the left hand as it is, of course, necessary that the case in the right hand should be in sight the whole time so that it would appear to those who ponder over the opening remarks that there is very little truth in "the quickness of the hand" theory and to those who do not care to answer questions whilst being entertained, that the magician's cigarette case from which one is actually removed, changed before their eyes to a fan of cards.

Before giving any explanation of how the effect may be accomplished, here is a second idea for lighting the cigarette, which combines well with the subtle opening.

During the early part of the manipulations the magician finds himself with a single card which he vanishes and produces from his pocket. The card is held in the left hand and shown. The magician takes the cigarette from his mouth with the left hand, gazes a second at the unlit tip turned towards him, and replaces the cigarette between his lips. He transfers his gaze to the left hand where, in place of the card, he now holds a silver match-book. He pulls off a match, strikes it, lights up, and continues his magical dexterity.

The few moves necessary to work the above are simple indeed, and very little making and preparation are needed.

The silver cigarette case is actually a pack of about thirty cards, silver edged and having a silver-backed card at top and bottom. Certain good quality packs are supplied with burnished silver edges, and using such a pack the addition of silver foil mounted carefully on the backs of two of the cards completes the "case." Failing this, the edges of the pack can be "silvered" by clamping the pack tightly and carefully painting the edges. The two prepared "backs" can be painted, too, but the metal foil gives a much brighter and realistic appearance to the "case."

The prepared pack is placed in readiness in the magician's pocket and a cigarette is within easy reach of the right hand.

The illustrations, all of which are magician's views, make the working detail easy to understand and explain.

The case is removed by the left hand, and the right hand conceals the cigarette and, as the introduction is made, the hands come together as in the first drawing.

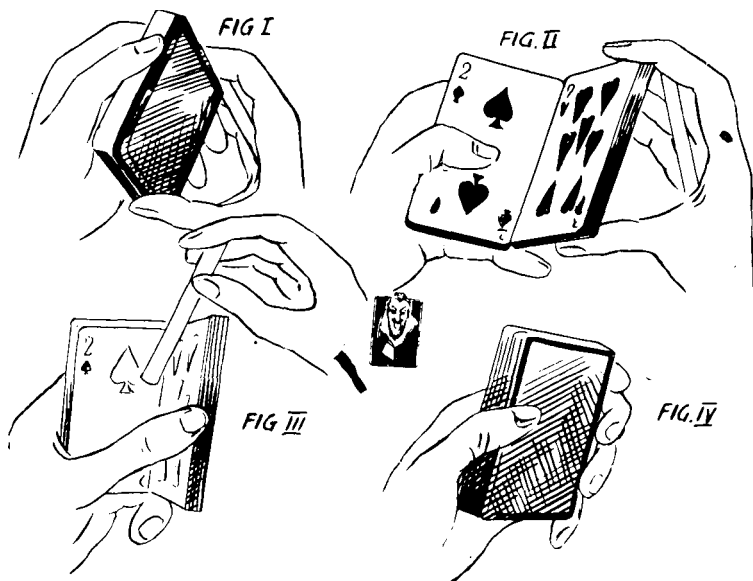


Fig. I shows the "Case" in the magician's hands as the left thumb is about to press the imaginary catch. The cigarette is seen finger-palmed in the right hand.

Fig. II. The case opened. The position of the fingers is all important so that a good "hinge" effect is made when the imaginary case sides swing apart. The cigarette is still in the position as Fig. I.

Fig. III shows the removal of the cigarette. The movement is explained best by a comparison of this drawing with **Fig. II**. It should be carefully noted how the left thumb has moved over and controls the opposite case side as the cigarette is withdrawn.

