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NEW AND ORIGINAL
MAGIC

COMPRISING A NUMBER OF NOVEL
AND ENTERTAINING EFFECTS

A FUND OF INFORMATION FOR THE PROFESSIONAL
ARTIST AND HIS YOUNGER BROTHER,
THE AMATEUR

BY
EDWARD M. MASSEY



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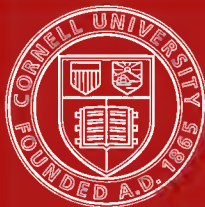
EDWARD M. MASSEY, 1922

MASSEY'S NEW AND ORIGINAL MAGIC

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I

FOREWORD

That much abused word "Original" has found a proper setting in this book of Mr. Massey. Solomon said, "There is no new thing under the sun."

For many years past, King Solomon's sayings could be applied to magic, but Mr. Massey has disproved the axiom, and given us something new in practical magic. There lies latent in the brain of everyone, a vision, a dream, an imaginary something that seeks to escape and become a reality, a tangible created thing of value. When Mr. Massey submitted his manuscript to me for judgment, and criticism, I immediately thought of King David's expression: "Out of the mouths of babes and sucklings, hast thou ordained strength," and paraphrased it to "Out of the mind of the amateur, has been born a new thing in magic."

Mechanical magic has been neglected, and almost forgotten in the multitude of sleights and parlor tricks that have flooded the market and crowded to the wall the greater effects that demonstrate the science of magic or the magic of science. There has been a plethora of books on magic but a paucity of magic in the books.

New and Original Magic opens or revives an important and indispensable field for both amateur and professional performers. Among the effects

will be found something to meet every need, and satisfy the craving for something new. Not since Professor Hoffmann's *Modern Magic* of forty-five years ago has there appeared a book on practical mechanical magic, until Mr. Massey gave us this truly original work.

The literature of magic is not only enlarged, but also enriched by this addition to the number, few indeed are the works that remain as permanent texts and guides for the worker in magic and mystery. I commend the book to you, my fellow laborers, who seek to elevate magic, and place it among the arts and sciences, where it rightly and properly belongs.

A. M. WILSON, M. D.
Editor of "The Sphinx."

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NEW AND ORIGINAL MAGIC

✓
3 Linden St
Binghamton
New York

II

PERSONAL OBSERVATIONS

THERE is something fascinating about being able to mystify people. It seems easy enough now, but there was a time when, I thought that one must be endowed with some hidden power,—a sort of “Gift of the Gods.” I write, however, of the Magic that deals with playing cards, dainty bits of brilliant colored silk, and the like,—not the kind usually associated with long white beards and flowing robes.

The very word “Magic” has a weird and mysterious sound, and the appeal of it reached out and captured me when I was quite a youngster. At about thirteen (the “Penrod age”) I happened to witness a performance of conjuring that meant more to me than any similar exhibition had, for I met the Magician himself after the performance. Finding me really interested he took great pains to initiate me into the mysterious art, and from that time on, I was a convert,—or I should say I “have been”; for my interest in the subject continues today.

How well I remember my first visit to a “real” magical establishment. I had been anxious to get

some regular professional apparatus, for my home-made accessories had become inadequate and my greasy pack of cards had been pushed to the limit practising passes, palms and shuffles. Even my chums had become tired of my telling them what card they had chosen, and the older people bored with my constant request to "take a card."

Starting out to visit "Yost & Co., Manufacturers of Magical Apparatus," I was filled with expectancy, and as I walked down the street I visualised a large factory with great stacks pouring forth smoke and big show windows with marvelous apparatus on display.—There would be highly polished swords,—vases,—dice and handkerchiefs, balls and boxes and a skull. Yes, there surely would be a skull or two grinning at the passersby and daring them to come in and be initiated into the Magic Art. But as I walked the Magic Factory failed to materialize.

I was indeed disappointed and chagrined to find the great "Yost & Co.," in a very modest abode on a side street. The shop itself was reached by a short flight of steps, at the end of a dark little hallway. Up the stairs I went not knowing what minute a skull would suddenly appear or the clanking of chains send me scurrying down again.

Safely reaching the top, I opened a door and found myself in a small room, where I discovered

two counter show cases, and around the walls glass-fronted cabinets. In the cases were the most intriguing looking pieces of apparatus—exquisitely finished mahogany boxes, bowls of glass,—rapiers that “D’Artagnan” himself would have been proud of—intricate mechanisms of marvelous workmanship, brilliant colored silk handkerchiefs, balls, plates, handcuffs of metallic cruelty, padlocks, a nickel plated collar for what purpose I could not even guess. Corks, dice, packs of cards, silver coins of shining brilliance, goblets, and rings, pistols and—“Well sir, what can I do for you?”

