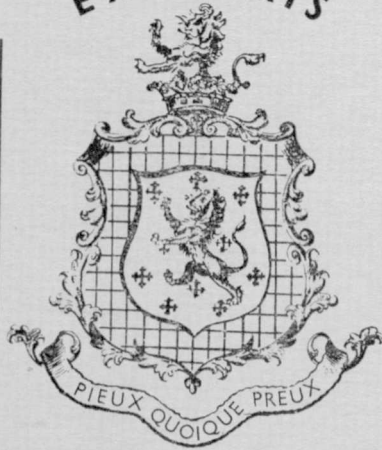


MAGIC  
of the  
DEPOTS - 1924.



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# MAGIC of the DEPOTS - 1924.

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MANY TRICKS, ORIGINAL AND STOCK,  
SUPPLIED BY THE PROMINENT MAGICAL  
DEPOTS NAMED HEREIN.

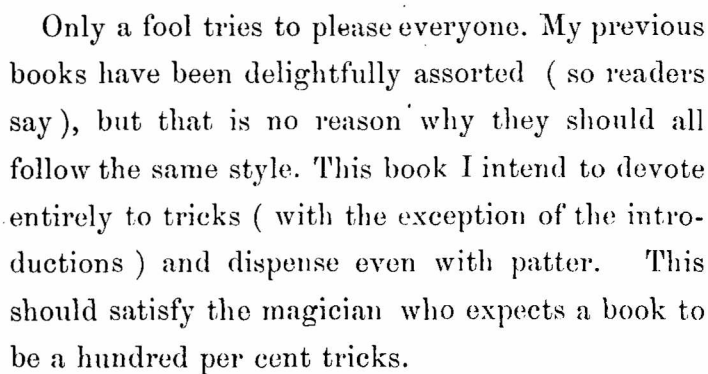
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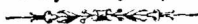
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26, Burmester Road, Lower Tooting, London.  
S. W. England.                      October 1924.*



Only a fool tries to please everyone. My previous books have been delightfully assorted ( so readers say ), but that is no reason why they should all follow the same style. This book I intend to devote entirely to tricks ( with the exception of the introductions ) and dispense even with patter. This should satisfy the magician who expects a book to be a hundred per cent tricks.

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## INTRODUCTION.

Whenever I write of Magical Depots, I am always reminded of that old, but very true, saying:- "Fools will run where angels fear to tread." Should I ever have to pass a Magical Examination, and encounter the question:- "What is a Magic Depot?" I shall not hesitate one second in replying:- "A business that an ordinary conjurer thinks he could manage better than those already engaged in it."

It is difficult to teach the average conjurer anything, for he quickly adopts the process of finding out for himself; yet with reference to Depots there is much that he will never find out without expensive experience.

The chief delusion cherished by the ordinary conjurer is that conjuring tricks should be made as perfect and accurate as the average watch; and that if anyone started to make perfect apparatus their fortune would be assured. When listening to this kind of talk I always regretted the fact that the speakers aired their views without the least experience of the subject they professed to know better than the actual proprietors of Magical Depots.

Most of the tricks and apparatus offered for sale by recognized Dealers are satisfactorily made. Some are inferior, and the conjurer blames the Dealer for that. "If I were running this Magic business, I would have everything made accurately, and of the finest finish." Quite so; and I lose money all the time on account of lack of actual experience. Not one customer in a thousand has the money, or the willingness, to pay for the best work. Mind you, every conjurer I have met generally says or hints that he has both; but when it comes to actually putting the money down on the counter, then the excuses flow fast and furious. "You see, I am not sure I shall use it more than once. £2 seems an awful lot of money. Oh, yes; it's nicely made, but haven't you got one about 15/-." Or again, they will explain that they do not earn money by displaying magic; therefore all that they spend on it is money out of pocket. So I could go on giving hundreds of their excuses; but I have no wish to bore, so will let it go at the above, and only add that the reason for a minor portion of the apparatus being of inferior make rests entirely with the conjurer. Dealers are not exactly weak in intellect, and generally possess more knowledge of the business than the average conjurer is inclined to give them credit for. I have one instance in mind where a conjurer deliberately told a dealer he did not know how to manage his business. As fate willed it, the business was soon afterwards offered for sale, and he purchased it for a nominal sum. He soon sold it for less than he paid.

The amateur dealers are mostly a joke in the magical world.

They are generally young men with wonderful ideas, and not content with having magic an art, determine to turn it into a fine art. Luckily for themselves, they have little or no capital, so cannot lose much. They generally make a few articles of their own *invention*, and purchase other lines required from recognised Dealers on account of lack of capital preventing them from buying wholesale. Yet all the while some blow the trumpet, and proclaim to all and sundry that they will soon be the leading Depot in the world - providing the other Depots manage to exist at all in spite of their fierce competition.

Now let me review some of the defunct depots. One of the first I can remember was started by Victor L' Etrange in conjunction with one of the late Hiam's sons. I suppose the Thames was too wet. Otherwise it might have happened. Then Bridport ( Dexter ) opened a shop in Hand Court, High Holborn, and shut it. T. Studd ( The Singing Ventriloquist ) was connected with the sale of magical apparatus, and about the same time a "City Magical Co." was in existence. If my memory is still reliable, I believe Mr. Clarke ( Zelka ) was connected with it. Then we come to the conjuring business run by Mr. Ernest Noakes, Blackheath way. Zelka was connected with him for a time. Mr. Noakes also ran a School of Magic, and the idea was to teach pupils in mass formation. One or two smaller fry opened up and quickly closed down again, then two real efforts were made to establish a new Depot. The first was by Fasola. He had made money as a conjurer on the Halls, but had the idea the real *El Dorado* was to be found in the magic business. He said:- "Look what I have had to pay to have my own illusions made for me. There is a fortune in it." Quite. In fact so much so that I kept my mouth shut. Only a few months passed, and he thought it best to go back to the stage. He gave me many details of his unpleasant experience, but what I remember most was his parting remarks:- "I thought I paid dear for my illusions, but I now find that I got them awfully cheap. It has cost me much more to try and make other people's illusions and tricks."

Then came the biggest effort of all. Servais Le Roy thought the venture quite good enough, and as he was a wealthy man there was no stinting. He opened a fairly large place in Hatton Garden, Holborn, and by the secretive way the door was opened one would have thought it was England's Premier Home of Mystery. He employed Zelka, Max Sterling, Bretma, Naldrett, Wheeler, and others. I wonder if any other firm has had such a staff.

Then we come to the departure from the Magical business of Mr. George Munro. This business has been a great success in its time, so I am not classing it as a defunct depot. Mr. Stanley Norton took over the concern at a time when the Depots were doing good business, for a great quantity of apparatus was sold during the war time. Mr. Bertie Bretma eventually bought the business from Norton, but did not hold it for long.



About this time the magical world was surprised to hear of a new Dealer who promised much. A Mr. Arthur Ivey announced himself. I understood he was a printer, and consequently he thought that printing was the key to magic. He promised a Magazine that would be an improvement on the existing ones, and at a much less cost, and proposed using a title owned by Mr. George Johnson, Editor of The Magic Wand. Other difficulties arose, and many now ask where Mr. Ivey has gone.

Well, we will let it go at that. There are others, but they are of little importance now. All the same, the above should be of interest to anyone who dreams of manufacturing perfect apparatus only, and come back to realities and remember the Magic Circle have members who lecture or read to the other members on how to make makeshift apparatus. When you join the Magic Circle you can be instructed how to make table legs out of broomsticks, or postal tubes; how to utilize pieces of broken braces or fountain pens, and ornament apparatus with bed-knobs, etc, etc. Always remember it -you genuine amateurs and tyre dealers who think you can elevate the Art of Magic. Magic will never be elevated while the Magic Circle, or any other Society, teach "dabblers" how to make makeshifts. Listen to our greatest conjurers, and you will find that they are always impressing on amateur conjurers that the only way to present a trick well is by continual practise. "Keep on practising the trick until you are prepared for *any* eventuality." Yet Mr. d'Egerton, and Mr. Frank Herbert lecture at the Magic Circle, and give instructions to the other members on how to become, what I should term, *dud mechanics*. How is it possible to bore a smooth and accurate hole by means of a red hot wire?. Yet any member can receive instructions in this method. Would a table be really improved by having the leg made out of a broomstick, or postal tube, "as fancy dictates;" or would bed knobs really pass as ornaments?. To elevate the Art of Magic, you do not want to become a dud mechanic, or a Professor in Makeshifts. You want, first of all, to learn how to entertain. Then practise MAGIC, and present it. If you side-branch you are doomed to remain amongst the ranks of the inferiors.

The show business took me amongst Photographic Societies, and I have listened with great interest to some clever lecturers. The advice they gave, and the lessons taught were invaluable to the average Photographer. Yet I never once heard any of the Lecturers advise their listeners to make their own cameras, grind their own lenses, or make their own chemicals. Yet the majority of listeners were making money by their photographic efforts, and were not all monied amateurs. To take them from the practise of Photography, and teach them how to fold leather to make their own bellows would be false instruction, and it was not given.

I am a free lance, and am not writing from dictation. I have not even enquired of the Depots whether this amateur opposition hurts


or benefits them. My only object is to point out where Magic is not elevated, and the conjurer who wastes his time on making his own apparatus, or makeshifts as an apology for same, will never find it help him to the front ranks. Of course, should he persist, I suggest that he apologises to the audience for any skill he lacks, and then explain that he makes up for it in cleverness in painting his own flags and making his own table legs out of postal tubes. Whoever is paying the fee will be delighted.

Yet after all, there *is* something in this makeshift stunt. When you have collected sufficient boxes of sawdust, bits of metal, odds and ends, including rabbit skins etc, and then fall on evil days, you could add a few bottles and bones, and open up a marine stores. There's money in it. Many old lumber men have donkey barrows whilst we still walk.

*Yours fraternally*

*Harry Leat*

MAGIC OF THE DEPÔTS - 1924.

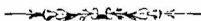


L. DAVENPORT & CO.,  
15, NEW OXFORD STREET,  
LONDON, W. C. 1,



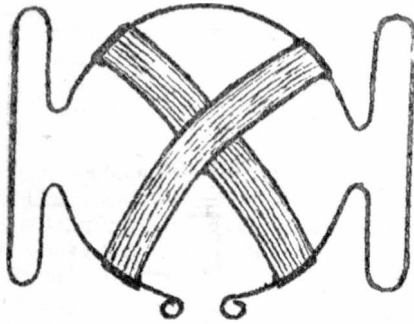
INTRODUCTORY

Mr. Lewis Davenport, it will be noticed, has been established for 26 years. Although a Magic Depot requires continual supervision, yet Mr. Davenport has managed to give over 2,000 performances at Maskelyne's Mysteries, as well as fulfilling very many engagements in our best Music Halls. Apart from Mr. Davenport's own untiring energy in all things magical, his Tours have been partly made possible by the possession of a brainy "chip of the old block." Although his son, George, had the advantage of being cradled in the business, he must be congratulated on the very intelligent grip he has of the hundreds of things that have to be known. Although he has but the low score of 19 years, yet he proves a capable manager whilst his father tours the Continent, etc. His descriptions and manipulations of the various tricks are quite entertaining.



## NEW BALL HOLDER.

This is a most useful piece of apparatus, and is very ingenious. The great advantage claimed for it over any other is that, once it has served its purpose, it lays perfectly flat. As the illustration shows, the holder is made of wire, and the curious shape allows plenty of play without the loss of any "spring" that is so necessary to keep the desired article in position. The shaded lines



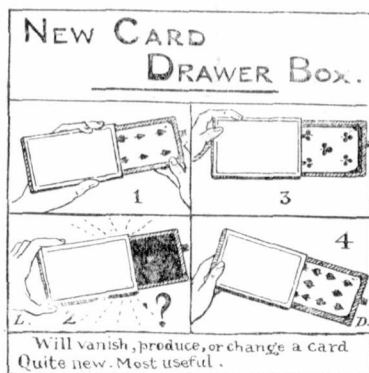
represent crossed pieces of tape, with the four ends attached to the spring wire. This tape forms - to all intents and purposes - a bag; and when any suitable object, such as a carefully rolled silk, an egg, ball or similar object is pushed into the spring opening, it is held by the tapes with perfect safety. Slight pressure releases the article, and when it is removed the holder must of necessity lay quite flat, and consequently cannot cause any inconvenience.