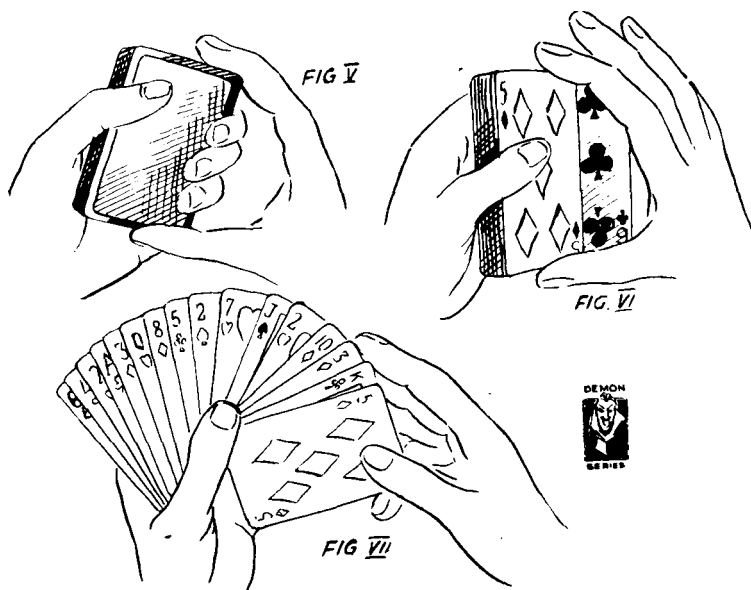


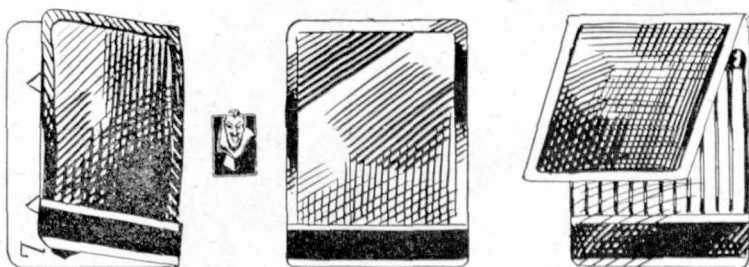
Fig. IV. The "case" closed by a single left hand movement as the cigarette is placed by the opposite hand in the magician's mouth.

Fig. V shows the right hand back to the "case" again in readiness to cover the movement which is to bring the top silvered card to the bottom of the pack.

Fig. VI shows the top card (pictured as the six of Clubs) being pulled by the left finger-tips to the bottom. The outstretched right hand covers the move completely.

Fig. VII. Lastly, the unexpected Card Fan. Nothing very remarkable in this from the magician's point of view as the pack is in every way ordinary and capable of all the card sleights known to the magical entertainer.

And so the manipulations proceed until the magician pauses to change the card mentioned to the Match-Book.



The three illustrations will, I hope, clear up this small remaining mystery.

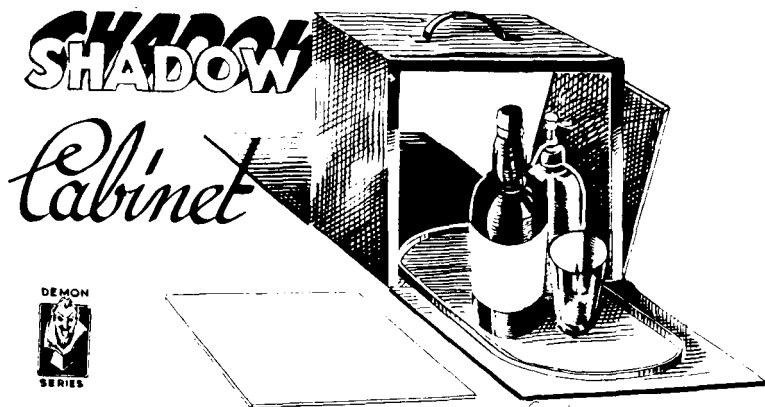
The "vanished" card is removed from the magician's pocket. This is hardly true perhaps as the card removed, although it's face is an exact duplicate of the vanished card, has a very different back.

It is, in fact, a folding duplicate with a silver-covered match-book attached to a half.

The Match-Book is best manufactured specially for the job. The flap is silver paper-covered, and behind it is a single strip of flat "book" matches secured to the bottom of the half card. Along the bottom edge is a strip of "striking" material carefully removed from a genuine book or box and stuck in position to complete the magical accessory. The flap tucks comfortably between the bottom of the matches and striking strip to hold securely.

I trust this simple "switchover" to card manipulation will be welcome to readers and may find its place in entertainment.