I looked up frightened, expecting to behold some Mephistophelean creature, and my gaze fell on a very kindly appearing gentleman, with white hair. He was quite small, and I can remember now how white and neat were his cuffs, as he placed his hands on the counter in front of me. He wore a gray suit and on his head a derby hat. He was not exactly commercial looking, more like a doctor or the “old school” type of barrister, and above all decidedly *not* magical in appearance.

“What could he do for me?” I was taken aback:—

Seeing me quite bewildered, Mr. Yost (for it was he), suggested that I buy one of his catalogues, to take home and look over, and return at another time to invest in some of the wonders of his shop.

I was fascinated immediately by the brilliant red and green design on the cover of the catalogue.

A dapper-looking conjuror was in the act of pulling a rabbit from a high silk hat, while a second cotton-tail scampered away. In the background stood a dainty magician's table. The conjuror himself had the most carefree expression—as if such a feat were no more than snapping one's finger.

What wonders that catalogue held!—magically growing flowers that could be really cut and handed out to the audience, vanishing birds and cages, rising cards from a deck. Before long I had worried my family into giving me magical apparatus, instead of toys for presents, and soon had quite a collection.

And my first “regular” performance—how I prepared for it! One of the newest things I had learned was the levitation of water in a glass. That is, a glass of water is covered with a thin piece of paper and then inverted. The paper is slowly pulled away, and the water remains in the glass. Marvelous? Not at all. The water is securely held within the glass by a piece of celluloid of the same diameter as the mouth of the glass. The vacuum thus created, holds the celluloid on and the water in. Though very simple it really is quite an illusion.

I, however, was anxious to improve on it, and so

decided to make it real professional, by using wine instead of water. The effect would be so much better. By devious methods I annexed a bottle of my father's choice claret, and secretly placed it "off-stage" in readiness for my "levitation" experiment.

The show began and worked up to the wine effect. I carefully filled the glass, and did succeed in placing the celluloid on without suspicion. And then I got "cold feet." Suppose something went wrong? How the claret would stain the oriental rugs. No, I dare not chance it. So I left my audience gazing at the glass of wine, while I dashed in search of a basin. When I returned, I was no longer the cool and collected magician, but a very much out of breath boy. The basin was placed on the table and the glass of wine carefully inverted over it, the paper peeled off gingerly and—bllopp—down came the wine, hitting the basin off center, so to speak, and tobogganing up the other side—all over my nice white blouse. The performance was over. Elders rushed up. "Why child," "Why didn't you use water?" "Child!" How I hated to be called "child!" Well—older people had no idea of real stage effects, they didn't. I didn't want to be a "parlor magician," but a real conjuror with real "perfeessional" apparatus, 'n everything. "Aw, shucks." "Older people just *couldn't* understand"—

Before long I became known around the neighborhood as "the kid that does tricks." Whenever we had company or visitors at home I would give the most elaborate shows lasting from an hour and a half to two hours. On these occasions I would have my assistant "Kito," who in private life was my closest chum, Herbert. "Hub," as I called him (off-stage of course), came from a family of tall people, and I from smaller ancestors, so before long the assistant "Kito" far outstripped the "Professor" in height. It never occurred to me then, but now, as I look back, how incongruous it must have been for the "Great and Only" to be compelled to go on tip-toe to take a goblet from a tray held by the willing "Kito!"

We worked well together, Hub and I. He was expert in pulling the right thread at the right time, in slipping a card into an unsuspecting person's pocket; or carrying a "Load" of hat production material suspended on his back, until the time came for me to scoop it into the silk hat, which I had previously shown empty. How cleverly he would snatch a borrowed handkerchief from my palm, as he passed me a candle to burn a duplicate. How naively he would collect slips of paper from the spectators on which they had written numbers, and "switch" them, handing me the duplicate papers, while he unostentatiously slipped off stage, to secretly add up the original

ones. He then would appear with the "Magic Picture Frame," which at a pistol shot would reveal the figures and the total. How marvelous! I then would bow and accept the applause of the audience,—after Hub had done all the work. He surely was my mainstay, and frequently turned failure into success by a psychologically "timed" piece of "business."

We never missed a chance to see a professional magician and were rapt spectators at the various exhibitions given by notables of the Magic World. The incomparable Kellar and a host of lesser lights were watched with keen interest for ideas, methods and suggestions.

