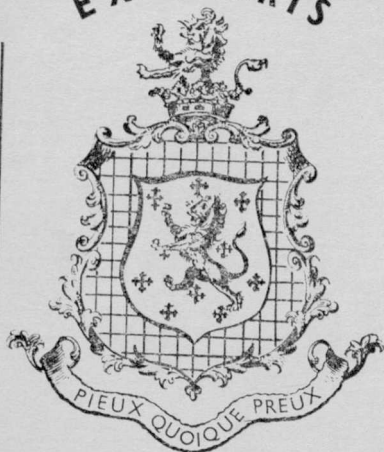


MAGIC
of the
DEPOTS - 1923.



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MAGIC of the DEPOTS - 1923.



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

COMPILED
BY
HARRY LEAT.

—♦—
PRICE 3/6 NET.
—♦—



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INTRODUCTION.

I have great pleasure in introducing this unique book to the Conjuring profession. It is the first time in Magical History that so many of the leading Depots have contributed to one book. Their names alone are something to conjure with.

Messrs Hamley Bros: are the oldest and the largest Magical Dealers in the world. Mr. Will Goldston (Messrs Will Goldston Ltd.) is undoubtedly the greatest writer of Books on Magic, and one of the best informed men in our Art. Messrs A. W. Gamage Ltd. is another great firm, who supply anything and everything Magical. Mr. L. Davenport (Messrs L. Davenport & Co:) is one of the most clever sleight-of-hand manipulators, and his thousands of Performances at St. George's Hall are too well-known to need reference here. Mr. Wilford Hutchinson is known for his energy, and brain full of progressive ideas in Magic. So we go along. Messrs H. Walker & A. H. Walker (The Magical Apparatus Co.), Mr. J. Meadows, (The Globe Magical Mart.) and Mr. Wm. Ross (Ross's Marvel Mart.) are all well known, and have the real interests of Magic at heart.

The idea of giving the method (or secret) of the working of the tricks is to increase the knowledge of the reader; and in no way is it suggested that the Conjurer should forsake the practice of Magic, and turn himself into an amateur mechanic. Many costly tools, and much skilled labour, are employed in the manufacture of Conjuring Tricks and apparatus (no matter how simple the construction may appear to be,) and the time wasted in trying to make them could be used to better advantage in perfecting their working, and becoming more skilled in manipulation. There is no doubt that any of the firms contributing to this book will be quite willing to send further particulars of any trick described, or of any other trick or effect they may have.

As the compiler, my great wish is that the book will afford the reader as much pleasure and interest as I have derived in assembling the contributions; and I also take this opportunity to thank the Dealers for their kind and willing co-operation.

Yours fraternally

Harry Leat

MAGIC OF THE DEPÔTS - 1923.

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

A STARTLING HANDKERCHIEF PRODUCTION.

EFFECT. Performer shows both hands perfectly empty, and without any suspicious move, other than the gentle rubbing of the tips of his fingers, a handkerchief flies from them up into the air. Performer catches it, and proceeds with a trick or combination of effects.

WORKING. Startling as the effect is, yet the working is very simple. To the inside bottom of a false finger is fixed a spring, and to the top end of the spring is fitted a plug which slides easily in the false finger. A silk handkerchief is tucked into the false finger with the aid of a pen or pencil, and the last part of the silk is jammed in the opening.

The false finger is worn in the usual manner; and after showing hands quite empty, it is turned over and the opening brought up to the finger tips. The silk is eased slightly with the tips of the fingers, and directly the spring can work Performer removes his fingers and allows the silk to fly in the air. As the silk expands at the same time the effect is astonishing.

“ STILL THEY COME ” RISING CARDS.

Performer casually shows his hands to be perfectly empty, then picks up a pack of cards, and proceeds to shuffle them. It is a genuine shuffle - unless Performer has an object in getting certain cards to the back of the pack, when he will make the necessary alteration to the shuffle.

The pack is then held in the left hand, and the right hand is waived over the top of the pack. Immediately the hand is raised, a card follows the fingers but does not touch them. The fingers close on the card, and it is shown back and front. There is no attachment to the card, so it can be given for examination or thrown on the table. Other cards can be made to rise as often as the Performer thinks proper.

WORKING. Again a delightful effect is produced by means of a small fake. On the second finger of performer's right hand is a finger tip fitted with a very small needle point. It is not noticeable, and does not interfere in the least with the proper shuffling of a pack of cards.

The pack is now held in the left hand, with the thumb and first finger holding the sides of the pack. The back of the left hand is in front of the bottom of the pack, and towards the audience. This way of holding gives performer a clear view of the back of the pack. When all is ready for the 'rise' to be given to the card, the fingers and thumb of the right hand shape themselves 'claw' fashion round the back of the pack without touching it. The middle finger with the fake on it is bent downwards and is pushed into the top of the back card. The hand is raised quickly, and the audience will not notice that a finger is missing; but they will notice that no finger touches the card, for it will swing slightly as it goes up with the hand. Directly the fingers close on the edge of the card the needle point is withdrawn, and it would be a sheer accident if the little abrasion on the card was noticed.

Watch the effect in a mirror, and then form your opinion of the trick.



TOTALITY BLOCKS.

Here we have a trick which is good for five or more minutes entertainment. Five small blocks are shown, and given for examination. On all sides of the blocks are discs with numbers on them, and they appear to be arranged in a very erratic manner.

A card and pencil are now offered to someone in the audience, and they are requested to write a sum in addition, consisting of four lines, with a total amounting to five figures. Whilst this is being done, the small blocks have been shuffled up on a tray or table, and laid in a row - each block touching the other. The total of the sum is called out, and then the Performer presses the ends of the row of blocks and raises them so that the numbers on the bottoms can be seen, when they are found to give the same total in figures as the answer to the sum.

WORKING. The trick requires the aid of an assistant, and where this is possible the result is worth the slight trouble.

The blocks are unprepared, and are passed round. A card is given to a member of the audience, and another person at some little distance from him is asked to call out four lines of figures. This method enables the assistant to hear, and also take the sum down; and to give him time to total it before the member of the audience. Performer talks somewhat as follows :- " Now, Sir; you have four rows of figures. Whilst I am collecting the small numbered blocks, I would like you to draw a line below them. Have you done that? Thank you. Now will you be good enough to make a grand total, but do not tell me what it is until I ask you ". Performer then returns with blocks, and drops them on to a tray brought

on by an assistant. On the tray is a slide, and in it the assistant has slipped duplicate faces of the numbered blocks to make the correct total which he has had time to work out in readiness. The blocks are arranged in a row on top of this slide, and when the total is called out, Performer picks up slide and blocks together, and discloses the correct answer.

Many methods of getting possession of the prepared slide will suggest themselves to the cute performer, and some would do away with the appearance of the assistant at any time during the trick.

BOTANIA.



There are many Flower growing tricks, but the Botania is undoubtedly the largest growth from the smallest cover.

A pot is freely shown to be empty, and it is filled with earth, or other suitable material, and a few magic seeds planted. A

cover is shown in every way, and the wand passed through it. This cover is stood upon the earth in the pot, and a short incantation is proceeded with. Without any fumbling, the cover is quickly removed, and a wonderful growth of flowers disclosed to the audience. The bunch of flowers is nearly twice the length of the cover no matter in what direction it is measured.

There is no secret in the pot, except that it is fitted with spring hooks to instantly grip the flower fake which is concealed in the cover or cone. The cover is fitted with an inner lining, and on this is built up the various arms or sprays of flowers. The arms are hinged from the top of the tube and down it to about one third of its length. The lower arms or sprays always point down. Those hinged just above them point out in varying horizontal positions; and the arms hinged at the top of the inner tube spring right upwards. Every arm is adjusted to a certain position, and is kept in it by means of a nicely regulated cord. All the sprays being hinged at the top end of the inner tube is the secret, for those pointing downwards cover the bottom, and those at the top spring right up, and double the height of the growth. When closed, every spray points downwards. Consequently it is no trouble to close, and the feather flowers are not injured. A delightful display produced without trouble, must be called a good trick.

—♦—

LATEST HANDKERCHIEF VANISHING PISTOL.

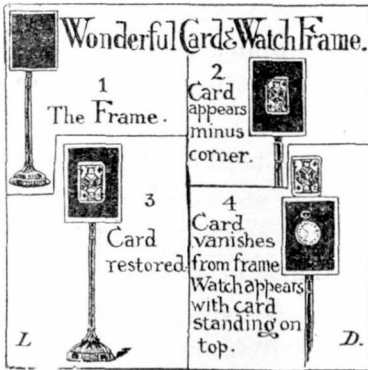


There have been a fair number of pistols and rifles designed to vanish a silk, and the rifle has generally produced the best result on account of having a long barrel; but there was always one little move, and it was a very suspicious one. The silk

generally had to be hitched to a catch immediately over the barrel opening, and a little piece of the silk sometimes hung out of the barrel opening when it should have completely vanished. With the latest pistol this is unlikely. The silk is simply hung over the barrel, away from the barrel opening, and well away from the butt. The instant the pistol is fired the silk disappears, but not a shadow of it can be seen down the barrel, even though every part of it is freely shown.

The secret is in the barrel, which has a revolving spindle with a very strong spring. The barrel of the pistol comes away from the butt to enable the spindle to be wound up with a key. Most readers will be acquainted with the working of the once famous trick - catching goldfish in the air, where the bottom section of the rod was made up of two tubes, one revolving round the other. Well, the barrel is made in the same way, and each tube has a section cut out of it. The outer tube is turned until its opening corresponds with the opening of the inner tube, and the revolving spindle can be got at. The revolving spindle has a small arm that opens out, or closes flat against the spindle. This arm is opened, and sticks out through the two tubes. The double opening is at one side of the barrel, and this side is not shown to the audience at the beginning of the experiment. When the handkerchief is dropped over the end of the barrel, the arm on the revolving spindle is closed. When the trigger is released, it simultaneously pushes forward a pin or thin metal rod, which releases the revolving spindle. As the silk is caught to the spindle somewhere near its centre, its disappearance is, to say the least, rapid. The outer tube of the barrel is then given a slight turn round the inner one, and the opening where the silk entered is no longer visible, and pistol can be shown freely.

WONDERFUL CARD AND WATCH FRAME.



In this trick a frame is used which does quite a number of things. Consequently it can be presented in numerous ways.

A card is selected by the audience, and a watch is borrowed. These are given the "happy despatch." Attention is then called to

a small frame standing on a pedestal. It is quite empty, but suddenly the missing card appears in it. It is not quite complete, having a corner missing; yet on Performer commanding it to complete itself it does so. The card being quite restored, a curious effect takes place. The card vanishes from the centre of the frame, and the missing watch takes its place; but the card has only jumped to the top of the frame. Both are removed and returned to the audience.

The mechanism of this trick is clever, yet simple. In the centre of the frame is fitted a revolving panel. When this panel is set, the front portion is fitted with the card that Performer intends to force, and it is fitted to a folding flap, which can be folded up, and consequently the card is hidden from view. Before the card is folded up there is a very small flap in the top left hand corner, and this is pulled down. It hides the corner of the card. When this is set, the card proper is folded up, and the front of the frame appears quite empty.