P.S. Promise cigarette from Dropper



The Shadow Cabinet is dedicated to "Ida." Not that this will make it better or worse, or that it will assist or mar the effect, but simply that having completed the illustrations I thought it fitting to dedicate it to "Ida."

In introducing the effect it is explained that the cabinet is capable of producing a shadow of a thought upon a screen. The exact meaning of this statement should be apparent as the effect proceeds.

The cabinet is shown front and back, and a silken screen mounted upon a light wooden frame is next introduced. This is demonstrated as a shadow screen by shining a lighted torch lamp behind it. No shadow is produced in this first instance, but the action clearly demonstrates the semi-transparent qualities of the material.

Next, the side door of the cabinet is opened downwards and the screen is thrust through the near front opening. The front door is dropped and the screen is seen in position. The rear door is opened so that both doors now lie flat upon the table, and the cabinet is lifted upwards and away from the table and again shown both front and back as the magician obtains his torch lamp from the table.

A member of the audience may now be asked to concentrate upon any particular subject he desires.

The lamp is switched on again, and the light is shone from within the cabinet to reveal the ghostly silhouette of a tray supporting a glass and bottles of whisky and soda.

So far, so good, but the remainder is better.

The magician lifts the cabinet, holding the back door up as he places it on the front edge of the table allowing the front door to hang over the table edge.

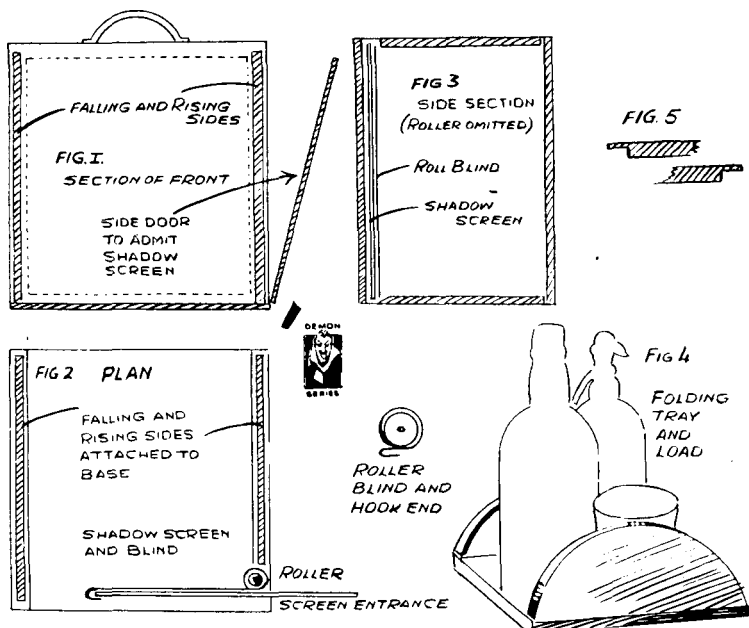
The shadow screen is removed, and reveals a real drink outfit, probably responsible for that mystery shadow, but certainly responsible for the dedication to "Ida."

"Ida who?"

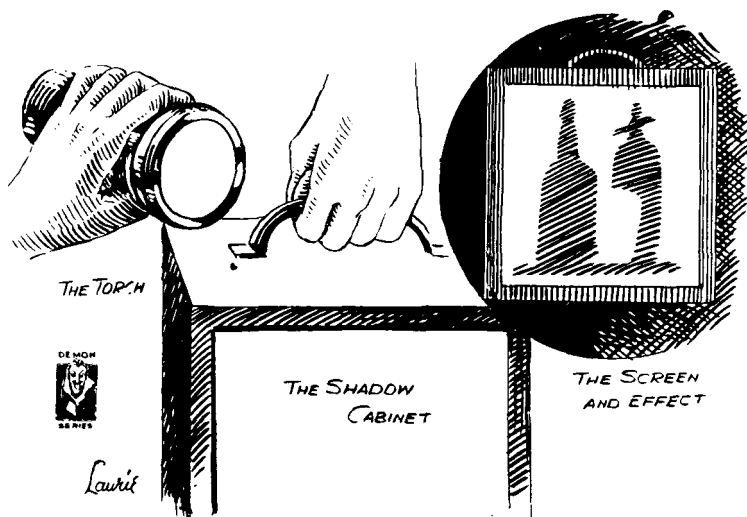
"Ida mind if I do."

