

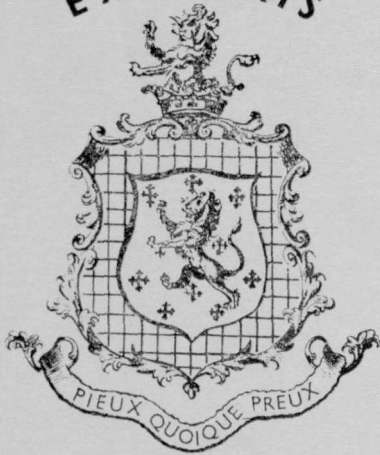
ANDRÉ
BOURKE ST.
DELECUVE

Thoughtful Magic

BY

HARRY LEAT

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M.I.M.C. (LONDON)

ANDRADE
BOURKE ST.
MELBOURNE

Thoughtful Magic

COMPRISING A NUMBER OF ORIGINAL
TRICKS, HUMOROUS PATTTER, AND SHORT
ARTICLES OF GENERAL INTEREST.

BY

HARRY LEAT

M.I.C.E., F.I.S.H., R.A.T.S.

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August. 1923.

I have great pleasure in dedicating this book to my inseparable chum-

B. WAYRE.

He is loved by some, liked by many, and hated by- but why mention those who do not count.

He is generous to a fault, and anything he may possess is mine for the asking or taking. He is a perfect specimen of manhood, and has lived an upright, honest, and blameless life.

Should his memory be perpetuated (as it should be) by the erection of a statue, I trust to be the first one to raise my hat in front of it.



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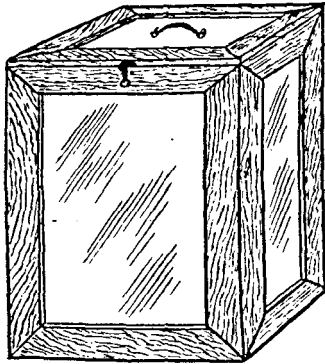
INTRODUCTION.

The tricks described in this book have not yet been placed on the market, or shown in public. They are not old tricks that the writer has already worked to death, and has no further use for—except as a means of raising money in book form; or imaginary tricks that will not work when put into practice. They are tricks that the writer had hoped to place on the market, but has been prevented through other business interests.

The cheap trick that retails for a few pence, or a shilling or two, serves its purpose generally as a pocket trick with which the purchaser amuses his friends when congregated in small numbers; but it seldom gets into the regular programme of a Conjuror. The cheap trick may be quite good, but the price has made it too popular, and popularity will kill a trick the same as it will kill a song. Therefore I have not aimed at writing up tricks that could be bought for a shilling or less, because they would be quite useless to the real Performer. The description of a tricky piece of apparatus, well thought out, is more likely to help the Performer with original ideas of his own, than all the pocket stunts, and cheap effects, ever placed on the market.

THOUGHTFUL MAGIC.

THE MYSTERIOUS BOX OF PARVO.



Taller than it is square.
Not a lot to carry,
But a show when you get there.
(Smiff.)

THE MYSTERIOUS BOX OF PARVO.

I am giving this trick pride of place, because it is the greatest self-contained series of effects ever designed, so far as can be ascertained from reference to books, performances, or magical lists.

The reason for giving the trick so much thought was my ambition to produce a series of effects in a Drawing Room or small Hall, that would compare favourably with the Illusions produced on the proper stage, and yet have no disadvantage in the shape of cumbersome properties or difficulty in performing should the audience surround the Performer.

In designing any series of effects I have kept in mind the idea of deceiving an intelligent audience, and never strained to produce a trick suitable for performance to Conjurers only. Consequently the reader need not start coming to the conclusion that there is a catch in it when he reads the effect. The trick is positively self-contained, and needs no skill other than the ordinary art of showmanship.

EFFECT. Performer draws attention to a wooden box, showing every part of the outside which is not prepared or faked in any way. On being opened, it is found

to contain another box which fits it exactly - both in girth and depth. When the inner box is withdrawn it is shown all round, proving that the sides and bottom are solid and unprepared. The inner box is then opened, and the audience is allowed to look inside of it. It is quite empty. The outer box is also turned upside down, and the inside shown to the audience. The two empty boxes are now placed one at each end of an unprepared table, and the more simple the construction of the table or tressle the better the effect will be, for, as above stated, the Performer relies solely on the two trick boxes he is using, and nothing else.

To the inside of the lids of each box is fitted a pair of folding arms, and these are opened out on either side of the lids. The Performer now produces from one of the boxes a pair of large Japanese Hat Babies, and they are hung on the outer arms of the boxes. A green cloth is produced, and unrolled. It looks quite unprepared until it is doubled up; then plants, flowers and grass mysteriously appear on it.

The cloth is laid between the boxes, and the flowers appear to be growing up from it.

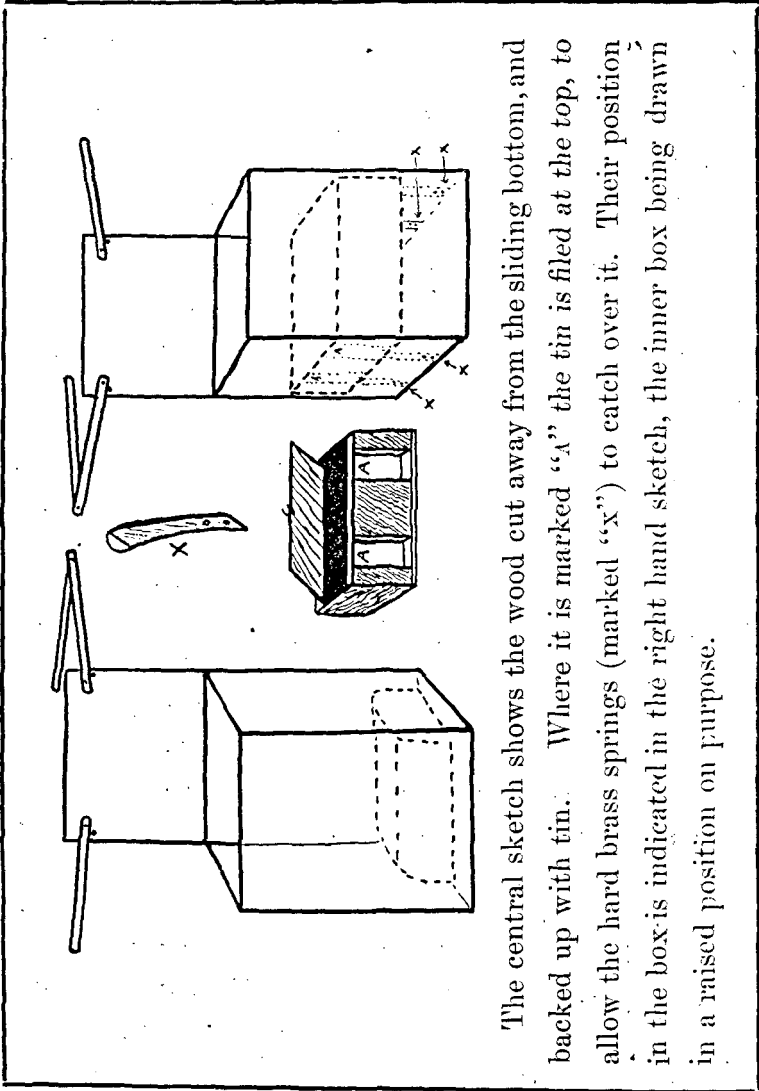
From another box Performer produces a large paper parcel, which, on being opened, is found to contain a tin loaf of bread. A small table cloth is now produced, and used to cover the tin loaf of bread - Performer standing quite clear of anything that could be suspected of aiding him. When the cloth is raised the tin loaf is found to have vanished, and in its place is a "cottage" much larger than the ordinary sized tin loaf. The cottage is complete with doors and windows, etc, and forms an attract-

ive and pretty prop. This cottage makes a centre piece on the green cloth, and, surrounded by the grass and flowers, is very effective.

It is quite obvious to the audience that when the cloth was raised from the cottage, something was concealed beneath it, and they will think it is the tin loaf of bread still there, but it is soon proved that it is not. Suddenly the cloth is shaken and quickly removed, and one of the most ornamental folding bird cages ever designed is produced. The cage contains Love Birds. It is suspended from the inner arms of the box above the cottage. Then, rapidly, various cloths are produced, and used to drape the table and boxes - and so transforming the whole set into a scene. The climax comes when the vanished loaf is produced.

WORKING. The whole secret lies in a pair of trick boxes, and special collapsible and nesting productions. I have recently placed on the market a small pair of boxes under the title of "THE PERFECT PRODUCTION BOX", but their construction is somewhat different to the boxes to be used in this trick. All the same, if the reader could inspect a pair, it would prove advantageous.

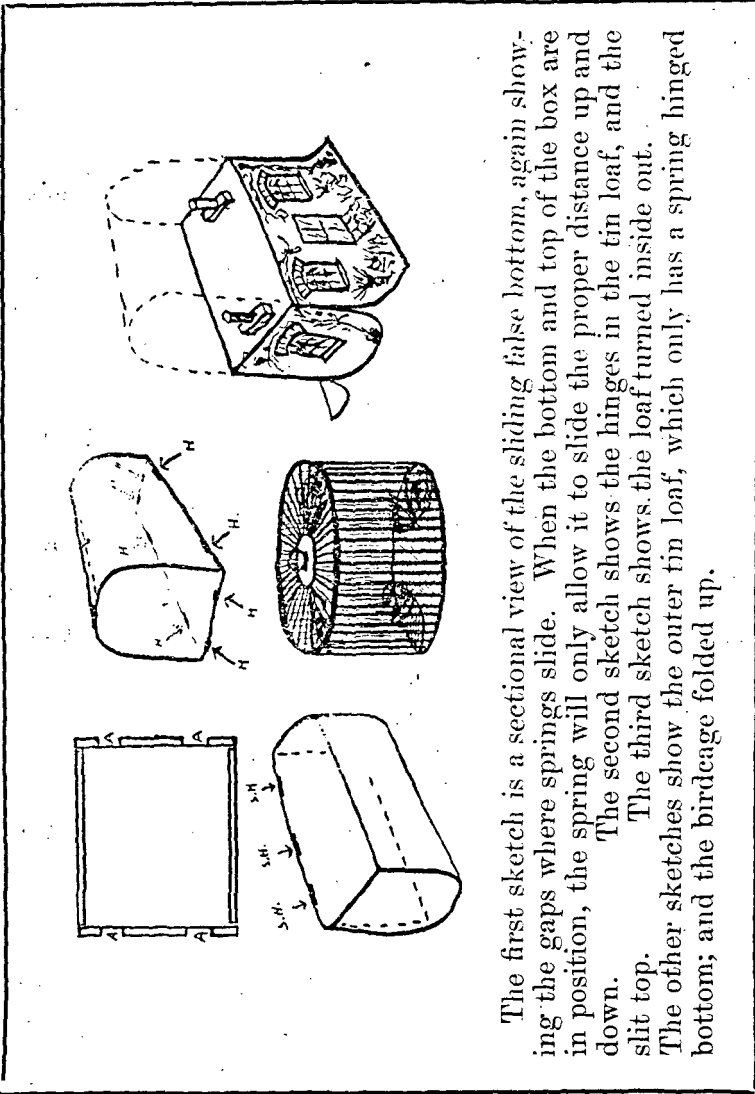
I will first of all describe the boxes. The outer box measures about ten inches square, by about fifteen inches high. It could be made of plain polished wood, or decorated to suit the style in which the Performer cares to present the trick. It is as well to keep in mind that a panelled box looks smaller than it really is, so it is best



The central sketch shows the wood cut away from the sliding bottom, and backed up with tin. Where it is marked "x" the tin is filed at the top, to allow the hard brass springs (marked "x") to catch over it. Their position in the box is indicated in the right hand sketch, the inner box being drawn in a raised position on purpose.

to have it made with panels irrespective of style of decoration. The inside of the box is painted black, and on the bottom is glued a black velvet bag. The mouth of the bag is fixed, when closed, by means of ordinary press studs. This bag takes a load, but as it does not touch the sides of the box, there is nothing to prevent the Performer proving the full depth of the box by moving his wand about inside, and around the load. The box can be turned upside down, and the audience can be allowed a quick glimpse inside, for the load is not immediately noticeable.

The inner box is made to exactly fit the outer one; but to enable it to nest in the outer box which already contains a load, the bottom is made to slide upwards. In reality the bottom of the inner box is what is known as a "box bottom"; and contains a load. There are four springs with turned over tops fitted inside the box, and these run in grooves or spaces left in the side of the box bottom. When these springs are pressed back by the insertion of a sheet of cardboard, the box bottom can be pushed up, and the inner box then put into the outer box. When the inner box is pulled up and out of the outer box, the box bottom slides down, and is securely locked when it reaches the bottom. This enables the Performer to show all sides and bottom of the inner box immediately he has withdrawn it from the outer box - thereby proving (without verbal effort) that the outer box must be empty. The inner box is opened, and the inside deliberately shown - for a five inch false bottom cannot be detected in a box about fourteen inches deep.



The box bottom is fitted with a lid which is locked with a turnable wire catch.

So far the effect to the audience is that you have taken an empty box out of another box.

In describing the loads, I will refer to the outer box as the largest, and the inner box as the smallest - even though the difference in their size is not much.

In the largest box, three articles are nested in the bag. The outer or largest article consists of a tin loaf. Without trying to pun on the name, the loaf is really a "tin" loaf. It is made of tin, and painted to represent a loaf. The bottom of the loaf is hinged so that it will flap up inside the loaf - yet drop down and form a bottom when it is necessary to show the loaf complete.