On the back of the revolving panel is a hook for a watch, and a protruding pin on the left hand side ensures the position of the watch when the panel revolves. By

the side of the hook which holds the watch, is another protruding pin, and its function is to hold down a spring clip arm, which is fitted with a duplicate card. This card is not faked in any way, but points down at an angle at the back of the frame.

The mechanism at the front is controlled by levers at the back, and the tops of two levers are fitted with very fine hooks, which pass through minute slots in the frame and hold the card and corner flaps in position. The third lever holds the revolving panel, and all the levers terminate on a metal slide which moves across the bottom of the back of the frame. When a thread is pulled it works a lever just sufficient to cause this metal slide to move a certain distance, and release the first lever (which allows the card to appear minus a corner.) The thread is pulled again, and the lever engages in a second part of the metal slide, causing it to travel a little further, and releasing another lever the corner flap flies up and the card now appears quite whole.

The third pull on the thread causes the climax to the trick, for the metal slide travels the remainder of its allotted distance, and releases the lever holding the centre revolving panel. The instant this moves, the card in the clip at the back is released, and flies up to a perpendicular position at the top of the frame. The revolving panel has now brought the watch to the front, and vanished the folded card that was previously there.

The Performer can make the trick play quite a considerable time, for the torn corner gives ample scope for the introduction of amusing patter. Silver watches are fairly plentiful now-a-days, so Performer can have a duplicate already on the back of the revolving panel. The moment it appears, Performer unbooks it, and changes it for the borrowed watch he has palmed, so any slight difference would pass unnoticed. A gold or fancy

watch could be refused on account of the Performer not caring to take the risk in case of an accident, and can always fall back on a duplicate silver watch of his own.

PATTER. Ladies and Gentlemen. I have delayed the ordeal as long as I possibly could, but would some gentleman kindly lend me his watch. No bootlaces, pieces of string, or chains; just a watch. Thank you, Sir. Ah! a non-stop. (Make pass through knee.) Right through without stopping. (Performer listens to tick.) Awfully out of tune. Ah! I see; it is keyless. (Opens case, and reads:-) "February 1923, Seven and six." I say, Sir; your season ended before mine. Now will some lady kindly take a card. Ladies have such taking ways. Do not show it to me. Just think of it. (Performer quickly ruffles pack towards himself.) You have taken the Queen of Hearts. Correct? It is marvellous how clever Conjurers are. You see; I simply looked through the pack, found the Queen of Hearts missing, and all that was left for me to do was to accuse you of taking it. Had I to look twice, I should call it a second sight trick. Now will you kindly tear the card in half. I mean it. We will dash the expense on a night like this. Tear it again, Madam; and again. Thoroughly enjoy yourself. Thanks so much for the damage you have done. You have rendered the card a great - er - never mind, you have rendered it. By the way, would you mind keeping the piece now. (Give palmed corner.) Now I would like to show you a little effect taught me by my Uncle - Tempus Fugit, entitled :- "Time flies" and so do bluebottles. Gone; all gone. Even the February 1923.

I would like to draw the attention of everyone present who is not suffering from Astigmatism to this small frame. I do not purpose touching the frame, at least,

not in the orthodox manner; but (Produce revolver) I may in an unorthodox manner - if my holiday at Bisley has left any lasting effect. I shot two bulls, one cow, and a poor little sparrow. S'sad. Your card, Madam. (Fire.) Oh; bother. I had forgotten all about the corner. Now I shall have to use another cartridge. One cat more in our neighbourhood. (Fire piece at frame.) There we are. The Queen of Hearts card all complete, without a single rift in its lute - always assuming it has one. This way to the Gentleman's Department. Sorry to keep you waiting, Sir; but the lady had to be first. When I fire this pistol, would you like a report, or only a rumour? Thank you. (Fire.) There, Sir, is your watch quite safe and sound, jewelled in every hole, and complete with February, 1923. And there is your card, Madam; none the worse for its ill-treatment and little flying adventure.



“ T I N T O . ”

THE LATEST COLOUR CHANGE FOR SILKS.

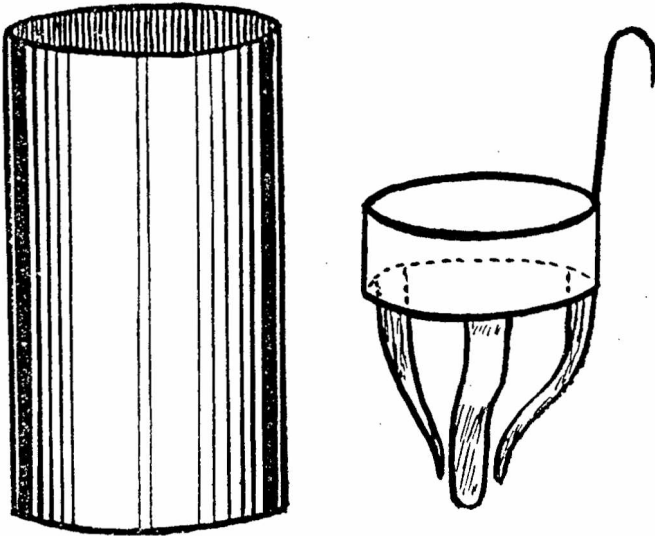
Contributed by

Professor Edgar, 107, Beaumont St., Stoke, Devonport.

The object of this piece of apparatus to which I have given the above name, is the transformation of a silk handkerchief to flag, or one colour silk to another.

The visible apparatus for the trick consists of a nickelled tube, three and one half inches long, by one and a half in diameter.

With the tube is used, unknown to the spectators, a bottomless cup, one and one quarter inches in diameter,



and one half inch in length. This cup is cloth covered, to prevent 'talking.' To the top edge of the cup is fixed a needle bent over as shown, whilst at the bottom three pieces of clock spring are fitted. These springs are bent in a peculiar shape, the reason of this peculiarity is apparent to anyone after the first trial,

The cup is prepared by loading it from the top; the springs at the bottom preventing the flag from dropping through. Thus loaded, it is placed in the tube, which is stood upright on the Performer's table.

A silk is now produced - either by sleight-of-hand, or other method. With the silk in his right hand, and the tube held by the finger and thumb of his left, the Performer brings the tube momentarily behind his right arm, where he engages the needle point of the inner cup in his coat sleeve, near the elbow. A slight downward movement brings the cup free from the tube, and leaves the cup attached to the right arm.

Still holding the tube between the first finger and thumb of the left hand, the silk is shown by holding it at one corner by the first finger and thumb of the right hand, and gripping the opposite corner with the first finger (and tube) of the left. This move shows the front view of the silk. To show the other side of the silk, **THE LEFT HAND IS BROUGHT BEHIND THE RIGHT SLEEVE**, in such a position that the tube comes directly in line with the cup, and an upward movement scoops the cup into its hiding place.

The silk is now inserted at the top and pushed down, squeezing the other almost through the springs.

The 'dyed' silk or flag is pulled out clear of the tube, and the movements of showing the silk on both sides repeated, which leaves the cup on Performer's sleeve, and both the tube and flag are passed out for inspection.

MESSRS
A. W. GAMAGE LTD,
HOLBORN, LONDON, E.C.1.

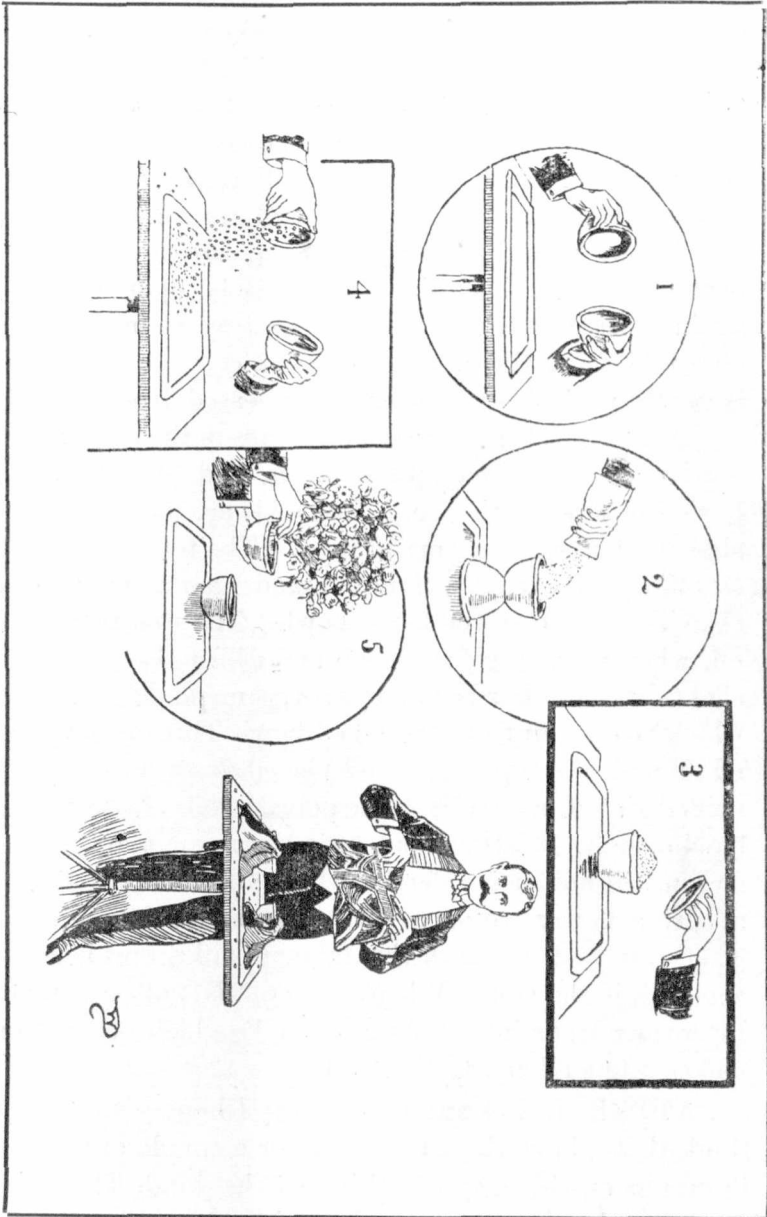
THE WONDERFUL CONFETTI BOWLS.

This trick was designed by Mr. Bruce-Hurling, and is to-day one of the best tricks of its kind.

The illustration shows the progress of the trick. Two Aluminium Bowls are shown empty, and as they *are perfectly empty* there is no difficulty in satisfying the audience. *Fig. 2.* shows one of the bowls being filled with rice, which is then covered with the other bowl. The rice is soon found to have multiplied to double the quantity, (*Fig. 3*) and after being levelled off, and the top bowl replaced, changes to confetti. (*Fig. 4.*) Upon this being poured out on to the tray, and bowl again covered, a bunch of flowers is produced which is larger than the bowls. *Fig. 5.* Bowls are again placed together, and when separated are found to contain many flags. Much paper is then pulled from one of the bowls, and when this bunch of paper is torn apart, a life-size baby is pulled from it.