Working details of the outfit are best explained by references to the diagrams. The front section shows a rising and falling device which allows the contents of the cabinet to drop, supported by base and sliding sides in a position behind the front door. The "load" is hidden from both sides by the doors when dropped. The side door conceals the load from a side view. The "T" shape of the upper edges of the sliding sides form the necessary stop to prevent the moving and dropping part from falling out of the cabinet (Fig. V).

The mystic shadow upon the screen is caused by a second screen or blind. This blind is a silken roll attached to a spring roller (Fig. II). Painted in silhouette upon the blind are the forms that the shadows are to take and the blind is brought from its hiding place at the side as the screen is pushed into its position in front of the cabinet. The small Fig. VI shows the hook attached to the end of the roller blind. The screen engages the hook easily and draws the blind along behind it. Removal of the screen causes the blind to return to its hiding place on the spring roller.



Lastly, the tray is a folding one. It is not a trick affair in any way, but so that it may occupy the cabinet comfortably, the rounded ends are hinged and fold upwards where they remain until the tray is withdrawn from the cabinet.



Obviously, the whole effect depends on the proper handling of the cabinet so that the presence of the load is not suspected. The events that lead up to the unexpected "materialisation" tend to assist the 'magician and his manipulations.

The cabinet rests on the table with doors snap-fastened, and it is turned to show all sides as the cabinet is introduced: not in a manner of "nothing at the front, nothing at the back," but rather in the casual way of showing the cabinet as it is mentioned. The screen is next taken up and shown, and the lighted torch is shone through the screen to demonstrate its purpose in the effect.

The side door of the cabinet is lowered to allow the screen to enter it just behind the closed front door. The cabinet is positioned on the table so that the opposite side is partially visible as well as the front, thus, the side door and opening is out of the audience's sight when the screen is pushed inside. This is necessary at this stage as the sliding sides are "up" and would be seen when the door is lowered.

Following this at once, as though eager to show the screen in position, the front door is lowered upon the table-top and the rear door is opened in like manner.

With the three doors open, the cabinet is lifted clear of the table and brought forward.

The "load" is now out of the cabinet and has dropped gradually behind the hanging doors. Its descent has been masked by the shadow screen and bottles, glass, tray and base are safely hidden from view on three sides. The open side, where no door effects a cover, is held away from the audience's view as the magician reaches for his torch to continue the effect. In doing so the cabinet is momentarily reversed to show the back. The movement should appear natural and should apparently be made necessary by the magician's position and that of the torch. The body is swung round and the back of the cabinet is brought into view in doing so. When the torch is recovered the cabinet is again in a natural way turned with the screen to the front and is ready for the lighting effect and shadows.

The whole of these movements, after the cabinet is taken from the table, have caused the attention of the audience to be diverted from the cabinet itself and now the torch is switched on and placed inside to reveal the shadows. Again the attention is away from the load hidden behind the doors and as well as this, nothing has happened so far or any hint has been given to throw suspicion in that direction, but just the same, this manipulation is necessary to safeguard the effect.

The shadow is seen upon the silk screen and a moment later the cabinet is lifted upon the table.

Again natural, easy movements are necessary to cover the re-load of the cabinet.

The left hand still grasping the torch, lifts by an outstretched finger the back door as the right hand lifts the cabinet above the table and lowers it to the surface so that side and front door overhang the table edges. This would, of course, be necessary even if the movement was not to cause the return of the load, base and sides to their respective positions in the cabinet interior, and must be made to appear as simple in manipulation as possible.

All that remains is to remove the shadow screen and close the side door. The magician may prefer to close the front door before pulling the screen away and reveal the contents in magical manner. Personally, I think the removal of the screen to show the contents is best as it is this, apparently, which really has been the actual cause of those shadowy forms.



The Ching Ling Rings is best presented as a silent effect and because of this I have given it a Chinese make-up.

It is a fitting finale routine and might well be presented as follows:—

"Ladies and Gentlemen, I have pleasure in presenting a Chinese Mystery entitled 'Ching Ling Rings'."