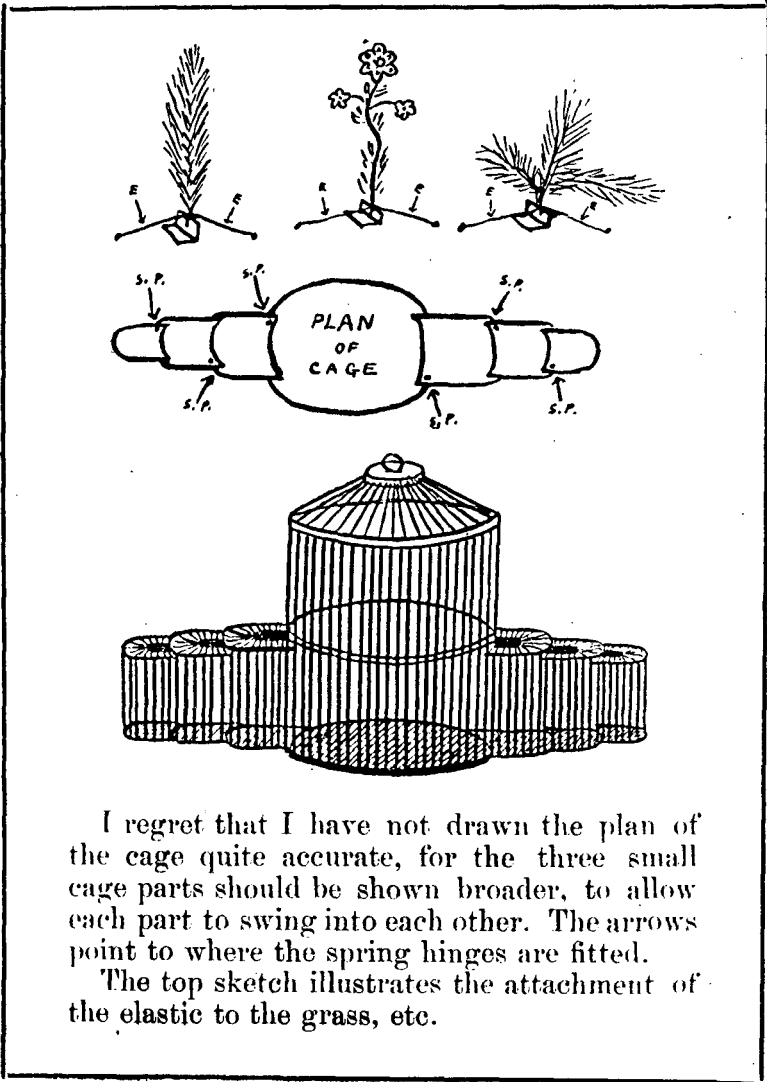
In this tin loaf is another tin loaf. As they are never shown together, the slight difference in their size is not noticeable. The inner tin loaf is also faked, and is made up of five pieces, viz:- the bottom, two ends, and two sides. Each side carries half the round top with it. The sides and ends are spring hinged to the bottom. The ends of the loaf are held in their place by the sides, and the sides are kept in position by a little wire catch at the top of the loaf. Now it will readily be seen that if the loaf is allowed to spring open; it will be the inside that will show, for the bottom of the loaf will now form a top. The loaf does not spring open to a flat position, but continues until the ends and sides of the loaf are hanging straight down from the bottom to which they are hinged. The round halves at the top of the loaf will be sticking out front and back. All this inside part is painted

and decorated to represent a cottage, and it is not at all a difficult matter. Additions must be made in the shape of sticking on spring flap chimneys, etc, to prevent it looking too much like a box, but all that will suggest itself as the model of the cottage is being made. Any additions must lay flat when the cottage is folded into the loaf, because it has to hold the folding bird cage. It may sound complicated, but I will reverse the order to simplify matters. A folding birdcage is contained in the tin loaf (the inside of which is the cottage) and this tin loaf nests in another one - all forming one load, which is secured in the velvet bag fixed to the bottom of the box. It is this delightful nesting that enables the mystifying effects to be produced.

The birdcage requires special description, yet the idea is simple when once grasped. I got the germ of the idea from a birdcage that was sold in the old days. It may be sold yet, but I am not quite sure. The idea was a cage in two parts, the top half sliding down over the bottom half. The weight of the cage pulled the bottom half down, but, to make it more effective, a seed box at either side revolved outwards. The result of the production was a very tall cage (in proportion to its diameter) with two seed boxes protruding at the bottom. To shut the cage, the two seed boxes had to be revolved round to the inside, to allow the top half to slide down. When I saw the cage, it struck me that the brilliant idea of having revolving seed boxes could be developed. Whether I have succeeded I leave for my readers to determine.

The bottom half of my birdcage is made up of 7 parts, as the illustration will show. At either end of the cage proper are three other cages (or parts of cages) ranging in sizes so that they will turn into each other. Each section is spring hinged down one side. Little studs are soldered on the floor of the cage, and on the floor of each section of the smaller cages, to prevent the folding cages being pushed in too far. If this happened they would jamb, and not spring out with certainty. These three cages at either end of the bottom half of the cage proper are held in position by the top half of the cage sliding down over them. The wires that form the roof of the top half of the proper cage I arranged to lay flat and pull up to a pointed top, by hinging each wire at the bottom where it joins the top of the top half of the cage proper, and letting the top ends of the wires slide through small holes in an inverted metal tray which decorates the top. The wires are turned over at the ends to prevent them sliding right out when extended. I made a working model of this cage in 1912; and it still works. My intention then was to put it on the market as a hat load, for George Munro expressed delight when I showed it to him, and asked to retain the model; but I was jealous of the idea; and never let it go out of my possession. Then the happy idea occurred of incorporating it in my combination of effects.

The load in the second, or smaller, box, is plain and straightforward. Two monster Japanese Hat Dolls are the chief items. Different appropriate cloths are packed in the sliding box, and used to drape the table and box-



I regret that I have not drawn the plan of the cage quite accurate, for the three small cage parts should be shown broader, to allow each part to swing into each other. The arrows point to where the spring hinges are fitted.

The top sketch illustrates the attachment of the elastic to the grass, etc.

es when produced. To describe what would be most suitable would be a waste of space, for any reader taking up the trick would in any way please himself. Only the green cloth needs describing, and the effect is very funny. Say the green cloth is 36 inches long, by 18 inches wide. Get small flowers on stems, and some feather grass. Do not have the stems too long, for a reason which will be found out in practise. Glue to the bottom of the stems cloth hinges, and fix all over the green cloth in the places required. To keep the flowers and grass in an upright position, stitch the finest bead elastic about one eighth of an inch up the stem, and the two ends to the cloth on either side of the stem. It should not pull in any way until the flower or grass is pressed to one side; then the elastic on one side is slightly taut, and will pull the sprigs and grass up immediately the pressure is released. Now roll the cloth from one end, and when you have completed rolling, fold the roll in three or four sections so that it will pack nicely in the sliding box. When the cloth is produced, Performer unfolds it, and then holds two corners, and quickly spreads it over the table. The sudden appearance of sprigs and grass is rather amusing. Another method of producing is to unfold the cloth, and hold the top corners, letting it unwind down with the plain side towards the audience. You explain that the cloth should have been one with a floral pattern, and then holding one corner under your chin, you fold up the cloth at the back, and hold the four corners of the cloth. The audience have not yet seen the flowers, for they are on the inside. Shake the cloth, and

let the front portion drop down, and you immediately receive a truly "floral" design. Then spread the cloth on the table.

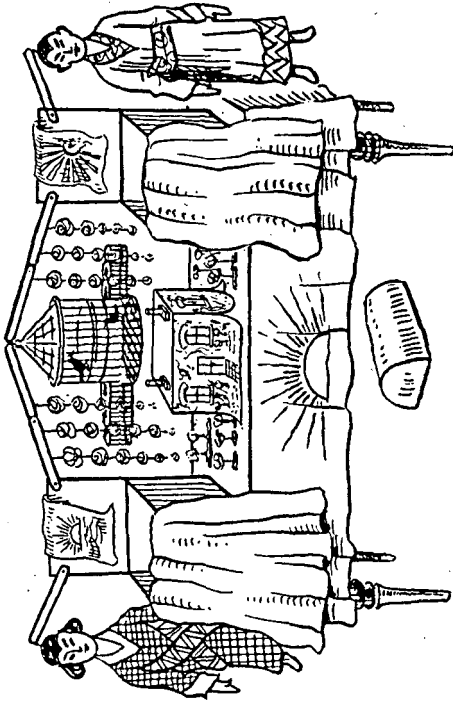
The reader will notice that there is much in this combination trick that could be used as single items.

To perform. After showing the boxes, and arranging the arms, Performer produces the Dolls, the green cloth with flowers, and a few odd spring flowers, if necessary to thicken it up a little, and then the loaf (which is the cottage, and which contains the cage). As mentioned before, this is wrapped in thin paper, and tied slightly with string. This enables it to be pulled out of the other tin loaf which must be left in the box until the conclusion of the trick. If the loaf (when unwrapped) is handled nicely, the slit along the top will not be noticed. Cover loaf with white cloth, and through it release catch on top of loaf with the right hand, while the left hand is at the bottom of the loaf. The resistance of the cloth will not prevent the sides of the tin loaf from flapping down on all sides. The left hand is now right inside the "cottage", and the folded bird cage is now on the roof. Grip the ring through the cloth, and lift the cloth and bird cage clear of the cottage. The effect is so unexpected that the audience is not likely to notice that your hand is inside the cottage; but if they do it hardly matters. Place the cottage down, and then put the left hand under the cloth, and grip the ring. At the time of pulling the cloth away, the left hand jerks the cage, when the top pulls up to its highest slope, the bottom half drops down, - releasing six spring hinged sections.

Produce odd cloths to make the "set", and finally the outer loaf. To take this boldly out of the box would not be effective; so have a small cloth folded on the outside of the largest loaf. Open the cloth a little inside the box, and when you pull it up and out, the largest tin loaf is suspended at the back. Flick the cloth away, and produce the loaf.

PATTER. Ladies and Gentlemen, I would like to show you a gift that was made to me by my great friend - Professor Multum. I think it is an historical fact that when the Professor toured the world, he visited Parvo; but where Parvo is situated is a mystery to me. Anyhow, when Professor Multum was in Parvo, he laid his hands on this mysterious box. I am not suggesting for one moment that the Professor was a Christian Scientist, or was suffering from kleptomania. He was far too rich to "suffer" that way. All the same, the box returned to England with the Professor; and as I happened to be the most clever friend he, I mean, as I happened to be the most handsome, er, I mean, as I happened to be a Conjurér I was the right man to receive the Mysterious Box of Parvo. To tell the truth, I was a trifle disappointed at first; for although the box looked very nice from the outside, all it contained was another box. The other box is half an inch smaller than the large box, but will be quite as big when it grows, - if not bigger. When I opened this one, and found it empty, my disappointment was complete. There they were, and there they are, -two empty boxes. Then I wondered what these wooden arms were for, and I touched them to see if they

FINAL EFFECT



OF
THE MYSTERIOUS BOX OF PARVO.

would move. Immediately I did so a curious document appeared in the box. (Pick out a piece of brown paper that you have torn very roughly into the shape of a horse. Produce it folded, and it will look like old and ragged paper.) Here it is, old with age. Papyrus. (Open paper out, and audience will recognize shape of horse at second glance.) It is PAPHYRUS. There is no hoax. I will now ride it, - I mean - read it. "Oh Sun; Oh Moon, if ye pray for a house, be prepared, and get your sticks together." Evidentially there was a house shortage in Parvo. Well, the only sticks I could see were these wooden arms, and I got them together in this manner. (Slide boxes together until arms touch.) Then all was well. Miss Sun appeared, - what a charming complexion; and Mr. Moon immediately followed, - looking a trifle pale. By the way, they are not married yet, so we will have one over here, and the other there. Don't fret, the Clerk is blotting the License. Now for a little "freehold." Now-a-days it is a case of "Catch-as-catch-can" to get a freehold, but the Mysterious Box of Parvo soon puts that right; even though they had to plot to get a plot. Here is the green acre. A trifle bare, isn't it. Would look a lot better if it had a floral design on it.

Oh, Multum; let it sprout; and lo, it has sprouted. (Point to some Daisy flowers.) They remind me of that beautiful song:- "Daisy, Daisy; I'm half crazy.", and its surprising what a lot of true words are spoken in jest. Then I touched the sticks again, and a big one appeared in this paper. (Unwrap loaf.) A big stick - the staff of life. One has to be well bred to see a joke like that.

A tin loaf, nicely browned on top, - here to-day and gone tomorrow. Still we must not let it get stale, so I will cover it with this damp cloth. Something has happened. Goodness gracious, look at that. The Baker of Parvo has changed a tin loaf into a cottage. How sweetly pretty. The roses round the door, make me love Mother Moore. No roses, no love. How beastly awkward; the Cott-age has no gar-age. What's that?. I am hiding the tin loaf under the cloth?. I wouldn't be so deceitful. Under this cloth is the Parvo Emblem of Love, beautifully caged so that it cannot escape. (Produce Cage.) I've run short of printed cards, otherwise I would not mind telling your fortune - for a small consideration. I will let the Emblem of Love shed its rays over their future home, and may they never give each other the bird. I may tell you that in Parvo Sir Mallaby Deeley or Monsieur Curzon would soon starve to death. (Produce cloths.) They buy their clothes by the piece. Their method has its advantages in several respects. One cannot pass any remarks with certainty when the clothes are hanging on the line. What a lovely wardrobe. Fancy walking down the Strand with that round one. Well, that is all - except this small cloth, and - just one minute - what is this?. **THE VANISHED LOAF.**

That ends the manifestations of the wonderful box obtained by Professor Multum when in Parvo.