The whole secret lies in the use of a third bowl, which nests in one of the unprepared bowls. This bowl is ingeniously packed with the various articles, and they are fixed in such a manner that they cannot drop out when the bowl is inverted. The bowl is covered finally with a disc of metal painted white to match the rice used. In the centre of this disc is a small slot, and on the tray is a tongue, or lug, which fits into the slot. Over this prepared bowl is placed an ordinary bowl, and by its side the other unprepared bowl.

Performer comes forward with the tray held in his left hand, and lifts the loose unprepared bowl, which he shows, and then places on a chair or table. Now comes



2

the only skillful part of the trick. Performer lifts the other unprepared bowl off of the faked bowl which is fixed to the tray; but as he does so he slowly turns the tray towards himself. The result is that the audience never see the faked bowl. Two bowls have now been shown empty, and the tray is dangling down. The last move is then reversed, and the bowl returned over the faked bowl whilst the tray is being turned to a level position again. The other bowl is stood upon the tray again in the correct position. The tray is now placed on a table, and the bowl filled with rice. The trick bowl is gently pushed forward, and is released from the lug or tongue on the tray, and as it jams in the unprepared bowl it can be lifted upside down, and placed on the bowl just filled with rice. The bowls are picked up and shaken, and secretly turned over. The top bowl is lifted off, and the rice will now stand on the metal disc that is attached to the faked bowl. The rice is levelled off, when returning first bowl, and whilst the Performer shakes the two bowls, he turns the metal disc slightly, which releases it from the faked bowl. This disc is picked off with the top bowl, and placed down amongst the spilled rice. Confetti is then poured out of the faked bowl over it. Bowls are put together again, and in doing so a metal holder is released which allows two bunches of spring flowers to open. These make a splendid show when removed. Beneath this fake are silks, and beneath the silks is the coil. When the coil is pulled out, the Performer loads into it the Hat Doll, which production makes a fine climax to the trick.

PATTER. Ladies and Gentlemen. I hope you will not think that I have the framework for a couple of College Puddings on this tray. Nothing of the kind. These are two silver bowls, made of aluminium to increase their

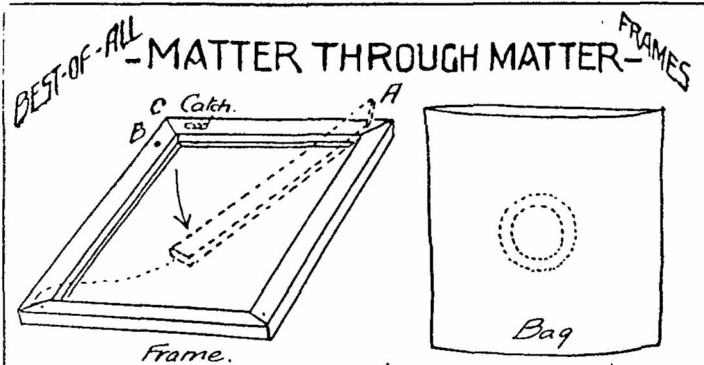
weight, and I intended them to be a wedding gift to a friend of mine who wanted to marry an actress. Unfortunately the wedding did not take place, for the simple reason my friend's wife objected. Consequently I have them left on my hands, or, I should say, tray. I brought them along this evening thinking you would like to see the trick that never happened. It may not happen now, but I am fairly lucky - as a Conjuror, so if you will all sit quite still and follow me, I will show you the "Silly Wedding Trick". Getting married is a silly trick-hence the title. This bowl, as you will readily perceive, is quite empty, and this one-like Mother Hubbard's cupboard-is bare, I mean, unclothed,-oh bother it, its got nothing on it, in it, has it? Say "yes"- I mean, no. I get so excited anyone would think I was the bride, I mean bridegroom. In this rice is the bag, er, in this bag is the rice I was going to give them,- throw at them; and if there has been no leakage there should be enough to exactly fill the bowl. (Pour) One, two, dear, dear; three grains short. I always did suspect that Chinaman who lives in the flat above me. Evidently trying to live on the flat below. Now there is hardly enough to work the trick with. Never mind; magically I can make more. By covering with this empty bowl, and gently shaking like so, you will find that the three grains that were missing will have returned (uncover) with interest. Dickens. I had the bowl all of a twist, so I got more. I do not want two bowls full, so I will smooth one off, and change the remainder to something else. What would you like. Quaker Oats? Right. Now I shook them for rice, so I will do the same for oats. (Uncover) This is not Quaker Oats, it is Confetti. Of course, I was forgetting, it is a silly wedding trick. Have you ever tried walking about on your hands and knees picking this up with a pin. Oh its a silly wedding trick. (Look at Confetti) This is

strange. All the blue Confetti is red, and all the green pink. No, I am not going to be kind and distribute it amongst you. It tickles so down one's neck. Makes you go quite goosey, doesn't it. I will pile it in a pour, I mean, pour it in a pile in the corner of this tray, where it will nestle quite content- unless a cyclone or a sneeze comes along. Strange that Confetti should be the same pattern as Jacob's coat. Now we will place the bowls together again, and if I am successful, the bridal boquet will be materialised. Here it is - the Gaiety bunch of Orchids. I do not wish to swan- er, talk big, but I gave one guinea each for these cream Orchids. Of course the red and blue are much cheaper - two for three halfpence to be precise. Of course this is for a great occasion. Afterwards the Bride is very lucky if she gets a penny bunch of Violets, and then has to pin them in her coat herself. Whatever is this? Ah. Ribbon for the bridesmaids. Something like the British climate - always changing. Wouldn't it make lovely bows for their bow-wows. (Introduce Hat Baby into paper coil) Hullo - what's this, I have been talking so much that I have got to the fifth act without knowing it. If you will kindly look at your Programmes you will read that one year is supposed to have lapsed between the fourth and fifth act.

These are howling successes. Perfect little ducks. They must be ducks, because they have been "bowled" twice. I hope you will not need a pair of spectacles to see that joke.

THE BEST OF ALL MATTER THRO' MATTER FRAME.

This frame is a very deceiving piece of apparatus, and can be passed for complete examination. As will be seen in the illustration, a portion of one side can be released,



After frame has been examined by the audience a handkerchief is pinned over, and all is put into a paper bag. The middle of the bag is broken, and articles are pushed right through, also liquid is poured through, yet frame is taken from the bag with handkerchief intact and dry.

The secret is in the construction of the frame, one part of which opens as in sketch. When the 'kerchief is pinned on, one pin must be put in between the guide hole "B" and the corner of the frame "C". This pin releases the catch. Now in placing frame in bag push down top bar which takes handkerchief with it and thus leaves frame partially open.

In the centre of the paper bag is a concealed ring of card, and it is the middle of this ring where the paper is to be broken, and material passed through, thus preventing bag breaking open too much. After demonstration close frame by pressing on corner "A" with thumb until bar shuts when frame can be withdrawn intact

and this folds down - leaving a clear field for operations at the centre of the frame.

The instructions explain how easily the side is released

when pinning the handkerchief on, and how quickly it is pushed into position whilst putting the frame into the bag.

The Matter thro' Matter Frame to the uninitiated always has the effect of being a trick verging on the miraculous, and with a careful selection of the articles intended to be passed through the bag and frame, the performance can be made very humorous as well as mystifying.

M Y S T O G R A P H S .
OR INVISIBLE PICTURES.

With this simple apparatus, the conjurer can produce at will portraits of Celebrities, enlarged facsimiles of Playing Cards, etc., on blank sheets of paper, under conditions that seem little short of miraculous; the pictures gradually growing out of nothingness before the eyes of the audience. There is no substitution and no covering up, the whole process being in full view of the audience from first to last.

The apparatus consists of an oak picture frame, a set of "Mystographs," and a set of picture Post Cards. The frame is less than half an inch in thickness, and is fitted with two pieces of glass in close contact with each other. The front one is a fixture, but the back one is hinged to allow it being opened and closed. The frame is perfectly translucent when placed in front of a light.

EFFECT. The conjurer with the frame in hand, announces that he will cause the portrait of any celebrity named to appear on a blank piece of paper placed in the frame. He holds the frame to the light to show that there are no pictures concealed between the two glasses, and further emphasises the fact by showing the

frame open. He then asks the audience to name the celebrity whose portrait is to mysteriously appear, and assists them in a decision by producing a packet of picture post cards containing portraits of prominent men from which to choose. The selection having been made he takes one of the blank Mystographs, and asks some member of the audience to examine and initial it. He then places it between the two glasses in the frame, and holds the frame up to the light to show that there is nothing visible in it. However, in the course of a few seconds, the audience will notice a brown mist appear, which develops into a clear, life-size portrait of the celebrity chosen in the total time of one minute. The picture is then taken out of the frame, and on examination will be found to contain the identification mark placed upon it.

WORKING. Open frame flat on table, and remove the loose piece of white blotting paper. With a small, flat brush paint over the cardboard fixed in the back of the frame with the Ammonia solution, and after removing any surplus solution from the cardboard, replace the loose piece of white blotting paper and close frame, securing it with rubber band. This operation should be done as quickly as possible, so as to prevent any weakening of solution by the escape of the Ammonia fumes.

The frame will now be ready for use, but should not be left too long before using it.

When performing the trick, all you have to do is to insert one of the blank Mystographs into the frame, between the glass and the loose piece of blotting, with the picture side next to the glass. The Ammonia fumes will penetrate through the back of the Mystograph, causing the picture to appear in from 30 to 60 seconds.

Several pictures can be developed with one charge of Ammonia, if they are all done within a few minutes of

each other. The pictures should be removed from the frame as soon as they are developed.

The Mystographs, after being developed as above described, will disappear of their own accord in from 6 to 12 hours if exposed to the air, and can be used over and over again. Should it be desired to use the pictures again before they have disappeared of their own accord, the vanishing process can be expedited in the following way:- Soak the print for a few minutes in clean water, and also thoroughly wet the piece of specially prepared Pink blotting paper given with the Mystographs, and lay the picture face downwards while wet on it. Picture and blotting paper should be kept in close contact by pressure, and left for a quarter of an hour to an hour. When bleached, the Mystographs should be allowed to dry before being used again.

The Mystographs that are procurable are many and varied, and all lend themselves to an entertaining, and mystifying effect.



MESSRS
THE GLOBE MAGICAL MART,
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BOOTLE, LIVERPOOL.

A SURPRISING SEQUENCE.

EFFECT. A borrowed and marked coin is placed in full view of all, whilst the Performer fills a glass from a jug containing water, the latter changing to ink in the glass.

On top of a pedestal is placed a second glass, which Performer covers with a large handkerchief. Dropping the borrowed coin in the glass of ink, the conjurer proceeds to vanish a silk handkerchief. Taking up the glass of ink, this is poured into the jug, and immediately it changes back to water, - the coin having disappeared.

Removing the handkerchief from the second tumbler the vanished silk is disclosed therein, and on removal of same the missing coin is found wrapped in it, and which is returned for identification.