## NEW CARD DRAWER BOX.

This is one of those useful little stunts that all entertainers should possess. It is a little pocket card case, and will vanish a card or make one appear. It also has the third advantage, and that is it will change a card.

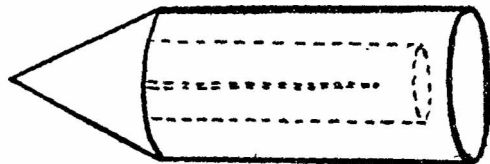
The case has a slide, and by secretly pressing cover at the bottom a neatly arranged panel is held back when the slide is withdrawn, or, by not pressing, the panel goes with the slide, and is undetectable. What happens is this:- If the slide is withdrawn, and the panel held back, a card can be placed in the slide, and both pushed into the case. On withdrawing, the panel is allowed to travel with the slide, and as it covers the card perfectly, the slide appears empty. Reverse this process, and a card secretly placed in the slide can be made to appear. To change a card another has only to be secreted either under or over the panel, and the card to be changed is manipulated accordingly.



Under some conditions I should not hesitate to place the case entirely in the hands of any person who was assisting me, for he would have to know the principle of the drawer box, and where to press, before he caused me to wish I had wings, so that I could fly to him to stop his exposure.

## NEW CIGARETTE TO HANDKERCHIEF.

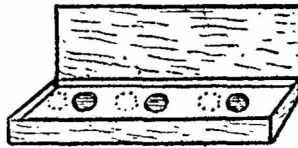
Again we have another simple, yet ingenious, piece of apparatus. Most readers will be acquainted with the vanishing cigarette fake, and an ordinary pull. Here we have the combination of the two. Inside of the ordinary pull is fitted the cigarette vanisher complete with needle. Around the cigarette vanisher is neatly tucked a silk. It is as well to tuck in the four ends first, and then leave the centre screwed up and in a gripable position ready for extraction. The only real care that need



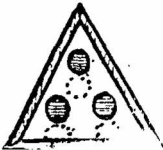
be taken is not to let the silk cover the mouth of the cigarette vanisher. The pull is now fixed to the body in the usual way, and left in a handy position. Both hands are now shown empty, a cigarette is lit, and pull then palmed. The lighted cigarette is then slowly pushed into the apparently empty fist, but in reality into the empty inner tube. The thumb and first finger of the hand holding the fake now grips the end of the silk that is slightly protruding; and immediately the pull is released, the hand gives a slight flick, and the silk seems to have suddenly appeared at the finger tips. Both hands are again shown empty. The manipulation is quite simple, yet the effect is truly magical.

## TRIANGLE COIN STAND AND BOX.

A box is shown with three divisions suitable for holding three coins. It is empty. On a triangular stand three coins are displayed. The box is closed, and placed away from performer. A coin is now taken from the stand, and is invisibly passed into the box. The box is opened, and coin shown. The other two coins are taken off of the stand, passed into the box, and subsequently shown.



To describe the various ways of working these pieces of apparatus would take too long, for they are many. All I need do is to describe the secret. The triangle coin holder stands up on the Photo frame principle, and when performer pretends to remove a coin, he simply manipulates a slide, and the coins sink from view. Whilst pretending to throw the coin through the air in-



to the box, performer can give the audience the choice of division in which they would like it to appear; for on picking up the box, and whilst opening the lid, a slide is manipulated at the back of the box, and any of the three coins can be brought into view. The illustrations give a slight idea of the apparatus used, and the position of the slides are also shown. The trick is indeed simple, yet with usual showmanship it can be made most effective.



## THE NEW PRODUCTION BOX.

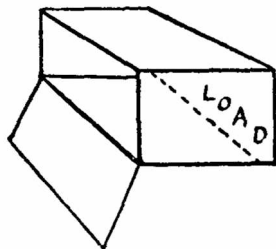
Production tricks are always effective, and this trick has the advantage of being worked at exceedingly close quarters. Its size is convenient, being only about 12 inches long, by 6 inches in height, and about 9 inches deep. The front drops down, allowing an uninterrupted view of the inside of the box, and it is quite obvious that it is empty. The box is then closed, a few passes made, and many articles are produced when the box is again opened.



The secret of the box is a piece of mirror held at an angle, and its position is shown by the dotted line in illustration. The reflection of the inside of the box in the mirror is a complete optical illusion, and gives the impression that the box is perfectly empty, whereas one half of the box contains a packed load.

The box has two doors; one at the front, and one at the back. After the load has been produced, the mirror is quite neatly disposed of; for on its back is mounted a picture, and this is taken from the box as such. Then

both doors can be opened, and the box again proved to be quite empty.



Many a large illusion has been worked on this principle; but when accurately adjusted, as it is in the above box, the deception is perfect.

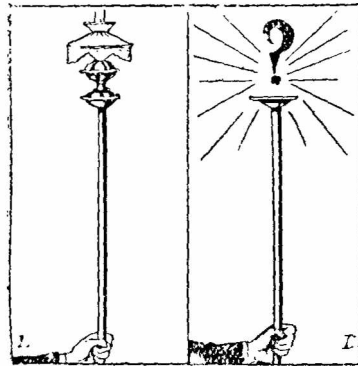


### THE VANISHING LAMP.

This trick is slightly more ambitious, and the mechanism is indeed elaborate. Performer shows a nickel-plated pole, which has a shallow saucer-shaped tray on the top. A very elaborate lighted lamp is stood upon the tray, and the pole raised and balanced upon performer's chin. Suddenly the lamp vanishes completely, and not a trace of it can be seen.

Both the pole and the lamp are faked in more ways than one. The pole is a hollow metal tube, and this contains a sliding weight. The weight is brought to the top of the tube, and held in position by means of a catch. The lamp is the most deceptive I have ever

handled. It is built up around a central tube, and this tube is attached to the sliding weight in the pole when the lamp is stood on the tray. After the balancing performance, performer secretly releases the catch, and the central tube (complete with burner) is rapidly pulled into the hollow pole - taking with it the elaborate shades that ornament the top of the lamp. The moment this



action starts to take place, the foot and oil reservoir of the lamp (being made up of sections of nickel-plated metal) collapse, and nest in the shallow tray at the top of the pole. All these actions take place at once, therefore the vanish of the lamp is rapid, complete, and deceptive.

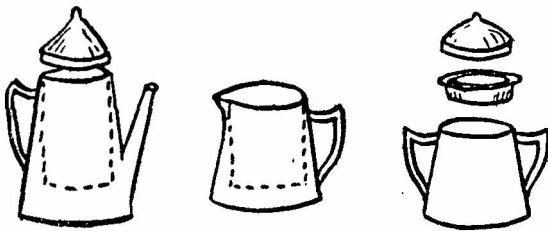
As every juggler knows, the larger and heavier the article the easier it is to balance; so the merest amateur at juggling would have no difficulty in balancing the pole and lamp after a little practise; yet give the audience the impression that great skill was required.

It is a very spectacular trick, and should prove quite as effective as the lamp that vanishes down the table leg, for both are related.

## NEW COFFEE TRICK.

There have been one or two coffee, milk, and sugar tricks performed, but they have mostly been the designs of individual performers. In the stock set shown to me by Mr. Davenport, I was impressed by their neatness, and elaborate finish. The size seemed quite right, for they were far from cumbersome; yet quite large enough for Hall work.

On a tray is shown a coffee pot, a milk jug, and sugar basin. The coffee pot is shown quite empty, and then the sugar from the basin is tipped into it. The milk from the milk jug is then poured into the sugar basin - quite a simple little process to follow from the point of view of the audience. Then everything changes back again. The milk leaves the sugar basin, and returns to the milk jug; the sugar leaves the coffee pot, and re-appears in the sugar basin; and coffee (hot or cold) is then poured from the coffee pot.

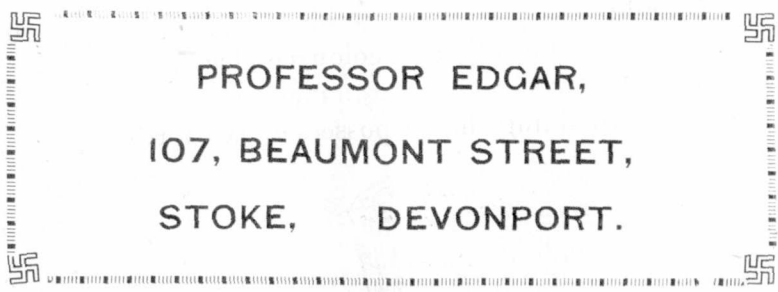


Needless to say, each piece, with the exception of the tray, is faked. The coffee pot has an inner lining, and between this lining and the pot itself the coffee is loaded through the spout. By keeping the spout uppermost when showing empty, all is quite safe.

The milk jug is similar, and has one lot of milk in the inner fake, and another between the inner fake and the jug proper. The sugar basin has a lid made after the style of the Dove Pan. The illustrations make the working quite clear, even though they do not show the fine finish of the articles actually used.

After the coffee pot has been shown empty, the sugar from the basin proper is tipped into it. The lid is now placed on the coffee pot, and there is no need to remove it when coffee is eventually poured from it. The sugar basin is now empty, so the milk from the milk jug can be poured into it, and the loaded lid placed in position. When the lid is removed, only sugar is exposed to view. The milk jug now remains with its secret supply in it, and no further instructions are necessary. As will readily be seen, the trick is worked with quite a quantity of each commodity used, and this greatly enhances the effect.





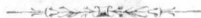
PROFESSOR EDGAR,  
107, BEAUMONT STREET,  
STOKE, DEVONPORT.



INTRODUCTORY

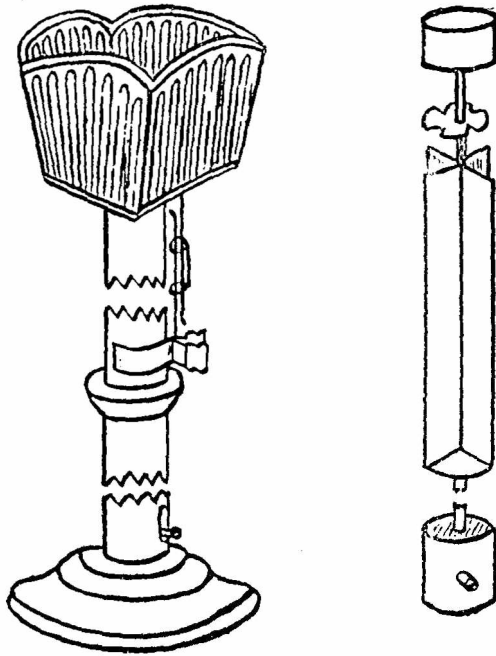
Professor Edgar needs no introduction to the magical fraternity. Curiously, we have never met; yet we have corresponded almost as many years as I have been interested in Magic.

Professor Edgar is well known for the many ingenious fakes he has designed, and is also a contributor to the Magical press.



## PRODUCTIVE CANDLE SHADE.

Standing on performer's table is a candle stick, fitted with a lighted candle and coloured shade. The shade is removed, and passed for examination on account of performer explaining that it possesses extraordinary mag-



ical properties. On its return, it is placed in position over the candle flame. Performer now produces from the inside of the shade, and apparently from the flame of the candle, four coloured silks, which are immediately passed (together with the shade) for examination.