“BLOODLESS” WRITING ON THE ARM.

The effect of this trick is rather uncanny, and the only skill required by the Performer is accurate judgment of time.

EFFECT. Performer has a card chosen, and to the astonishment of the chooser, the value of the card is found written on Performer's arm, not in letters of blood, but in white outline.

WORKING. After performing a card trick where the pack leaves your hands, palm on about a dozen forcing cards. With your smooth, but broad finger nail, secretly draw the value of the card to be forced on the back of your left forearm. The pressure marks immediately become red, but they fade away in a few seconds. Then in a little longer space of time the marking is distinctly visible in white flesh, the blood seeming to be absent from the portion pressed by the nail. The space of time between the red marks going away, and the white marks appearing, is the time to draw attention to your unprepared arm. Then force the card, having no fear of failure by loss of time in doing so. Then display the writing on the arm.

A man who has played Tennis will get a better result than the man whose arm has “flesh like a womans,” a la Van Hoven.

PATTER. When the war was on I wanted to join the Navy, but as there were no vacancies in the Admiral section, I altered my-mind. What I like about the Navy is the beautiful tattoo work they put on the sailor's arms. You see, my arm is quite plain, and corresponds capitally with my face. Yet all the same it would look so much better with the monumental letters :- I.L.K.K. You know what that means. I love Katie Kiteface. Now, would you kindly take a leaf out of the sailor's Prayer Book, (force card) look at it, think deeply, and then watch me.

(Make passes over the arm, and pull up sleeve.)

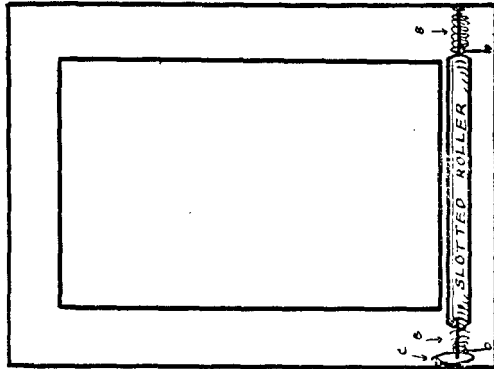
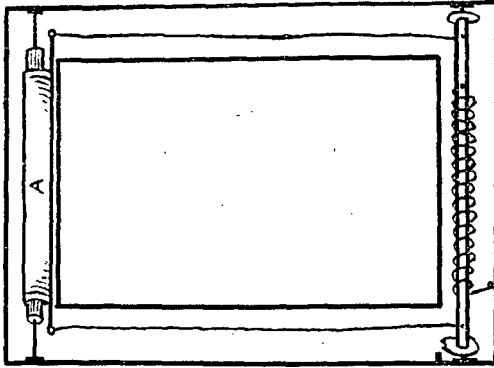


IMPROVED CARD FRAMES.

On account of the Cloth back, and Sand Frames being too well-known, I devised two frames - one for the disappearance of a card, and another for its production. Although I do not believe in passing for inspection every piece of apparatus used, yet I was after frames that could be placed in the hands of an assistant with a fair amount of safety. An audience appreciates the Performer having an assistant, for they are under the impression that it makes it more difficult for him to deceive both; but from a personal point of view, it makes the performance easier, more humorous, and more entertaining.

One frame is just large enough to take an ordinary playing card. In the bottom section of the frame (which is hollow) there is a slotted spring roller. This is wound up; and locked by pushing spindle to the left-hand side. The spindle is slotted at either end to represent an ordinary screw, for they will show on either side of the frame. With a screw-driver it is quite an easy matter to re-set, although the back portion of the hollow section will have to be unscrewed to allow the removal of the previously vanished card. When the spindle is fully wound up, it is held in position by being pushed against a slotted disc - a pin in the roller engaging in the slot. When the frame is adjusted, there is a slight space between the

IMPROVED CARD FRAMES.



back of the frame and the glass, and when the card is placed in the frame, it is allowed to slide down sufficiently to engage in the slot in the roller. To release the spring roller, press the screw end of spindle, and card will be instantaneously wound down into the frame.

The frame used for appearing a card has two hollow ends, and in each end is a roller - one a spring roller, and the other just an easy running rod of metal or wood. The back of the frame is raised slightly off the glass on all sides. The illustration shows how - when the spring roller at the bottom is released - it winds up two threads, and pulls down from the top portion of the frame a wire with the card attached to it. A real card cannot be pulled down, on account of its stiffness; so the card required to appear must have previously been split, and pasted on a piece of silk, which in its turn has had one end folded round the wire, and secured. I got over the drawback of being unable to take the card out of the frame, by laying the frame face down on the table (after showing that the card had appeared in the frame) and opening the flap back with the left hand. Whilst doing this I got possession of a duplicate card which I palmed, and then pretended to take the card out of the frame with my right hand. The card could then be freely shown, and the flap of the frame dropped back immediately, and the frame allowed to remain on the table. There is no reason to show the frame empty after you have apparently taken the card out.

Tricks with cards will readily suggest themselves, but I will describe a different trick in which a small silk flag,

a Photograph, and a Spirit Slate is used. It will be found a delightful little effect where cards are not suitable, or objected to.

Performer fits one frame to produce a small Jap Flag. He has a few Photographs of Celebrities, Stencils or Drawings. On a small spirit slate, he writes the word "Japan", and covers it. The suggested patter will now be all the reader will want to follow the working of the trick.

Ladies and Gentlemen, So much interest has been taken in Spiritualism lately, that I would like to try a little experiment relating to it. Would a young gentleman kindly assist me. Thank you. Now I daresay at some time or other you have had your Photograph taken, so would be a connoisseur in Photo frames. Would you mind looking at these two, and telling me which you like best. Have a good look at them. Turn them about a little to make sure which you would prefer. That one, Good. That shows you have a very discerning taste, - for I think the same. By the way, it is customary to exchange confidences. Would you think I had paid for these frames?. No. What a wonderful brain for a spiritualistic trick. You see, I had them chalked on the slate. I did, really. Here's the slate. One and six this side, and one and nine the other side - the side you like best; but as I sent a cheque in payment this morning, there is no need to keep a note of the amounts. (Clean both sides of the slate without disturbing flap.)

Now; do you believe in Fairies.? You do. That's good. Now I want you to have a little cutlet, I mean,

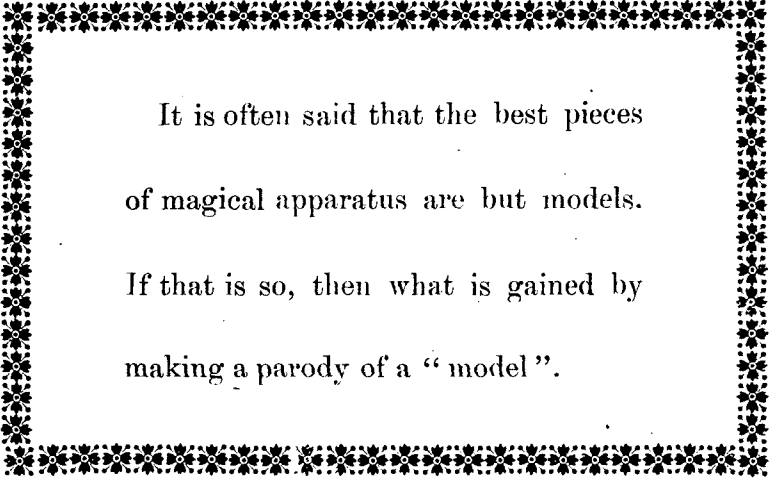
I want you to repeat a little couplet about fairies after me. Of course, the Fairies are not really after me, but I want you to repeat the rhyme after I have said it. I do not want to make you tired, so you can put the frames down. Better still, give me one, and I will wrap it up in this silk handkerchief. (Wrap up frame, at same time pressing the roller end to release it, and so allow flag to be pulled into position.) Perhaps a lady would kindly hold it, Thank you. Now I have a selection of Photographs, and I would like you to choose one. Now, now; you must not snatch, or I will tell the audience you tried to secure an Actress. I will turn them face downwards, and then you can select one. Do not let me see it yet. Just look at it, and then place it to your forehead, whilst I do the same with this slate. Think very hard of the Photograph. I say, don't we look a couple of sillies. Don't laugh, for all of a sudden I received a shock. Let me look at the Photograph. (Photograph forced is a Jap with a large sword. Stencils can be procured from most Art Shops, and any number easily produced.) That accounts for it - the blood-thirsty little beast. Well, it is all your fault if someone gets killed. We will put the mighty warrior on a horse. He will look better mounted. Now the rhyme I referred to was about Peter Pan. You have heard of Peter Pan, haven't you?. Second cousin, once removed, to Peter the Painter, father of Peter the Great, who descended from the Clan of Salt Petre. He was so thirsty he had to come down to get a drink. I am not sure yet whether the rhyme will pan out all right, or peter out altogether; but you are

with me in this, so it will be all right. 'This is the couplet :- (Assistant repeats.)

Peter Pan saw in Japan,
 A Conjurer in the Palace Yard-o;
 Who, by curious fate,
 Wrote "Japan" on the Slate,
 Which made Pan exclaim :- "That's my card-o."
 (Mikado.)

Forgive me punning, won't you, and for my sake you will not repeat it to the Emperor of Japan if ever you see him. (Pick up frame, and express surprise that the Photograph has vanished.) My word, where is the Lord High Executioner. He has gone. Have you any idea where he has gone to? No. Then let us look at the Slate. Ah, a solution of the mystery. He has gone to Japan - the slate says so. Now we will uncover the other frame, and see if he is there. (Let boy unwrap the frame containing flag, and while he is doing it, slip a duplicate card of the Jap soldier under his collar at the back.) He is not there, but he has left behind his jolly little flag. We must find him. Just look around, and see if you can see him. (Audience will then see the card on his back, which is then "discovered" by the Performer.) Here it is, playing hide-and-seek behind your back.

Perhaps you will like to do the trick again - when you go home; so take the magic soldier man, for that will be all you will want. Thank you. Mind you don't tread on the floor.



It is often said that the best pieces
of magical apparatus are but models.
If that is so, then what is gained by
making a parody of a “model”.



MISTER MAKESHIFT.

Mr. Makeshift was the most curious man I have ever met. Of course, Makeshift was not his real name, but I considered it far more suitable than the one he got when he was christened. I remember so well, when the War broke out, how he ran about telling all and sundry that he had responsibilities - being a young married man with a small family - and consequently could not join up; and that the Country would have to "makeshift" with those who could go.

Space will not permit me to go into details, but he was "makeshift" crazy. He wore a "dicky", and loose cuffs, as a makeshift white shirt. His conversation was nothing but how to make things with material not intended to be used in their correct construction. He invited me to his place to see what he had made out of gas fittings, hairpins, and condensed milk cans. I accepted the invitation, and never will I forget my visit. When we arrived at his place, he did not use a key to open the street door. He explained that he had lost his key, and was making shift with a piece of string which was attached to the lock, and then passed through the letter box. He explained that as his wife had gone to visit her mother, we would have to put up with a makeshift tea. He

was quite right. The tea-pot had a makeshift spout made of rubber; the kettle leaked, so we boiled the water in a saucepan; and the sugar basin had a Crosse & Blackwell jam label on it. A coloured table cloth was pinned up as a makeshift blind. Now, I have lived at different times with Bohemians, (at least - with people who were thoroughly lazy) and have been highly amused at such antics as using both sides of a plate to save washing, and all that sort of thing; but Mr. Makeshift had got them beaten to a frazzle. Still, we will pass over the tea, and on to the inspection of makeshift conjuring apparatus. I had never seen such a collection and conglomeration of what one might call domestic odds and ends. Table tops were made of cheese box lids, -judging by the smell - and fitted with gold painted broom-handles for supports. Corset steels seemed to be used on any and every piece of apparatus, accompanied by an assortment of door handle knobs, patty tins, and goodness knows what else. He suggested it showed ingenuity. Not a bit of it, for he was only imitating the real article in a very makeshift manner. After he had pulled over all his junk (for with makeshift articles you have no fear of damaging them) I raised the query :- "Surely you do not use these props in public?" "I don't have to." was his crushing reply.

Then he suggested we should go and have a drink, and I readily agreed. I always do. As we walked along he told me of a nice quiet little place which did a good Saloon Bar trade of Bass and Guinness Beers. "Now you know the best part is at the bottom of the bottle, and

they pour that into the Porter; so I go into the Private Bar, and makeshift with Porter." My God; and I had just thought we had left the makeshifts behind. No matter. I joined him. Now I am fairly good at guessing, but I had my doubts about the Bass and Guinness constitution of that Porter, so I started to explain that I wanted to get home early. He was awfully upset, and pressed me to stay. "I want you to meet my wife. She will be back any minute." Then, quite suddenly, something seemed to go "click" in my brain, and turning quickly I seemed to see a little green devil on my shoulder. He was chuckling away, and, whispering in my ear, said:- "Ha, ha, ha; suppose his wife - ha, ha, -"

I never heard the finish of the sentence, but bounded out of the door, and ran down the street in undignified haste. I then resolved to accept no more invitations from Mr. Makeshifts, for fear I caught the fever.

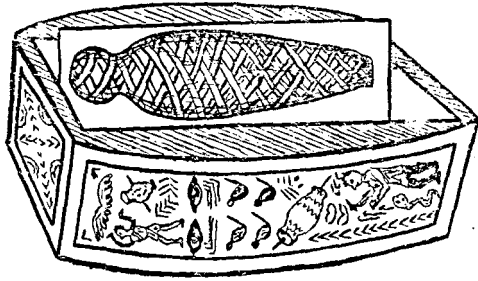
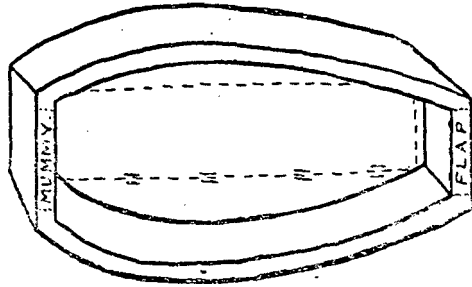
THE NECROMANTIC MUMMY.

