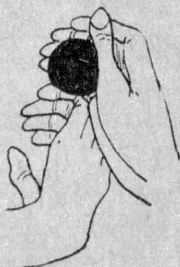




The
Magic Wand
Series



SLOW SLEIGHTS

BY

E. BRIAN MacCARTHY

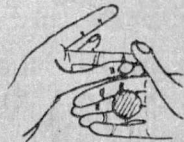
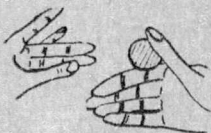


BILLIARD BALLS,

THIMBLES,

CARDS,

COINS, etc.



LONDON

GEORGE JOHNSON, The Magic Wand Office
24 Buckingham Street, Strand, W.C. 2

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BY

E. BRIAN MacCARTHY



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24 Buckingham Street, Strand, W.C. 2

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INTRODUCTION

THE moves and sleights here submitted have not, as far as I know, appeared before in any book of magic. All the moves, unless otherwise stated, are intended to be performed slowly. In this way only can the maximum of deception be attained. Regarding billiard balls, the writer uses the two inch size, and can guarantee that the moves are all right for the angle of view. As usual, it is as well to practise in front of a mirror.

E. BRIAN MACCARTHY.

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THE PRODUCTION DROP

(THE MAGICAL PRODUCTION OF A BALL FROM THE AIR)

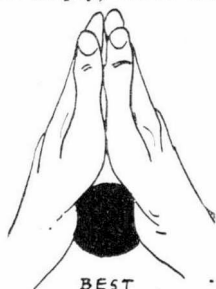
STAND with the right side to the audience. The right hand, with the ball palmed, points to the left palm. The left hand turns back to audience and is held in position ready to catch the ball; that is, like an open fist. The right hand waves over and in front of the left fist, commencing by moving slightly up, and then moving downwards. As the right hand is over the left fist, it brings the ball to the finger palm and secretly drops it into the left hand. The diagram shows the ball about to be dropped. The right hand continues downwards, without stopping, and makes one or two waving motions in front of the left hand. Finally, the ball is produced by being permitted to drop visibly from the left hand to the right.



THE PRODUCTION DROP

THE BEST CHANGE-OVER PALM

PERFORMER stands facing the audience. The ball is palmed in the left hand. The hands are held in front of the legs. The left hand, with fingers curled round the ball to help conceal it, points towards the right palm, displayed empty, while the tip of the left index finger just touches the second joints of the right fingers. Both hands are now twisted over to the left, the tips of the fingers and balls of thumbs sliding, and the ball rolling from one palm to another via the edges of the hands opposite to the thumbs. The diagram shows the performer's view of his hands from above when sleight is half accomplished. As the twist is completed, the hands separate, the right index finger pointing to the empty left hand, and the right fingers are curled round ball to help conceal it.



BEST
CHANGE-OVER PALM

AN EASY TRANSFER PALM

AFTER sundry sleights with a single ball, it is desired to produce another. The performer faces left and the ball in use is vanished by any sleight. While reproducing the ball with the right hand, palm another, out of a tube pocket, with the left hand. (The ball in the right hand is produced at the

EASY
TRANSFER
PALM,
PERFORMER'S
VIEW.



finger tips between the third and fourth fingers.) Now, to add the second ball secretly to the right hand, the fingers of the left curl up round the ball to conceal it from the front, the wrist being turned upwards to assist "cover." The left hand comes up until it is directly behind the right palm (see diagram), then the wrist is twisted round so that the two palms come face to face. Palm ball number two in the right hand while the left hand extends its fingers and removes the visible ball with the index finger and

thumb, and throws it into the air. Thus one ball has been added to the right hand, and the actions and movements of the left hand have been quite natural throughout.