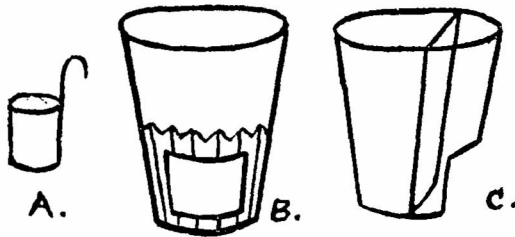
EXPLANATION. The water to ink is brought about by the Tannin, Perchloride of Iron, and Oxalic Acid method, - too well known to need describing, except it be the introduction of the latter Acid into the jug. A glass jug is used, and a receptacle to hold a good teaspoonful of a concentrated solution of Oxalic Acid is made from clear celluloid. See Fig. I. (A). The handle part hangs on the edge of the jug, and is of such a length as to keep the contents from mixing with the water until required, when it is slipped off the edge of the jug, and drops into the water ready for the bleach.

The first tumbler is known as "THE KELVIE TUMBLER" originated by Mr. H. C. Seager, and with his permission now described.

Fig. 1. (B) shows the glass with a hole level with the

bottom. (C) Shows a celluloid fake which fits inside the glass, and is divided down the centre making two compartments, the front being watertight. The coin is dropped in the rear, which being minus a bottom, allows it to strike the bottom of the glass with a clear ring. The hole in the fake allows the coin, or other suitable article, to slide out of the glass at the back into the hand, the dark coloured liquid masking the absence of the article.

The handkerchief pedestal is too well known to need a description, except that it delivers a silk, concealed in



the top, through the base of a bottomless tumbler, and so into the glass. The pedestal is loaded with a silk in which is wrapped a duplicate shilling, or other suitable coin.

TO PERFORM. Having borrowed a coin, lay it aside, and fill glass with water. Result:- Ink. Introduce pedestal and bottomless tumbler, covering with a Charm Handkerchief.

Drop the coin into the ink (?), and then pick up silk, (duplicate of the one in the pedestal) and vanish by any method. Pick up the jug which should contain sufficient water to break the fall of fake, and release the latter and then pour the glass of ink into jug. Result:- all water, and coin vanished.

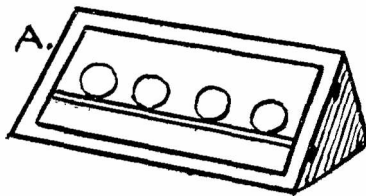
In the execution of the above, slide the coin into your hand, and retain palmed until required.

Remove Charm handkerchief, and take out folded silk with the finger tips, unwrap, and secure the coin. In passing to the audience change the coin for the borrowed one, and hand out for verification.

If desired, the water could change to wine by adapting the "Osotasy" wine method.

NEW COIN FRAME.

The frame is designed to overcome the embarrassment of a side view, which was a failing in the old triangular stand, as supplied with that clever coin comedy - "The Grandfather's Legacy."; and furthermore it relieves the Performer of sleight-of-hand if desired.

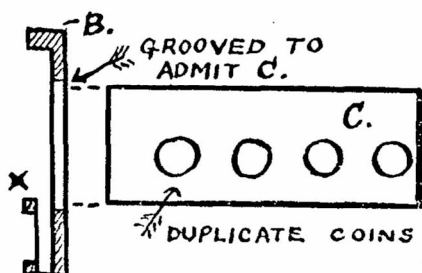


Four coins are taken separately, and vanished. The frame is next covered over with a silk, the coins caught from the air, and passed back on to the frame. On covering again, the coins can be vanished and reproduced elsewhere.

Illustration "A" gives the appearance of the frame from the front. It is covered with black velvet, and only the edge is gilded.

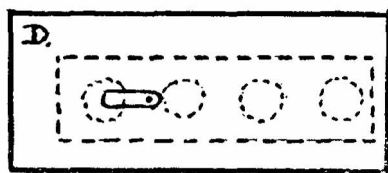
The coins are placed in the four recesses, the ledge "x" merely masking the presence of the hidden recess. Two hinged stays hold the frame in a slanting position when in use.

Illustration "B" is a sectional view of the frame, and when removing the coins they are allowed to drop into the secret recess, the hand apparently containing the coin moving away in a natural manner, and the orthodox manipulations of the pass and vanish gone through. The fourth coin (or any of the others if desired) is actually removed, and retained palmed for subsequent use.



"C" is a slide slotted out to receive four duplicate coins, and they are brought into view, or vanished, by means of a projecting stud, as shown in "D". If desired to reproduce the coins elsewhere after working the above, duplicates will be required.

WORKING. Remove the coins from the frame separately, and vanish apparently by sleight-of-hand, yet actually letting them slip into recess. Take the



**BACK VIEW OF FRAME
SHOWING STUD TO SLIDE
COINS INTO VIEW.**

fourth coin, and retain it in the palm. Cover the frame with the silk, and proceed to catch the coins from the

air, the palmed coin being produced and vanished each time, and thrown in the direction of the frame. Pick up the frame from table, and sliding the catch, bring the coins into view, and then remove silk. Replace the silk on the frame, and slide coins out of view once more, and proceed to pass them wherever fancy desires.



CUTTING THROUGH A DOLL.

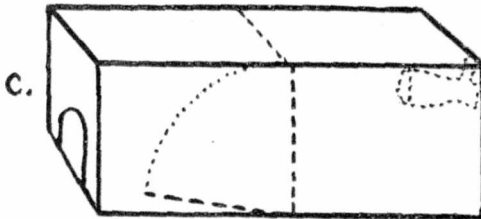
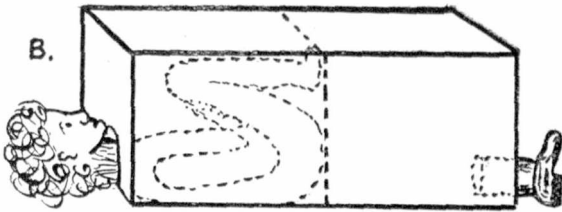
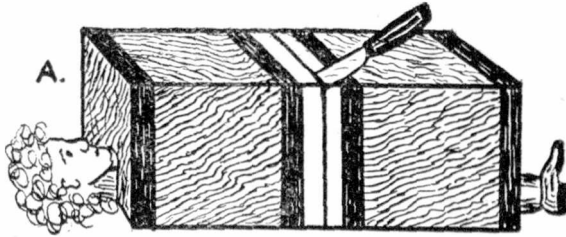
A large doll is exhibited to the audience, and offered for inspection. Next a box designed to hold the doll is shown, and removing the sliding doors, Performer pushes his arm through, proving all unprepared.

Replacing one of the doors, he takes the doll and pushes it into the box feet first, and as soon as all but the head is in he slides the remaining door so as to hold it in place. Easing up the feet door, he adjusts the feet in view, and secures the door. Both doors are cut to allow the head and feet to protrude.

After showing on all sides Performer replaces box on the table, and taking up a carving knife proceeds to cut with a sawing motion through the centre of the box, and consequently the doll. The two halves of the box are separated and shown end on, with the head and feet facing spectators. Replacing the halves of the box as at first, the feet are released, and lifting the door at the head end, the doll is withdrawn uninjured, and passed for examination.

WORKING. The box is made in two halves, and is prepared for showing by pasting brown paper gummed strip round the centre, taking care to keep the gummed strip central with the division. Pass the doll for examination, and pick up box. Slide out head door, and

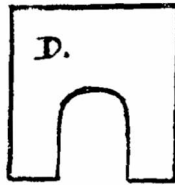
thrust hand inside, securing the fake legs with the hand and letting the fingers curl out over top of box. The leg door is removed during this process, and the box shown on all sides. Slide in leg door, and place box end down on table, and in doing so place hinged flap in position.



Take the doll, and keeping the clothes gathered together, insert the feet, getting them close to the top of the box. This leaves ample room for the doll to double itself into the half of box where it is held secure with the head door. Place the box flat, and slightly raising the leg door extract the dummy feet just sufficient, and then close the door. The whole arrangement can now be shown from all sides.

Illustration "A" shows all ready for cutting. "B" shows actual position of doll and dummy legs. "C" explains the hinged flap which confines doll to the half of box. "D" shows shape of sliding doors.

Take a large carving knife, and commence the cutting at one corner, getting the knife in the division of the two halves. As the cutting is rather easy make believe to use exertion to complete the illusion. After cutting through take a half in each hand, and separate them, placing head and feet halves side by side to thoroughly demonstrate the position.



To withdraw doll, place the two halves in their correct position, ease the leg door and slide in the feet. Next lift up head door, and pull out doll, which comes out to all intents and purposes as if it had been lying full length in the box.

Doll is then passed once again for examination.

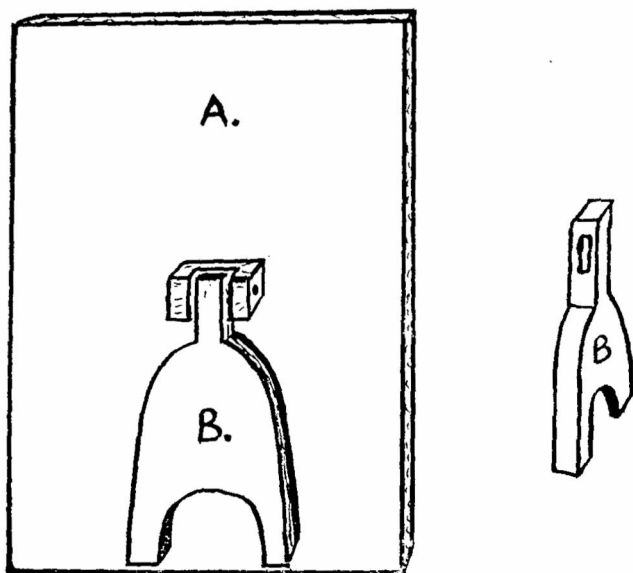
**MESSRS
WILL GOLDSTON LTD,
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IMPROVED SAND FRAME BACK.

(Invented by Stanley A. Davis.)

This is an ingenious piece of apparatus that can either be a part of the sand frame, or made with a frame to it, so that a sand frame can fit into it. Its object is to mislead the audience, and prevent them observing that the sand frame has been turned upside down.

The two illustrations will show how the back support



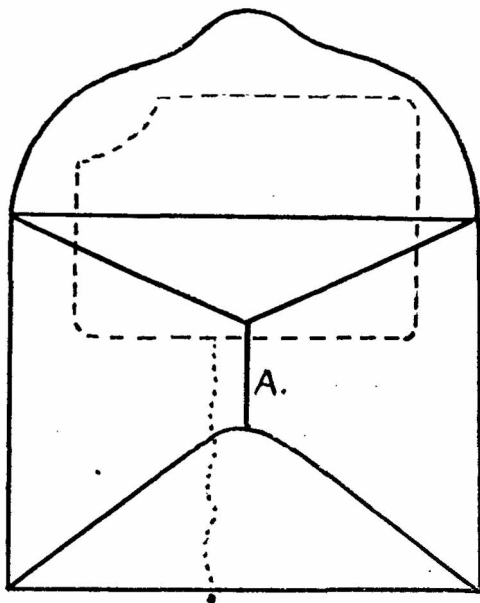
(which has an elongated hole for the pin to pass through) can be turned and locked to form a support for either end of the frame. When the support is pulled so that the pin runs through the top part of its slot, it can be turned right over to the other end. It is then pushed so that the pin is passing through the bottom end of the slot, with the consequence that the support can be pulled out at an angle only just sufficient to stand the back upright.