This is one of the few accomodating tricks that can be worked as a Drawing Room trick, or built up to a large size, and worked as an illusion. Like the rest of the tricks I seek after, it is absolutely self contained, and works up into a long laugh.

A Mummy Case is turned about for complete inspection. It is nicely painted, and adorned with heiroglyphic inscriptions, which the Performer proceeds to describe, or explain. The lid is removed - exposing an inner Mummy Case. This is removed, leaving the outer case perfectly empty. The inner case is also shown all round, and then opened and shown empty.

Performer then explains the object of mummification, and slightly raising the lid of the inner case, he allows a very large quantity of wheat to pour from it. Then on opening the outer Mummy case again, he discloses a Mummy which has mysteriously appeared in it after the Case was proved empty. The Mummy is quite a genuine solid affair, and can be examined. In a humorous manner the Mummy is denuded, and the actual "body" is passed for examination. It may read rather gruesome, but before the end the reader will smile at the curious presentation. When I put a working model together, I try it out in front of the family circle. If I raise a

THE NECROMANTIC MUMMY.



smile, I know I have succeeded in interesting them. This trick got a laugh. So do not think of Coffins, but the humour and magic of the trick.

Having shown the real Mummy, Performer opens the smaller Case, and exposes another Mummy. He removes it, and shows it around.

As above stated, the Mummy Cases can be made a few inches long, or a few feet long. My model is about 24 inches long, by about 10 inches wide. It is easy to carry, yet a lot for the audience to look at; for remember - ye carriers of a pack of cards, and a ten inch square handkerchief illusion - that the audience prefer a Conjuror with many props, to a Raconteur with only an agitated tongue.

The outer case can be made of wood, and the only fake is the bottom, which has a revolving panel - pivotted in the centre. See illustration. The inner Mummy Case is made of tin, but painted just the same as the wooden outer case. The sides are hollow, being about half an inch thick round the opening, but the inside section slopes, and the sides are over an inch thick at the bottom. The foot end of the box, and the two sides are all connected, and filled with rice that has been darkened to look like wheat. The illustration shows the "flap", which is lifted when the lid is partly raised. My inner Case holds about 12 lbs. of rice between the two double sides and bottom, and it makes a terrific show when released into a glass dish.

The top end of the Case is not connected with the sides, but contains a spring Mummy. When required,

the inner top end of the box flaps down, and releases the Mummy, which exactly fills the case. I made the real Mummy cut of round sticks, with wooden balls on the ends. Thick elastic threaded through holes in the ball ends of the joints allowed the skeleton to be shaken into all sorts of positions. Cut cane made splendid ribs, with hangings of muslin; and the head was quickly fashioned out of some large corks glued together to make up the size. Paint it all a very dark brown, and you have a most weird - yet very amusing - skeleton.

All round the skeleton is wound 2 inch wide cloth; having brilliant coloured sections, but all the colours are hidden by the last length of the cloth which is the usual dirty looking brown. The cloth is in one continuous length, but the first part wound round the skeleton is the coloured portion.

This covered Mummy is fixed to the revolving panel inside of the outer case. The inner case is now put into the outer case - the flap bottom of the inner case lifting up to allow for the real Mummy in the outer case. At all times keep the Mummy Cases standing on their foot ends, except when the cloth is pulled through the lid, for in the lid of the outer case is a long, but narrow, slot through which the Mummy cloth will be pulled.

WORKING. Performer shows the outer Mummy Case thoroughly, and then stands it face towards the audience. Whilst removing the lid to expose the inner case, he secretly turns the revolving back, which brings the real Mummy outside on to the back of the outer case. When the revolving back takes the real Mummy to the

outside of the case. the spring flap bottom of the inner case resumes its proper position, and when the inner case is pulled out, the outer case can be seen quite empty, and the inner case can be turned around without fear of detection. The lid of the inner case is removed, and that proves conclusively that both cases are empty. Replace covers, and secretly turn real Mummy back to the inside. Pick up the smaller case, and release the rice. Of course the lid still covers the inside of the case, but the effect to the audience is that the rice is pouring from the inside. When this is done, the top flap is released, allowing the spring Mummy to fill the case in readiness for the Performer to return to it. After the release of the rice from the inner case, Performer opens the outer case, and removes the real Mummy. After inspection the Mummy is replaced, and the end of the Mummy cloth passed through the slit in the lid. The lid is closed, then the cloth is pulled out - a la Hat Coil. The Mummy must be so shaped that it will roll round and round in the case when the cloth is pulled through the slot. Sometimes it jams, but a knock on the case puts it straight again. When all the cloth is pulled out, the lid is again removed, and the skeleton handed round for examination. Then the second case is opened, and the spring Mummy taken out. This can be shown, but not given for examination. The parts of the Mummy cloth that hides the face can be let down, and the face exposed. A couple of press studs will keep the flap in position. This face should be painted very real, with a pair of horn rimmed spectacles, and the tongue hanging

out. The face should be real, and not grotesque, as it is meant to represent the face of an American lady. It gives a chance for humour re the Dry Laws of America, without any offensive vulgarity. The patter will make this quite clear.

PATTER. Ladies and Gentlemen. A short time ago I was suffering from a slight attack of insomnia, and had a very peculiar dream in the Library of the British Museum. In the dream, the Court Magician to Tutankhamen told me how he performed the "fade-away" when anyone tried to steal his body, and how he produced a "close-up" under propitious circumstances. The dream was so real that I immediately went to Egypt, and excavated his Mummy Case. Here it is.

They were very fond of pictures round the walls in the old days. A great improvement on the one rose reproduction - ad infinitum - of the present day wallpaper. We got the idea of a Jazz Orchestra from these reproductions. This is an Egyptian Mummy - not a Peruvian Mummy. The Peruvian Mummy is quickly recognized by its bark. The age of this Mummy is three thousand years. Yes; three thousand years. B. C. B. C., - bound in cloth.

They evidently built the Mummy Cases on the Bungalow system. You know; the wash-house in the kitchen, and the kitchen in the sitting room. (Remove inner case.) He was a wise old guy, - this Court Magician to Tutankhamen. He knew how to keep out the draught. There they are. Two Mummy Cases, but no Mummy.

I need hardly explain that embalming in the old days

was part of the Egyptian's religion to preserve the body inviolate, in readiness for the resurrection. Food was also stored for future consumption. The old Magician also made this invisible until required. As I am now in possession of the secret, and intend to materialize the Mummy, I will first of all make visible the hidden food. Here it is, a terrific shower of golden rain; I mean, golden grain. Egyptian wheat. He could make a whole meal of this. And now for the Magician himself. Ladies and Gentlemen, - **THE PROFESSOR.**

I might explain that the word "Mummy" is derived from "Mum", which translated from the Egyptian, means to keep quiet, or say nothing. The Professor has not spoken for nearly 5,000 years. (Remove Mummy.) Here is the old gentleman. Would any lady like to nurse him. He is as dry as a bone. Some Gentleman, then. You, Sir; I presume you are a motorist. I thought so. Then you will not be afraid of a little dust. Thank you; and now I am presuming that you are also a married man, by the careful way you handle the baby, I mean, the Professor. A fine child, must be all 10 lbs.

Just one moment. By the curious look on your faces, I begin to wonder if you doubt the genuineness of this Mummy. Let me have the Mummy back. I will soon prove whether it is genuine or not. (Start to pull off cloth, but stop before you show any colours.) I apologize. I must not undress him in public. (Put Mummy back into case, lay the case down, put the end of cloth through slit in lid and close it; then pull out cloth a la Hat Coil. When the cloth starts changing into colours,

call out in an offended voice:-) Now will you believe he was a Magician. (Continue pulling cloth out, and by this time the wooden Mummy should be making a rattling noise.) Rattle his bones over Caledonian Market. Did you hear that? That was the Professor's funny bone knocking against his shin. Hear him? He's doing the shimmy. Here we are - right down to his undervest. I sincerely trust no-one present will consider the nude rude, for here is the Professor in his birthday suit. The Professor with knobs - with spherical protuberances all over him. I can assure you he is but a shadow of his former self. Bone dry. You couldn't squeeze a gnat's tear out of him.

Now, will you kindly give your attention to the other case. (Open and take out spring Mummy.) Mrs. Professor - the Professor's wife. I have already told you that the Professor was a wise guy. He married an American lady. (Pull down face flap.) She is dry, too.

I will now undress - er - I will now replace the Mummies, and disturb them no more. That concludes the experiment with Tutankhamen's wonderful Court Magician.

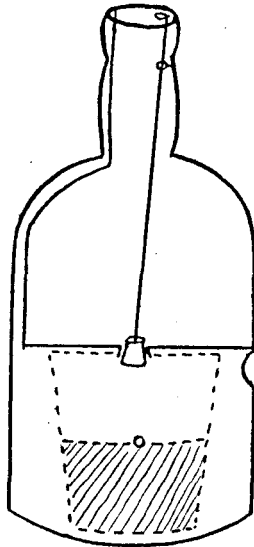


IMPROVED PASSE-PASSE BOTTLES.

Although the Passe-passe bottle and glass trick is "as old as the hills," yet it is a splendid trick. It is undoubtedly the trick that has been exposed most, and my ambition has been to alter the trick so that it could not be. I mention this in case it is thought that I am out conjuring to Conjurers. Nothing of the kind. Conjuring to Conjurers is a fool's game, and a waste of time. I have spent many hours watching that kind of thing, and only a fraction of it would be of any use in front of a general audience.

I will first of all give the effect, and explain afterwards.

A bottle and glass are on the tray, and two cardboard covers are shown. The bottle is picked up, uncorked, and the glass filled to the brim. They are immediately covered (no pouring back through a funnel being necessary) and the pass made backwards and forward. The glass is now picked up, and the Performer drinks about half a glass full. Without any waste of time he immediately covers, and makes the pass again with the bottle and half empty glass. Picking up the bottle in the right hand, and the glass in the left, Performer thinks he had better drink the remainder of the glass, as there is some more wine left in the bottle. He drinks, and then half fills the glass again from the bottle. They are again



IMPROVED PASSE-PASSE BOTTLES.

placed on the tray, and the pass made. The Performer then decides to drink the remaining half glass of wine, but when he lifts the cover the glass is perfectly empty.

Right away I may as well explain that everything is faked except the covers. The Japanese tray has an additon to it. A piece of thick felt or flannel is cut to exactly fit the tray; also a piece of very fine wire mesh. The wire mesh can be painted black, and even have a gold design painted on it, so that the tray can be shown if necessary. As will be explained, some liquid will be allowed to escape from each glass. This would be noticeable in an ordinary tray, and would slop about, or drip from the covers or bottles or glasses when they are lifted. As it is, the liquid is immediately drawn through the wire mesh, and absorbed by the flannel or felt beneath it. It may surprise many readers what a splendid surface it makes to work on. One glass has a small hole drilled in the side at the bottom, so that the contents of the glass could completely run out. The other glass has a hole drilled in the side half way down. The inside bottom half is painted to represent the colour of the liquid used. There is nothing complicated in getting the holes drilled; or colouring the bottom half of one glass. Cover each hole with a disc of kid, and a blob of Conjuror's Wax over the disc. The bottles are made of tin.

The largest one is just the ordinary kind of bottle we are accustomed to, but the inner one is faked in two ways. In the raised false bottom is a hole, fitted with a plug. Attached to the plug is a wire, running up to the neck of the bottle. If this wire is pressed, it will

push the plug out, and any liquid in the top half of the faked bottle will run out and down into the glass in the bottom half of the bottle. The other fake is a tube running from the top of the neck of the bottle, down and just through the false bottom, and as near to the side of the bottle as possible. In the old type of bottle there was a tube which ran from the neck to the centre of the false bottom, where it terminated, and was used for filling the inner glass by means of a funnel. Put plainly, this tube has been flattened, and has been shifted to one side - the plug taking its place in the centre of the false bottom.

TO WORK. Plug the bottle, and fill it with the coloured liquid intended to be used. It should hold enough to fill both glasses; and as whisky glasses could be used, the bottles need not be over large. Pick up the two bottles and glass with the right hand, and the exposed glass in the left hand. Fill the exposed glass. Now place all down upon the tray, and casually press the wire that is in the neck of the bottle. This will push the plug out, and the concealed glass will be filled. All is clear now for the exchange of covers, and the "passe-passe" business can be enacted. When covering the painted glass for the last time, pull off the waxed kid that covers the hole half way up. The liquid will trickle out, and be absorbed by the faked tray. Immediately the hole is uncovered, cover glass with bottle quickly, so that audience will not see the liquid sinking in the glass. Pick up the other glass, and drink half. Once again the "passe-passe" can be accomplished. From the glass

you have already drunk from, have another drink, and empty the glass. Now pick up the faked bottle with the concealed half glass full (the painted glass), and turn it over sharply. What will happen is that the half glass of liquid from the painted glass will run down the tube at the side of the bottle, and half fill the empty glass from which Performer had drunk. Still the passe-passe can be made again, for the glasses will still appear to be half full. When covering the glass, containing the real liquid, for the last time, pull off the waxed kid which covers the hole at the bottom, and it will empty itself. Thinking it a pity to leave half a glass of wine, Performer lifts the cover (and bottle), and finds the glass quite empty. The trick is then ended by swopping covers, and leaving the position of things as they were at the commencement.