**WORKING.** The candle is made of metal, japanned in imitation of wax. Fitting neatly in the top is a cup

half an inch in depth, and this safely holds sufficient candle to last out the experiment. This cup is attached to a long wire, and at the bottom of it is a plug of wood which slides evenly in the candlestick, and is manipulated by means of a screw head passing through a slot in the candlestick. Less than an inch from the cup, a metal washer is soldered to the wire. It has four 'V' shaped slots cut in it, and these are intended to hold the ends of the four silks which will be secreted in the candle. Below this washer, and soldered to the long wire, are pieces of tin which equally divides the space in the candle into four parts. All this is one piece, sliding up and down inside the metal candle, and moves sufficient to allow the candle cup and metal washer to rise clear of the metal candle top. Four silks are tucked in, one in each division, the ends pressed into the 'V' shaped slots in washer, and the whole lot drawn into the metal candle tube. The candle is apparently unfaked, and when the candlestick is lifted casually to show the candle, performer's fingers have only to hide the slot in the candlestick.

After showing that the candle is unprepared, and having had the shade examined, performer pushes the screw head up the slot in the candlestick, the candle-cup rises, and allows performer to catch hold of the silks with his finger tips, and pull them up. Their production, under the conditions, is quite uncanny, and should prove a splendid effect. One little thing the audience will not notice, and that is the candle shade is put on upside down. Otherwise it would be impossible to get your fingers in.





## THE "NEW CUT" CARD LOCATOR.

This is a very simple card effect; but, if neatly executed, it should create a deal of wonderment.

A spectator is invited to draw a card, and he is allowed the utmost freedom of selection. He cuts the pack where he wishes, returns the card, and squares the pack up. Now either the assistant, or any other member of the audience will, when they cut the pack, cut the chosen card. Of course this effect would be quite easy



of accomplishment if all the cards in the pack happened to be the same, but danger lies in the fact that the performer is likely to be pushed over the footlights if he is caught handling such a pack. Consequently a more ingenious method has to be resorted to.

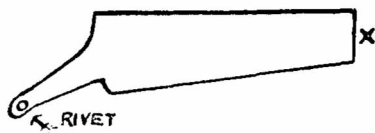
The illustration shows a little wire fake, and this is worn between the first and second fingers, with the bent end of the wire pointing up the palm.

After the card has been selected, the pack is placed on your hand, and freely cut. Whilst the top section of the pack is raised, your fingers press the cards on your palm slightly back, and the bent end of the wire hooks over them. The chosen card is then placed on top, and the remainder of the pack on top of that.

When a person is asked to cut the pack, the "cut" cannot be made any lower than the hook on the fake. Consequently the cut is made at the chosen card.

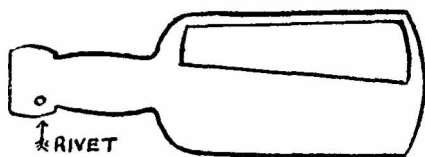
## MECHANICAL BOTTLE FOR SHADOWISTS.

This bottle appears to empty as the contents are imbibed, and succeeds in reproducing the correct level whilst the operation is in progress. The fake is self-setting, and is always ready for manipulating. The en-



tire piece of apparatus is made of metal, and has therefore a decided advantage over any previous device using cloth blinds, sand, liquids, etc.

A flat piece of metal is cut in the shape of a bottle, and a section cut out, as per the illustration. Over this

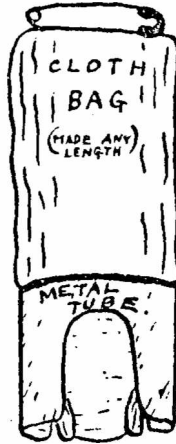


is riveted the second fake, as per the second illustration. After the bottle has been tilted a certain distance, the end marked "X" is slowly pulled down, and so the "light" opening in the bottle increases in a very natural manner.

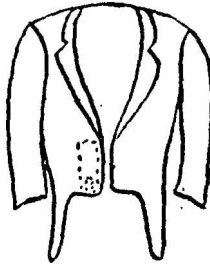


## DEVON BALL POCKET.

This appliance is designed to hold four balls, and deliver them one at a time unseen into the hand. It consists of a cloth bag, with a metal tube opening. The



metal tube has two springs, see illustration, and this ensures the security of the load. The appliance is attached to the underside of the coat, the mouth coming just



in line with the bottom edge. On account of the shape of the opening in the metal tube, one touch of the finger releases the bottom ball, and the following ball automatically occupies its place.



Any Apparatus or Book mentioned in this book can  
be obtained from  
THE AUSTRAL MAGICAL CO. ALEXANDRIA, N.S.W.



A. W. GAMAGE LTD.,  
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INTRODUCTORY

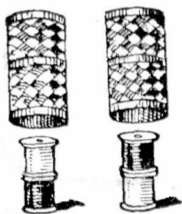
I am indebted to Mr. Bernard Irving for the following contributions. Messrs Gamage Ltd: are known all over the world as universal providers; yet when we think of the name we immediately associate it with Magic, everything theatrical, and also with that interesting monthly - "THE MAGICIAN." The latter is now in its twentieth year, and there should be a big bang when it comes of age. As Editor, Mr. Bernard Irving should be very proud of his paper; and his able associate - Mr. Robertson Keene - should receive a hearty vote of thanks ( and possibly an Illuminated Address - even if it only costs a bob) as a reminder that his efforts to amuse are greatly appreciated.



## CHANGING COTTONS.

This is rather a homely little trick, containing a splendid magical effect. Two reels of cotton - one black and the other white - are stood one on top of the other on the table. An examined paper tube is slid over them, and when it is lifted off the reels of cotton will have changed places - the reel that was at the bottom being now on top of the other reel.

Although simple to manipulate, the fakes have had to be carefully constructed. These consist of two celluloid wrappers that completely envelops the cotton portion of each genuine reel. One is white, and the other black, and when they are wrapped round the opposite coloured reels of cotton they are kept in position by a little tag



fitting in a slot. This enables the reels of cotton, when prepared, to be freely shown before the trick. When they are covered with the paper tube, performer gently squeezes the sides of the celluloid fakes through the paper, and this has the effect of undoing the tags. The celluloid fakes, or wrappers, then spring open, and press against the paper tube. This allows them to clear the actual reels of cotton when the paper tube is removed.

As the paper tube was examined in the first part of the trick, there is no need to attempt to remove the

fakes from it, and offer it again; but the two reels of cotton can be carelessly left on the table for anyone to pick up and examine.



### CHUNG LING SOO'S RICE BOWLS.

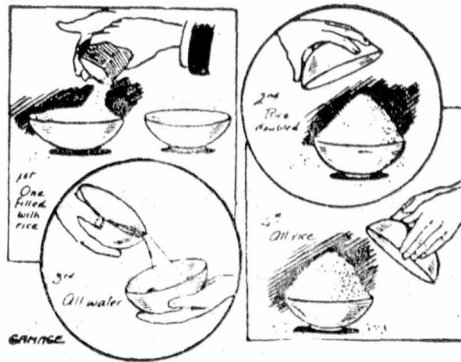
Almost every conjurer is acquainted with the working of the ordinary rice bowl set. In that set only one bowl is prepared, and it is ground to take a celluloid disc that will hold the water in the bowl whilst it is inverted. (It is the air inside the bowl that does the holding, but it can go as printed.)

In the Chung Ling Soo set, both bowls are prepared.



One is ground as above to hold the water, and the other is fitted with a metal spinning. The outside of this spinning is covered with rice, and the inside is painted to match the bowl. Of course, when this spinning is fitted into the bowl it naturally lessens the holding capacity of the bowl, but that proves to be an advantage. The illustration shows the position of the spun metal section in the genuine bowl.

The trick proceeds in the usual way by showing this bowl apparently empty, for the false bottom is not at all noticeable. It is then filled with rice, and levelled off with the other bowl that is fitted with the celluloid fake, and which holds the water. In pretending to multiply the rice by shaking the bowls, they are secretly turned over. This brings the water bowl to the bottom, and the faked rice bowl to the top. The top bowl and rice are lifted together, and shown as one empty bowl; whilst the ordinary rice standing upon the celluloid disc of the water bowl is sufficient proof that the rice has increased



in quantity. The faked rice bowl is now replaced over the bowl containing the water, and after the (un)necessary shaking it is removed again - this time taking the celluloid fake with it. It is quite a simple matter to get rid of the celluloid fake, for it is placed rightaway in the tray, amongst the loose rice, still covered with the faked rice bowl, to apparently allow performer to dip his hand slightly into the water that has appeared in the bottom bowl in place of the rice. The faked rice bowl is now picked up again (leaving the celluloid disc in the tray) and the water is poured from one bowl to the other.



This used to end the trick when worked in the original style, but the Soo bowls have a greater climax; for when the water is all in the water bowl, the faked rice bowl is inverted on top of it, and the water commanded to change back again to rice. When the top bowl is lifted the spun fake is left behind, and there we get the effect of the water having vanished, and the bowl overflowing with rice, for loose rice is added to the rice fake when setting the trick, and this trickles down when the top bowl is lifted.

These bowls must surely exhaust the possibilities of the trick.

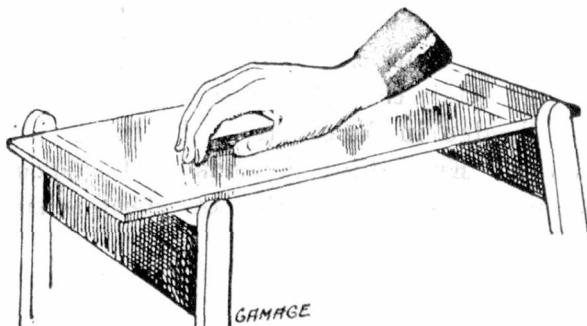


### THE SPIRIT HAND.

It is quite possible that very many conjurers have witnessed the manipulation of a spirit hand on a board that is held by the performer, and have been left guessing.

Needless to say, the advantage of being able to walk about amongst your audience with the hand on a board tapping answers to any question that may be asked, is all that could be desired. Yet the working is simple. The hand is quite unprepared, and can be given for examination. So can the board, for the chances are enormous that the secret will not be detected. Somewhere near the centre of the board is a very small pin hole, and from this hole a very fine wire can be made to protrude by pressing a screw head at one end of the board. - a carefully adjusted lever connecting the two.

Many deceptive moves are possible, for the hand can be pointed in all directions, giving the impression that it need not be on any particular spot before it will tap.



Again, the board can be covered with a silk handkerchief, to prevent any possible electrical connection. Yet the hand will tap with accuracy.

So many foolish people believe in Spiritualism nowadays, that the introduction of this hand into a magical programme is bound to interest, even if it is not intended to convince.



### THE NEW AERIAL EGG.

When I first saw this trick, I classed it under the heading of "Brain waves."

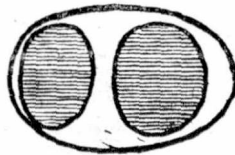
After working a trick with an egg, or during manipulations, performer lays the egg on his hand, covers it with the other hand, and after giving it a quick squeeze, the egg vanishes. Or he can hold it at his finger tips, where it will vanish without any cover, and re-appear

just as mysteriously when desired.

The secret is in the egg. The back portion of a celluloid egg is cut away at both ends. The *back* of an egg is the portion you cannot see when you are looking at it. Sounds a trifle complicated, so I will refer readers to the illustration. Only the ends of the back are removed, leaving a 'bridge' in the centre. This bridge is painted flesh colour. Everything depends on the accuracy of the openings in the egg whether the effect is successful or not.



To work, a real egg is changed for the above prepared one. Provided it is handled with care, the openings at the back will never be shown to, or seen by, the audience. By rolling the egg as you pass it from one hand to the other is quite deceptive, and an average audience



will never suspect that they have not been allowed to see all of it. When the egg is placed in the hand, and the other hand covers it, the second finger of the hand holding the egg curls up and passes through the egg. Immediately the finger is straightened, it takes the egg with it to the back of the fingers. It is now really back-

palmed, and part of the egg forms its own fake. To vanish from the finger tips is quite an easy matter after a little practise. Hold the egg between the tip of the thumb and the tip of the third finger, and secretly curl the second finger through the openings. As the hand is straightened, the thumb presses the egg further down the second finger to make sure that no part of it is exposed to view.