When the card has been placed in the sand frame, it is dropped into the back frame. Whilst the sand frame is facing the audience, the support is manipulated; and the frame is then turned round with the back to the audience, and stood down in the direction the support points. This move is easy to make, yet extremely deceptive.



THE MASTERPIECE ENVELOPE & CARD TRICK.

This trick was first introduced by Albert Verity, and Herbert Naylor. The trick envelope can be used in very many ways, but one method only will be described here.



The envelope has a double front portion complete with flap. The false piece is added to the inside of the envelope, and consequently it can be shown quite freely.

A complete card, or a torn card according to the trick, is concealed between the double flaps of the envelope as per the dash lines in the illustration. Attached to the card is a fine thread, and the other end is passed through the bottom of the envelope, and knotted off close to the edge. (Note dotted line.)

The envelope can be shown quite empty, and a knife or pencil casually thrust through it. (The knife or pencil should be pushed through where the illustration is marked "A". This will not disturb the thread, but proves without words that the envelope must be unprepared.) The thread is now pulled, and the card comes into position in the bottom portion of the envelope. The envelope is now sealed in the ordinary way.

When it is wished to find the card, it is best to cut or tear the end of the envelope, and extract the card that way; for the false section will not show. If the envelope is torn open at the flap or top, the double piece is likely to fan out and be noticeable.



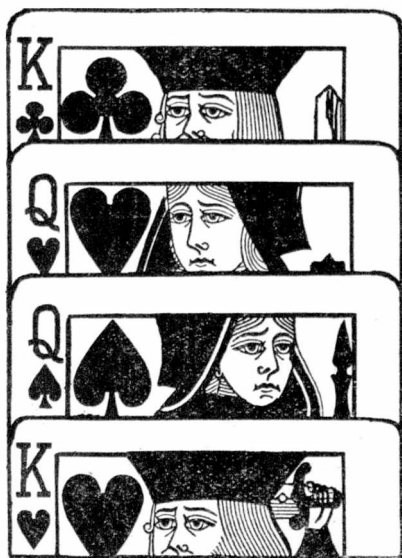
THE FIVE CARD TRICK.

The effect of this trick is that five cards are shown, and dropped into a hat which has been borrowed; or a hat that has been proved unprepared. Performer bares his arm, and removes two cards from the hat. Both cards are shown freely back and front. The hat is then passed to a spectator for him to remove the other three cards, but he cannot do so. The hat is empty.

A flap card is used to get the desired result. While it is laying ordinary, the face card is say the Queen of Clubs; but when the flap is set it represents four Court Cards overlapping each other. (See illustration.) An

indifferent card (say the 10 of Spades) is added to the bottom of the King of Hearts, and so you show five cards overlapping each other. When a flap card is used the hinge across it is oftimes noticable at close range; but with this prepared card it adds to the effect of overlapping.

The moment the cards are dropped into the hat, the spring flap flies up, and hides the four overlapping Court cards. Consequently there is no fumbling when



Performer dips for the cards. He can remove them one at a time without looking at what he is doing, and immediately show them back and front without any false move.

The hat is then passed, and found empty. The three missing cards are then discovered, or worked into the trick in any way the Performer desires.

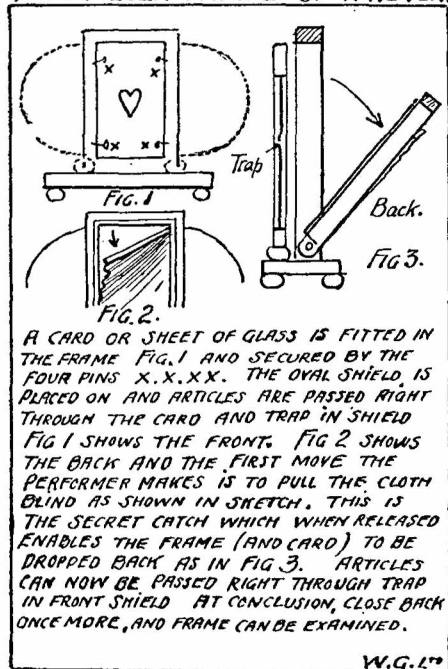


THE ALLEN FRAME OF MYSTERY.

This frame is an ingenious version of the Matter through Matter trick. The oval shield (as shown in illustration) in reality hides the front of the frame, but is purposely drawn to allow the method of fixing the glass to be seen.

Pulling one corner of the back cloth down to release the spring catch that holds the moving portion of the frame in position, is quite a simple matter to accomplish secretly. After that the usual suitable articles can be pushed through the opening in the shield, and the performance made interesting by the addition of suitable talk when borrowing articles, or using those already in readiness for the experiment.

THE ALLEN FRAME OF MYSTERY



THE MAXWELL COIN VANISH.

This is a splendid pocket trick, and goes extra well if any member of the audience is familiar with the ring, disc and coin trick.

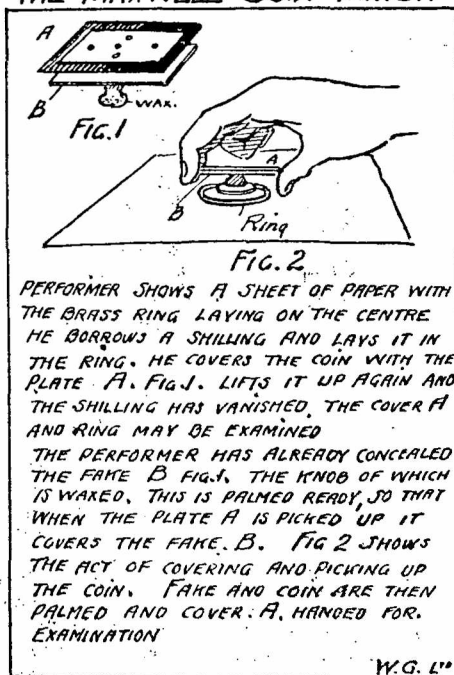
Read the method of working carefully, and the moves will be found delightfully simple.

The palmed fake "B" is quite easily covered with the plate "A", and when the two are lifted together the waxed knob is underneath, and cannot be seen.

Reverse the moves, and the plate "B" with the coin attached is then left in the palm, whilst "A" is found perfectly free from any monetary encumbrances.

The ring and sheet of paper will undoubtedly be immediately seized for inspection, but as they are unprepared the spectators will be none the wiser. Many ways of reproducing the shilling will suggest themselves, so that the greatest effect can be obtained.

THE MAXWELL COIN VANISH

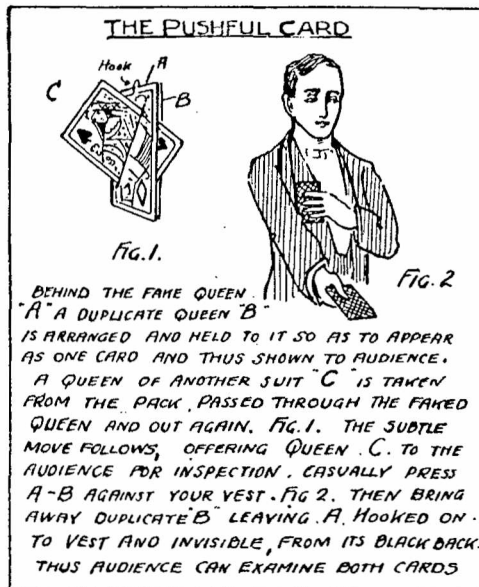


THE PUSHFUL CARD.

If this trick is worked carefully, and in a serious manner, the effect is very perplexing.

If the card is slit correctly, it will hardly be noticeable on the face of the card. The back is hidden by a genuine card, which makes all safe and stops a glint of light showing through the slot cut.

The illustration shows the 'get-away' of faked card, but the hand is drawn too high up. Work it a few inches lower. It is quite a natural move for the left hand to come towards the body if the right hand is extended to someone on your right, and not directly in front of you. Then as you turn to your left, to offer the other card, the right arm will close over the hanging card, and so prevent any possible exposure. This move is extremely effective, and perfectly safe if you offer the first card to your right, and the second card to your left; for the cover is perfect and natural. Try it before the mirror, and you will find it a wonderful finish to a mysterious effect.

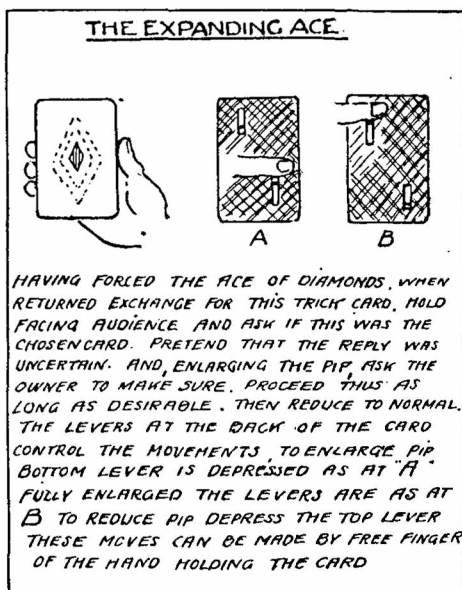


THE EXPANDING ACE.

Apart from the magical effect of the Ace spot getting larger, the working of this card is conducive to much merriment, for it is almost impossible to watch the Ace of Diamonds grow to the size of the Ace of Spades without puckering up the muscles of the cheeks.

As the instructions on the block explain, the levers at the back of the card easily control both movements for the expansion and diminishing of the Ace; and the only skill required is skill of presentation.

This trick card really helps to make Magic merry.



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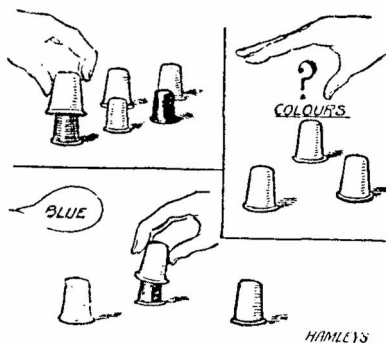
510a, 512, 514, Oxford St., W.1.

200, 202, Regent St., W.1.

THE INTERNATIONAL CONES.

This is essentially a drawing room or after dinner trick, being too small for stage purposes. It is however extremely puzzling, and can be repeatedly worked without any likelihood of detection.

Three small celluloid cones, coloured red, white and blue respectively are shown, placed on the table and covered with three celluloid covers. The exact position of the coloured cones having been noted, one of the company is requested to alter their positions while the Performer's back is turned, or, if desired, while he is out of the room. On his return, the Performer, without hesitation, announces the order in which the cones now stand, and upon the covers being removed, it is seen that he is correct.