The trick is quite simple, yet the effect is just a little too complicated for the Curse of Magic - the exposé - to explain to an audience.

PATTER. Ladies and Gentlemen, Like your good selves, I was brought up on the bottle. No one has contradicted, so I must be right. Good wine needs no push, and I always buy the best. "Chateaux de Gilbey" for renovating invalids. I am sorry that I cannot ask you all to join me, but I have only just enough for myself; - one bottle, one glass, and one real thirst. (Pour out wine, and release plug.) Now I would like to show you an experiment whereby I can make you "see things" that really do not happen. It is a kind of Spirit-ualistic trick, although sometimes we make the spirits whine.

(Patter in the ordinary manner for the passe-passe.)

You all remember the famous remark of Dr. Addison Road :- "A pound a day keeps a thirst away." Well, kindly forgive me partaking of a little liquid refreshment in your presence, but I do not like it if it gets too flat. Yes; one more grape used in its construction, and it would have been perfect. (Passe with half glass full.) I prefer using half a glass of wine - one is not so likely to spill any. Bother my thirst; it has come on again. I think I will finish this, for there is some more in the bottle. (Half fill glass.) I do not want to tire you with the experiment, so will stop making the glass and bottle bob about. Ladies and Gentlemen, I will conclude by making the half tumbler of wine vanish. (Find empty glass.) I'm sorry you are stung, for the glass has emptied itself mysteriously just at the moment you thought I would drink it. There we are, just as we started; - one bottle, one glass, and two empty covers.



THE ONLY BUG.

I wonder if you ever read the reports in the Magical Journals that give you the impression there is only one Conjuror on this earth. I do; and it is most depressing. I become quite miserable, and then write sob stuff. The following is a fair outline of one of these reports :-

SPECIAL MEETING of the LONDON MAGICAL CIRCLE.

On Tuesday, the Council of the L. M. C. was invited to a very special Meeting, held in the home of its President, Mr. Blankety Blank, in honour of our President, Mr. Blankety Blank. We had not settled down many minutes, when someone mentioned "Rising Cards," and Mr. Blankety Blank immediately 'rose', and expounded at length on rising cards; explaining many excellent, and some little known methods. Mr. Blankety Blank was the first to set the Magical ball rolling, for it slid from under his vest, and rolled down two flights of stairs. There were two fights on the stairs, on account of Mr. Blankety Blank staring upwards at a lady coming down. Among the effects which affected him most, was a slight abrasion on the hand. He admitted being smacked.

Mr. Blankety Blank then presented Wangle's Food

Blocks of Dwellings, as a revision of the Bank Note and Lemon Squash Trick. Without a doubt, there is no-one who could perform this trick in Mr. Blankety Blanks inimitable manner. Mr. Blankety Blank then performed some sleights with an invisible egg, which the audience had great difficulty in seeing. Mr. Blankety Blank then performed his original version of Knotted Kilts. This was considered the most mysterious and puzzling experiment of the evening. Mr. Blankety Blank was called upon for an encore, and he tried to do the Mexican Turnover, but the blighter wouldn't turn over.

Mr. Blankety Blank then performed a trick entitled "The Sense of Smell." Well, there was no sense in smelling him

Stop, stop. It makes me so sad. Surely there must be just one other Conjurer on earth.



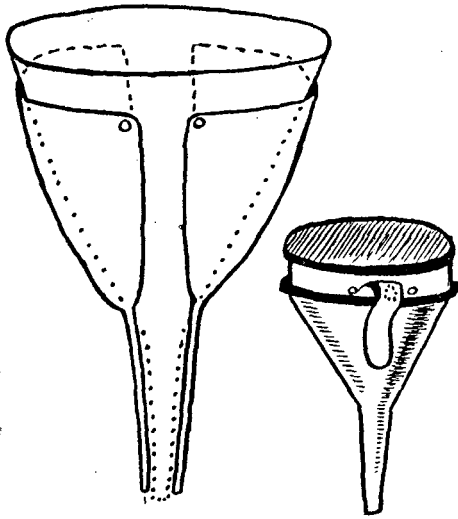
THE REAL MAGIC FUNNEL.

It has always been a surprise to me that The Magic Funnel has just stood still in regard to improvements. I believe it is sold at the present time in exactly the same style as when it was first introduced. Yet the reader will see that there is room for much improvement, as there are other directions than the one I have taken.

The Magic Funnel effect was a short one, and to prolong it, the Performer generally allowed its contents to run out in two spasms; and that pointed out the way to improve it.

Now I endeavoured to divide a funnel into three parts, and found it extremely difficult until I hit upon the idea of soldering on "blisters" to the outside of the inner funnel, for the idea was to make the Funnel hold three separate liquids, and to have three controls, so that I could pass the funnel from hand to hand, or put it down during the performance of the trick.

The inner funnel has two blisters of soft sheet brass soldered to its outside, with small brass tubes attached, one each leading to the stem of the funnel, and one each to either side of the handle. The blisters appear to be larger than one third of the size of the funnel, but as it is impossible to make them fit into the outer funnel quite flush, there is a fair amount of space about them, and all



THE REAL MAGIC FUNNEL.

this odd space goes to make up the third division of the funnel. The third division is controlled by the hole under the top of the handle as in the ordinary funnel.

Just a little difficulty will be experienced in getting the inner funnel into the outer one, on account of the two control pipes that stand out at the top, and which have to come either side of the handle; but that can be got over if you judge the length to about one sixteenth of an inch longer than what will be required, and then have the holes in the outer funnel a trifle too large. Give them about an eighth of an inch play all round. Squeeze the outer funnel at the sides ever so little, and the difficulty of nesting is overcome. To make good where the small brass tubes stick out through the too large holes, drop over two tin washers with the central hole a tight fit round the small brass tube. The soldering iron will then do the rest. The result is a funnel capable of holding three distinct liquids, and all controlled near the handle.

To load the funnel, cover each hole with a small disc of kid cut from a kid glove, over which is the small blob of Conjuror's wax. By this method the hole is never fouled. Then load the two blisters, and the space between them, with the different liquids you intend to use, by means of a funnel with a very small brass tube spout. The small brass tube attached to the blister has barely an eighth of an inch bore, and is even then a trifle flattened to make it run uneven; so the filling funnel would only have a sixteenth tube to it. Push it well in, and it will quickly fill the space; but take care not to overflow, and mix the liquids. Never use milk, for it is a deuce

of a job to get that section of the funnel clean, and one day you will wonder where the smell comes from. Water just coloured with Cordial is as good as anything.

Now the effect of the trick is that you ask for an assistant, and borrow a two shilling piece. This is placed under a handkerchief, and dropped into a glass of water - all in the old sweet way, or any other way the Performer pleases. The coin is found to have vanished. The boy drinks some of the water, and it becomes necessary to pump it out of him. Performer places the funnel to the boy's elbow, and pumps out the water, but he cannot get enough. So that the boy can stand the strain Performer offers him a little stimulant such as Port wine or temperance cordial according to conditions. Pumping is then continued, and to the amusement of everyone the liquid that the boy has just drunk appears to come from the funnel. Pattering that the boy does not seem to be looking well under the great strain, a further stimulant is given to the boy, but with no better results.

As the Wine & Water Trick is so well-known, it is as well for the Performer to use the same glass to catch the liquid that comes from the funnel, and empty it each time into a larger one that stands on the table. When the third colour is in the small glass, it is quite an easy matter (after placing the funnel down) to palm against the side of the glass the borrowed coin. When the small glass is emptied into the larger one the borrowed coin is allowed to fall in as well, and so discovered and returned.

The following patter may help the presentation; and

to make sure of getting the assistant to give the required name, I suggest having a card with the following words written very plainly upon it :- "Please say your name is "BOB".", and have the card ready in your pocket.

PATTER. Ladies and Gentlemen, I have rather a wonderful experiment I would like to show you. I am not quite sure of it, but to start it I would like to borrow a Florin without a flaw in it; and a young gentleman - a perfect young gentleman. Thank you so much. I will be responsible for the money, and the young gentleman will be responsible for me. Here we are. First of all I think we had better introduce ourselves - now that there is some money in the partnership. Here is my card. (Show card with writing on, but do not let go of it.) I'm a member of (name a Magical Society.) Those little devils you see running all over the card are the Executive and Committee. That one? Yes; doesn't he look funny. He's on the Council. Now you know my name is Harry; will you tell me yours. "BOB." How nice. I do not really think it is "Bob", but it will do. I once knew a girl, and her name was Bob, er, no; she WAS bobbed.

By the way, do you like the ladies? SHAKE. Do you know, the only person who does not know I am a Conjuror is my wife. I hadn't the heart to tell her. She thinks I'm out Broadcasting. You haven't dropped the two shillings. No. That is good. You see, we are responsible for a bob each, Bob. Do you know, they named a King after you. Yes; Bob Cœur de Lion. "Cœur"

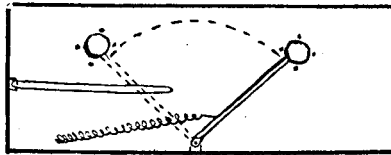
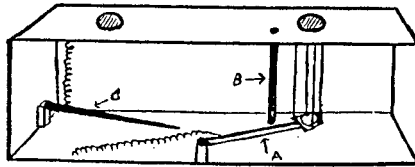
- past tense for "Coue". I get worse and worse every day.

Now, Richard, - I mean Bob; will you hold this two shilling piece through the handkerchief, and let the sides drape around the glass. I want to see if the two shillings will float - our Company. Now when I say:- One, two, three, go.; you drop the coin into the glass of water on the word 'go'. Ready? One, two, three, oh, I say, you were too quick. Whatever has happened? The coin is not there. By jove; we have gone into liquidation already. In times of trial and trouble, it is customary to take to drink. DRINK. Does the water taste funny? Stop, now you have drunk some of the dissolved silver, and it will come out of your skin, and you will shine like the Silver King, or an aluminium painted lamp-post. You will suffer from the horrible effects of brighter London. Bob; I shall have to operate on you at once. Don't laugh. As you seem to take the humourous side of the accident, I shall operate on your funny bone with this funnel, and then the fun'l commence. By jove, aren't you stiff in the elbow. Haven't you been raising it lately. Just one minute whilst I oil it. (Business with small oil can; which, needless to say, is empty.) Doesn't the can "click." What's that you say - it can click if it likes. Bob; I'm ashamed at you punning. Now to extract the liquid silver. All hands to the pump. There we are, but not enough. I trust I did not hurt you. No? You are looking very pale, but I will soon put that right. Drink this - and then start talking about your relations. You feel better now, and we must pump again for the remain-

ing silver. Ready? Once more all hands to the pump. I say, you are playing a joke on me, for I do not want Jonny Walker running into the glass. I gave you that for keeps. Here, drink this. You are not looking at all well. Quick - we must get on with the pumping before your vision gets cloudy, or you get a silver lining. Aye - aye there; show a leg. Sorry. You cannot. You wear trousers. It is very naughty of me to use nautical language, but I once spent a week at Brighton, and cannot forget the sights. I say; this is too bad. You are the kind of young man who would not even keep a secret. I cannot operate again; it would be fatal. (Pour third liquid into others.) By jove; did you hear that. The pew tilling shiece - mean, the two shilling piece restored from a watery grave.

I think it would be for the best if we stopped the experiment and our liability, by returning the capital that would not float in our company.





THE TRAVELLING GLASS.

THE TRAVELLING GLASS.

This trick has the effect of appearing to be an unadulterated miracle, when seen for the first time. No movement is hurried, yet the climax is reached before the audience imagine you have had time to trick them.

EFFECT. An ordinary tumbler is passed for examination, together with two cardboard tubes. The three articles are unfaked, so the "All's well" is soon obtained from the examiners. The Performer takes back the two cardboard covers, and simply places them in an upright position one either end of his table. He has no move to make, therefore he arouses no suspicion. The glass has been retained by the examiner, and he, or she, is requested to borrow a small handkerchief, and one or two articles of jewelry, and a coin. It is immaterial whether the Performer sees the few borrowed articles, and the effect is heightened if he does not. The examiner is then asked to wrap the borrowed articles in the small handkerchief, and tuck the little bundle into the glass. Now, for the first time, the Performer handles the glass containing the borrowed articles, but he only holds the rim of the glass with the tips of his thumb and first finger, and stands it on his table. It has never left the sight of the audience, and again the Performer has no move to make, therefore creating no suspicion on the part of

the audience. The glass has been placed in front of one cover, and this cover is immediately put over the glass. Directly this is done, Performer takes the other tube off the other end of the table, and stands it anywhere some distance away. Performer hesitates slightly, as though not quite decided as to what he will do next, but to everyone's surprise he flicks the cardboard tube that was covering the glass into the audience. It is quite empty. He requests someone to go to the empty cover he had placed some distance away from the table, and when they do they find that it contains the glass with the handkerchief inside. When the handkerchief is opened, the one or two borrowed articles are found.

It is a quick trick, yet has the effect of making the audience think. The idea of borrowing a few articles, and wrapping them in a handkerchief, is simply to prove without words that there is no substitution of glass. It is impossible for the Performer to know what is in the handkerchief, if he does not see the borrowed articles. It is not showmanship to explain that you do not intend to change the glass.

WORKING. The whole trick is in the table, which is a box top, with a spring arm inside. Only one glass is used, but what happens is this:- When the cardboard covers are placed on the table, one is stood over a well, and the other one is stood at the back of another well which is plugged. When the glass is stood on the plug it is quite safe; but the moment the cover goes over it, the long lever, which holds the plug in position, is released. The glass falls straight down, and when it

touches the bottom, it slides along and under the second (open) well. When there, a spring arm lifts it up. The three actions do not take three seconds in time, and are perfectly noiseless. It is harder to explain the action of the lever than to make it; but the illustrations will help considerably.