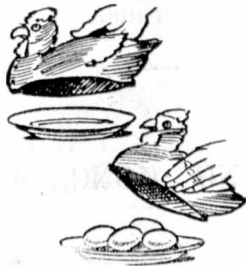
It is a good fake, and well worth an hour or two's practise.



### THE EGG - STRAORDINARY CHICKEN.

Quite apart from the magical portion of the trick, the use of this piece of apparatus allows ample scope for humour.

**EFFECT.** Two pieces of stiffened cloth, formed and



marked to represent halves of a chicken, are passed for examination. They are quite unprepared, so all is well. When they are returned they are fastened together, to

form a complete chicken. Now, whenever an egg is wanted, the bird is pressed, and an egg is laid.

The chicken shown to me produced two eggs, and I consider that enough; for continual repetition only bores.

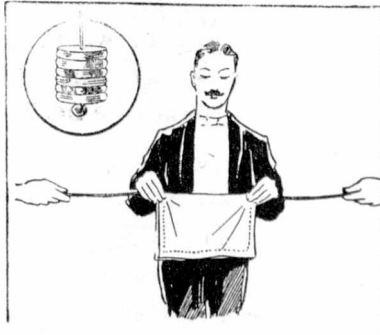
**WORKING.** Concealed under performer's coat, or any other suitable and convenient place, is a black bag, divided down the centre to hold two eggs. The mouth of each opening is fitted with elastic, so that the eggs cannot fall out prematurely. This bag has hooks either side, and when one section of the chicken is returned to performer, he secretly rubs it against the bag which is then transferred completely to the plain (and back) side of the section. This is held casually but carefully, and the other section of the chicken is now placed behind the loaded one, and the two sections pressed and held together by means of press studs. As each section has been previously shaped, the added load, or additional thickness, is not noticed. All that remains to be done, when an egg is wanted, is to hold the chicken up, secretly press, and out drops an egg. Quite magical, but above all distinctly humorous.



## THE HONG KONG MYSTERY.

In this trick a ball and several coloured wooden discs are threaded on to a piece of cord. A bag with two small holes in its bottom is now inverted over the discs and ball - the ends of the cord being passed through the holes so that all are suspended from the cord. Two

members of the audience hold the ends of the cord, and as the ball, discs and cord have been examined, it seems quite impossible for the performer to remove them without cutting the cord if the assistants retain their hold. Yet performer places his hands inside the inverted bag, and steadily the ball and discs start to drop out. Again they are examined, together with the cord, and all is found in order.



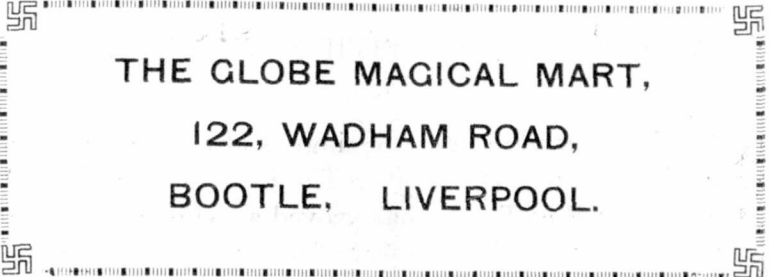
The secret of the trick lies in the use of a faked ball, and a small pocket in the bag. A genuine ball, with a hole drilled through it, is passed for examination, and then changed for the faked ball, which, when required, breaks into two halves. The cord is threaded through the hole in the split ball, and both ends of the cord are then passed through the holes in the discs. The bag is then picked up, and as it is closely folded it is obvious that it could not contain a duplicate set of discs, or any thing else. The bag is unfolded, and turned inside out for inspection. When it is turned back again, the ends of the cord are pushed up into the bag, and an end passed through each hole in the bag.

Performer now has the genuine ball palmed, and he puts his hands inside the bag. After breaking the split

ball in half, he grips the cord to prevent the discs from falling down, and puts the split ball into the secret pocket inside the bag. The genuine ball is then dropped or taken out, and offered for examination. Then follows the discs, and finally the cord is shown uncut or tampered with. The bag is again turned inside out by performer, and then put in a place of safety.

I am interested more in giving the secret of the trick, and not so much the methods of working; yet I began to sit up and take further notice when it was manipulated with the cords tied round the neck, with the bag hanging down the back.





THE GLOBE MAGICAL MART,  
122, WADHAM ROAD,  
BOOTLE, LIVERPOOL.




INTRODUCTORY

Mr. J. Meadows - the proprietor of The Globe Magical Mart - is an experienced Magician and Entertainer. He is also one of the Founders of a Magical Society in his part of England.

His various magical interests keep him busy, and I have heard it whispered that he is trying to find time to introduce some rather good novelties.

I have no hesitation in saying that Mr. Meadows contribution this year will appeal to all. The brick may be old, but - well, never mind my opinion. Just read on.





## AN OLD "BRICK" WITH NEW CORNERS.

An old effect with new dressings is always acceptable to performer and public alike. The following method of working the Rice Bowls, has proved a winner, having been performed within six feet of the spectators.

**EFFECT.** The performer introduces the bowls, fills one of them with rice and inverts the other on top. Picking up a tumbler he fills it with rice and then covers it with a handkerchief. Whisking off the handkerchief the tumbler is seen to be empty, and removing the top bowl the missing rice has presumably found its way between the two, as the rice has doubled in quantity.

The top bowl is replaced, pushing the rice level in doing so, and left on the table. Performer now picks up a tumbler and jug of water, and fills the former to the brim. Replacing the jug on the table he now advances towards the spectators with the glass of water in right hand, and when a few feet distant, with a throwing motion, vanishes both glass and water. Returning to the bowls he finds the missing water contained therein, and placing his hand in the breast pocket of his coat, produces the glass full of rice.

**WORKING.** The rice bowls are the ordinary stock article. In addition three tumblers will be required; one ordinary, one bottomless, and one specially prepared. A porcelain jug for the rice, and a glass one for the water. The ordinary tumbler is filled with rice, and placed in the breast pocket. The bottomless tumbler has an

attachment, which consists of a circular piece of celluloid, fitted with lugs bent at right angles which rest against the outside of the glass, for the purpose of forming a temporary bottom when picked up together.

The remaining tumbler ( duplicate of the one in the pocket ) has a disc of celluloid cemented flush with the top. Previous to cementing in place the disc has a hole turned in the centre about one and a half inches in diameter. A plug of the same thickness is turned to fit the hole, and is made with a flange to prevent it falling into the glass when in use. Vaseline judiciously applied to the flange affords it an airtight fit.

In showing fill the bowl from the jug, place empty bowl on top, and in the course of your patter turn bowls over and place on table. Next pick up the bottomless glass, together with the fake, in left hand, and the jug of rice with the other. Pour the rice once or twice back and forth to prove tumbler ordinary, finally filling tumbler, and resting it on the edge of jug, - the right hand holding both. With the disengaged left, pick up silk and throw over glass of rice, immediately conveying it away from the jug, and in so doing the rice and fake is allowed to fall into the jug, and after the usual by play display glass empty.

Now lift top bowl and missing rice is discovered. Replace the bowl scooping the rice level, and leave as before. In picking up the prepared tumbler palm the disc, which should be behind the tumbler, securing the glass with the tips of the fingers and thumb. held lightly, so that whatever the position of the hand the tumbler swings right way up. Pick up the jug of water and fill the glass, pouring the water through the hole in disc

in a steady stream. When sufficient water is poured into glass, replace jug on table, and in doing so lower the hand holding the glass until the hole is about central with the palmed disc, then drop the latter on top and slide into position with the first finger, pushing it home. Now turn full face to the audience, take glass in right hand and advance to the front of platform; then with a sharp half turn to the right, vanish via the Topit vanisher. Those who possess a Topit will find this method of vanishing is superior to the standing still method as the spectators have no idea of what you are about to do. Next go to the bowls, and pour the water back and forth. Finally, remove the glass of rice from the breast pocket.



## THE WOOL AND CORDED BOXES.

The entertainer commences operations by requesting the loan of a pound note. (Any other note will do, as no duplicates are required.) Also a wedding ring. Failing a wedding ring a coin of a suitable size will do. The ring is wrapped up in the note, and secured with a small elastic band. It is then placed in a sheet of tissue paper and left in full view on the table. A silk is now taken and inserted in a gas chimney (glass), and held in the left hand.

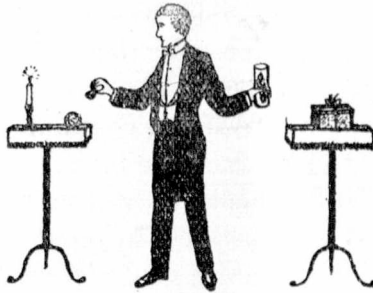
Picking up the note parcel with the right hand, performer proceeds to demonstrate that the contents are still there, but holding it too near the lighted candle it disappears in a flash.

Performer appears to look nonplussed and makes an attempt to apologise, then the silk flies from the cylinder.

Passing the cylinder for examination, he turns and picks up a ball of wool, advances to the company, and suddenly the wool follows the other articles.

Attention is now drawn to a corded box which has been in full view all the time. Untying the cord and opening the box discloses a second box also corded.

The second box is untied, opened, and inside is found a smaller box tied in a similar manner. This smaller box



is immediately handed to the spectators with a request to open it, and on doing so they find the ball of wool. The spectators place the ball of wool in a glass receptacle, and the performer taking the free end proceeds to unwind it. After the wool is unwound the missing silk is seen in the glass, and a spectator removes it. Unwrapping it, he finds the note parcel inside secured with the elastic band. Then unwrapping the note he finds

the ring or coin, and hands them to the borrowers for identification. This effect has been referred to as a modern miracle whenever performed.

EXPLANATION. The apparatus consists of three boxes that nest one within the other; the middle size being bottomless. All are tied with cords or tape, the middle size so corded as to leave the base clear for the insertion of the small box. Ball of wool and metal slide tube as in the old coin and wool trick, but made to accommodate the passage of a rolled up note with ring inside. A duplicate ball of wool, etc.

A silk is placed over the end of the slide, and the wool wound on over the silk. If this is done methodically, it does not take much wool to cover.

After winding on the wool insert it in the small box, with the free end of the slide protruding through the end of box, which is pivoted for the purpose, and tie on the cord or tape. This box is placed on the servante in readiness. The outer corded box containing the bottomless one is displayed on the same table.

The duplicate silk is made to vanish from the glass cylinder by a gut pull operated by hand, or if desired the S. Collins Hanky Vanish could be used.

The ball of wool is vanished via the Topit as in the vanish of a glass of water.

Open the proceedings by borrowing a note, and the ring. Personally I have never found any difficulty in borrowing a wedding ring, although others say to the contrary. Wrap the ring in the note, and secure with elastic band. Secure the sheet of flash paper, and apparently place the note parcel in it, the latter being palmed in transit, and screw up the corners of the paper, making a parcel that resembles the old time way of

wrapping up small quantities of sweets.

Lay the parcel on the table in front of the candle and light the latter. Now pick up the cylinder and the silk. In picking up the silk drop the palmed note packet on the servante, near the small box, for future use. Secure the silk in the gut loop, insert it in the cylinder, and retain it in the left hand.

Pause to explain what has transpired, and then pick up the flash parcel and hold to the candle. Gone! Appear startled and proceed to apologise; at the same time secure the end of the gut pull. With a gesture of apologetic despair, use pull, and away goes the silk. Step out with the cylinder if working drawing room, and offer for inspection. Then return for the wool.

Tossing it up carelessly until the psychological moment, vanish, and take back cylinder, and return to table. The effect of the triple vanish is startling.

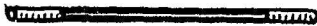
Now draw attention to the corded box, and in doing so slip the note parcel into the protruding end of the slide. Lift the large box from the table and show all around, replace it and commence to untie with one hand, the other is busy withdrawing slide and closing pivoted end of box.

As soon as the small box is secured place it on the table behind the larger.