The solution of the trick is really absurdly simple. A very small hair is attached to each of two cones, one hair being a different shape to the other, while the third cone has no hair attached. The Performer merely has to remember the colour associated with each of these to be able instantly to announce their positions, since the hairs are readily visible to him, although they are far too minute ever to be considered or noticed by those not in possession of the secret.

PATTER. Ladies and Gentlemen. I would like you to help me in a rather bewildering experiment. I have here three ivory cones made of celluloid. Just examine this one, Sir. They are all alike only different-in colour. I have had them dyed. My sister, Dolly, did them for me. Dolly dyes you know. She dyed them Red, White and Blue in deference to the finest flag in the world-the Union Jack. Will you also examine these covers. A Stockbroker friend of mine can get me an awful lot, for his clients keep losing them.

Now whilst I turn my head, I would like you to do the three card trick with the cones. You are married? Yes. Then you have already had experience in finding the lady. Move them about just a little, so as to change their positions. Ready? Thank you. Which colour would you like me to find? "Blue". There it is.

I will turn my head again whilst you move them. Ready? This time I will devine the position of all three. Here we have the White Cone, here the Blue; and the last must of necessity be the Red.

You may wonder how I do this trick. I will let you into the secret. Each cover has a hole in it. There is nothing casier than to lock through the hole, and see the cone inside.

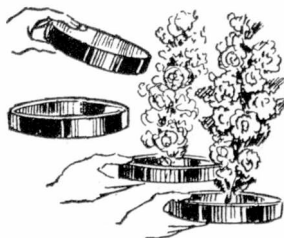
You will find the hole at the bottom of the cover - where the cone goes in.



THE JAPANESE FLORAL TRAYS.

The Performer, expressing a desire to brighten the stage by means of some flowers, picks up from his table two small round lacquer trays. He shows them to the audience and then places the two trays together, one on

top of the other. On picking up the top tray, there emerges a beautiful plant, standing roughly 14 inches high, and covered with choicely coloured flowers. This is placed on one side of the table or stage, and in order to match it, he places the two trays together again, and in the same manner produces a second plant similar in size to the other.



This makes a good opening trick, and as the reader may have surmised, is worked by means of collapsible plants which are concealed, in one case, in a false base, and, in the other, a false top, both being held in position by a small steel fake at the side of each tray. The fake is, of course, released when placing the trays together.

PATTER. Ladies & Gentlemen. Possibly you will be interested to learn that I have just returned from a tour of Japan. It is a curious country, and most things are done in a reverse manner to the way we do it. For instance, we present artistes with flowers at the end of their performance. The Japanese consider that too risky, and present them at the beginning. I will give you an illustration. Here are two Japanese Trays. When I place them together, and say:- "Miya sama, Toko ton-yare na," the flowers appear. Delightful. What a lovely display.

In Japan they never put butter on their bread. They put the bread on the butter by spreading it underneath the slice. Wonderful race.

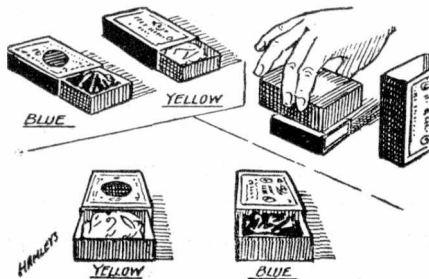
Again they would put one tray on top of the other, and chant:- "Miya sama, Toko tonyare, Titipu." and here is another display of pretty flowers.

Instead of having them carried away to decorate the dressing room - that beautiful apartment with gilded walls and marble floor, fitted h. & c., 5 miles from nearest Railway Station - I will use them to decorate the stage. There they are - wonderful magical flowers of Japan.



THE PASSE-PASSE SILK HANDKERCHIEFS AND MATCH BOXES.

As might be inferred by its name, this trick consists of the magical transposition of two silks. Two ordinary safety match boxes are shown, one having a blue spot pasted on it, and the other plain. A blue silk is now placed in the box with the blue spot on it, and a yellow one in the other. The drawers of two larger match boxes are then placed over the boxes containing the silks.



The Performer rapidly changes the position of the boxes several times, and then asks the audience to guess under which drawer the match box with the blue spot is hidden. However many times this performance is repeated, the result is always the same, and the box with the

blue spot cannot be located. Finally both drawers are removed, and a member of the audience is asked to open both boxes, when it is seen that the silks have changed places, the blue silk being found in the plain box, and the yellow one in the box with the blue spot on it.

For the working of this trick, two ordinary safety match boxes are required, one of which has a blue spot pasted on it, also two 'shells' made of metal, and covered to represent the top and sides of the boxes, one shell having the necessary blue spot. The drawers of two larger boxes are needed to act as covers as already described.

The shells are on the boxes when first shown, the one with the blue spot covering the plain box, and vice versa. A blue silk is placed in the box covered by the shell with the blue spot on it, and a yellow silk in the other.

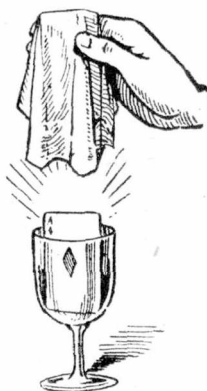
The drawers of the larger boxes are placed over, and the audience asked to point out the box with the blue spot on it. Their attempts are doomed to failure for, should they guess correctly, the Performer when raising the cover, presses at the top edges and thereby grips the metal cover, exposing to the audience the plain box underneath. Similarly, if the audience choose the other box, the Performer merely raises the cover leaving the shell (which it will be remembered is plain) in position. Finally both drawers are taken off the boxes together with the shells, when the silks apparently have changed places, and the boxes can then be handed round for examination.



THE MAHOMET CARD AND GLASS.

This trick will appeal alike to Professional and Amateur Entertainers as the effect is obtained by methods somewhat differing from those usually employed in Card Magic.

The Performer requests a member of the audience to select a card from the pack, note what card it is, and to show it to two other people, so that there can be no mistake in identifying it. The chosen card is then placed back in the pack, which after being shuffled, is placed in a glass (the variety known as the Rising Card Glass) by the Performer who then hands it to the person who



chose the card to hold, and covers it with a borrowed handkerchief. At the request of the Performer the pack is lifted out of the glass under cover of the handkerchief, when the chosen card is seen to have remained behind in the glass.

To produce this novel effect, a 'pocket card' is used in conjunction with a narrow card which fits loosely into it, this fake being placed in the middle of the pack.

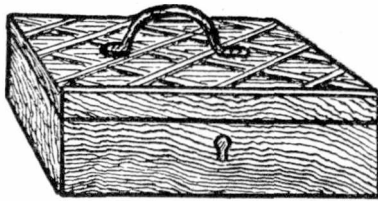
To perform the trick a duplicate card of the same value and suit as that contained in the 'pocket card' is

forced. When returned, the pack is shuffled, care being taken to ensure that the narrow card does not fall out of the pocket, and when the pack is placed in the glass, the open end of the fake should be at the bottom, so that when the pack is lifted out, the narrow card falls out, and remains in the glass.



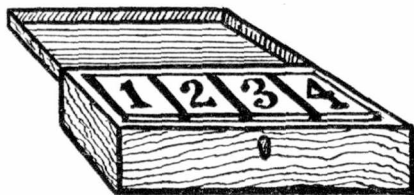
THE MARVEL OF MARVELS.

A mahogany box containing four blocks, numbered 1, 2, 3, and 4 respectively, is handed round for examination. One of the audience is then invited to take the blocks out of the box, place them back in any order they like and lock the box, retaining the key. For greater security, this box is placed in a second box which is also locked by another member of the audience, who then hands it back to the Performer. After suitable by-play and patter, the Performer proceeds to announce correctly the order in which the blocks have been placed, and requests one of the audience to unlock the two boxes to prove that he is right.



The method of reading the numbers is very ingenious. Embedded in each block is a magnetised needle which, however, in each case occupies a different position. These needles act upon four miniature compasses very cunningly let in to the lid of the outer box, and of course, each needle affects the compass in a different way, so

that the needle in No. 1 block turns the compass pointer to North, No. 2 to East, No. 3 South, and No. 4 West. It is then a simple matter to determine the order in which the blocks are placed merely by examining the position of the pointers. The back panel of the lid of the larger box slides towards the back, and this exposes the compasses to the Performer. As however, the front part of the lid is fixed, nothing is visible to the audience, and it is easy for the Performer to slide the panel back as he takes the box in his hands. The lid of the box is



so perfectly made and inlaid that the join of the sliding panel and the remainder of the lid cannot be detected, so that it would be quite safe to pass both boxes for examination after performing the trick.

PATTER. Ladies and Gentlemen. Undoubtedly you have been reading in the papers about the wonderful results obtained by training the eyes to see through opaque bodies. For many years Magicians have been able to walk through brick walls - under test conditions, but I now propose to show you how it is possible to see through one. Has any lady or gentleman got a brick wall they could loan me for a few minutes? I promise I will return it in good condition. No! Well, a brick will do. Not even a brick; and yet you have known for many days that I would perform here.

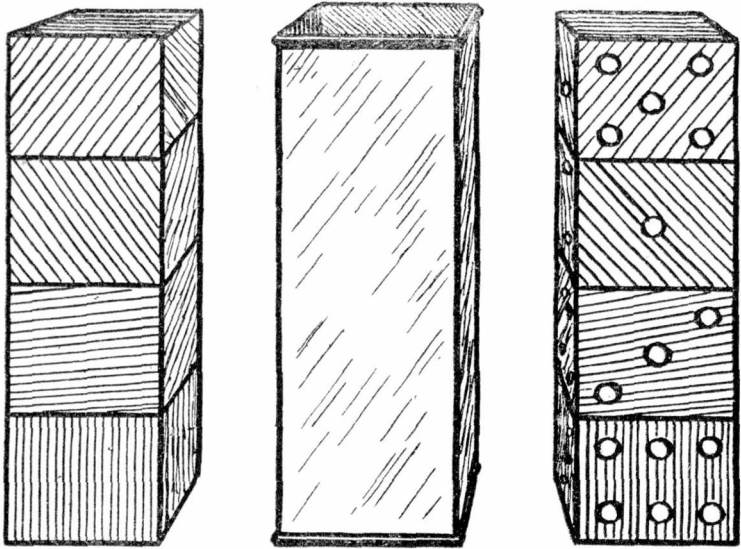
Well, I must omit that portion of the experiment, and proceed with something far more difficult. Will a gentle-

man kindly examine this box. You see it contains another box. The man who made it was of a suspicious nature; but that has nothing to do with the trick. There is not the slightest doubt that he was a follower of the "SAFETY FIRST" movement. Hence the two keys. You will find that the inner box contains four blocks of wood, numbered 1 to 4 respectively. The numbers are used simply to distinguish one block from another, and I do not purpose asking you any problems in arithmetic. When at school I was simply shocking at sums; so I always show consideration for others. The experiment would work equally as well had they been lettered "A, B, C, & D." but it would look too much like an advertisement for a tea shop. Besides, I have shares in Lyons. Examine them carefully, Sir; and then pass them around. I can assure you they are above suspicion; - there is no trickery about them. I will be perfectly candid. To find the trickery, you should be examining me.