The assistant enters carrying a Chinese gown and hat and two white ribbons or ropes thrown over her shoulder. She wears three coloured rings or bangles upon her arm. On the table are wand, discs, tube and an open-bottomed bag.

"With your consent, and the aid of my charming assistant and the honourable and esteemed maestro, we will endeavour to present the effect in the Chinese manner."

The assistant holds the coat and the magician slips it on and takes the hat. The music commences and the trick begins.

The reader may ask, "Is it necessary to dress up in order to present a silent act?"

No, it is not necessary, but it is pretty and colourful, moreover it is a contrast to that which has gone before. The effect has finality and when, at the conclusion, the rings are discovered upon the wand, there is no doubt in the minds of the audience that all is magically accomplished and an exit or curtain is evident.

I do not, however, suggest the magician studiously impersonates the Chinese Magician's make-up. The manner of presentation is a suggestion of style only and the donning of a gown and hat definitely helps.

In much the same way, the concert artiste working character songs or monologues might probably add to his dress clothes a scarf and cap to create the "Cockney type."

I leave the suggestion with the magician.

Here is the effect:—

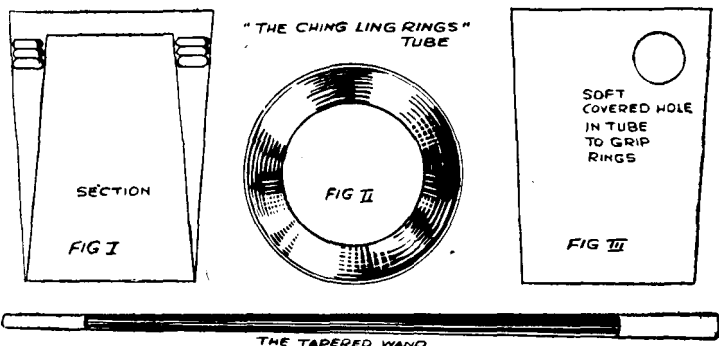
The two lengths of ribbon or soft white rope are shown and the three coloured wooden rings are threaded upon them. It is made quite clear that both ribbons and rings are unprepared: a knot is tied to hold them securely in the centre. The ends of the ribbons are now held apart by an assistant and a black-lined and open-bottomed bag is then introduced. The bag has buttons and button holes at the top and, having dropped the rings into the bag, the buttons are fastened above the ribbons so that the bag remains suspended upon them. The magician thrusts his hand beneath the bag and brings the rings below it to show them once again to the audience. They are now, still held by the magician, taken upwards into the bag and the ribbons pulled taut by the assistant.

The magician then takes a single ribbon from each hand of the assistant and ties a knot around the top of the bag, handing back the ribbons again for the assistant to hold as he (the magician) stands aside for a moment so that his action may be clearly seen and understood.

He now takes up a tapered wand and a single thin wooden disc which he slides down the wand until it rests. Holding the wand and disc in the left hand, he next shows a decorated tube to be empty and then thrusts the wand through the tube so that its base now rests upon the disc. In the meantime the assistant has deposited the bag containing the rings upon the magician's table, and the ribbons are hung from the bag on each side of the table. She (or he) now hands the magician a second thin wooden disc which he places upon the wand to enclose the tube. The wand supporting the closed tube is handed to the assistant to hold in a horizontal position as "she" awaits the development of the effect.

The magician crosses to the table, unbuttons the fastenings of the bag and grips the ribbons with both hands on each side. A slight pause: the ribbons are given a pull causing the bag to drop, showing that rings and knots have disappeared. The ribbons are rolled into a ball and tossed aside as the magician crosses to take the wand and tube from the assistant. The magician takes a step or so nearer the audience. The assistant picks up the empty bag from the stage and, holding it in the left hand, draws the right hand down its length to prove it is empty. The assistant then holds the bag at the ends with both hands. The magician removes the top disc and tosses the three missing rings from the tube upon the wand.