TWIST-OVER ACQUITMENT

(TO SHOW THE HANDS EMPTY)

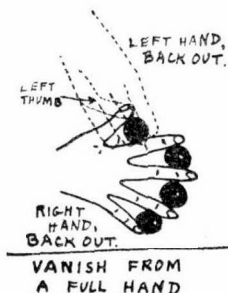


THE performer faces left. The ball palmed in the right hand, which is held slightly below the left palm, shown empty to the audience. See *Fig. A* in the diagram. The performer pretends to hear a remark from the audience relating to "palming in the right hand." The right hand rises slightly (covering the left palm), but immediately turns over, exposing its palm to the audience. Here is the procedure. As the right hand is *about* to turn over, the left scoops the ball out of the right palm with its fingers, and

closes up as a fist, the index finger extended and pointing to the right palm. See *Fig. B* of diagram. Keep the left thumb close to the index finger to conceal the ball from a right hand angle of view by the spectators. The transfer palm and the turn over of the wrists should consist of one quick movement. This sleight can be performed with balls held visibly between the finger tips of the right hand.

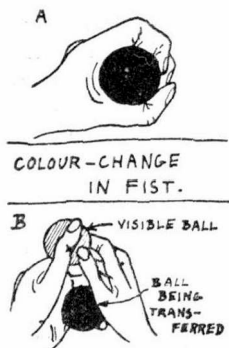
VANISH FROM A FULL HAND

FOUR solid balls have been produced at the finger tips as here shown. To vanish one ball the performer faces left. The fingers of the left hand close down in front of the ball as shown by the dotted lines in the diagram. Note that the left thumb, however, goes *behind* the ball, the thumb being as much curled up into the left palm as possible. The thumb then extends and, very quickly, rolls the ball back into the right palm. The fingers of the left hand, which have covered the movement, now curl in, as though removing the ball. The left thumb comes back into position to create the impression of holding the ball against the fingers in the left hand while the left hand moves away as if containing ball. The left hand then squeezes the ball(?) into nothing.



A COLOUR CHANGE IN THE FIST

FACE left with a red ball visible between the first finger and thumb of the right hand. A white ball is palmed in the right hand. The red ball is placed in the left fist to appear to the audience, as at *A* in the diagram. The right hand appears to rub the red ball. Actually, the palmed white ball is rubbed on the red ball, pushing the red further into the left fist and leaving the white ball in the same position as the red ball occupied. The red ball is now hidden in the fist behind the white ball. Remove the right hand to show the



white ball. The right hand now turns round to show its palm empty. Then it turns over, the left hand turning over at the same time, so that hands are palm to palm. Meanwhile, left hand rolls the white ball to a position between the hand's index finger and thumb, and brings the red out of the fist in a finger palm position. The hands are now as at B in the diagram. The right hand takes white ball between the first finger and thumb and at the same time palms the red out of the left hand finger palm. The left hand is raised to show the palm

empty, and the right hand immediately throws the white ball into the air, to be caught by left hand. This is a very deceptive sleight, requiring no separate change-over palms.

THE FADEAWAY VANISH

THE performer faces left. The left hand is held as a fist (thumb downwards), with the thumb contracted up into the palm; the back of the hand is towards the audience. The

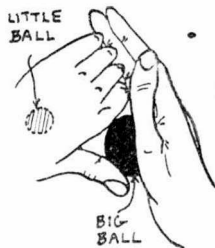


FADEAWAY VANISH.

right hand places a ball on top of the left fist; that is the ball is balanced on the left little finger and thumb on top of fist as shown. The right hand now waves slowly over and in front of left fist, while left thumb is slowly drawn downwards allowing the ball to sink slowly into the fist. When the ball is out of sight of the audience, as right hand is coming up and over left fist in a slow waving motion (fingers alternately contracted and extended), the left thumb quickly pushes the ball up into the right hand, which finger palms the ball. The diagram shows this happening. The right hand continues its waving movement, transferring the ball from the finger palm to the palm proper. The left hand then shows that the ball has vanished. This sleight, although difficult to perform neatly at first, is quite practicable.