My fame (?) soon spread and before long it reached the ears of well-meaning promoters of charity bazaars and the like. "Oh, wouldn't I like to help them out with some sleight-of-hand at the church entertainment for the benefit of the poor children of "Umpty-Ump"? "Just think what it will mean for those poor dears." Thus I was lured into many performances that were indeed a test for nerves.

As I grew older and more experienced, it became quite a problem to gracefully "turn down" the many requests for a magical contribution to charity, and even more frequent shows just for "fun." However when these engagements would conflict, I could turn one down in favor of another,

because I kept my performances on a strictly amateur basis, gladly giving my time free, so that I was able to be more independent.

Having followed Magic as a Hobby for a good many years, it has been very interesting to notice the varied types of spectators, and the unusual conditions under which one is called upon to appear.

I was called upon to perform at country clubs with their blasé and sophisticated atmosphere, in factories with belting and wheels and looms for a back ground, on the polished floor of a ball room, or the uneven "location" of a picnic.

Sometimes I would lend my graceful(?) presence at asylums for slightly deranged children or at parties for definitely deluded debutantes, at other times I would appear in the slums to amuse unkempt urchins, or after dinner for a happy bridal pair.

Variety may be the "Spice of Life," but to the amateur magician it is the life itself. One of the most fascinating things about it all is that one never can tell what the next show will bring forth. Once answering a hurry call to help out a friend I prepared an hour's performance in the interior of a madly careening taxi-cab.

And the preparation of a Magical exhibition is the most important part of all. A great many people think that showing some sleight-of-hand means merely "showing" it. They do not realize

the painstaking arrangements necessary to the most modest performance. Nor do they appreciate the packing away process, which involves keeping track of a multitude of tiny though very important unseen accessories.

Though conjuring brings into play apparatus of the greatest importance to the spectator's mind, this apparatus is in reality secondary to the success of the performance. The most important side of Magic is the psychological or mental. In other words the effect made on the mind of the audience by a combination of misdirection and manipulation. It is not because the box may have a trap, nor that a mirror is used, nor numerous other secret accessories brought into play, but the clever handling of the spectators themselves that makes a successful illusion or deception.

The child, as a rule, is very hard to mystify, for the reason that a child will not jump at conclusions. Every step is watched carefully, and nothing is taken for granted. It is harder to fool a room full of youngsters than many a brilliantly-beaned scientist.

Spectators will instinctively look where the performer looks, and knowledge of this fact is the magician's faithful ally, for on it depends the art of misdirection. Contrary to the accepted theory that "the hand is quicker than the eye," when the hand *is* quick it attracts attention, and the eye can see what is taking place. But if the eye is

looking elsewhere, when a particular move is made, to *that* person's mind, the move was never made at all.

Try this yourself, while talking in a group of four or five people. As you talk, turn your eyes directly on one person in the group. Immediately everyone present will look at that person. This principle of making people look where and when the magician wishes is responsible for many a "great" and "marvelous" prefix being attached to otherwise commonplace individuals.

If at a social gathering someone is requested to sing, or recite, everyone is psychologically *with* the performer, they instinctively want to see him succeed. They do not want to place him in an embarrassing position. *But* if anyone gets up to show some sleight-of-hand, no matter how simple, then it is different—everyone in the room is instinctively *against* him. They are anxious to "catch" him. They seem to think that sleight-of-hand or conjuring is a series of puzzles presented for their solution, and not for their entertainment.

This situation makes Magic one of the most intriguing forms of entertainment. And this very same fact makes it so interesting as a hobby. When one has succeeded in fooling a room full of people, who have a very "wise" and "you can't fool me" attitude, then—as a famous cartoonist puts it—"Ain't it a grand and glorious feelin'?"

The slightest detail going wrong in an exhibi-

bition of Magic places the performer in a most embarrassing position. Resourcefulness is required to pull oneself out of these mean situations. Knowing that one never can tell when something will go wrong, but with the assurance that if it does some method of handling the situation will be found and must be found, is why the art of Magic is so fascinating.

How odd people are in their expressions, after they have witnessed some particularly mystifying experiments. They frequently say:—"My, but those were wonderful tricks you did." (They always call them "tricks.") "But of course I am so dumb at such things, anyone can fool me easily." Or something like this—"Where in the world did you learn all those wonderful things?" "Did you take lessons?"