Having loosened the string lift up large box, and place on a different part of the table, the small box being lifted with it by the thumbs which come into position behind the larger. Remove the tape and replace the box in a convenient position near front of table, to facilitate matters for the next move. The above movements sound complicated, but they indirectly prove freedom from trickery, and carry some weight. Open the large box and remove the inside one, lowering it behind and

over the small one, simultaneously taking the large one out of the way. Untie the tape from this box, and open on the table, taking out the small one and offering it to the audience for them to open. As the ball of wool fills the small box, the idea of a trick box does not occur to the average spectator, and they pass it unnoticed. From now on the audience finish the trick themselves. Take back the small box, give glass, unwind wool, and then stand by for the appreciation the effect always secures.

As an alternative method for performers who use an assistant the following is good. As soon as the note and ring is wrapped<sup>2</sup> in the flash paper, assistant enters bearing a tray on which is the candle and a box of matches. Placing the candle on the table open the match box and light it. While doing this slip the note parcel into the half open slide portion of the match box and replace on tray, assistant immediately retiring. Behind the scenes the note and ring are placed in the wool and the assistant comes on again with the box concealed behind the tray, and advances to the table for the large box. Slightly raising the large box the tray is slid underneath, at the same time the small box is dropped on servante. Assistant now takes up a position with the box on the tray, holding it in readiness for the performer.



### THE MILLINERS' DREAM.

Performer displays two differently coloured silks showing them on all sides. Rubbing the silks between

the hands, he suddenly transforms them to a lady's silk hat of large size, which is perfectly rigid and wearable.

EXPLANATION. The hat consists of a strong wire framework, spring hinged and so constructed as to fold



into a very small compass. To explain in detail the working of the hinges and springs, would entail too much space, and furthermore the construction tasks the skill of an expert. The illustration conveys the idea of wiring.

DOTTED LINES INDICATE  
OUTLINE OF HAT.



In showing, the hat is folded up and placed on the servante, in a B. A. well, or behind a chair back. Pick up first silk, and demonstrate free from preparation; then lay it down over concealed hat. Take the second silk and proceed as before; after which pick up first silk together with the hat, and slowly tuck the silks home in a pocket in the hat. A side turn to the audience, and you hold the hat fully expanded, and displayed in a dainty position.

(Compilers note. The above was worked by Mr. Meadows at Birmingham, October 1922, with the late Mr. N. Maskelyne in the audience.)



WILL GOLDSTON LTD.,  
14, GREEN ST., LEICESTER SQUARE,  
LONDON W. C. 2.

A decorative flourish consisting of a central horizontal line with ornate, symmetrical scrollwork and floral patterns extending outwards from both ends.

INTRODUCTORY

Mr. Will Goldston is ever ready to help with any idea that is likely to be of use to conjurers generally; so it hardly came as a surprise when he generously described, and offered to me, more secrets than I have room for in this book.

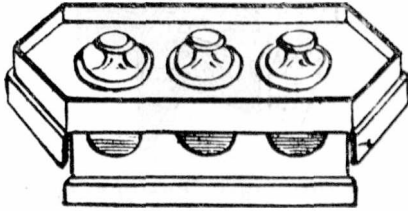
I have referred elsewhere to "The Magician Monthly," and for the information of the few who do not know, I take the opportunity of mentioning that Mr. Will Goldston was the founder of that magical paper. Like many other magical papers, it changed hands.

Besides superintending a large magical business, Mr. Goldston has published about 33 books on Magic and its allies, and is now waiting - so I understand - for his second wind.



## THE COIN BOAT.

This piece of apparatus is a mahogany tray, pointed at both ends. Three holes are in the tray, and three ornamental turned plugs drop in and cover them. The tray is given to a member of the audience, and he is requested to secretly place a coin, or coins, in any of the holes, and return the tray to performer. Holding the tray by the pointed ends, performer describes the value of the coins used, and the positions they occupy. Very many opportunities are offered the audience to vary the coins used, and alter the placings; but it is all the same to the worker.



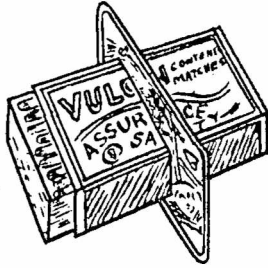
WORKING. Mechanically, the tray is made with great accuracy, and has a sliding drawer that passes under the openings in the tray. This drawer is locked rigidly by a sliding rod which terminates in a nail head. When the tray is returned to performer, he secretly draws this rod out an eighth of an inch, and the drawer can then be slightly pulled out at the back of the tray.

The coins are then visible to performer, and under favourable conditions (such as being the right way up) he can even add the dates to their value and position.



## SAWING A MATCH BOX IN HALF.

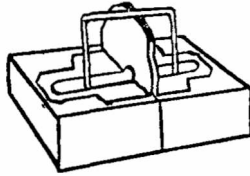
A box full of matches is given for examination, or one is borrowed. Performer then takes an examined playing card, and by rubbing the edge of it on the match box he severs it in two. This is an extraordinary effect because the box has been shown to be full of matches, and the card must have cross-cut them. Allowing the



card to remain in the cut it has made, performer then creates another surprise by pushing the drawer to and fro. It is an uncanny and impossible effect, but as most magic is of the impossible order, very few will stop to figure this movement out.

**WORKING.** If a box of matches is borrowed, performer must know previously that it will match his prepared box. To borrow a known box is possibly straining after additional effect, so it would be as well to offer a genuine box of matches for examination, and then exchange it for the prepared box. This box has already been cut in half, but the slit is hidden by pasting over it a duplicate label. The drawer portion of the box has had some of its middle cut away, and a block of wood glued in each end. A row of 'heads' and a row of 'ends'

are stuck in either end of the drawer to complete the genuine appearance. The halves of the drawer portion are held together by a wire which rides over a metal plate which holds the outer halves of the match box in position. The illustration will help to make all quite clear. In handling the box, care must be taken not to show these metal attachments at the bottom of the box.



They are easy enough to hide, but a little carelessness can spoil the best trick.

**TO PERFORM.** Take the box of matches in the left hand, and the card in the right. Saw the card over the known slit, and it will quickly cut its way through the label. The rest of the sawing is all pretence. When the card has completely penetrated the box, hold as though keeping the two halves together, and then slide the drawer portion backwards and forwards. If that doesn't surprise the natives, then nothing will.



### THE TOPSY TURVY MATCHES.

In selecting several match box tricks from Mr. Goldston's collection, I had in mind the advantage of working a quick series of match box tricks. To dash from one subject to another is not always advisable, specially where the effect of the trick is not prolonged.

Under the above title we get another good effect. A box of matches is shown in an upright position, and the drawer is pushed upwards - showing the matches standing with all their heads on top. Without turning the box in any manner, the drawer is closed and immediately opened again, and the matches are found to have turned upside down - all the heads being now at the bottom of the box. The box of matches can be given for examination without any interference from the performer.



The secret of the trick consists of a celluloid fake, which is stamped out to represent a row of match heads; and also has a blue celluloid clip to allow it to be attached to one end of the drawer portion of the match box. This fake is placed in position over the plain ends of the matches, and the box is opened and shown that end in the first place. The deception is perfect, for at very close quarters one cannot tell the difference between the real heads and the fake ones. As the performer slowly closes the box, he finger palms the fake away; and when the box is again opened the plain ends of the matches are shown, giving the impression that the matches have miraculously turned "topsyturvy."

## MATCHES TO CIGARETTES.

A box of matches is shown, opened, and one or more matches removed and struck on the box if desired. The box is closed, and then placed on one hand, and covered with the other. Performer gently rolls the box, and when he uncovers it, the match box will be found to have vanished, and in its place there is a packet of Player's Cigarettes. The slide is pushed open, and the cigarettes exhibited.

WORKING. This trick is composed of three sections:- the outer case of a match box, a sliding drawer which shows matches one end, and cigarettes the other; and an outer wrapper, which has the covering of a match box on one side, and the cover of a cigarette packet on the other. This outer wrapper is glued on to the outer case of the match box by one end only. This enables it to be folded round the match box *either* way. Folded round the match box one way it represents the ordinary match box covering; but if unwound, and re-wound in the opposite direction the label or outer wrapper gets reversed. According to which way the outer wrapper is wound round the box, so you push the slide to show matches or cigarettes to correspond with it.

In designing this trick, one difficulty had to be got over, and that was the difference in length of a cigarette packet, and a box of matches. That was got over by making the bottom of the front portion of the cigarette packet into a folding flap. Performers fingers holding the cigarette packet hides the missing pieces at the sides and back, and so make the illusion complete.

## COLLAR STUD AND VANISHING COIN.

This is not a match box trick, even though a match box is used.

A match box is offered to a member of the audience, and when they open it, they find a small ivory ring, a collar stud, and a silver coin of small denomination - to wit, a threepenny piece. All are genuine. Performer then closes the match box, and places the ivory ring on it. He then drops the coin in the ring, covers it with the collar stud, and then commands the coin to vanish. On lifting the collar stud, the coin is not there, and once again he offers the collar stud and ring for examination. Now attention is drawn to performer's hands, and then with the tips of his fingers he raises the closed match box, and the moment he shakes it the coin is heard to rattle inside. A member of the audience removes the coin, and all is now again examined.

In describing trick after trick as I am doing in this book, my readers will wonder how many superlative adjectives I shall have to use before I am through. Well, I do not intend to use many, and they will all be moderate. I will repeat them in preference to using words which are intended to alter a good trick into an illusion sent down from heaven by divine guidance. So on.

This is a clever trick, and is carefully made. First of all, the drawer portion has a double end. Between this double end is secreted a duplicate three penny piece. Performer has in his possession a duplicate of the collar stud. This is a piece of good work, for the large base of the stud is hollowed out as well as "capped." When the cap is taken off, it will be found to be lined the same

colour as a portion of the match box lid. When the ivory ring has been examined, performer secretly places this cap in the ring, and then lays both on the box. Only the ring is visible. The coin is laid in the ring and on the cap, the collar stud is swapped, and the faked one is pressed over the coin into the cap whilst all is in the ring. Both are lifted, and coin shown to have vanished. Once again the collar stud is changed for examination, and when performer shakes the box, the jerk will release the coin from under the flap end.



### THE WIRELESS COIN.

This trick is a variation of the match that is mysteriously knocked through a piece of wire.

The illustration shows the coin fixed to one wire, and the wooden handles at either end which are held by an



assistant.

When performer strikes the coin, it appears to pass right through the second wire which is not attached to the coin in any way.

What really happens is that the coin, when struck, bounces back with greater rapidity than the eye can see. Hence the illusion of passing through the wire.



I might whisper that the coin used looks the same on both sides. It is not genuine.



### PRODUCING AND VANISHING WAND.

This is a wand that will produce a silk handkerchief, or vanish it, in a tube of paper.

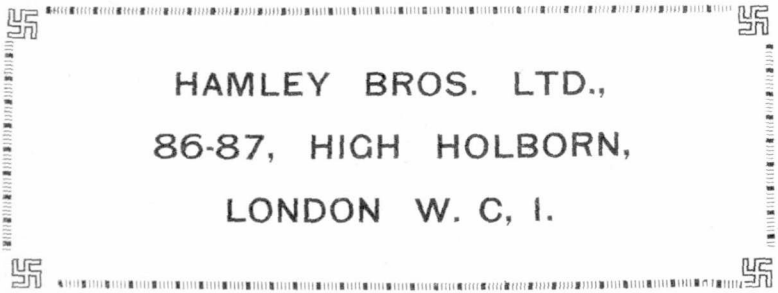
Performer shows a sheet of paper, and to form it into a tube, he wraps it round his wand. He withdraws his wand, and then produces a silk from the paper tube. He returns the silk to the tube, and tucks it back with his wand. When the paper is unwound, the handkerchief is found to have vanished.

There are two parts to the wand, and both are made of celluloid. One wand is quite unprepared, and could be handled by a member of the audience. The other part is a portion of another wand, which slides over the genuine one. It consists of the blank centre portion and one white end, which has an hinged cap.