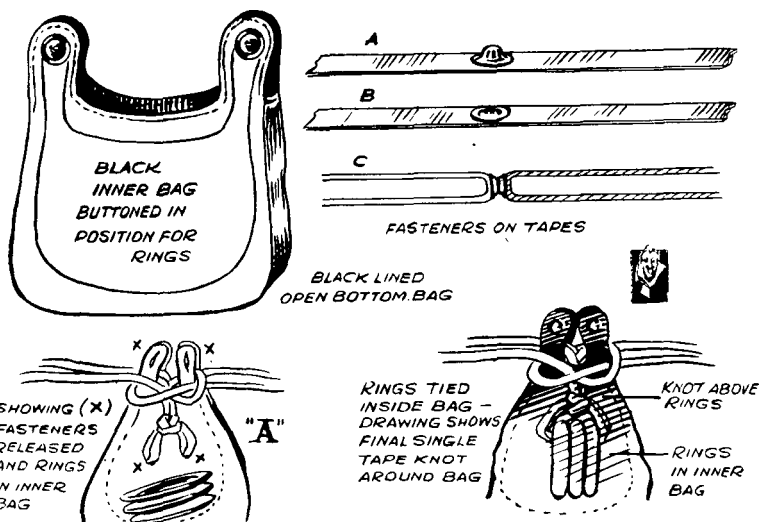
Rings are threaded and a knot is tied with both ribbons. The bag is now brought over the suspended rings, which are shown below the bag, and deposited in the inner bag and



pulled free ("A"). A knot is again made, using a single ribbon only, around the top of the bag. In this position it is held until placed on the table by the assistant.

The vanish is effected by the two-fold action of undoing the button and bringing up the bag just away from the table-top by the ribbons. The inner bag is free and, weighted by the rings, falls into the table trap or servante as the bag is brought upwards and away.

A slight pull and the bag falls to the ground empty.



I have given you three drawings of the bag and a brief description. I hope these will make this part of the mystery clear. The bag has a second bag supported inside it by attaching one side only to the buttons. Obviously it is shaped in the same way, but is a trifle shorter than the outer bag. The rings are placed inside, and the bag is buttoned over them.

They are now lowered through the bag, shown to the audience, and when taken up again—as already described—are deposited inside the inner bag.

The ropes or ribbons are old friends. I have suggested a "fastener" in the centre to bring about position "C" in the illustration as a practical method in working this effect. Ribbons are brought together and shown to the audience: the fastener is secured at the centre and, still holding them at this point, the ribbons are divided again as shown ("C").

The tube is made by joining two conical-shaped tubes, as shown in Fig. I. The inner tube is shorter than its more decorative partner. Sufficient space is allowed in the upper part of the double tube to hide the three rings. The appearance is quite deceptive and, at close range, the tube appears a simple affair entirely devoid of trickery. Fig. II gives the view looking directly through the faked double tube, and Fig. III shows one of the two small holes in the outer tube which enables the operator to grip the concealed rings when showing the tube as illustrated.

The holes are covered with a soft material to hide their presence.

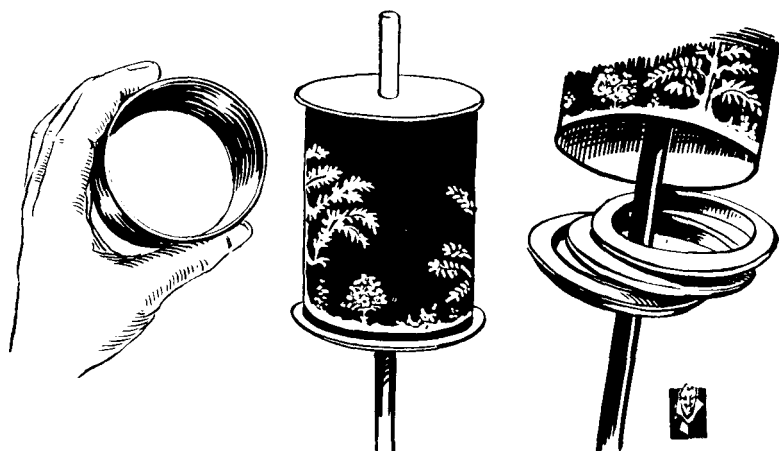
The tapered wand is just as its name implies, and should be a lengthy stick upon which the two wooden discs previously mentioned slide and rest in position.

The size of the small centre hole in the disc determines its position on the wand.

The discs should be in three-ply wood and, obviously, cannot be thought to conceal anything.