THE ENLARGED BALL

THE performer faces left. He has produced a small ball, 1 to $1\frac{1}{2}$ inches, and wishes to make it a big one, $1\frac{7}{8}$ to 2 inches. The large ball is obtained from a tube pocket by the left hand, while the right tosses the little ball into the air. The big ball is brought up and transferred to the right hand as for the "Easy Transfer Palm" previously described. The right hand with the big ball palmed makes passes over little ball in left hand. The left closes round the little ball as a fist, and turns back to audience, while the left fingers force the little ball into the palm as near the wrist as possible. The right hand approaches the left, and, when covered, the left thumb moves down, straightens, and quickly rolls the big ball from the right palm into the left fist, see diagram. The right hand immediately starts rubbing the back of the left fist. Continuing the rubbing motion, the right hand moves lower and lower down and, as it is just clearing the left fist, the left thumb pushes the big ball slowly into view above the left fist. The right hand takes the big ball from the top of the left fist, and throws it into the air, while the left hand, with the little ball still palmed, drops to the side and pockets the small ball.



THE ENLARGED BALL

THE DROP VANISH

THE performer faces left. The left hand is held, about shoulder height, as an open fist; the back of the hand towards the audience—fingers only slightly bent in. The ball is pushed upwards into the left fist by the right fingers, and is left inside the left fist supported by fingers and thumb. The right hand turns palm towards the audience (in front of left fist) to show the right hand empty, see *A* in diagram. The right hand now turns back to the audience, by a twist of the wrist, and simultaneously the fingers bend slightly inwards. The right hand is now lowered very slowly, the right little finger bending round and behind the left index finger, while all the right fingers bend a little more. As the right little finger



clears the left index finger, the thumb of the left hand releases the ball, allowing it to drop to the right hand, where it is caught between palm and little finger only. (B, in the diagram, shows the ball being caught by right hand.) The ball must be released from the left, by a lateral movement of the thumb, not a downward one, which would be visible. After the ball is caught in the right little finger, it is pressed into the palm proper, as the right hand continues slowly downward. (There must be no halt in its movement when catching ball.) The right hand then waves up and down in front of the left hand once or twice, the performer waggling the fingers; then left hand squeezes ball(?) into nothing. [Note that all visible movements are to be done very slowly. This is an extremely deceptive effect. I have seen many magicians attempt this evanishment, but they cannot do it safely and slowly, because they try and catch the ball in the palm proper. The whole secret is to catch the ball with the little finger.]

A BALL PASSES CONTINUOUSLY FROM HAND TO HAND

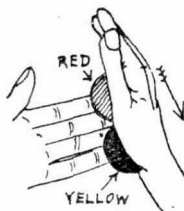
Two similar balls are required. The performer faces left. The left hand has a ball palmed, and the hand is held as a fist, back to audience, shoulder high. A visible ball in the right hand is thrown at the left, (actually palmed). Simultaneously, the left thumb pushes the duplicate ball into view over top of the left fist. The right hand goes to the left to remove this ball. As it is about to do so, the left thumb extends downwards and rolls the ball from the right palm into the left fist, see diagram. The right hand takes the ball from the top of the left fist, and everything is just as it was before. Repeat *ad lib* (but not *ad nauseam*).



COLOUR CHANGE ON PALM

THE performer faces left with a red ball palmed in the right hand. A yellow ball is visible between the right thumb and index finger. The left hand is held flat in a horizontal position, palm upwards, fingers pointing towards the audience.