When the two wands are in position, there is a space at one end of the outer wand, and in this is secreted a silk handkerchief. When the paper tube is made round the wand, the outer portion of the wand is left behind when the real wand is withdrawn. By slightly pressing the paper tube, the cap can be released, and the silk withdrawn from the paper tube. The silk is now tucked back into paper tube, but in reality into the outer

wand shell. The real wand is then pushed in after the silk, and the two portions of the wand can be withdrawn as one - with the silk inside the hollow end. Paper is now opened and shown empty.





HAMLEY BROS. LTD.,  
86-87, HIGH HOLBORN,  
LONDON W. C. I.



INTRODUCTORY

Messrs Hamley Bros: have again kindly aided me to make this book representative of the title. Apart from being the oldest established Magical business in the world, it is also the largest. Besides the chief depot at the above address, Messrs Hamley Bros: have three complete branch Depots; one at 29-29a, Ludgate Hill, another at 510a-512-514, Oxford Street, and the other at 200-202, Regent St.: No other magical business in this or any other country has ever attained these proportions.



## UP-TO-DATE LOADING SCREEN.

This loading screen is in an improved form. It is four-fold, and consequently no space is lost as is the case with the three-fold screen. The screen is shown flat, formed into a tube, and fastened. The hinged panel is now pushed inside, and the screen can be shown all round. Any suitable objects can be produced, after which the panel load holder is closed so that both sides of the screen can be viewed by the audience.

The illustration shows the working of the panel. Its



holding capacity is good, and by the use of two hinged flaps in the holder, the load can be held in position without any fear of it appearing prematurely. When not in use, these flaps lay perfectly flat, and in no way prevents the holder from being closed when unloaded.

The screen tube stands about 18 inches in height, and when folded flat is easily packed away in quite a small space. All production tricks are appreciated; but apart from the scope of articles that can be produced, the screen itself could be used in conjunction with other tricks and effects. It is a very pretty piece of apparatus, and pleasing to the eye.

## FINGER TIP WATCH PRODUCTION.

This is a trick watch, and when held between the thumb and first finger can be opened out to show as two watches - the second one appearing between the first and second fingers, similar to the Billiard Ball production.



This watch has a face back and front, and is specially made so that it is gripped quite easily between the fingers. The holding attachment is something like what is found on a coin, and which is known as a "spider." Back and front are nicely hinged, and the production of the second watch presents no difficulty, for the mid-



dle-finger has only to drop down behind the watch, and lift it up. By the use of two trick watches, (and a genuine one to start off with) most of the recognised sleights can be easily accomplished. Watch manipulation is fairly easy, and nothing near so difficult as billiard balls and coins; yet it is possibly more effective.



## MULTIPLYING WATCH.

Another useful trick watch that could be incorporated in a watch act.

This watch can be manipulated freely, and shown back and front; yet by pretending to blow on it, it multiplies to two.

The secret lies with the original watch which is partly hollow, and has a slot at one side. In this slot is slid another watch, which is made specially thin.



When it is wished to produce the second watch, the ring of the inner watch is gripped (after being pushed to one side,) and as the performer's hands separate, the second watch is produced. It is quite a simple move, yet worked seriously would prove exceedingly effective.



## COLOUR CHANGING PENCIL.

I suppose this should be classed as a pocket trick, but I would be inclined to use it as a flourish in connection with another trick.

A blacklead pencil is shown, which is polished a blue colour. When it is passed to a member of the audience the blue colour mysteriously changes to a red.

The red pencil is perfectly genuine, but the red is hidden by a blue celluloid tube which fits accurately

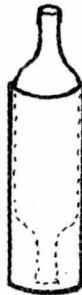
over it. It can be handled freely without fear of detection; but, in passing it from one hand to the other, the red pencil is withdrawn, and the celluloid tube palmed.

The pencil is a nice length, and gets away from the *stump* series.



### THE ACROBATIC BOTTLE.

This is the topsy-turvy bottle, reduced to the size of a pocket trick. A small metal tube, with a cap at each end, is given to a member of the audience for examination. When the tube is opened it is found to contain a small bottle. The bottle, tube, and caps are all found



to be in order. Now performer places one of the caps over the bottom of the tube, and drops the bottle into the tube in an upside down position. Then the cap at the bottom is pulled off, and the bottle is found the correct way up.

What has really happened is this:- There are two bottles, one solid, and the other with a neck at either

end, and fitted with a sliding tube to hide either neck in turn. Both are easily finger palmed, so the exchange from the solid to the faked is quite a simple matter. When the faked bottle is shown with the neck downwards, the tip of the first finger covers the bottom so that the audience cannot see the other neck inside the sliding tube. The moment the bottle is dropped into the metal tube, the sliding tube on the bottle slides down, and so the bottle can be produced in an upright position.

The label on the bottle is rather ingenious. The design looks, and the name reads, the same either way up.



### VANISHING GLASS OF WATER.

This is quite an effective trick, and can be worked alone or in conjunction with others as a combination.

A glass that has been examined, and used, is filled with any liquid. The filling is perfectly genuine. It is then stood upon a small nickel plated tray, covered with a handkerchief, and then raised. The handkerchief is flicked, and the glass vanishes from it.

This trick consists of a combination of three well-known effects. The tray is fitted with lugs, so that the glass - when it is pushed against them - is locked to the tray. The handkerchief used is of the double variety, containing the secret disc. Under cover of this handkerchief, a celluloid disc with a stepped edge is placed

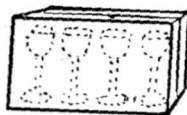


on the glass. This will hold the liquid in the glass no matter in what position it may be held. Now the moment the performer lifts the handkerchief, with the secret disc in position (to look like the glass beneath it) he immediately tilts the tray so that the bottom of it faces the audience. The tray can then be rested against anything that happens to be suitable, and all attention attracted to the handkerchief. The startling vanishing effect is then a simple matter.



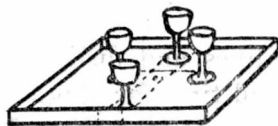
### WINES FROM THE WOOD - EN BOX.

There is great scope for the working of this trick, but before suggesting, I will describe it. A small box is shown, and covered with a handkerchief. A slight movement takes place beneath the handkerchief, and when it is withdrawn the box is found to have vanished, leaving in its place a large tray with four filled wine or liqueur glasses standing in different positions on it.

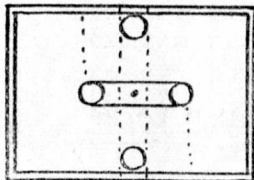


A glance at the illustrations will help readers to follow the working. The box is in three parts, and all are hinged together so that when they are opened out in a flat position they form a tray. On the centre portion is fixed two wine glasses - one at each end. Between them, and on a pivotted strip of metal, is fitted two more.

This pivotted strip is pulled at right angles by a rubber cord when the box is lying flat as a tray, and so *spreads* the glasses on the tray. It is this automatic spreading



that makes the trick look so effective, yet does not prevent the glasses being arranged in a row to enable the tray to be closed as a box. The glasses used could be genuine glasses with rubber caps, but the trick as it will be sold has faked glasses - the bowls being all glass without an opening - so that there is no bother about secretly pulling off four caps under cover of the handkerchief.

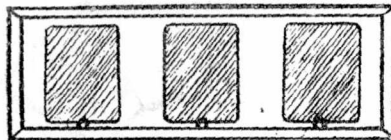


Referring to the first lines of the above description, the box could be covered in very many styles, and so introduced in more ways than one. It could represent a small jewel case, a medicine chest, a make-up box, a book, or many other objects where comedy would add to the surprise effect.



## “THE” CARD BOARD.

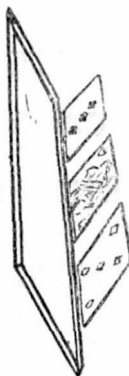
We all have our likes and dislikes regarding tricks, and it would be a bad time for Magic if we all thought alike. Although I am not a lover of card tricks, yet this board pleased me immensely. It is a thin piece of polished wood, lightly framed, and has three brass card clips arranged along one edge. It is freely examined, and any member of the audience can insert (face downwards) three cards of their own selection. In this position it is impossible for the performer to tell what cards they are, and if he tried to pick them up the movement would be detected immediately. Yet he can read them quite easily.



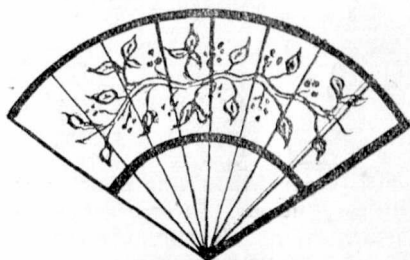
The bottom section of the frame (which has the three clips fixed to it) is secretly hinged. It is locked in position by the two end pieces of framing, and there is no danger in passing it for examination. When it is returned to performer, he holds the board at either end by the tips of his fingers, and with his two thumbs secretly releases the ends. This enables the bottom portion of the framing to be tilted back slightly, and so a view of the faces of the cards is obtained; or easier still a glimpse of their reflection.

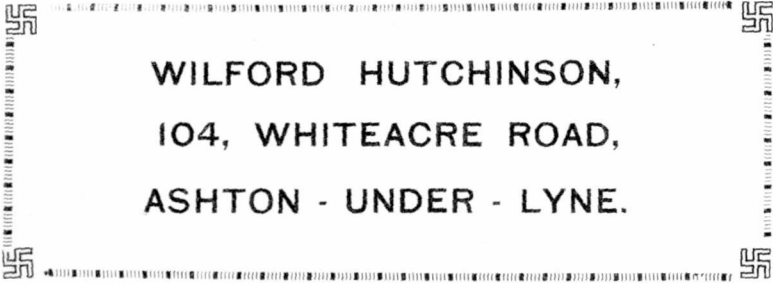
The performer only holds the board under the pretext of aiding his powers of second sight; and as his fingers

are in view all the time, and the thumbs unable to reach



any distance, no suspicion is caused by his doing so. Apart from being worked as an actual trick, it would make a splendid addition to a serious second-sight act.





WILFORD HUTCHINSON,  
104, WHITEACRE ROAD,  
ASHTON - UNDER - LYNE.



INTRODUCTORY

Mr. Hutchinson is a gentleman who came quietly into the magical business with no illusions. Of course I refer to 'mental' ones. He had no shibboleth about 'elevating the Art of Magic,' but he has been known to advise with the valuable recipe:- "Make Magic entertaining."

Apart from general magic, it has been a surprise to many to wake up and find that Mr. Hutchinson has become one of the largest dealers in Magical literature in England, and - I might add - possibly the world. Very many rare books have passed through his hands.



## SEPARATED LIQUIDS AND SILK COMBINATION.

Three glass tumblers containing Red, White and Blue Liquids are shown, and contents poured into a glass cylinder mounted on a glass foot. The liquids are found to be separated in the cylinder, each being distinctly seen, - red at top, next white, then blue at bottom.

Three white silks are now placed in a small canister, and a change commanded. The liquids turn transparent, and on opening the canister, the silks are found to have taken the colours, and are red, white and blue. These three silks are next tied together and changed into a Union Jack, making a most effective finish.

**REQUIREMENTS.** One large glass tube or cylinder closed at one end, and mounted on a glass foot. One transparent celluloid fake, neatly fitting on the outside of the above, coloured red - transparent for white - and blue. One cardboard tube or cover - decorated. One Changing Canister with centre division, and half hinged lid - neatly decorated outside, with inside painted black. Four white silks, one red, and one blue - each about 12 inches square. One silk Union Jack 15 inches square to which is attached a flesh coloured celluloid tube with tape across centre of inside of tube.

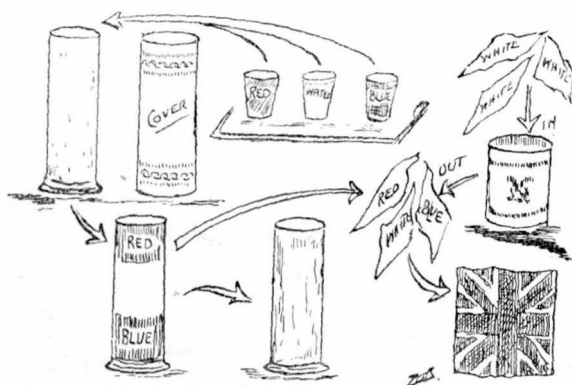
In addition to the above, three ordinary glass tumblers are required.