Another peculiar fact is, that at nearly every gathering there is someone who comes out with something like this:—"Yes, yes, very clever, but do you know, I saw a fellow not long ago, who did a great trick." "It was the most wonderful thing I ever saw." "Perhaps you can tell me how it was done." "It was like this—Let me see now, Oh, Yes, he took a pack of cards, and had three chosen—was it three or four?—Well anyway——" And then he proceeds to explain, with numerous contradictions, some absolutely impossible effect he *thought* he saw, and winds up with a triumphant:—"There, how was that one done?"

The best thing to do under the circumstances is to smile and say something about it "being very clever" and "cannot imagine how it could be done," for the situation is quite hopeless. This is a curious psychological study—a person is trying to explain a series of manœuvres of which he has not the slightest conception. He explains what he *thinks* he saw; in reality the effect made on his mind by the magician's misdirection. Futhermore the description is frequently distorted by an absolutely unintentional inclination to make the conditions of the experiment so very difficult. For if the conditions were easily seen through, his reputation for being so keen on these things would suffer, and had he not told me only a minute before that—"this was the most wonderful thing he had ever seen?"

Truly an interesting mental situation.

Then there is the well meaning party who happens to know a sleight with cards, and when pressed to show it, murmurs something about, "If I haven't forgotten it." He takes a deck of cards and proceeds with the most complicated directions, such as:—Add fifteen cards here; subtract the difference between this pile and that pile and the answer will be equal to the difference between the first pile and the last pile—By the time the climax has been reached everyone is so bored with the multitudinous directions and manipulations that no one knows what the whole thing is about any-

way. There is nothing worse than the parlor magician with intricate string "tricks" and devious card calculations.

A few well chosen and perfectly executed effects frequently create a greater wonderment on the part of the spectators than a stage full of elaborate apparatus.

The tendency is for the magician to do too much, whether he be a professional on the stage or an amateur on a hobby. It is far better to leave the spectators wanting more than it is to lose their keenest interest for even a second. And to hold their attention something new and different must be shown.

With this in mind the following experiments have been arranged. And so if the reader finds therein something new, and much that is different, the Author will not have worked in vain.

III

A WORD ON WHAT IS TO FOLLOW

THE following experiments in the Deceptive Art of Magic are not merely theories and suggestions as to "how it might be done," but each piece of apparatus has been proven practical and has been constructed as described in the ensuing pages. The various manipulations have been worked out, and each experiment has been successfully exhibited. It has been taken for granted that the reader is familiar with certain magical principles;—such as the "Pass," the "False Shuffle," "Palming," the use of the "Servanté," etc, etc., as these have been explained in numerous text books on Magic. However an Appendix has been provided at the end of the book describing various standard manipulations, terms and the like, for the benefit of those not familiar with their use.

The "Analysis of Manipulation" at the conclusion of many of the descriptions will be found most useful in rehearsing, inasmuch as at this point the directions have been "boiled down" to the simplest possible terms. Therefore with a certain piece of apparatus in hand, the reader

may find at a glance the exact method of using it, without the necessity of looking through the main body of the description for any particular part.

Simply because a piece of mechanical apparatus is used in an experiment, it does not mean that it will work itself.

Every piece of magical apparatus should be handled with the same amount of precision and care as the most difficult sleight with coins or cards. Only in this way can a smooth running effect be produced.

The line of "patter" suggested with each experiment is intended to merely aid the reader in "setting" the effect. The majority of performers have their own individual mannerisms and phrases and find it more practical to use their own wording, instead of following a line of "patter" written without their own personal requirements in mind.

Every magical creation in the book is original, according to the best knowledge and belief of the Author.

However care has been taken to investigate, in order to ascertain, whether any of the experiments, manipulations or apparatus have been used before.

The result of these investigations has been that the following pages contain, we believe,

"New and Original Magic."

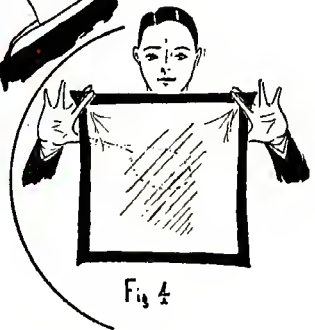
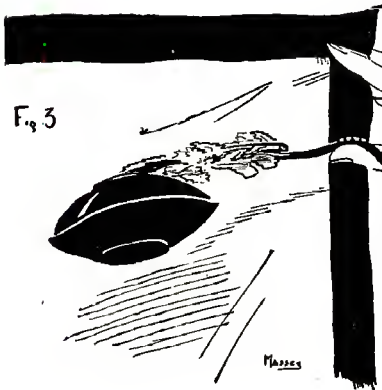
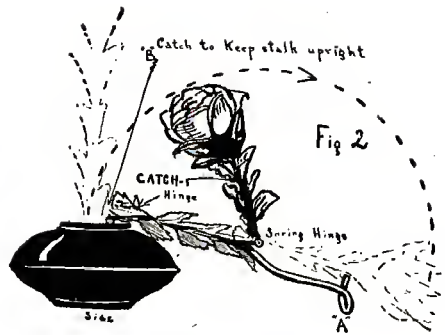
IV