Imagine a light metal arm pivot hinged to a 2" high wooden pillar, allowing the other end to go up or down, or scribe a portion of a circle - the ends of which terminate exactly under the wells. At the end of the arm is hinged a circular disc of wood - the same thickness as the table top. It has an additional thin metal disc screwed to the bottom which protrudes slightly all round. This allows the wooden disc to be an easy fit in either well, yet keeps it level, and prevents it pushing one side of the disc up too high. There is a polished metal base with four perpendicular wires, and the round wooden disc (attached to the end of the metal arm) slides up and down inside. These wires are to prevent the glass from toppling over.

The illustration shows a bell spring fitted to the arm to pull it from one side of the table to the other. The raising of the arm needs explaining, and to make all clear I will call the metal base with the four upright wires a "cradle." When the arm is pulled over to the well where the glass will enter, it slides the cradle with it. The arm is then lifted, and fixed by means of a metal catch. There is a steel rod projecting down from underneath the table top, but it does not touch the bottom of the box. Its use is this:- When the catch is released,

and the glass falls down with the wooden disc into the cradle, the spring on the arm cannot pull it sideways until the arm has dropped right down. Then it is below the steel rod, and can move sideways - taking the glass in the cradle to underneath the other well. It is obvious that if the spring on the arm was pulled sideways the moment the arm was released, it would be travelling across the box bottom before the glass had completely sunk into the table. It may read complicated, but it is not. The arm will fall straight down, guided by the steel rod. As the steel rod does not reach down to the bottom of the box, the arm can then move sideways. A padded stop then pulls the arm up in the right position, the moment is released a smaller spring arm. This small spring arm lifts the long travelling arm, and so raises the glass out of the cradle, and up through the well.

To be perfectly candid, when I made this table, I was like a boy with a new toy. To simply touch the release, and then watch the glass fall, travel sideways, and then rise up through the other well, was extremely interesting.

The cradle is a glorified "Dome of Silence." The four wires are covered with rubber tube to prevent the glass chinking. The wooden disc is covered at the bottom with a layer or two of woollen cloth, and the polished bottom of the cradle slides smoothly over three thicknesses of velvet, with the result that the action is silent.

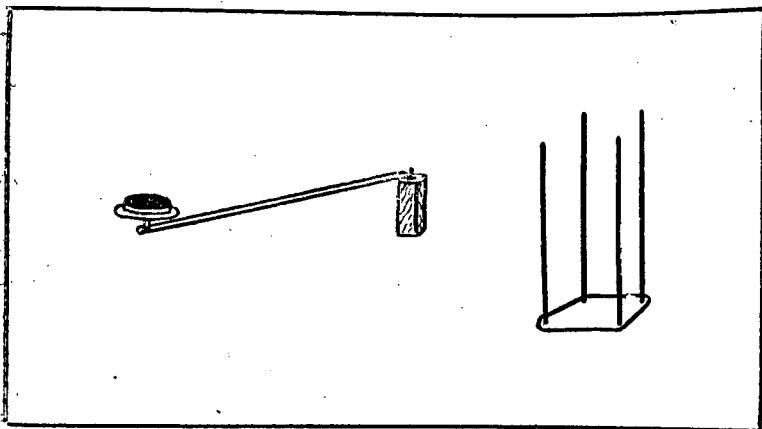
A number of performers object to carrying a box table, but in this case the long lever, and the short spring

lifting lever take up but little room; so many articles can be packed in it, and no space wasted.

PATTER. Ladies and Gentlemen, I would like some members of the audience to examine these small cardboard tubes, and this glass. Would a small boy step inside one of the tubes and walk around a little, just to prove it is quite an ordinary cardboard tube. If the gentleman drops the glass I will use another. I received a fresh consignment from America this morning. Now that the covers have been thoroughly examined, I would like you to watch that I do not put my hands inside of them, and wear them as cuffs, in imitation of a negro minstrel. Instead, I will place them on the table, well apart, so that one cover cannot take cover in the other cover. Will the gentleman who holds the glass kindly borrow a small handkerchief from a lady, and will the lady kindly place a coin, broach, or ring inside the handkerchief. The more expensive they are, the better I shall like it; for this gentleman is going to be responsible. Well, we'll be responsible, since you object to taking the matter over single handed. I have not paid my Income Tax yet, so I am still good for a thousand. Have you finished the collection? I hope no-one has forgotten where they are; for buttons are really barred.

Now for my share of the responsibility. Let me take the glass between the tips of my thumb and first finger, and place it on the table. There you are, Sir; and so far we could both vouch for the safety of the articles in the glass. I will place this empty cover over the glass, and remove the other cover to the top of the Piano. Yet,

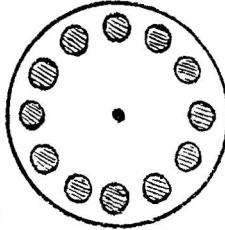
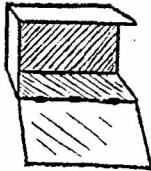
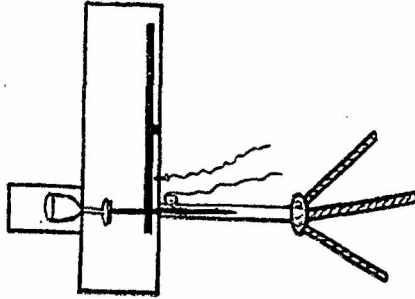
after all, we are sharing the responsibility, so you hold the goods now, Sir. (Throw cover.) I am much easier in my mind, and, - er, what is wrong? - the Jewels are missing? Pardon me asking the question, Madam, but have you ever been connected with the stage? No. Then the Jewels cannot be lost. (If answer is "Yes," then say:- Then we will advertise.) But I remember now, I did not put the glass in that cover. I put it in the other. Oh, yes; you may have thought I put the glass in your cover, but I can assure you it was an optical illusion. Will you kindly go to the other cover very carefully, and you will find the missing glass and secret hoard.



A MAGICAL ACCESSORY.

I designed this trick to be a magical help right through a performance, and with a careful selection of articles to be produced, proves very effective.

EFFECT. Performer shows a small box, about 6 inches high by 4 inches square. The front opens like a door, and it is quite obvious that the box is empty, and apparently unprepared. The box is then stood on Performer's table, and not moved again. Now, no matter what trick the Performer is about to present, all he has to do is to open the box, and there, in full view, are the properties required. For instance, the Performer may wish to commence his performance with a few card tricks, finishing up with the rising from tumbler. He goes to the box, opens the door, and there stands the tumbler with the cards inside. He casually shuts the door of the box, and proceeds with the trick. For his next experiment he may require a Lemon. He opens the door, and there it is. He may require some silk handkerchiefs, They will be found in the box. He may work the small rice bowl trick, and find the necessary bowls in the box; in fact, anything that will go easily into the box, can be made to appear in it. There is, of course, a limit to the number of articles that can be made to appear, but it is not a small one. My first model



A MAGICAL ACCESSORY.

produced eight loads; but ten or twelve loads would be quite as easy to manipulate.

Like the previous trick, it all relies on a faked box table, which contains a revolving tray, which has a number of circular holes cut in it.

WORKING. The small box shown to the audience has an end that can be slid off quite easily. Lay box partly on the table, and allow end to drop into slot servante. The box is now stood over the well in the table. Immediately under the well is one of the holes in the revolving turntable; and immediately under the hole is a piston, which goes down the leg of the stand to save draping the table too deeply. The piston has a large flat top (which will pass comfortably through the holes in the turntable) and when it is raised it will lift anything that has been stood over the hole in the turntable. A billiard ball would be too small an object, and would fall through the hole, and prevent the turntable from revolving; but the difficulty is got over by putting it in a small tray. The ball can roll about in the small tray, but the tray will not slip, and when the piston is pulled it will pass through the hole, and take the tray up with it. Pins or pegs can be fixed anywhere on the turntable to register the loads, and prevent them moving, so that there is no possibility of an accident or trouble in production. Any awkward load can be kept together in a tray or box, and released after its appearance. A pack of cards could appear laying flat in the bottom of the box; but that would not be so effective as a tumbler with the pack of cards in it - even though you may

not wish to use the tumbler. For the production of small gifts it would be ideal.

My model was made to be worked by an assistant pulling two threads. One thread to pull the piston up, and not released until Performer had taken the load off the top of it; and the other thread to release the catch that holds the table and allows it to revolve a section. The turntable is on a pin centre, and is fitted with a very weak spring. As the turntable has to turn only one complete revolution, the spring is not strong enough to make it jerk when it stops. I see no reason why the assistant could not be dispensed with, and the Performer work the apparatus by resting a thumb on the table, allowing his fingers to do the needful at the back of the table, by pulling looped threads.

Without knowing the articles to be produced, it would be a waste of space to attempt to patter the introduction; so I will pass on.



PATTER.

It is almost superfluous to write that the presentation of a trick is of more importance than the actual trick itself. It matters precious little what you do, but the way you do it is all in the count. Therefore it has always struck me as curious that many writers, who refrain from suggesting that the reader should steal his tricks, have no hesitation in suggesting plagiarism in regard to patter. There are instances of writers suggesting that the comic portion of Sunday papers should be utilized; and others go so far as to suggest that the best jokes of all Performers could be worked into one series of patter.

We have books of patter where nearly the whole of the contents have previously been published in such books as "Answers." "Tit-Bits." etc; but to strengthen them slightly, many of the late R. G. Knowles and other Comedian's jokes have been added to it. Now it is quite obvious that the general public have more than likely read these weeklies, and seen the Music Hall Artistes more times than they will ever see the Performer, so what chance has he of getting away with such patter. One book puns on the names of frightful, and fearsome diseases, with the supposed object of making Magic merry.

Why writers of books should think they can tell their

readers how to write patter is the greatest mystery in Magic. They can no more help the reader to write patter, than they can teach him to design new Illusions.

I know a writer of patter who paid out nearly £20 for patter for a new act. Why ?

Patter writing cannot be taught. I should describe the Art of Showmanship as a gift, and patter writing as "a happy knack." If you have the happy knack of saying humorous things, and distorting sentences, then you need no help; but if you have not, then the only thing left to be done is to learn some kind of ready made patter, and give it as a glorified recitation.

If you do write patter, then for goodness sake write patter that fits. How often do we hear and read patter that has no relation to the trick. Every good showman leaves the "Magical Track" now and again, but never for long. He leaves it for a second or two to get a joke in on something that is topical, or something that fits indirectly; but he does not go in for a four or five hundred words discourse on why a man should want to walk a million miles for somebody's smiles, and forget all about the trick he is presenting. If you are performing tricks, then you should be a Conjuror, - not a Raconteur or Comedian.

We can all talk - more or less correctly, and natural talk is preferable to making a hash of trying to be a humorist or real "mystery merchant", when the Performer is unadapted to either.

Introducing a whole string of technical or scientific words or phrases may interest one or two members in an

average audience, but the remainder will be bored stiff, and possibly not through sheer ignorance. It always savours of airing one's knowledge.

In every-day life the natural man proves the best companion. A little less "acting," or pretence of being a "Professor" of Magic, would improve many shows, and make magical entertainments far more interesting.



“ALL-IN” MONUMENT TRICK.

This trick suggested itself when I was making the first model of the PAGODA. In fact, they are brothers. A little more skill is required in making the Monument, as the “cage” section packs round the base while the monument proper goes inside the base.

The Monument is built like a telescope, except that each part is locked by three springs instead of jamming. Hard brass is used for the locking springs. Pieces about 2 inches long by half an inch wide, are given a slight side twist. When one end is soldered inside the tube, one of the two top corners will stand away from the tube. Anything pressing on it will hold it down flat, and pass it comfortably; but when it has passed, one of the top corners stand out and prevent the tube sliding back again. To close, the springs are pressed down with your fingers, starting with the bottom section, and each section is slid up until all are closed.

The Monument can be hand painted, but I procured suitable printed paper to imitate stone columns, etc, which saved a lot of brush work.

To prepare for the trick, you must get a corner of a pie crust. The real thing baked rather hard saves making a papier-mache piece, and will last indefinitely. A spring pudding is easily made round a large spring

ball, or better still the proper thing can be procured at a Magical Depot, for it will pack in less space. The Monument is packed, and the pie-crust and pudding is tied on top with a piece of tape that can be easily undone. This load can be hung by the tape to an ordinary table, or laid on a table servante, or behind the back of a chair. There are so many methods of loading that the Performer will have no difficulty in choosing a suitable one for any occasion.

A four-fold prospectus must be made out of strong cardboard, and worded a trifle to look like the real thing. A large title should be painted outside, and suitable newspaper stuck inside will give the impression of “Clauses”, “Conditions” etc. This folds in four, but when squared, will drop over the load, and allow the Performer to grip the load against the side of the Prospectus.

Performer patters about the Prospectus, and at a suitable opportunity squares it up, and drops it over the load, and then the lot is stood upon a table. The slip-knot in the tape is released, and the pudding expands. If produced correctly it will appear to the audience that it must have occupied the whole of the space formed by the squared prospectus. In producing the Pie Crust, the Performer misleads the audience by folding his fingers up when he puts his hand in the Prospectus so giving the impression that he had to dip to the bottom to get it. Then finally the Performer pulls up the flame portion of the Monument until it is locked. Holding this firmly with the right hand, he steadily pulls up the

Monument proper, letting the left hand quickly press on the base the instant the cage is lifted from it. After a little practice, the Monument should be opened in a couple of seconds, and make an effective conclusion. It is a trick that allows any amount of scope for amusing patter, and portions of the following may be worked in with advantage.