Preparation and setting. The glass tube is standing on the table empty. Inside the cardboard cover is the celluloid fake. The canister is prepared by having one

red, one blue and one white silk in one side of the division. The half lid is turned over this side so that the canister can be shown apparently empty. Three white silks are on the table. The three tumblers are prepared as follows:-

A. Glass containing RED liquid.

A weak solution of Permanganate of Potash, to which is added a few drops of Sulphuric Acid.



B. BLUE liquid.

A weak solution of Nitrate of Copper, to which is added a few drops of Ammonia.

C. Glass containing WATER.

and a little (acid) Hyposulphite of Soda. This is sold as "Acid Hypo" by photographic dealers.

Push the flag attached to the tape into the flesh coloured tube, and have same in readiness in a convenient pocket, or vested.

**WORKING.** After showing the glass cylinder empty cover same with tube, at the same time the celluloid

fake slides neatly round the glass cylinder.

Pour the liquids from the three tumblers into the glass cylinder without removing the cover. Take off the cover and show the liquids divided. Red - transparent or White - and Blue. Exhibit the three white silks and place in the apparently empty canister. Secretly turn lid over, and replace canister on table.

Cover the glass cylinder again, commanding the colours to vanish. Raise the cover, secretly withdrawing the celluloid fake, and show water in cylinder, which is poured into the three glasses. Take up the canister, and produce coloured silks.

Hold the silks with the right hand, and pass them through the left fist several times. Accidentally (?) allow one to drop to the floor, and, in the action of picking it up, secretly secure the fake with the left hand, forming left hand into a fist, hiding the fake from view.

With the right hand push the three silks through the closed fist, passing them through the bottom of the hand. Really the silks go inside the fake. When they are "home" allow the flag to come to view, take same with right hand allowing the fake to be hidden by the folds of the flag. Continue to hold the left hand as if it contained something - then gradually open it and show empty.

Another method. If desired, the fake need not be secured to the flag. In this case the performer pushes the silks into the fist by means of the thumb, finally pressing the thumb in the fake and secretly drawing it away from the left fist, - the fake being thumb palmed in the right hand. In this case the flag can be handed for examination.

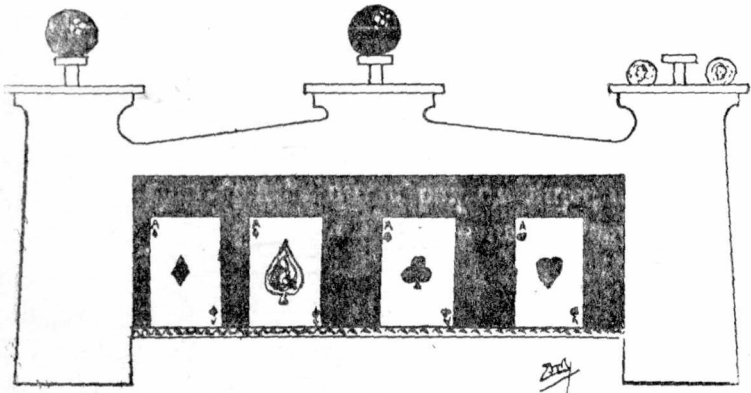
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## THE ASHLYN DISPLAY STAND.

As the illustration proves, this is a very useful piece of apparatus. The black velvet panel shows up any cards that may be placed in front, and proves very useful in conjunction with the four ace trick, etc.:

The stand measures about 18 inches over all, and is about 9 inches high. It is made up of oak, walnut or mahogany. A piece of inlaid rebated moulding is fixed



at the bottom of the black velvet panel to hold the cards. The three pedestals at the top are hollowed out to hold billiard balls, and the mould at the top is grooved so that 6 coins can be fixed in the slots.

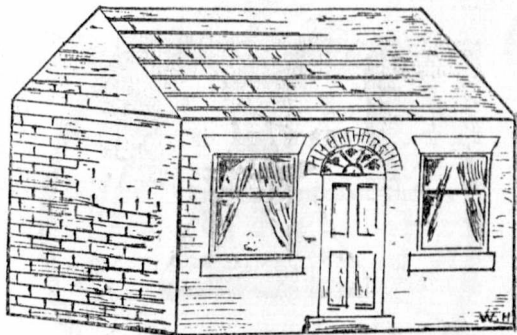
Sometimes a servante is fixed on the back, but it is not recommended, as it is likely to be noticed at Club work, where the audience are practically all round.



## THE DOLLS HOUSE CHANGING BOX.

This is another useful piece of apparatus. The 'House' can be small or large according to the articles to be used, yet the working is quite sure.

The Dolls House is nicely decorated on the outside, and the roof is hinged and acts as a lid. The inside is painted black, and is divided longitudinally by a spring flap. This flap is locked by a catch which appears to be used for fastening the lid down. Since the load can be locked in, it is quite obvious that the box can be freely shown, and handled in a careless manner to prove that

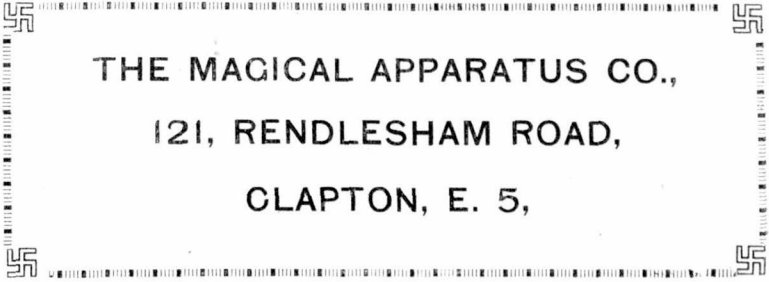


it is quite empty. As one portion of the dolls house is full depth, the wand can be rattled up and down in it, and the house spun on its end.

Its uses are many and varied. It will produce, vanish or change articles that might prove difficult by other means. It is not necessarily a piece of apparatus confin-

ed entirely to juvenile entertainments. The housing problem is so acute, and will be for many years, that it is even a greater success when presented to an adult audience, for it allows no end of scope for humorous patter; but as this book is going to be tricks, all tricks, and nothing but tricks, Mr. Hutchinson's ingenious prop cannot be used as bait to start the chatter that might accompany it. For once I wish to prove that I can curb the 'gift of the gab,' and keep to magic pure and deceptive.





THE MAGICAL APPARATUS CO.,  
121, RENDLESHAM ROAD,  
CLAPTON, E. 5,



INTRODUCTORY

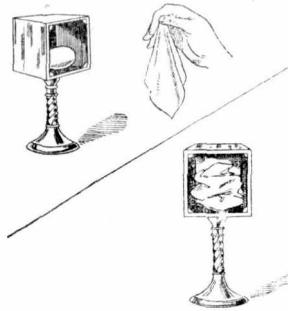
Mr. Horace Walker, and his brother Mr. A. H. Walker, are two enthusiastic magicians in the trading section. Many novelties have been devised by them, and their second contribution will prove an asset to this book.



## “EGGS - IT.”

### THE LIGHTNING TRANSPOSITION

This apparatus, which is made of metal and nickel-plated, will instantly change an egg into a handkerchief. The illustration gives an idea of what it looks like. The stand (which is removable) is quite unprepared, but inside the box is a metal flap which lies either on the bottom of the box, or else forms the back - somewhat on the lines of the Inexhaustible Box. The real back is made of velvet fixed on to a wire frame, and hinged at the top. Before starting the trick, the flap rests inside the box, secured by a catch. A spring clip is provided for the egg on top of this flap. Press in the catch, and



the metal flap will spring up. Place a silk handkerchief in the box, and press the flap down again, securing it by pulling out the catch at the back. The handkerchief must not protrude at the edges. The spring flap for the egg is now inside the box.

Show the apparatus casually, and place an egg inside. (It is preferable to use an Ivorine Egg. I once knew a

disciple of Devant who - but never mind.) Hold the stand with your finger at the back to keep the velvet in position. Now push in the catch, and the metal flap will fly to the back, leaving the handkerchief in place of the egg. The latter, securely held by the spring clip, pushes out the velvet back on its journey, and the appearance of the box is unaltered from the front.

The mechanical egg, which will change a handkerchief into an egg in a flash, works well in conjunction with the above.



### THE PARAGON THIMBLE ACT.

This is a series of manipulations with a thimble, similar both in effect and in method to the Watch Act described by Professor Hoffman.

A thimble is placed on the first finger, and it immediately vanishes; both hands being shown back and front. It then re-appears on the first finger, from where it passes to the knee. Again it vanishes, and in this manner keeps on appearing and disappearing to an extraordinary extent.

Actually three thimbles are used. One has elastic attached in the same way as the "pull." This thimble, which we will call A, is fastened with a safety pin to the waistcoat near the armpit. The other two thimbles (B and C) each have a book attached. Hang B just at the back of your coat on the right-hand side, and pin C underneath your waistcoat where you can easily get at it.

To Perform. Come on with your left side to the

audience, so that they cannot see B. Take A from your pocket, and put it on the first finger of the right hand, the elastic being behind the finger. Pretend to take it in the left, but release the elastic and the thimble will fly under your coat. Keep the left hand closed, but open the right, and show it back and front. Now open the left hand, at the same time getting B from the back of your coat on to the first finger of the right hand. Show this, and apparently throw it in the air. Lower the hand once or twice, and in doing so hook the thimble on the back of the coat again to vanish it. Make a grab in the air with the left hand, and pretend to catch a thimble and put it in your mouth. Pretend to swallow this, and then with the right hand take C from under your waist-coat and show it. Remember to keep your right side away from the audience all this time. Take C in the left hand, and pretend to transfer it to the right, really palming it in the left. Show the right hand empty, and appear to produce the thimble from the left knee.



What you really do, however, is just the reverse - you hook C behind the knee, bringing up the left hand as if containing the thimble. Pretend to transfer this to the right hand again, and snap the fingers to prove it has vanished. Get possession of B with the right hand. Make one or two passes with this, then appear to pass

it through the knee by hooking B behind the right leg and producing C from the other side. This move is very effective if done slowly. The audience, of course, must think you are using one thimble only, and you must not expose the hooks at any time.

Follow these instructions carefully, and with a little practice you will find the trick simple and deceptive.

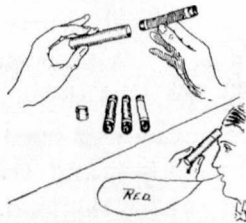


### THE FOUR MYSTERIOUS PLUGS.

**EFFECT.** Four plugs coloured Red, White, Blue and Green respectively, are given to a spectator, together with a nickel case, and he is asked to place one plug in the case and hide the others. You can tell instantly which colour plug is in the case.

**TO PERFORM.** Memorise the colours in the following order: RED. BLUE. WHITE, GREEN.

The first two plugs are slightly shorter than the other two, so that if either the red or blue plug is in the case the lid will fit right down. If either the white or green



plug is in the case, however, the lid will fit a little way above the mark on the case. In addition, the blue and green plugs have a weight inside, which can be heard



to rattle when the box is given a slight shake.

When the case is handed to you, ask the audience to concentrate their minds on it. A quick glance at the lid will tell you whether the plug is one of the first or second pair. Give the case a shake in putting it on the table, and if the plug rattles you know that it is either the blue or the green.



### THE NEW DIE AND FLOWERS TRICK.

This is a very useful trick, and can be worked alone or in conjunction with another dice trick.

The four sides of the die are hinged to the bottom, and the top is fashioned like a lid, and which keeps everything square. To one corner is attached a short length of thread. The inside of the die is covered with newspaper, for it is on a sheet of newspaper where the die will vanish when the trick is worked.

The die is loaded with spring flowers, or any other suitable articles if performer cares to change the style of trick.

To Perform. The die is shown on all sides, and then placed on the newspaper. A borrowed handkerchief is then thrown over the die, and through it the thread attached to the lid of the die is gripped. Lift up the handkerchief and the lid together, and the die will collapse flat on the paper and expose the load. The edges of the die are not noticeable if suitable newspaper is used.