AN OPENING

To secure the immediate attention of the audience is the desire of every performer. It is particularly difficult for the sleight-of-hand exponent; inasmuch as he prides himself on the absence of showy apparatus, and were he to produce large and bulky articles, it would not be in keeping with his style of presentation. The following experiment will be found to be quite practical as an Opening for the specialist in sleights.

Performer enters holding a large cotton handkerchief in one hand. A small undraped magician's table is already on the stage. The two upper corners of the handkerchief are clipped by the first two fingers of each hand, and the handkerchief thus spread out, is held well away from the body. Both sides are now shown free from preparation.

Approaching the table, the handkerchief is held for a moment in front of it as a curtain. Being snatched away a small oriental bowl is revealed, with a flower growing to a height of about twelve inches. The flower is snipped off with a pair of scissors and tossed to a spectator.



The mechanical construction of the bowl and flower stalk may be seen by looking at the sketches. Figure 1 showing the bowl and flower as seen by the spectators. Figure 2 the construction.

The "Key" to the situation is contained in the peculiar shaped "crook" or bend in the end of the bent rod which forms the stalk of the flower, and is covered with artificial leaves. See "A" in illustration. The crook is concealed by the flower and leaves when they assume an upright position. The thumb is inserted in this crook, and inasmuch as the bowl is of the thinnest brass and empty, it takes no display of physical strength to hold the entire apparatus on the thumb at a right angle to the body.

Before entering the magician ties a rose or carnation to the end of the fake stalk. Then folds the stalk so that the flower goes down into the interior of the bowl. It is secured by a small catch of bent wire, which hooks under the rim of the bowl. This catch holds, as long as the stalk is in an horizontal position, but releases when stalk is brought upright. The upright flower and leaves then conceal the "crook" from the audience.

The bowl is placed under left side of coat with the "crook" at edge of coat lapel. The left hand carelessly holds the handkerchief clipped between the first fingers. This helps conceal any bulge on the left side, and prevents the spectators on the right of the performer from getting a glimpse of

the bowl under the coat. Also the left hand held so, hides the "crook," which protrudes about two inches from the edge of the coat.

Right hand now approaches the left and taking corner of handkerchief between first two fingers; (simultaneously thumb is inserted in "crook") it draws the handkerchief thru the fingers of the left hand. This brings the bowl out from under the coat, and by the time the handkerchief is stretched out in front of the body, the bowl is hidden behind it as in Figure 4 (Read the above again).

This pose shows palms empty and arms stretched away from body, and is most convincing. In executing the above, all must be deliberate and yet, no hesitation.

Now the hands are crossed to show the other side of the handkerchief. The left hand crosses over in front of the right, and as it does, the bowl is again shoved back under the coat. The table is approached and handkerchief brought back to its former position, taking care not to allow any part of the bowl to be seen, as it is reversed. Handkerchief is then held as a sort of curtain in front of table top.

Right hand being suddenly dropped; bowl hits table, stalk then being upright is secured there by catch; flower springs up; thumb released, and handkerchief is snatched away.

This effect requires as much practice as any

sleight with cards and although a piece of mechanical apparatus is used the success of the experiment depends on the manipulations, all of which should be made slow and deliberate.

Memorizing the essential points in the manipulations will greatly aid the performer.

1. After placing the bowl under coat, enter. Handkerchief in left hand which grasps lapel.

2. Right approaches left. Corner of handkerchief clipped by fingers of right hand. Right thumb in "crook."

3. Upper edge of handkerchief pulled thru fingers of left hand, as bowl is drawn from coat.

4. Hands crossed. Left in front. Bowl returned under coat.

5. Approach table. Swing handkerchief around to curtain table. Bowl out again, hidden by handkerchief (Fig. 4).

6. Lower right thumb. Bowl on table. Release thumb. Snatch away handkerchief.

A mirror will be found a great aid in working out these moves and after a bit of practice, they can be done in a most unassuming manner.