So much for the Rings of Ching Ling.

It brings to a close this book with the hope that it will be both entertaining and useful.



CHING LING RINGS



Frequently we magicians must repair, repaint and even construct apparatus. Often we are dissatisfied with our endeavours and know that by a little more thought or patience the result must have been better. The following tips are given in the hope that* they will prove helpful to those who manufacture and repair their own stuff.

Painting and Re-painting.—The object in painting is to present a more decorative and pleasing appearance to the apparatus used. The first step in this direction is to be quite sure that surface to be painted is perfectly clean and smooth. No fragments of previous painting may remain or indentations in the surface of the articles. Such imperfections are doubly obvious when the paint is applied. Thus the smoothing down of the surface is the first and most important thing. Next step is to coat the apparatus, if it is made of wood, with a white undercoating. This serves two purposes—it fills the grain and gives a good base on which the second coat is easily and smoothly applied.

When dry this undercoat is rubbed down with fine glass-paper and the first coat of colour is added. This should not be a thick coating as the final coat of the same colour will give the desired finish. It is far better to add the colour in two thin coats than attempt to finish the job by painting on a thick uneven coat which may dry streaky and destroy the foundation work.

Any further decorations, by adding lines or ornament, is carried out when the base colour is dry. I would suggest that if the magician is not an artist with paint and brushes the least amount of ornamental work done the better the job.

The painting of metal parts and apparatus is carried out in similar manner. There is, however, no need to apply the white undercoat. A good smooth surface is first obtained by thoroughly cleaning and the first coat is painted upon it. A

little white paint added to the first coat will assist in giving greater covering power and will also help in seeing that all parts are covered when the second and final coat is added. This should have no white mixed with it. The colour will therefore be deeper and easily seen when all surfaces are covered. Paint evenly and brush well before leaving to dry. Keep away from dust.

Flesh Colour.—This colour is not usually found in the range of decorator's colours and so I give a method of mixing it yourself.

A matt surface is wanted and this can be obtained by using as a base decorator's white undercoating or Flake White. Add to this a small quantity of scarlet and mix well to give a clean pink. Next add a dab of brown and mix well, adding more brown until the desired flesh shade is obtained. Remember and note in making a tint very little "colour" is necessary.

Terebine added to the mixing will assist drying.

Flat Black.—A matt of black finish is a general requirement in magical apparatus and the paint supplied by colourmen for coating blackboards is good.

Failing this a substitute for covering wood is known as "Poster Black." This is a water colour and is inclined to rub slightly in wear. It has definitely a matt finish, dries quickly, and has the advantage that it may be bought in small quantities at almost any artists' supply store.

Making a Rope Join.—The all-important job of joining two ends of rope neatly together is very simple when tackled in the following manner. The requirements are, rope cement (obtainable from your magic store), a sharp knife or razor blade, and a couple of matches.

First cut across the rope ends at an angle of forty-five degrees. Next, take about half-an-inch of an ordinary match and dip the end into the rope cement. Place the piece of matchstick about halfway in the hollow end of the rope and dip the end and protruding match into the cement. Complete the joint by burying the match-end into the unprepared rope-end taking care that the angles join up truly.

The cutting at an angle gives a greater length of surface and the join is thus more secure. The addition of the pieces of match not only simplify the job but give a clean finish that can scarcely be detected even by the magician himself.

Mounting Velvets.—The covering of apparatus with velvet has often resulted in the marking of the pile by the

adhesive. An easy method of mounting velvet is to coat the surface of the wood, metal or card with Seccotine, rubbing it out thinly and evenly. The velvet is laid over the "Seccotined" surface and rubbed gently in the "pile" direction with a velvet pad. The Seccotine should be allowed to become tacky before the velvet is applied so that no chance of penetrating the material is possible. The rubbing down with the pad finishes the job and no further pressure, which may also cause injury to the velvet, is needed.

Splitting a Playing Card.—This is a delicate job and success depends largely on the card used.

The familiar shiny playing card has a surface which is more or less unaffected by water and the usual method of soaking to bring about separation of the pasteboard is lengthy and sometimes results in spoiling the surface of the card. The following requires care, but certainly has many advantages over the "soaking" method. The corner of the card is first separated by inserting a razor blade between the pasteboards and lifting the back and front gently apart to enable the fingers to get a grip.