Unfortunately, in the cause of this experiment, I shall have to turn my back towards you; but I know you will forgive me. Now will you kindly place the blocks into the box in any order you think will deceive me. Some people are expected to have, and others are accused of having eyes in the back of their head; but you need not suspect me of being afflicted in that manner. Now lock the box, Sir, and place it in the other box. Have you locked the outer box? Thank you. I will now partly revolve on my own axis, and return once more to a polite position. Will you please place the box on my outstretched hands, and watch my eyes. You will notice how coppertrating - I mean - how penetrating they are. Just trained to look, and see. In the first division you have placed block No: - (Here read the position of blocks.) Now will you kindly open the boxes, and show them to prove whether I have seen their order correctly.

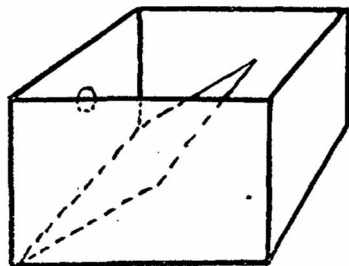
THE "SPOTS" BRICK TRICK.

Four black wooden cubes are stacked one on top of the other, and a mahogany cover, the same height as the four blocks, is placed over them. A small skeleton box, having neither lid nor bottom, is placed on top of the cover, and a number of white discs, representing dice spots, are thrown into it. The Performer, stating that he will transform the blocks into dice, removes the box and mahogany cover, when it is seen that the spots have adhered to the blocks, giving them the appearance of



four large dice. Once more the cover is placed over them, and the whole is placed this time on top of the small box. When the cover is again removed, the spots have vanished from the dice, and are discovered lying on the table. The cover and small box are picked up and shown to be perfectly empty, and the blocks and paper discs can be handed round for examination.

The effect is easily obtained as the mahogany cover contains four shell dice, held in position by means of a small catch, which is easily released when required. These shell dice have, of course, the spots already fitted into their proper places. The small box is provided with a false side which is pushed down by the finger as the box is placed on top of the cover, and this forms a receptacle for the paper discs; when it is removed it is



held by the finger and thumb, the finger pressing up the false side and thereby concealing the paper discs. As the mahogany cover is lifted off the catch is turned, which allows the shell dice to fall into position over the blocks.

To change the dice back again, the foregoing movements are reversed, except that the small box is placed on the table *the opposite way* so that as the false side is pushed up by the finger the paper discs fall on the table.

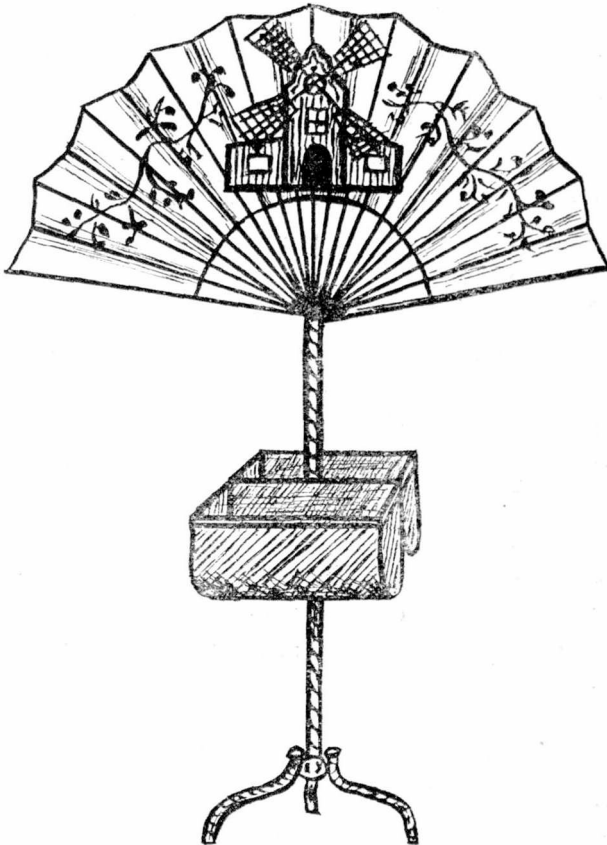


WILFORD HUTCHINSON,
104, WHITEACRE ROAD,
ASHTON - UNDER - LYNE,
LANCS.

THE FANCIFUL FAIRY FAN FANTASY.

This is a pretty trick, and, although it packs small, makes a good show during the performance.

EFFECT. A large Fan is attached to the top of a stand. When opened it is seen to be coloured in the popular "Jazz" design. No trickery is resorted to to show the Fan both sides. The Fan is then closed.



Half a dozen small Fans are shown. Each Fan is coloured differently at the front and the back, and each Fan has a different picture on it. They are slipped in small envelopes, and a member of the audience selects

one, and retains the unopened envelope. Performer now manipulates some black cloth or paper, by tearing or cutting; and then asks for the envelope to be opened, and the design on the Fan to be described to him. When this is done, he asks for the colour of the Fan to be called out. Performer then opens the large Fan, and it has changed from the Jazz design into the colour selected, and when Performer shows the design he has torn or cut, it is found to match the fan the lady has selected. Performer attaches it to the large Fan, and then enquires the colour of the back of the Fan. When this is given, he turns the fan round, and the back has also changed to the corresponding colour of the chosen fan. The small fan is returned, and shown in comparison with the large fan.

WORKING. I have no knowledge who worked the idea of the Fan construction out, but many years ago I bought a small fan in a toy shop, and it could be made to show different designs on the front and back. For conjuring purposes the changing designs were useless, for only at very close quarters could the design be seen. So I dispensed with the design, and showed plain colors instead. I have used the fan since 1915, but never as the centre of an effect until now. The large fan used in the above effect is made from this small model, and is 18 inches long, making a spread of three feet when opened out. The colours are "Jazz" two sides, and when opened the other way change to yellow at the front, and red at the back. Other colours could, of course, be substituted.

The Fan is mounted on a tripod stand, as per sketch, and halfway down the main support are clamped two cloth bags. The bag at the back contains the rag or paper that will be torn or cut into a design; and the front bag is a changing bag, and can be removed from

the tripod, and passed round to collect the small fans, and also used to force the necessary small fan. The advantages of having the trick self-contained are obvious.

Performer takes from the front bag six small fans, and six small envelopes. He passes the envelopes around, and then shows that each fan has two distinct colours front and back (making 12 colours all told) and each fan has a different design on the front. Each fan is sealed in an envelope, returned to the bag, and well shaken, the flap being turned over during the process. A lady is asked to pick one out, and then the bag is returned to the tripod stand.

The rest of the trick is now plain sailing. The Performer tears or cuts the design he knows is on the fan, and then opens the large fan and attaches it. Showing the back of the fan is a decided additional effect to the trick.

PATTER. Ladies and Gentlemen. I would like to draw your attention to a magical problem entitled:-The Fanciful Fairy Fan Fantasy, invented by a young lady named Fanny Fanners. You must excuse the alliteration, but it came with the trick. Here is the Fairy Fan. It seems to be suffering from a shocking rash, - I beg your pardon - oh, its "Jazz" is it. I'm sorry, it was myself who was rash. "Jazz" - or the dream of a Chelsea artist. I might mention that the Fan originally had feathers on it; but the Bishop of Lunden has ordained that all Fairies should have clothes, so I let the Fairy keep them. She looked a bird. I will show you the back of the draught creator. Exactly the same as the front only more so. Gentlemen never use fans. Only cloves. I believe the reason why ladies use fans is with sole object of giving the gentlemen the cold shoulder.

Now would you kindly examine these envelopes, and these small fans. Silly size. You could'nt get two heads

behind one of these, could you? Don't pull them Madam they won't stretch. You will notice that there are not two fans alike. All are different - different designs, different colours back and front. To be perfectly candid, they were a job line, and some are a trifle faded on one side.

Now would you kindly put the fans in their envelopes, and seal them down. Tongue or finger - I do not mind which. Let the small boy do it for you, Madam. He has been eating Lemons.

Now will the Ladies and Gentlemen who have the envelopes kindly drop them into this bag. I want to shuffle them up. Thank you. Now, will a lady take an envelope. Any one you wish. Just dip at random. You would make an excellent swimmer. You dip so nicely. Do not open the envelope yet. I hope it is not the one the little boy closed. Would not like you to get rheumatism.

I suppose you have all noticed the inroads that ladies have made on male occupations. Well, I've started to hit back. I've taken up dressmaking. You need not laugh, for I'm quite serious. As a matter of fact, I have got a little cutting out to do now. I generally bring a three piece costume to finish off whilst I am waiting in the dressing room. Here we are. You go on talking, whilst I do some cutting out. Thank goodness we need never fear that the ladies will become 'Conjurers.' A lady finds it too difficult to deceive. With a man it comes quite natural. That reminds me. I was late home last night, and a square of chalk accidentally fell out of my pocket. Sometimes I think I would rather be a grass widower than a dressmaker; yet you come to the end of a dress sooner or later, according to the prevailing fashion.

Now, Madam; would you kindly open your envelope whilst I do a little pressing, and tell me the colour of

your fan. Yellow ? Thank you. I command all the colours on the Fan - except yellow - to fade right away. They have faded. On the yellow fan, what design is printed ? A Windmill ? Thank you. An early rival to the fan. Curious, but that is exactly what I have cut out. I will attach the windmill, and that will identify the front. By the way, Madam; what is the colour of the back of the fan. Red ? Then mine should be red also. It is. May I have the small fan, so that all may compare ? Thank you. Fancy, Le Moulin Noir waiting for the fan to get the wind up. Well, it will have to wait quite a time, for that is the completion of the experiment with the Fairy Fan.

THE UNIQUE TRAVELLING PENCILS AND CASES.

EFFECT. Two small ivorine cases are passed for examination, one being retained by the assistant, and the other being returned to the performer. Two black lead pencils are now shown, one coloured red and the other blue on the outside; the red pencil is pushed into the case held by the assistant, and the case closed; the blue pencil being placed in case held by the performer.

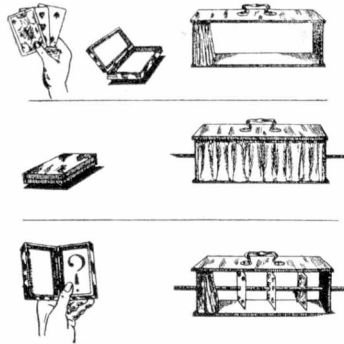
A change is now commanded, and the assistant on opening his case finds the blue pencil in place of the red one. The performer hands his case to assistant, and on being opened it is found to contain the red pencil - the two pencils having changed places.

SECRET. Two genuine pieces of blacklead pencil, one red and one blue, are covered with celluloid shells of opposite colours. These shells have pencil tips, and

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

THE MYSTERY CABINET.