A LITTLE LINE OF PATTERN

Ladies and Gentlemen, with your kind attention I will endeavor to present for your consideration a few simple experiments in the gentle Art of Magic, Conjuring or Prestidigitation.

You will notice I do not resort to large cabinets, elaborate mechanisms or the like, but with a few simple accessories I will present my effects.

This small stand, or table for instance. You see it is free from trickery. Just a board top scarcely an inch thick and without drapery of any kind.

This handkerchief also without trickery, for I spread it out at arm's length in front of you.

There is nothing on this side and—nothing on this side.

I now very carefully and slowly. Mark you—slowly, place the handkerchief in front of the table as a curtain for an instant, when, Lo—

A beautiful flower on a stalk. How sweet it smells. You doubt me? Very well. I shall clip it with my sissors. Here, Madame, see for yourself that this is truly a growing flower.

I thank you.

V

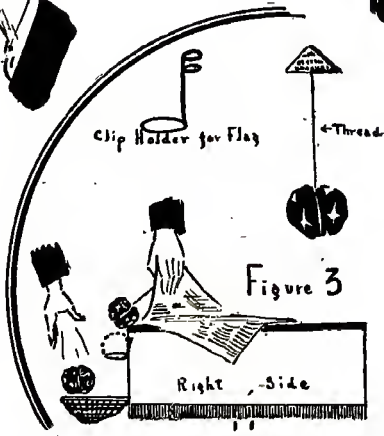
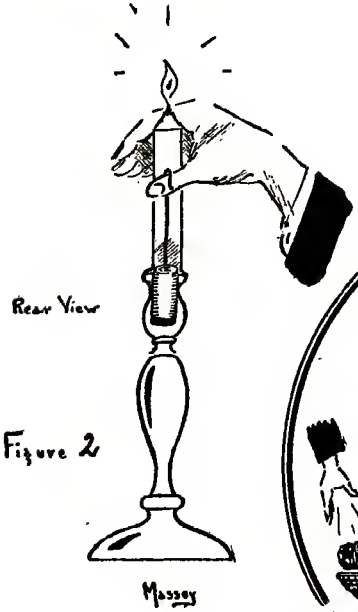
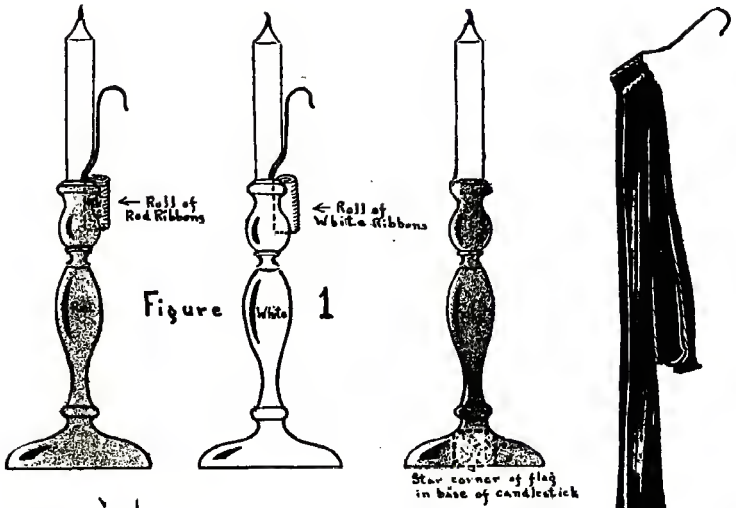
TO THE COLORS; OR, THE MAKINGS OF A NATION

SINCE America's participation in "The Great War" patriotism has taken on a new meaning, and while it is hardly legitimate Magic to bring in the Flag in order to force appreciation, the following effect, if properly handled, without too much gusto and blare, will not be found out of place.

The materialization of the American Flag in this experiment is logical and its production is the natural result of a combination of materials.

On the performer's table are three candles in candlesticks. One red; one white; and one blue. Each candle is lit. Picking up the red candlestick, the Magician pinches from the extreme tip of the flame—red streamers, the width of the red stripes in an American flag of 15x24 inches. From the flame of the blue candle, the starred corner of a flag is plucked, and finally from the white—white silken streamers.

An unprepared piece of newspaper, about 10 inches square, is now inspected, and after rolling the streamers inside the starred corner of flag,



all are wrapped in the newspaper—A shot.—Package opened, and the materials have joined themselves in—“To The Colors.”