The yellow ball is now placed on the "palm" of the left; it is nearly at the tips of the fingers. The right hand, held flat, fingers together, now passes in front of the left, in the direction of the arrow, as shown in the diagram. As the hand does this, the yellow ball strikes the right wrist and is rolled into the right palm over the left little finger, while the red ball strikes the left index finger and is rolled over it into the position originally held by the yellow ball on left palm. The diagram shows this happening. The red ball is left exposed to view. The body now swings round to face right. As this happens, the left thumb rolls the red ball to a position between the thumb and first finger. The right hand then takes the red ball from the left between thumb and index finger, at the same time the left fingers close round the yellow ball, and seize it out of the right palm. Extend the index finger of the left hand, and end up by pointing to the right hand (holding the red ball), while facing right. The procedure described takes place during the swing round of the body.



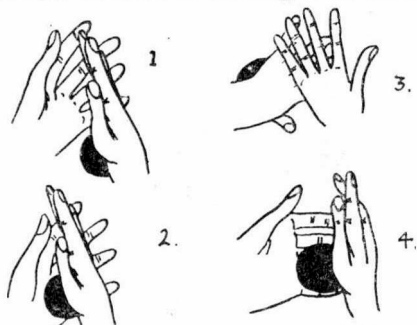
COLOUR CHANGE
ON PALM.

VIEW FROM ABOVE.

IMPROVEMENT ON STANDARD ACQUITMENT

THIS is an improvement on acquitment number one in Burling Hull's "Expert Billiard Ball Manipulation." The first part of acquitment is exactly the same as before; the subtlety occurs in the second half. To show the hands empty, the ball is palmed in the right hand; the performer faces left. The right hand strokes the palm of the left, as in 1 in the diagram. The hand then strokes the left again, but brings the hands palm to palm, so that ball can be palmed in left (see 2 of diagram), and the left hand immediately turns over with its back to the audience. The right hand strokes the back of the left, and

then turns round and exposes the palm, fingers of both hands wide apart, see 3 of diagram. So far, every billiard ball worker knows the moves. Both hands now turn round simultaneously, and the left palm comes into view *without* being covered by the right palm, and the hand is empty. You see the difference? Hark back to 3 on the diagram. The right hand is held in front of the fingers of the left hand. As



IMPROVEMENT ON STANDARD ACQUITMENT.

the hands are about to turn over, the left little finger curls inwards, and rolls the ball out of the palm as far as possible. The right hand turns back to audience just a fraction before the left turns; as the left turns, the little finger of the left hand puts the ball into the palm of the right hand, see 4 of diagram. If the angles are judged correctly, the transfer of the ball is invisible, and both palms have been shown empty without bringing them together. The movements of the fingers in transferring the ball are covered by a general "waggle" of all fingers of both hands. I use this sleight myself, and can guarantee its deceptiveness.

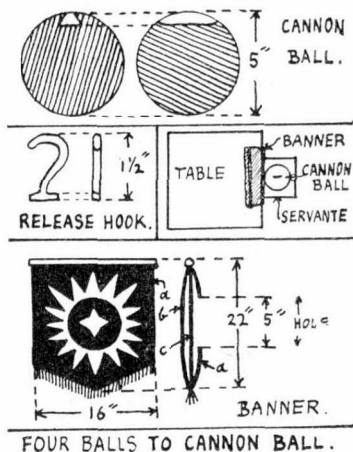
FOUR BILLIARD BALLS TO A CANNON BALL

HERE is an effective finish to a manipulative act with billiard balls which I have used for some time.

Effect. After the performer has produced four billiard balls at the finger tips, he picks up a banner, which has been lying folded up on his table. He holds the hand which contains the four balls behind the banner for about six seconds, then removes the banner. Instead of the billiard balls, the performer now

holds a cannon ball. He turns the banner round to show both sides, and finally drops the cannon ball on floor. It is solid.