PATTER. Ladies and Gentlemen. As it seems all the rage to Insure, I sent for a Prospectus. This came by the first post this morning. I have been unable to study it, on account of being busy with engagements, but I can see that this Star, Sun & Moon Company's Policy is very comprehensive. Quite a lot of money can be made by knocking a hole, from the inside, in the hot water tank. In dismissing servants, the advantages are numerous. For instance:- "Dismissing servants, six pounds per week for three months, and all Doctor's or Hospital Fees paid." My wife is very fond of money, so I will draw her attention to that. What's this? On account of the L.C.C. giving permission for Members of the Fire Brigade to attend Church twice on Sundays, Policy holders are requested not to take unfair advantage of the Company, and allow a fire to break out between 11 and 1 o'clock, and - "Um, that sounds fair, doesn't it Well, there is one fire that I shall never forget. Never. It haunts me night and day. It is the Great Fire of London. Oh, yes; I saw it - on the Pictures. I suppose you know that the Great Fire of London took place in the Reign of Charles 2nd, but even that did not put it out. They did things well in the good old days.

They started the fire at Pudding Lane, and then tried to Phone to Merryweathers at Greenwich to enquire the charge for hiring their one horse engine; but the line was engaged. We talk of the “good old days” when we had Highwaymen and Traitors; but things have not altered a little bit, for we have them yet, - Motorists and Socialists.

As I have already stated, the Fire started at Pudding Lane. (Produce pudding, and point to plum stain.) I think that is the exact spot. Then it spread like puddings will - I mean, like fires will, to Pie Corner. (Produce corner piece of pie-crust.) Whilst the fire was in progress, it destroyed 400 Churches, which accounts for the shortage of Cinemas in the City of London. Dick Whittington, whom I understand happened to be Lord Mayor of London at the time, complained that he did not get a good view of the fire; so he had the Monument erected for future use; but the advent of a new complaint - Neurasthenia - decreased fires considerably; in fact, no-one had the nerve to start another on such gigantic proportions. Consequently the Monument - like many other things - is never used as originally intended, but still serves a good purpose for folks to beat their mats against.

By special influence of some friends in the City, the City Corporation have allowed me to bring it here this evening to show it to you, and **HERE IT IS.**

THE KEW-RIOUS PAGODA PATTTER.

I have already placed this trick upon the market, so shall not describe it other than to say it is suggested to be used as a hat load. The preliminary productions are:- a spring Cucumber, brown Fern Tree, Jacob's Ladder, Feather Darts, Green Coil of paper, and bunches of spring Flowers. Final - THE PAGODA. I reproduce the patter, for it may suggest ideas, or be used in other tricks of a similar style.

It is said that "punning" is the lowest form of humour. I would not dispute it. All the same, if a pun is made unobtrusively, and the Performer appears really sorry on discovering its inclusion, much amusement can be got out of their use. Again, it is not what you say, but the way you say it.

PATTTER. It is rather curious, but the other day when I was at Kew, I was tempted to satisfy my curiosity and cupidity, and enter Kew Gardens - to see the Cucumbers grow. They grow very large there; in fact, they are cu-cumbrous.

Two gentlemen going in before me were Curates, and I distinctly remember wishing they could. If anyone can cure rates, they will be conferring a blessing on mankind, and ladies who have the vote.

The first thing I noticed - after paying my sixpence -

was a huge Chestnut Tree. Joking on one side, I love Chestnuts; and you will hear quite a lot before I have finished talking. The difference between the chestnuts on a tree, and those you are listening to, is distinct. Those from a tree fall with a "konk" (therefore known as "konkers"), but the verbal ones fall with a death-like silence.

I have in this hat one of the branches of the Chestnut tree. Here it is - a beautiful chestnut brown. Of course, there are times when it is a chestnut green; but I procured this piece when it was ripe and nicely browned.

Of course I had to take steps to get it - and here they are. I'm sorry, this is a ladder; but if I fold it in half we get steps.

Some of the flowers were cross, - very cross. In fact they called them "WILD FLOWERS." I recognised several, - Sir Ernest, - Oscar, - and Jimmy. I had some difficulty in seeing Jimmy, for he is now of a very retiring disposition.

Then I saw a Doctor exploring amongst the Herbs. He wanted to find a cure for "that tired feeling." I pointed this out. What does it look like? "Love lies bleeding" - suffering from frostbite. Still, I think it has taken root.

Then I got amongst the long grass. I think they call it Elephant Grass. One blade, - just one blade. If placed on end, would reach from here to - to where it touches.

Then I went into one of the tropical houses - one of the typical tropical houses - and picked these beautiful Orchids. Arn't they lovely? I always considered Orchids

superior to Sweet Peas. Dear me; that one is going to seed.

But it was too warm to stay in the tropics, so I thought I would go and get an Ice in the Pagoda, that Japanese building eight stories high. It was intended to build it nine stories high, but they say they ran short of bricks. At least, that was one of the stories.

There we are - the tenth wonder of the world. As the Bricklayer said:- "Its an Eiffel."

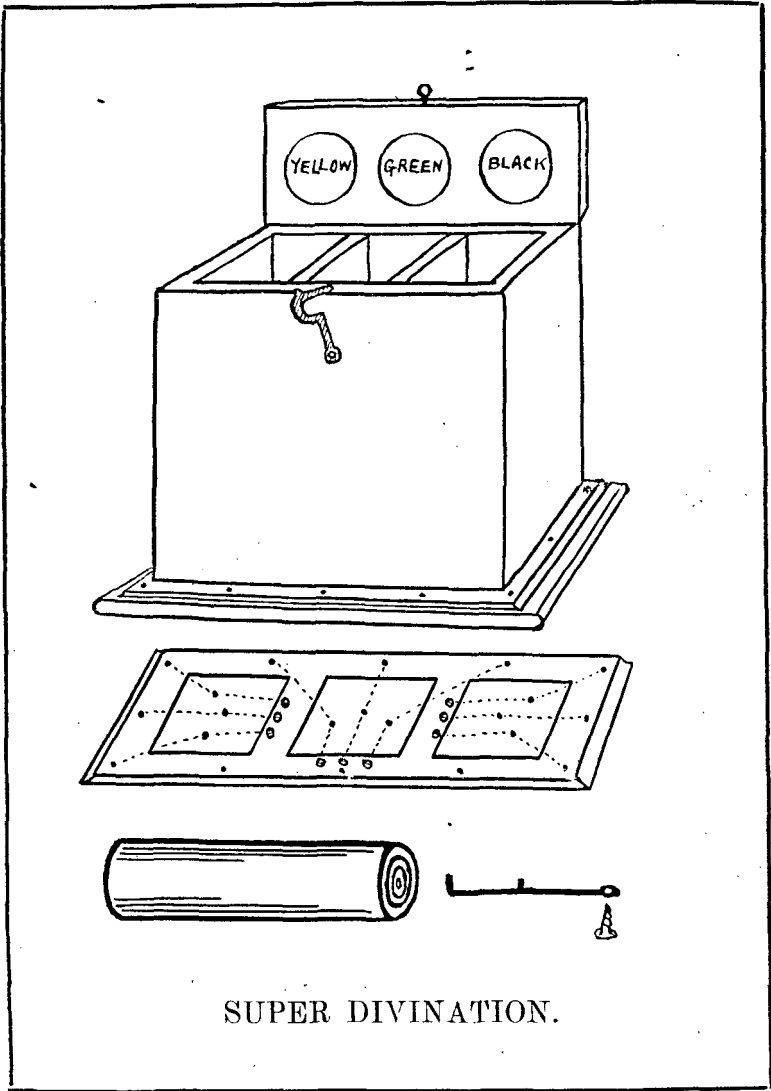
I trust the trick has not been too dry. If you think so, then the next time I have the honour of appearing before you, I will have a light fixed to the top, and will call it Eddystone Lighthouse. Then I could bring in a lot of wet jokes.



SUPER DIVINATION.

In "New & Original Magic." Edward M. Massey describes a Divining Box. He has a box with three divisions, and whichever division you place a rod of metal in, the Performer immediately knows without handling the box in any way. With Massey's box the audience is restricted to three moves to try and fool him; but with the box I am about to describe, and which I have taken a lot of trouble to design, the audience have the choice of 33 ways of putting the rod or rods in the three spaces. I consider a method with 33 combinations so superior to a method with only 3 combinations, that I feel sure Mr. Massey will not accuse me of trespassing on his idea, especially as my apparatus embodies a new idea.

EFFECT. Performer passes a box containing three divisions for inspection, together with three rods of wood. The rods of wood are all the same weight, same diameter, and identical in height. The only noticeable difference is that they are polished different colours. Every division in the box is the same size, and the partitions are perfectly straight. The lid is just a plain flat lid, but on the inside of the lid three coloured discs are fixed to mark each division. The first division is marked with a yellow spot, the second division green, and the third division blank. Now when the Performer's back



SUPER DIVINATION.

is turned, a member of the audience can place one stick of a certain colour in any coloured division he pleases; and the Performer, without handling the box, can tell which division it is in, AND ALSO THE COLOUR OF THE ROD USED. This is repeated with other coloured rods, but the Performer always knows the division they are in, and the colour of the rod. Then, to make the experiment more difficult, two rods are placed in the box at the same time, and dodged about as often as the audience care to move them. Then the experiment is tried by putting in the three rods, and changing their order as many times as possible.

WORKING. I use the same well-known system of a sinking brad as Mr. Massey does, but I have three pins at the bottom of each division instead of one. Their arrangement must be true work, otherwise blunders will occur.

The secret lies in the wooden rods that are used. Each end is turned, much after the fashion of an ordinary domino, but the turning differs slightly according to the colour of the rod. The consequence is that a certain colour will only depress a certain pin at the bottom of the divisions. Where the end of the rod has been turned away allows it to miss pressing down the other two pins.

The base of the box appears to be fixed by three brads on each side. The front three are genuine, but the three at each end refer to the end divisions, and the three at the back refer to the centre division. Performer can quickly detect which brad is depressed, and immediately

name the colour inside the division. The divisions are named "Yellow, Green and Black." If the first brad of the yellow division is depressed, Performer knows that the yellow rod is in it. If the second brad is depressed, he knows that the green rod is in the yellow division. If the third brad is depressed, he knows the black rod is there. The same applies to the other divisions. The different turning at the ends of the wooden rods will not be apparent to anyone outside of the business.

The illustrations show the style of box, and the method of depressing the pin levers, which are bent as per the dotted lines. The pins at the bottom of the divisions are covered with a black velvet disc, and the division is just too deep for a long finger to reach them - the only way to know they are there.

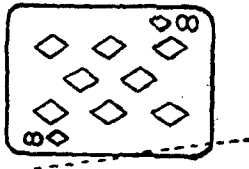
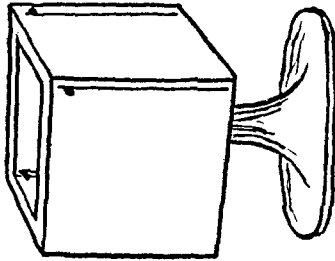


“ ANY CARD ” BOX.

The chief effect with this box is that any card called for actually appears in it, and is taken out.

The box measures about two and three-quarter inches wide, by about three and five-eighths high - quite a small looking affair. The sides are a shade over one-eighth of an inch thick. The sides are hollow - the outside being tin panels, and the inside tin flaps. Each side holds 13 cards, a complete suit. Near the edge of each side the box is slit, and a metal pointer (protruding inwards and outwards) can be pushed up and down. Suitable decoration on the outside of the box would be a splendid guide to the operator to help him to determine how far to move the pointer.

The Cards are prepared on one side only (the side where the pointer will slide) and are cut taper fashion, the taper varying in length according to the value of the suit. The illustration will make this all clear. The arrangement for the cards in the box is to have a complete suit in each side, and the order to be :- Ace, King, Queen, Jack, ten and so on down to the deuce. Experience teaches that the average audience like a lot for their money, and seldom call for a deuce or a tray, or other low cards; but generally call from the seven upwards.



“ ANY CARD ” BOX.

The tin flap, of each side, is hinged to the bottom of the box, and is tapered up one side to almost the top. The Ace is tapered exactly the same, the King not so much by about a quarter of an inch, the Queen not so much as the King, and so on down to the deuce, which has the shortest taper. Everyone knows the square cut of an ordinary book index; but if the cards were cut down their sides after this fashion it would be noticeable to the audience when the card was exhibited. The slight tapering of each card is not noticeable, and the difference in length of each taper cut is just a fraction over one quarter of an inch. Holding the produced card by the tapered side will prevent the audience detecting any cutting.

The sliding pointers are pushed to the bottom of the box when loading the cards, and each pulled right up to the top when the cards and flap are adjusted. The box when loaded does not look at all suspicious, and can be handled quite carelessly.

TO PERFORM, the Performer knows by the decoration outside the order of the suits, and in passing the box from one hand to the other, he can turn it so that the correct pointer is in a handy position to operate. Turning the box to get at the right pointer can be done in quite an indetectable manner, so there is nothing in that move to arouse suspicion. The best way to operate the pointer is to let the box rest on the cupped fingers, and the thumb can then reach up to the pointer indetectably as it will then be behind the box. Do not hold the box squarely on the hand, but have the opposite

corner to the one being worked pointing between the second and third fingers. If an Ace is called for, the pointer is pulled down to the first mark, and the flap and card will fall forward, while the pointer retains the others. If you wish to show the card IN the box, you pass the box to the other hand, which will bring the "held" - but visible - cards to the bottom. Tilt box over sufficiently to show card that has fallen out at an angle, but do not tilt the box too far, and show the remaining nest of cards.