The ribbons or streamers are each attached to hooked wires and concealed in openings made in the upper part of the candlesticks, after being carefully rolled up. Care should be taken that the streamers be rolled from the *free* ends up to where they are sewn to the wire. This insures their unrolling rapidly. These “rolls” are now inserted in the openings in the candlesticks with the wire running up in back of the candle. The openings are naturally placed to the rear. Figure 1.

All that is required is to “hook” the right thumb under the wire on the *upward* stroke of the hand—a quick jerk and the ribbons appear to spring directly from the flame (Fig. 2).

The blue candlestick is prepared in a different manner however; a small opening in the base being sufficient to conceal the starred corner of a flag.

After producing red streamers the conjuror picks up the blue candlestick, strokes candle in exactly the same way as he did the red, but with the *left* hand, holding the base of the candlestick in the right hand. This gives ample opportunity for the fingers of the right hand to extract the starred corner secreted in the base.

After a few attempts with the left hand, apparently something being wrong, as nothing has been

produced from flame, conjuror exclaims:—"Oh. I used my left hand—things cannot be possibly right." At the word "right," right hand containing silk corner snatches at flame and produces starred corner of flag.

And now as the white candlestick is brought forward the spectators are not quite sure in just what manner this is to be handled, as each of the other two have been manipulated differently. However, without giving them time to think much about it, the white streamers are clutched from the flame in the same manner as the red.

Just above the servanté^{1*} on the magical table is placed a small clip holder (Figure 3) made of wire—such as used to hold a glass of water.² The flag is rolled up so that no portion of the red or white is visible, and a rubber band is placed around it. This rubber band has attached, a piece of heavy thread eight inches long, to the end of which is fastened a small piece of cardboard, triangle shaped and covered with newspaper (Fig. 3).

The rolled-up flag is placed on the clip-holder with the thread leading up on top of the table and triangle of cardboard under the piece of newspaper.

And now after the red and white streamers and the starred corner of a flag have been materialized as already described, the newspaper is shown

¹ * See Appendix 1A. ² App. 1B.

and placed on the table again, over the small piece of triangle-shaped card-board, so that both can be easily and quickly picked up together. The ribbons are then rolled into the starred corner of flag and secured with a rubber band.

With this in right hand the newspaper is picked up with left hand and with it the small piece of triangular cardboard to which it will be recalled is attached the thread and real flag rolled up. The streamers and corner are dropped into servanté.¹ By this time left hand has raised the newspaper so that the thread has pulled the real flag up on table top. This is quickly grasped and visibly wrapped in the newspaper.

This exchange absolutely blends, inasmuch as it does not involve two motions of the right hand, namely:—the laying down and picking up of objects. One is merely dropped into servanté, while the other is *pulled* up into the hand by the thread. One perfectly blended movement and undetectable.

At the pistol shot the newspaper is torn open, care being taken to conceal thread and small piece of cardboard while rubber band is removed. Flag is tossed to party in audience to unroll and examine.

Analyzing the essential movements of this effect, they will be found thus:—

1. Red streamers hooked into right thumb and produced from red candle flame.

¹ Appendix 1.

2. Starred corner of flag palmed out of base of blue candlestick, as left clutches flame in vain. Corner produced by right hand.

3. White streamers snatched quickly by right hand from white candlestick.

4. Newspaper shown, laid on small cardboard triangle on table top. (Piece of newspaper about 10 inches square.)

5. Streamers rolled in flag corner—secured by rubber band.

6. Left picks up newspaper and cardboard triangle raising real flag from wire holder. Right drops streamers and corner.

7. Real flag rolled in newspaper—shot—Rubber band removed—thread and cardboard triangle concealed in hand. Flag produced.

THE PATTERN

May I now call your attention to these three candles burning brightly in their candlesticks? One red, one blue and one white.

My hands conceal nothing, and you may see both the front—and the back.

I take up the red candle from its candlestick, and with my right hand pinch the flame. Flames are peculiar for if you look at them just right you can see any color therein. And if you handle flames right any color may be produced. The

candle is red—therefore I seem to see red more clearly in this flame. I also take . . . from the flames these beautiful streamers.

And now for the blue. In the same manner I stroke the candle upwards terminating at the flame with a quick pinch. Something seems to be wrong. Oh, I see now, I have been using my left hand—things can not possibly be right. I snatch at this blue flame with my right hand . . . What have we here? Why it is the starred corner of an American flag. Naturally.

I take the white, burning with its steady white flame . . . you see white streamers to go with the red. And now to blend these materials into their natural conclusion.