Requirements. Firstly, a five inch diameter wooden cannon ball. This must have a dovetail groove cut in it as shown (this can be done with a penknife, patience, half-an-hour, and some choice impromptu patter). This groove is to accommodate a release hook. This hook has a sort of tee on the bottom, as illustrated, so that if the bottom of a hook is pushed into the groove in the ball (so that tee lies along groove), and given a quarter-turn, the arms of the tee lie inside the dovetail, and the ball may be lifted by the hook. Another quarter-turn, and



FOUR BALLS TO CANNON BALL.

the ball will be released. My release hook was made from a large screw-in cup hook having a round boss at the base of the screw to prevent the hook going in too far. The screw part was sawn off up to the boss, and the boss was then filed flat on both sides. This left the release hook all ready for action. A servante for the cannon ball is also required. This must be hung behind table, rather lower than usual so that the cannon ball on it is out of sight. Lastly, a banner is used. This is made of three thicknesses of black velvet. Two, those marked *b* and *c* in diagram, are sewn back to back. Piece *a* has a hole cut in it, about 5 inches in diameter. This hole is hidden by a pattern sewn on to the velvet. The top edge of

the banner is stiffened with a piece of wood. The finished article is just like a big "Demon Handkerchief" with which every magician is familiar.

Preparation. Put the release hook in the cannon ball and give it a quarter-turn. Place the ball on the servante with the hook in such a position that the ball can be picked up by the little finger coming towards the ball from the back of the table. The banner is in a pleated condition on the back edge of the table with its stiffened edge projecting slightly beyond edge of the table. It is arranged in such a manner that when picked up the hole in the banner will be towards the rear.

To Present. The performer has produced four billiard balls at the finger tips of, say, the left hand. He then approaches the prepared table, which should be on his right, and picks up the banner, by stiffened edge, in right hand. As he picks it up, his right little finger engages the hook and lifts the ball behind the banner. Holding the banner square to the audience, the performer places the left hand, with the four billiard balls, behind banner. He quickly drops the balls through the hole into the banner, and takes the cannon ball in the left hand. He gives the ball a quarter-turn and it comes away from the release hook. He now removes banner and shows cannon ball on left hand. The banner is then turned round to show both sides (the hole not seen owing to the usual *black art* effect). In turning the banner round, the right little finger is kept at the rear, still concealing hook. The performer then drops the cannon ball on the floor with a crash.

There is practically nothing that can go wrong with this effect, and it is a really good finish to billiard ball manipulation, something rather hard to discover. The slot in the cannon ball can be concealed by a pattern painted thereon. This is for close quarter work.

A "STEAL" THIMBLE VANISH

THE performer faces front with a thimble on the forefinger of the right hand. The left hand is held with its back to the audience, forearm and wrist in one straight line, the hand opposite the stomach. The thimble is placed in position in the left hand as at 1 in the diagram, and left there—as

near top of fist as possible. The right hand now taps the left with the second finger, see 1 in the diagram, which shows the performer's view from above as the tapping is done. The performer now turns to the left. At the same time, (a) the last tap is made, (b) the left hand is turned at the wrist to keep it back to audience. As this happens, the right second finger, under cover of the tap, steals thimble, see 2 of diagram, and bends into the palm, as the hands separate. The right hand now thumb-palms the thimble and makes one or two passes at the left hand which is then shown empty. A very easy but effective vanish.



THE "IN AND OUT" THUMB VANISH

THE performer faces left. The left hand is held as a fist, back to audience, thumb extended downwards, shoulder high. The thimble on the right forefinger is pushed up into the fist and grasped by the left fingers. The right hand is withdrawn. The right hand is shown empty by turning it over on the back of left, as in 1 of diagram, which gives performer's view. As it is held palm to audience for a moment, the left thumb very quickly contracts up into the fist and into the thimble, then the thumb resumes its original position (as in 1) but with thimble on it. The right hand now turns back to audience, and drops clear of the left hand. As the hand is doing this, it resumes its normal half-closed condition. And, so doing, it finger-palms the thimble off left thumb as it drops downwards. No. 2 in the diagram shows this. Care must be taken to get the angles right. The performer now blows on the left hand, and shows it empty.