The card is now laid face down on a table and the back stripped by pulling it gently away from the face, held flat upon the table. If the separation of the back and front begins by removing a thicker sheet than that on which the face is printed, all is well. The card is made up of three sheets; the centre one is usually black, and upon this the back and front thicknesses are mounted. Thus, if the inner sheet and back leave the face the separation is according to plan. The start is all important and if one corner seems a little obstinate make a second attempt with the razor blade at another. Having got a grip on the split edge pull away gently until a good grip is obtained and the remainder of the job is easy to accomplish.

A little practice and this, I think, will be your method.

Simple Soldering.—The requirements for a solder repairing job are solder iron, soft solder, a small tin of "Fluxite," and small file or piece of emery cloth. Cleanliness is of the utmost importance and the parts to be united must be made perfectly clean before an attempt to use solder is made. The parts are next coated thinly with the "Fluxite" and the iron is heated until the copper tip gives off a greeny vapour, when it is removed from the fire, wiped on a pad of paper or woollen material and dipped into the "Fluxite."

The solder is next touched on the iron and spreads itself in an even coat ready to be transferred to the parts to be united. These are carefully coated or "tinned" with the solder from the iron. The aim is to get a thin, even film of solder

all over the "parts." When this is done they are laid aside whilst the iron is re-heated. The cooled-off parts are next placed in position, where they may be wired or held by a vice in readiness for the liquifying of the solder. When the iron has warmed up sufficiently place the hot iron firmly against the join and watch for the solder to run, when the iron may be carefully removed.

Providing that the surfaces are well cleaned and an even thin coat of solder has been added to them the job should be satisfactory in every way.

CLEANING.

Silk.—Spray with Benzine. Wash in lather of soap powder to which is added a little ammonia.

Feather Flowers.—Dip in Benzine and carefully shake off liquid. Dry in open air.

Grease Spots.—(1) Lay blotting paper over spots and apply hot iron. (2) Rub the spot with magnesia block and brush off powder.

Velvet.—Use a pad of velvet and rub in direction of pile.

Plush.—Rub in common salt and leave for a while. Brush off salt and dirt together.

Glass.—Cotton wool dipped in methylated spirits effectively removes spots and grease.

Glass Vases, Tumblers, etc.—A large spoonful of salt in a little vinegar will remove all stains from clear glass. Shake the mixture well inside the vase and rinse in clean water. Polish with dry duster.

Playing Cards.—Good quality cards can be cleaned with damp cloth. Lay each card out separately to dry. The varnish protecting coat of the card is thin and if penetrated by bad treatment in cleaning a dirty mark in the card will result where varnish film is broken.

Unvarnished cards will not respond to cleaning with damp cloth. Try a piece of rubber or bread crumbs.



If but one single magical effect
from this book creates the impulse
in the possessor to carry that idea
into execution, its purpose will have
:: :: been well served :: ::



ALMA

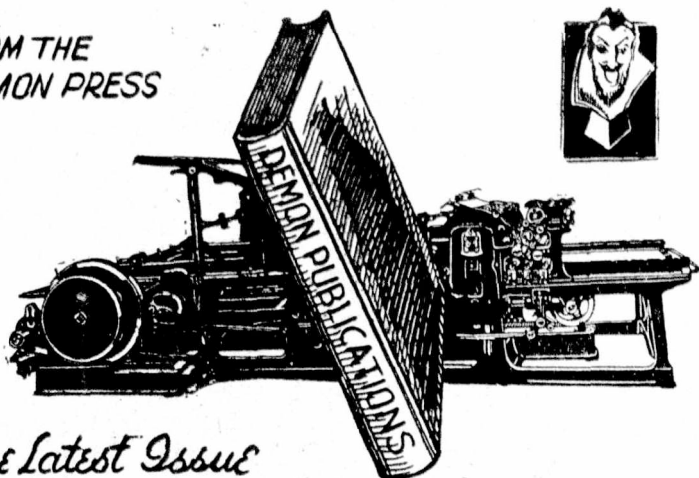
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