The cabinet is just a mahogany box open at the back, and with an opaque curtain that can be drawn across the front. (We made a wooden front instead of the curtain in our first model, but substituted the curtain in order to get something different from the ordinary run of box tricks.) There is a square hole at each end of the cabinet, which can be passed for examination (the cabinet, not the hole! - but that suggests a "gag"). The remaining apparatus consists of a tapering stick or wand to run right through the cabinet from side to side; a pack of cards, and a Card Box. Three cards are selected from the pack, and placed in the small card box. The



curtain is then drawn in front of the cabinet, and the tapering stick pushed through the holes. Now for the climax! The magician pronounces an incantation, waves his wand, fires a pistol, rings a bell, and sings:- "Yes, we have no Bananas", whereupon the card box is opened, and the three cards are found to have vanished, while the curtain is drawn aside to disclose the same three cards (or at any rate the same three as far as the audience is concerned) impaled on the stick inside the cabinet.

The Card Box is well-known and requires little comment. . It has a loose flap inside, which is allowed to fall and cover the three cards, and the box can then be shown "empty". The cards themselves are forced with the aid of a forcing pack. This pack can either be arranged in three groups of twelve, or the cards set 1, 2, 3, all through the pack, which is then cut anywhere, and the top three cards taken.

Three duplicate cards are used. These have a square hole cut in the centre, the holes slightly varying in size so that the cards will rest at about equal distances along the tapering stick. A mahogany flap wedges tightly in one end of the cabinet, and the duplicate cards are placed between this flap and the cabinet itself. The flap has a hole in the centre to correspond with the cards and the side of the cabinet, and in this condition the cabinet will stand ordinary examination.

After the curtain has been drawn across the front of the cabinet, the stick is pushed right through the centre and carries with it the wooden flap, which is then wedged tightly in the rebate in the other end of the box. This movement requires no fumbling; all you have to do is to push the stick right through and out at the other side, and the flap is bound to fix itself in the right place, leaving no visible difference in the appearance of the cabinet.

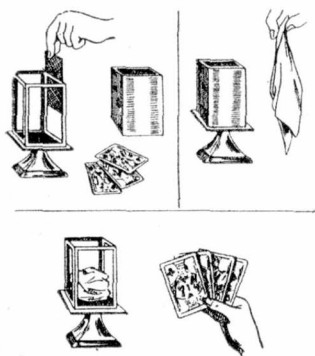
By slightly tilting the cabinet, the cards will space themselves out on the stick, ready for the conclusion of the trick.

Reference to the illustrations will make the description clear.



THE ELECTRIC HANDKERCHIEF & CARDS.

EFFECT. A nickel-plated stand similar to that illustrated is shown all round, also the four Kings from a pack of cards. These are put in the stand in the manner shown, each card facing outwards. An empty metal cover is placed over the stand. A silk handkerchief is then taken and waved in the hand, when it changes to the four Kings, whilst when the cover is taken off the stand, the cards have disappeared and the handkerchief is seen in their place. This effect offers scope for some good patter, the building up of the card 'house' appealing especially to children.



There are three stages in the deception - (1) the disappearance of the cards from the stand; (2) the appearance of the handkerchief in the stand; and (3) the changing of the other handkerchief into the four duplicate cards.

(1.) There are really two stands, the second being a sort of shell which fits over the other. This of course refers to the top part only. To put it more clearly, the shell is a skeleton framework resting on the base of the stand. Little grooves are provided inside the corners of the shell, so that when the cards are put in, they are clipped to the shell itself, and are not merely resting

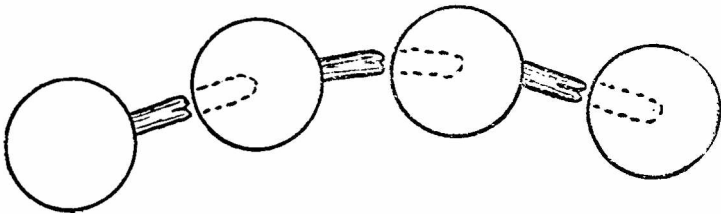
between the stand and the fake. Two spring clips project a little way from the back of the shell at the bottom. The cover is unprepared, but is made so that when it is placed over the cards, the spring clips will engage against it. Thus when the cover is lifted again, the shell containing the four cards is brought away inside it.

(2.) The appearance of the handkerchief is worked on the same principle as the Handkerchief Pedestal. The top surface of the base is covered with black velvet, with a flap in the centre. In the base is a spring, which is pushed down and secured in position by means of a bolt underneath. The silk handkerchief is pleated up and placed on top, and the velvet disc or flap is then replaced, so that the stand can be looked at without the secret being revealed. As the cover is put on, the bolt at the bottom is released (any noise made by this is put down to the cover), and the silk is shot up into the stand. It is advisable to hold the hand over the top of the cover for a second, as otherwise the silk may fly up in the air for a foot or two, which, to paraphrase the well-known saying, would be "magnificent, but not magic."

(3.) The four cards held in the hand are duplicates, rivetted together at one corner. They are scored across the centre so that they can be folded easily if desired, and at the back of the last card is attached a metal cylinder large enough to hold a handkerchief. A piece of an ordinary card to match the others is pasted round this cylinder (the back showing) to render it less conspicuous. A duplicate of the silk is taken, and the fake, after being palmed from the pocket or servante, is concealed in the left hand while the silk is worked into the cylinder with the other hand. The cards are then fanned out, and appear to be the four kings already dealt with. The reason for scoring the cards is so that they can be doubled in half, and thus more easily palmed.

THE NEW BILLIARD BALL TRICK.

This is a new fake for the multiplying billiard ball trick. After producing the four balls at the finger tips in the usual way, the other hand is instantly shown with four more balls. The hand may be shown back and front, and each ball can be shown separately. The latter condition was the most difficult to get over. It is quite easy to design a fake consisting of four balls joined together that can be picked up so that the balls come between the fingers, but the balls cannot be put down singly. The balls are fixed together in our fake, but they can be easily taken apart and shown as separate balls. The appearance and construction of the fake are shown in the sketch. There are of course four wooden balls. The two centre ones have projecting "split pins" - that is pieces of thin brass rod about an eighth of an inch wide. These are securely fixed in the balls, and project just



over half an inch outside, and they are split for part of the length to provide a spring grip. Directly opposite these pins a hole is bored in each of the balls of a sufficient size to take another pin. Of the remaining two balls, one has the hole only, without the pin, and the other has the projecting split pin only. The pins are painted flesh colour, and are fixed at such an angle that when the whole fake is fitted together the balls are in the form of a curve, as will be seen from the illustration, so that they fit the shape of the hand. The object of painting the pins flesh colour is so that when the hand is turned round quickly they cannot be seen.

The working of the trick will now be apparent. The fake is fitted together, and placed on a servante or in the hip or trouser pocket at the discretion of the Performer. Anywhere will do, provided the fake can be got at easily. After showing the balls, take them apart and place on a stand or on a table, the metal fakes being away from the audience, of course.

Needless to say, the fake is made up to match the standard Billiard Ball Trick.



ROSS'S MARVEL MART,
30, WEST NILE STREET,
GLASGOW, SCOTLAND.

THE PENETRATING DRAUGHTSMEN.



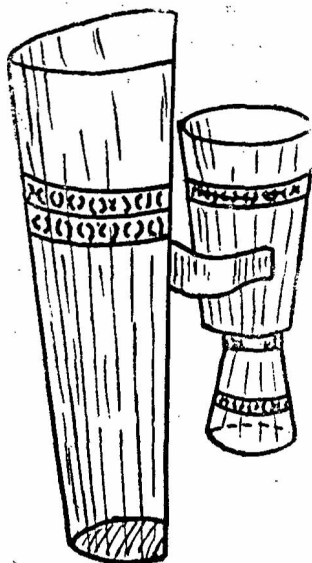
Twelve Draughtsmen are shown, 6 of each colour, and stacked in a pile. A cover proved empty is shown to fit loosely over the draughtsmen. Now explain that you intend to pass the draughtsmen into a bowler hat which you have previously borrowed. The spectators are now given the choice of whether the trick will be done "visibly" or "invisibly." Whichever is selected you place the hat over the men. The audience is naturally disappointed with the effect, so you remove the hat and stack the draughtsmen on top of the hat, and cover them with the cover, which may be examined before using if so desired. The men are now covered, and the spell pronounced. The cover is lifted and the draughtsmen are found to have disappeared,

and the cover is shown empty. The hat is now raised, and the 12 draughtsmen are found underneath, having penetrated through the hat.

EXPLANATION. The 12 draughtsmen are the ordinary article about one and a half inches in diameter. The cover is made of cardboard, and a metal shell which fits inside the cover, and over the men, is painted to represent the men stacked one on top of the other. In

presenting the effect, the shell is within the cover. The draughtsmen are shown, and stacked one on top of the other; and when cover is shown to fit over them, the shell is left behind. The "visible or invisible" gag is worked by placing the hat over the men. Now comes the only critical move in the trick. As the covering of the men with the hat fails to give satisfaction, the hat is raised with the left hand, and the men with the right, but really only the shell. The hat is lowered over the men again unknown to the spectators, and the shell is placed on top of the hat. Cover the shell with the cover, and explain what is about to happen. Lift cover and shell as one, and prove empty by passing wand through it. Then lift hat, and reveal the twelve draughtsmen underneath.

THE DIMINISHING TUMBLER.

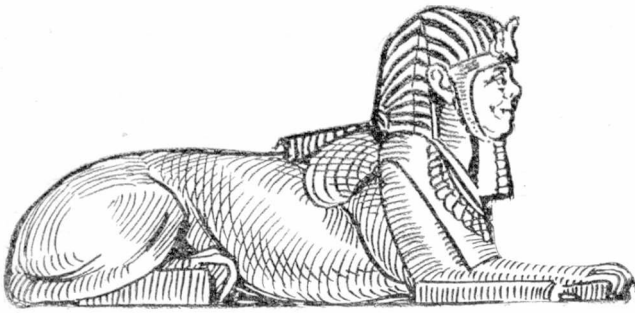


A tumbler is shown, and filled with water to prove that it is the genuine article. It is then manipulated between the hands, and gradually becomes smaller, until it finally disappears.

EXPLANATION. The first glass shown is really a half tumbler with a mirror back. Attached to the rear of it by means of a clip is the two smaller glasses, bottom to bottom. A fourth glass (the smallest of all) vested, and secured by a ball clip. A vest servante completes the arrangements.

In presenting the trick, the largest tumbler is filled with water, and emptied. Then holding the glass between the hands, the small ones are detached from the clip, and the larger glass (really only half glass) is slid into vest servante. The second size is now on view, and under cover of stroking and moulding motions of the hands, the positions of second and third glass are reversed. The palmed second size is now detached from the third size, and dropped into right profonde. Get fourth size from vest clip, and work the change over palm to substitute it for the third size, which is dropped into left profonde whilst passing the fourth size for examination. On receiving the smallest glass back, quickly vanish it by any sleight performer is confident with, and that will terminate a very puzzling experiment with a glass tumbler.





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