VANISH OF TWO THIMBLES

THE performer has two thimbles, one on the forefinger and one on the second finger of the right hand. The one on the *second* finger is vanished first, by means of the "Steal" Thimble Vanish described. This leaves the performer facing left, with one thimble visible on forefinger of right hand, and one thumb-palmed in right hand. Under cover of some slight movement or wave of the right hand, get the thumb-palmed thimble on to the *third* finger, and keep this contracted into the palm. The right hand now appears to put the visible thimble in the left, actually thumb-palming it as the left fingers close. (This is a standard vanish, see Okito's book.) The left hand now turns back to audience. The right index finger rubs the back of the left hand (all the other right fingers must be contracted into the palm). The left hand fingers open and extend. Both hands are now turned palm to audience. While turning, the right index finger bends and removes the thumb-palmed thimble on the tip, then all fingers extend, but the tips of the right hand fingers are held behind the left hand, so that the thimbles are hidden from the front. Both hands now turn back outwards, during which move the third finger leaves a thimble in the palm proper and the index finger leaves a thimble in the thumb palm. The hands are shown with fingers wide apart.

Care must be taken to get the angles right while turning the hands. This sleight is much easier than may be supposed from the description. A similar acquitment can be performed with three thimbles. Here, however, when re-palming the thimbles when turning the hands back out at the termination, the centre thimble is held in the palm with the thumb.

SPECIAL COIN TOURNIQUET

FACING the spectators, hold a coin (preferably a penny) in the right hand as indicated at 1 in the diagram, which shows the performer's view from behind. The coin is held at the back edge of first finger of right hand, so that a slight push backwards will make it drop, or slide, into the palm. The left hand approaches (as in 1) to take away the coin between the two middle fingers and the thumb. As the two middle fingers

of the left hand cover the coin from the audience, the fingers push the coin back slightly, so that it slides down into the right palm, as in 2. The left hand moves away as if the coin was grasped between the fingers—fingers in front and thumb behind. It then “grinds the coin into nothing.” It should be noted that the first and little fingers of the left hand take no part in the sleight and are kept bent back out of the way.



THE “SNATCH” FAN PRODUCTION

THE performer shows his right hand empty. He then swings round and produces a fan of cards in the right hand.

Working. Here the performer stands facing right. The pack of cards is held in the left hand, and a break is made at about the centre of the pack with the little finger. The performer shows his right hand empty back and front. He then swings round to face left. As he does this, his right hand moves across his body and in front of the left hand. As the right passes the left, both hands move together for a moment. While they are together, the left fingers lever the cards above the break into the right palm (the movement is somewhat similar to the commencement of the two-handed pass). The right hand, without pausing in its movement across the body, grasps the cards, and reaches into the air, producing the palmed cards as a fan. Fifteen minutes' practice will convince the reader how extremely deceptive this sleight is. As with the others, it should be performed quite slowly.



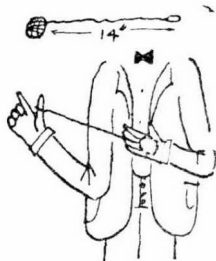
“SNATCH” FAN
PRODUCTION

THE PRODUCTION OF HANDKERCHIEFS

(TO PRODUCE TWO OR THREE SILKS AS AN OPENING EFFECT)

THE silks are rolled into a ball, and the ball is tied round with thread. One end of the thread is left rather long. On the

SILKS PRODUCTION.



end of this a loop is tied; the loop is to fit loosely over the thumb. The distance from ball of silks to loop should be about 14 inches (see diagram).

The performer wears an unbuttoned coat. The ball of silks is placed between coat and the body, about waist high, only just inside coat, and on the left side. The loop of the thread is put over right thumb. The ball of silks will "stay put" provided no undue movement is made.