With either of the Aces the box can be turned upside down, and the card allowed to drop out; but that cannot be done with any of the other cards. Should the King be called for, the pointer would be pulled down to the second mark, and the flap would open, and be followed by the Ace and King. The King will exactly hide the Ace when shown in the box, but it will have to be slid up and out of the box leaving the Ace behind. Then tilt the box in the right direction, and the Ace and flap will fall back into position. Then casually hold the flap with one finger in the box, whilst the thumb pushes the pointer back into top position. This is easily accomplished when holding the box upside down (with one finger inside) to show it empty.

The trick is surprisingly easy to work, and a mistake in pulling down the pointer does not matter in the least. You can tell immediately by the pointer without looking inside the box if a mistake has been made, and it can be turned to good account, or the side closed up, and the pointer released again to the proper mark.

In one way the effect is superior to the Cards from Pocket trick, inasmuch as you do not fumble in the box before exposing card; but, on the whole, it is not so easy to work in as humorous a manner as the pocket method. The box is restricted to the 52 playing cards; therefore “freak” cards cannot be added to them.

Personally I should never use the box as a card production act, but in conjunction with another card trick. It is impossible to get absolutely new effects; but it is far better, where possible, to do a trick in a different manner. If a person even has a free choice of cards, he is often under the impression that the Performer made him take them. With this method a card called for appears in the box, for all to see.

It would be difficult to suggest patter, as it would be guided by the trick incorporated with it.



VENTRILLOQUIAL DIALOGUE.

“LIFTIE,”

P. Well, Alfred.

F. Quite.

P. Quite what ?

F. Well.

P. I wasn't referring to your health.

F. I know, Sir.

P. You know ?

F. Yes. You wanted to start the show, and your
“Well” meant “What about it.”

P. “What about IT ? ”

F. Sir; your tone and inflection does me an injustice.
I happen to come from a good family.

P. Oh.

F. No, Sir; they didn't owe.

P. I was simply expressing surprise.

F. Oh. Yes, it was a good family. Father was a Quaker,
and Mother belonged to the Salvation Army.

P. And you, I suppose, were brought up to enter the
Church ?

F. No, Sir; Lifts.

P. LIFTS ?

F. Yes, Sir; Lifts. I put the rise into people.

P. Oh; indeed.

- F. Yes, and then take them down a bit.
- P. I see; you have gone in for a life of ups and downs.
- F. Fifty - fifty. I've tried coming down without going up, but it wouldn't work.
- P. I suppose not.
- F. I got the job because I was well brought up.
- P. Indeed.
- F. And now I elevate others.
- P. Very interesting.
- F. Oh; I am a story teller.
- P. I'm sorry to hear that.
- F. You would be more sorry if I didn't tell you what story you were at.
- P. Um; I see. You are a very smart lad.
- F. Yes, I am. You see, all you have to do is to get in my box, I turn the switch, and the top floors COME DOWN to you.
- P. You are a wonderful lad. Do you like being a Lift boy?
- F. Yes, it has its compensations.
- P. In what way - tips?
- F. No; don't get many tips. The heads of the firm are very exacting.
- P. Indeed.
- F. Yes; they will have the best.
- P. But what has that to do with compensations.
- F. Oh, er - er - the girlie clerks.
- P. I'm surprised at you taking so much interest.
- F. Not so much as the governors.
- P. Enough of that.
- F. "Liftie" never has to work overtime.

- P. Then what do you do in your spare time.
- F. In my spare time I'm a Cadet.
- P. A good idea.
- F. You know what our Nellie says in the papers?
- P. I had no idea you had a sister - let alone that she wrote for the papers.
- F. Who's talking about sisters. If you read the papers you will find out that our Nellie says when it comes to judging the number of boys who belong to the Cadets -
- P. You mean "analysis" - of figures, or numbers; don't you?
- F. That's what I said. Our Nellie says that one out of every 7 boys joins the Cadets or Boy Scouts.
- P. Oh; so there is one born every seven minutes.
- F. Yes, Sir; but it does not run in our family. You see, my father was not a Cadet.
- P. No.
- F. He was the Founder of "The Forty Club."
- P. I think I have heard of that Club. It must have 40 Members.
- F. Yes, but they had to alter the name to "The Oval."
- P. Altered the name to "The Oval." Why was that?
- F. Well, some of the members left, and others died.
- P. How sad.
- F. (Sobbing.) Yes, it brings tears to your nose, and handkerchiefs to your eyes. (Sob.) There were many empty chairs in the circle.
- P. I am sorry; but why did you change the name to "The Oval."

- F. Because there weren't enough members left to go round.
- P. I suppose you have a home hobby?
- F. Yes, I've bought some Guinea Pigs.
- P. What did you pay for them?
- F. I've told you.
- P. You have done nothing of the kind.
- F. I have told you. The Dealer said they were guinea pigs; so, if you want it in plain language, I put down twenty-one shillings each for them.
- P. (Laughing.) My word; we shall have to make a Director of you after all, and put you on the Committee.
- F. Are you referring to "shares" - and that kind of thing?
- P. Yes.
- F. Well, I am looking for six shareholders.
- P. How is that.
- F. Well, I started with two. Now I have eight.
- P. Oh, I see. You want to sell the additional six.
- F. Yes, and I will play the game straight. If you buy two, you can have one at par, and the other at Ma.
- P. You are incorrigible.
- F. No I'm not, I'm in Tooting.
- P. Well, try and behave.
- F. I went to a "Rhyme Tea" the other day.
- P. Gracious - whatever is that.
- F. Oh, just a little idea invented by the District Railway Co.; and copied by the London County

Council.

- P. Whatever are you talking about.
- F. Sir, your ignorance is colossal. Do not remember:-
(Tragic) Underground to anywhere;
 Quickest way, cheapest fare.
- P. Yes, I remember.
- F. And then the Council put on their trams:-
(Skittish) Do not jump off the Car,
 Until you know the road is "clear."
(Clear.)
- P. I say, have you been through Mayfair lately ?
- F. Yes, that accounts for my accent being 'quite nice.'
 So I went to the Rhyme Tea, and - excuse me
 smiling - some of the poor blighters nearly starved
 to death.
- P. Starving to death at a Tea. Preposterous.
- F. Well, with or without what you said, it is true, sir.
 Unless they rhymed what they wanted, they had
 to go without.
- P. How did you get on ?
- F. Famously fine. I kicked off with:-
 Now you know I do not stutter,
 Will you pass the bread and butter.
- P. Milton ?
- F. No. Words by Wordsworth or Woolworth - I'm
 not sure which.
- P. And the others.
- F. One clicked with:-
 Mary had a little lamb.
 May I have some bread and jam ?

- P. What metre.
- F. What, meet her. It wasn't a 'her', it was a boy.
And after he had eaten the bread and jam, he
couldn't use his fingers to scratch his head to
help him to think of the next rhyme.
- P. I should think not.
- F. And I also don't think. But it was slow, Mister;
for we were not allowed to use the same rhyme
twice. Only two more doorsteps left the mark -
'mutter' and 'splutter' respectably.
- P. Respectively.
- F. What you say goes, Sir; but some of them had no
say to make anything go. I scooped the pool
with a double :-
A cup of tea my thirst to slake.
Then I'd like a slice of cake.
- P. Awful.
- F. I wasn't all full. But that kind of thing affects the
brain, and leads to murder.
- P. What nonsense are you talking NOW. First of all
you have no brain, - well, not to notice; secondly,
two lines of silly rhyme could not be the instig-
ation to murder; and-
- F. And, dearly beloved brethren, we come to the third-
ly. A lady said to a dear old soul :- "Oh, come
to our Mother's Meetings;" and I, not thinking
like, chimed in with :- "And don't forget the
Keatings." I did not mind her knocking me on
the head with her umbrella, but when she tried
to poke my eyes out I skipped.

P. Then she caught you on the hop. That is one to me.

F. Welcome. You could do with a few chalks; and then open in the milk trade.

P. Your insinuations are libellous. There may be a milkman present. What would he think of me through you.

F. Let's have that bit again, Mister.

P. What would he think of me - through you.

F. Through me. Oh. Then because I happen to be the medium through which you throw your voice, I mustn't say "chalk" in front of a milkman.

P. No. He would not like it.

F. My sweet innocent - he would double up.

P. Double up ?

F. Yes, double up. Wouldn't he be the only one who had anything to laugh at. - Hark, governor; There's four of them.

P. Now do be quiet, and stop personalities.

F. I was up on the carpet once for personalities.

P. (Jokingly.) Was it an Axminster ?

F. Yes; but I would sooner have been on the one in our parlour.

P. What carpet is that ?

F. It's a "Westminster."

P. Not much difference.

F. No, Sir; only in quality and price. But I am sorry for him.

P. (Looks surprised.)

F. Yes, I am sorry for him; so sorry, so very sorry.

P. Whatever is the matter. Have all your senses left

your papier-mache head? Don't for goodness sake tell me you want to sing "Oh, Lucky Jim."

F. Strewth, no.

P. STOP THAT. We have gone so far without vulgarity. I am ashamed of you. Now, who is it you are sorry for.

F. Our Postman.

P. Go on.

F. I am sorry for him. He entered a race, and all he got was the knock.

P. Very appropriate, I'm sure.

F. Do you want to buy a Fountain Pen?

P. A Fountain Pen.

F. Yes; I found it in the Lift, and the ink was going up as well.

P. Is it a good one?

F. Oh, yes; it writes splendidly.

P. Which end?

F. The write end.

P. No, thanks; I work a Typewriter.

F. Thank goodness. You are the first man I've met to-day who works. I used to be a professional once, - like you, Sir.

P. I'm sorry to hear that you got so low as that.

F. It was all right. My people didn't get to hear of it. Yes; I went on a one-er once.

P. Goodness gracious, you have passed the limit. You went on a "one-er" once.

F. Well, it wasn't long enough to be called a 'Tour.

P. Bad, eh? (Rock figure.)

- F. Yes, but I'm being nursed back now.
 P. Your jokes are as old as the earth.
 F. Do YOU know how old the earth is?
 P. No, I cannot say that I do. Do you?
 F. Yes, going by the Scientific cusses.
 P. The what?
 F. What the Scientists discusses.
 P. And how do they determine the age of the earth?
 F. Oh, they bore holes in it, and then count the rings.
 P. That is quite enough of that. Can you sing?
 F. Like a Singer's Sewing Machine.
 P. What will you sing?
 F. My singing stopped the Lift once.
 P. Never mind. We will risk that.
 F. I'll sing that little ballad :-

“That stopped the Lift between the floors.”

Words by Waygood; Music by Otis.

In a Uniform so grand,
 To the seats I waive my hand;
 Then shut the gates, and up the Lift soars;
 But if the juice gives out,
 There's bound to be a shout,
 For the Lift may likely stop between the floors.

One day the Boss got in;
 I wore an angelic grin,
 And was very careful how I closed the doors.
 He said I'd got a rise,
 And so great was my surprise,
 That I nearly stopped the Lift between the floors.

A man of twenty stone
 Got in. He was alone,
 And the perspiration oozed from all his pores.
 He said he was a fairy,
 But couldn't dance for Little Mary;
 And his weight then stopped the Lift between the
 floors.

A woman - the Missing Link -
 Shouted out :- “Down with drink.”
 Then wrecked the Soda Fountain with her claws.
 No electric bell had rung,
 But I “up-ed” for kingdom come,
 And jammed the lonely lift between the floors.

One day a pretty Miss,
 From her lover received a kiss,
 While I was very busy adjusting all the doors.
 “What Floor, Sir ?” said I,
 Then the maiden gave a sigh;
 “Oh boy. Could you stop it for a while between
 the floors.”



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HOW THE COUNCIL OF THE MAGIC CIRCLE HELP.

I am a Designer and Maker of Charm Silks, and amongst others I make Charm Silks with the Sign of the Zodiac design printed on the shaded silk.

For the benefit of the uninitiated, I will explain that in March 1922 the Council of the Magic Circle informed a Dealer living in Lancashire that he was to refrain from selling the silk with the Sign of the Zodiac design, as this was infringing their rights of the registered design belonging to them.

Over a dozen other Dealers were selling the same silks, but apparently the Council did not take any action regarding their sales of this particular design.

This peculiar way of dealing with the matter, instead of going to the fountain head, namely myself, (and I presume they knew where the silks came from) was remarkable, and started a fair minded man thinking. Here was a Dealer told not to sell the silks owing to the Design being registered, and until he found out differently, he ceased to sell the silk. All the other Dealers were selling them to his detriment.

However, when the Dealer in question asked the Council of the Magic Circle to give him some light on the matter, and say when and where the design was re-

gistered, they were evidentially struck dumb. They failed to give the information; and not only that, I am sorry to say they omitted to apologise for making their absurd claim, even after the Dealer had found out and informed them that the design was not registered.

MY THANKS TO THE MAGIC CIRCLE.

I digress. What I set out to do was to thank the Council of the Magic Circle, and I tender them my sincere thanks for their interference in another man's business.

My Charm Silks were selling quite steadily until the Magic Circle took it upon itself to put a spoke in, and thus gave them further publicity. Then they went with a boom. Many bought the silk with the Sign of the Zodiac just to possess an "infringement" of the rights of the Magic Circle.

I again thank them, and trust they will not now think of minding their own business, but keep butting in on other things.

I have a nicely printed Catalogue, and - on hearing from them - I will be pleased to send them a copy. Then, at their leisure, they can take exception to any article I list, and do me a lot more good. I draw their attention to COILS. I wind them in a CIRCLE. They might warn me that the CIRCLE is registered, and suggest that I wind all Coils SQUARE. I have other brilliant ideas I will present to the Magic Circle if they have run dry in their complaint department.

I have never been a Member of the Magic Circle,

The WORLD - Anything Magical.

The FLESH - Harry Leat.

The DEVIL - A book printer.

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