## IMPROVED DIE THROUGH HAT.

Every conjurer is conversant with the old Die thro' the Hat trick. It consisted of a solid die, a five sided shell, and a cover. The cover could always be shown empty, but never really proved empty.

With the improved Die trick, the cover consists of only four sides. The die shell has a cloth hinged top, and when this shell is in the cover, the top can be turned right over one of the sides of the cover. The inside of the shell top is decorated the same as the outer part of the cover; therefore the cover can be shown on all sides, and looked through, even when it contains the shell. It is quite a simple matter to secretly turn the lid into position, from the side of the cover, when you are moving it from one hand to the other.

It is a good improvement without straining.

*The*  
Magical Apparatus Co.



THE MIDLAND MAGIC CO.,  
43, STANLEY ROAD,  
EARLSDON, COVENTRY.



INTRODUCTORY

The Midland Magic Co: are new contributors, but nevertheless welcome ones. Had arrangements been made earlier, I would have endeavoured to have allotted them more space. My limitation must not be mistaken for curtness, but I positively refuse to write up more than 52 tricks.



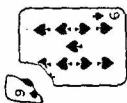
## THE "ELMO" MASTER CARD.

By the use of this card, performer can instantly obtain possession of a chosen card which has been returned to the pack.

**Secret.** Imagine a court card (say the King of Clubs) with just the King portion embossed or raised higher than any other part of the card. That is the secret, and it proves a wonderfully efficient one.

**Working.** Take up a pack of cards with the Master Card placed at the bottom. Have a card chosen, and then cut pack so that the prepared card is brought to the middle. Ruffle end of pack, and open at break to allow insertion of chosen card. Then square up pack, and by ruffling again, the chosen card can be found and produced in any manner performer desires.

Another method is to hold the pack in the left hand with the thumb on top, and fingers underneath; and then slowly pass the cards into the right hand by pushing them along with the left thumb. It is then possible to locate the position of the Master Card by the sense of touch.



## THE ELMO CARD CHANGE.

This is an entirely new method for either producing, vanishing, or changing a card.

**EFFECT.** Part of a pack of cards is taken from the

case and the bottom card is made to change by rubbing along the sleeve from left to right. By the reverse action, the previous card is made to return and can be immediately handed for inspection.

**SECRET.** This fake is best made with Steamboat cards. The "TRADE MARK" portion of the case used to hold a pack of Steamboat cards is carefully mounted on the back of one of the cards. The only portion of the back of the card that will show will be where the case has been punched out for the thumb or fingers to pull cards out of the case.

**METHOD.** Take in the left hand a pack of Steamboat cards covering its counterpart, and with the right hand withdraw cards from case showing the bottom card. Transfer the case to the right hand in order to show the left empty and in returning leave the prepared card at the bottom of the others. Then rub along sleeve from left to right and show that the card has changed. Again whilst showing the hands empty leave prepared card upon the case and then rub pack along the sleeve from right to left and show the card to have changed back again.

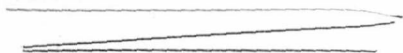


### THE "ELMO" FORCING PACK.

This is a pack that can be shuffled with the faces or backs to the audience, and riffled at any time to show that it is composed of ordinary cards. Yet two cards can be forced separately with perfect safety.

**Secret.** By the ruled lines shown, the reader will get the idea of three cards hinged together at either end.

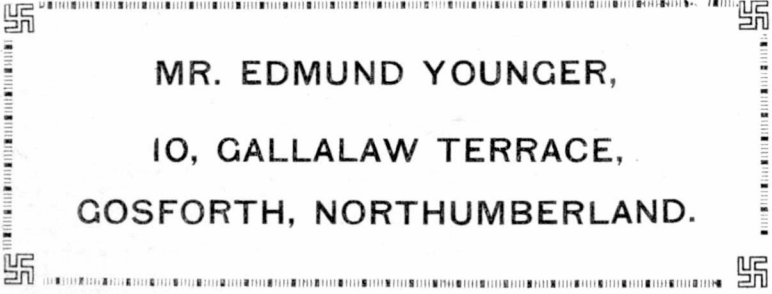
The top card must be a trifle longer than the middle and bottom cards. Now the pack is composed of a series of these triple card sets, and in each is placed a number of forcing cards - all one kind facing one way, and all the second kind facing the other.



After shuffling the cards in an ordinary manner, the pack is slightly cut, and the top card under the cut must be one of the forcing cards. Shuffle pack again, secretly turn it round, then cut and force the second card.

This pack has many advantages, but the best of all is that both cards can be forced from somewhere near the middle of the pack, and not one from the top half, and another from the bottom, which generally excites suspicion.





MR. EDMUND YOUNGER,  
10, GALLALAW TERRACE,  
GOSFORTH, NORTHUMBERLAND.



INTRODUCTORY

Mr. Edmund Younger is yet another new contributor, but that fault is partly mine. Owing to a slight misunderstanding last year's contribution was omitted.

Mr. Younger is fighting the good fight, and doing his best to keep up the standard of things magical.



## BEWITCHED COFFEE CUP.

Every conjurer is familiar with the old confetti cup and saucer. A tin cup with a division down its centre stood on a faked saucer. One half of the cup was filled with confetti, and down the other half of the cup performer poured some milk, which ran out of a hole at the bottom into the double saucer.

The Bewitched Coffee Cup is a great improvement on this. First of all it is made of china, and consequently looks the real thing; and secondly it dispenses with the



use of a faked saucer. The cup has a spun metal top, which drops down into the cup about one inch. It is divided, and in the front portion is concealed confetti. When performer pours any liquid into the back portion of the fake, it runs into the cup proper. As the metal top is fixed to the cup, performer can throw away the confetti with perfect safety.





## THE NATTY HANDKERCHIEF WAND.

This wand is made so that it will secretly push a silk handkerchief into performers hand. In the black section of the wand (which is made of metal with nickel-plated ends) a rod slides. At one end it has a nickel-plated disc. This rod is actuated by means of a screw head - the screw passing out through a slot which ends in a bayonet catch. A section of one of the nickel-plated ends of the wand pulls off, and a silk handkerchief can be tucked into the hollow wand. When the cap is replaced on end of wand, all looks in order.



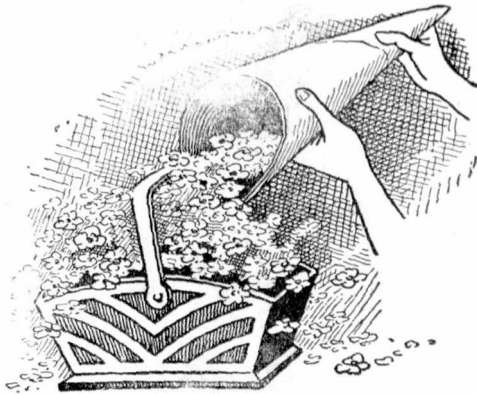
To produce the silk, pass wand from hand to hand, and remove cap from end. Then by placing one hand over the open end of the wand, the other hand can push the sliding rod, and so cause the silk to be delivered secretly. The moment the wand is removed from the hand, and before the handkerchief is shown, the tip of the wand is casually pointed towards the audience; for the sliding plug with the disc on its end now completes it.



## NEW STYLE BACK-PALM FLOWER CLIP.

For a genuine plain cone production, this small piece of apparatus is ideal. It is made of spring steel about half an inch in width, and is constructed to encircle a packet of flowers. To prevent excessive length when opened, one section detatches itself when released. It is back-palmed by the usual clips.

When a genuine sheet of paper is formed into a cone, this back-palm style of loading proves perfectly deceptive. The continual shower of flowers from the cone is pretty and artistic, as well as magical; but it should not



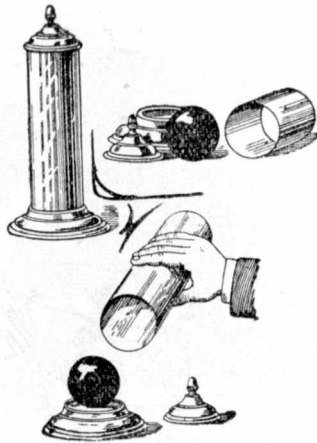
end at the plain production. A flower basket can be filled during the shower, and later emptied. Then the basket can be commanded to fill itself again, and a second production produced; This variation is more entertaining to the audience than loading the cone again.

## THE WANDERING BALL AND TUBE.

Here we have an apparatus trick of the unfaked variety. There is nothing the audience can discover, yet the result is interesting.

Performer hands to the audience a billiard ball, a nickeled tube with base and cover to fit. After showing that the ball passes through the tube, he assembles the tube, base, and lid, and then mysteriously vanishes the ball. This is immediately found by the audience in the tube.

The secret lies in using two balls. The duplicate ball is obtained from the vest, and palmed in the right hand. The size is easy, so it is not difficult. Performer picks



up the other ball and tube only, and drops ball into tube to show that it passes freely. Eventually he allows the ball to stay in the tube, holding it there by means of the tip of the little finger poking up the bottom of the

tube, and placing the *palmed* ball on the table as though it were the one that had just been used. The parts of the tube are now assembled, and given to an assistant to hold. The duplicate ball is vanished by any means, and produced in the tube.

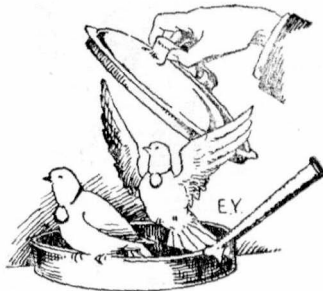
This prop stands about 6 inches high, and is the kind of article I should accidentally? leave lying about before or after a drawing room show. The opportunity to examine it unofficially would be seized with both hands by many present, and the failure to discover any fake would contribute credit to the performer.



### NEW STYLE DOVE PAN.

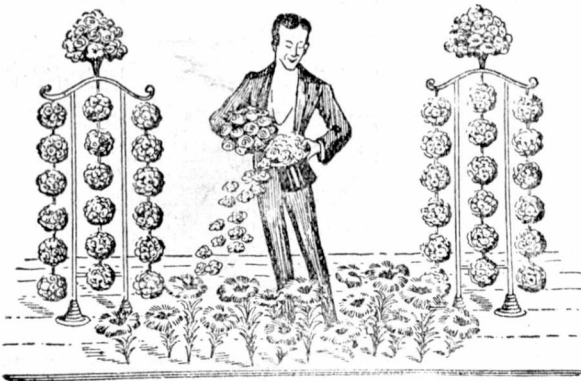
The Dove Pan or its brother - the Rabbit Saucepan - are always popular, and the following is a description of one of the most perfect I have had the pleasure of handling.

The shell pan is held inside the lid by four springs, and held perfectly. It would prove a difficult matter to



remove it other than by the correct method; and that is to place it on the pan. The lid goes over the pan, and

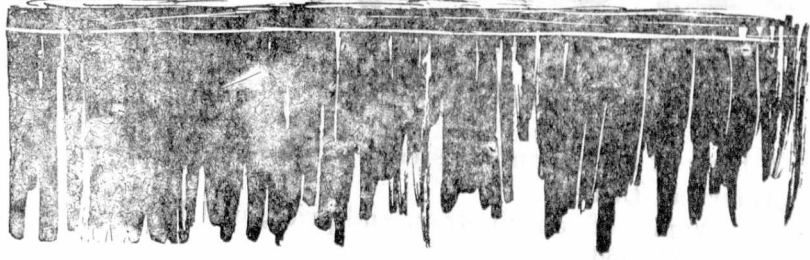
not in it as is so often the case. The advantage of this is that performer can get any assistant to quickly bang the lid on, and take it off again, without any help or instructions to turn the lid to release a bayonet catch, etc. The moment the lid goes over the pan, the four springs are pressed back, and the inner pan is pushed safely into the pan proper. Sometimes an effect is more mysterious when worked by a genuine assistant instead of the performer; and for that reason this pan appeals to me.



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