To Present. The performer walks forward, and then stands facing the audience. He shows his hands empty back and front, keeping them close to the stomach to avoid pulling on the thread. He then lets the hands fall naturally to the waist for a moment. Pointing upwards to the right, with the right hand, he tells the spectators that there are silks in the air. The action of extending the right arm slightly, to point, tightens the thread, which pulls the silks into the right palm from under the coat. The diagram shows this happening. It only remains for the performer to place both hands together and produce the silks.

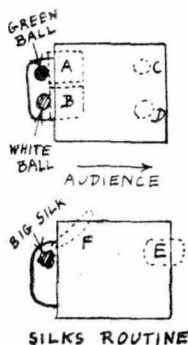
ROUTINE WITH SILKS

Effect. A green silk and a white silk are produced. Then a green square and a white square of crêpe paper are produced. The pieces of paper are rolled into balls. The two silks are vanished, and the green silk is found rolled up in the green paper, and the white in the white. The green silk is rolled up in the green paper again. A knot is tied on the white silk. The knot vanishes. On unrolling the green ball the knot is found on the green silk. The two silks are rubbed between the hands, and a giant silk is produced.

Requirements. Three green and two white eighteen inch silks. Three green and two white squares of crêpe paper (ten inches). Two tables with servantes. One ball clip. One giant silk and a rubber band. A handkerchief vanisher.

Preparation. Roll a white square of paper into a ball, roll this ball in a square of green paper, and wrap a white and a green silk round them. Then prepare this bundle with thread

as for the silks production previously described. Tie a knot on the centre of another green silk. Tuck a little pocket into the centre of a green paper, and push the silk in. Then roll the paper into a ball and place in the ball clip. Pin the ball clip to the trousers on the left side. Prepare the handkerchief pull on right side of the body. Tuck pockets into the remaining two pieces of paper; tuck the green silk into the green paper and roll into a ball, white silk into white paper and roll into a ball. Put these balls on servante on left hand table (see diagram). Roll the giant silk into a ball, secure it with a rubber band, and put on the right hand servante (see diagram).



Presentation. The performer walks on to the stage, and presents the Silks Production, palming the ball of papers as he produces the silks. The silks are put down at position *E*, indicated in dotted lines. The performer then produces the two pieces of paper by unrolling them under cover of a waving motion of the hands. The green piece of paper is put at *A*, the white piece at *B*. The performer patters, then lifts the white paper with the left hand, lifting the white ball from the servante at the same time, behind the paper. He rolls the visible paper into a ball, switches the balls, and puts the other one down at *D* (one white ball is now left palmed in right hand). He then picks up the green paper (and the green ball), and rolls the green paper up, secretly rolling the white ball inside. He then switches the balls, and in putting the green ball down at *C* with the left hand, drops the palmed ball on the servante with the right.

The position is now this. The two original papers are rolled one inside the other, lying on servante, and a white and a green ball containing silks are on the table.

The performer turns round and takes the silks from *E*, with the left hand, while the right hand obtains the pull. The silks are vanished in the orthodox manner. The performer picks up the white ball, unrolls it, and shows the white silk. He leaves the white paper on the table at *A*, and puts the white

silk at the position *F*. Turning back to the left table, he obtains the green ball from the ball clip with the left hand. He picks up the green ball from *C* with the right hand, turns right, and puts it into the left hand. He then unrolls it, showing green silk.

He now tucks the green silk back, and rolls the paper into a ball, switches the balls, and leaves the green ball (which is now the one with the knotted silk inside) at *D*—the other ball is palmed in the right hand. The performer walks to the table at the right, and picks up the white silk (at *F*) with both hands, dropping the palmed ball on the servante. He then ties a knot in the silk and makes it vanish (use the one from "Ireland writes a Book"). He puts the white silk down at *F* again, and unrolls the green ball at *D*, showing the knot in it. The performer now goes over to the table on the right, picks up the white silk, and at the same time obtains the rolled-up giant silk. It only remains to roll the silks in the hands, palm the small silks and display the large one. This routine has been very carefully devised and is essentially practical.

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