This unprepared piece of newspaper I will use to accomplish the weaving together of the pieces.

I wrap the red and white streamers carefully in the starred corner, and secure all with this rubber band, and wrap the roll of silk in the paper.

One, Two, Three! Red, White, Blue!

There you see our flag is made . . . long may she wave.

I thank you.

VI

A DIMINISHING CARD

A PLAYING card which becomes smaller and smaller, until it is hardly as large as a postage stamp, can be used as an adjunct to almost any card effect. There is something about watching an object diminish in size that seems to appeal to an audience. And this is true of this effect in particular, since it is accomplished with one hand only.

A close study of the illustrations will be necessary in order to construct this mechanical diminishing card.

Procure four court cards, of the same value, but each about one half the size of the preceeding. That is:—

Standard size playing card	$2\frac{1}{2} \times 3\frac{1}{2}$ inches
Next smaller	$1\frac{3}{4} \times 2\frac{1}{2}$ ''
'' ''	$1\frac{1}{4} \times 1\frac{3}{4}$ ''
Smallest	$\frac{7}{8} \times 1\frac{1}{4}$ ''

The largest card is folded in half, and on its back is pasted the next size smaller card. However this smaller card is secured by one half only, leaving the other half free to be folded up or

down (Fig. 2). This card in turn is folded in half, and to its reverse side is pasted the third smaller card (Fig. 3). It will be found that this third smaller card does not fold in half, but more towards the upper end, as indicated by the dotted lines (Fig. 3), and that it is pasted flat to both the original card, and the next in size.

On the rear of the other half of the original card, is a hinged holder made of playing card material. Into which the smallest card is slipped. This holds the smallest card, and yet allows its face to be seen (Fig. 4). "X" is the front of the envelope-like holder. "Y" the card, and "Z" the index painted on the holder which represents part of the margin of the card. The holder is hinged, diagonally across this half of the original card (Fig. 4) so that it may be extended or folded flat against the back of the original, at will. The entire back of the original and the holder is painted black, with the exception of that part of the holder which represents the margin of the little card.

After the construction of the card according to the above description, and a careful study of the sketches, the manner of presenting the effect follows:—

The card is taken in the right hand (Circle A) with the half that has the holder attached at the bottom. The fingers on the face of the card and the thumb at the rear, which presses



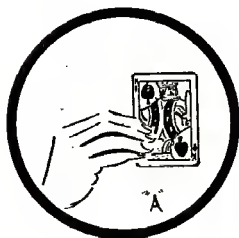
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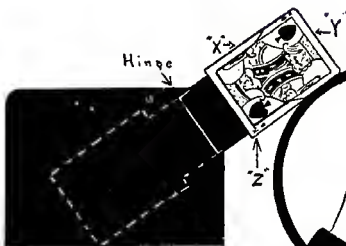
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3

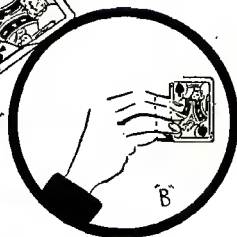


A

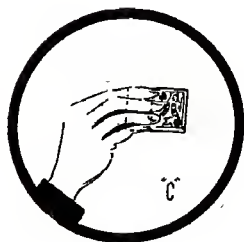


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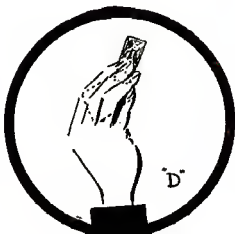
Massey



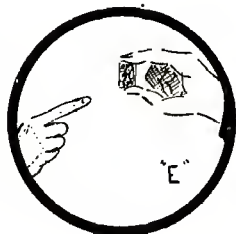
B



C



D



E

against holder and smallest card, keeping them flat on the back of the card.

With a flourish of the hand, the forefinger folds down the upper half of the card, and the next smaller card is revealed. (Circle B). The extending edge of the original card is painted black so that it will not be noticed between the fingers. As this smaller card is shown, the fingers press against its margin to prevent it folding down.

Once more with a flourish, the forefinger folds down this smaller card, and the third size is revealed. The fingers again conceal the now larger part of the original card, which extends. (Circle C) Being painted black, this extending part is not seen between the fingers, and the card appears to be held by the fingers on the right margin.

Now the thumb which, it will be remembered, has been pressing against the holder and smallest card in the rear, is released, and the entire folded half of the original card, is turned over in the fingers. At this movement the holder folds out, and as the hand is turned slightly upward, the smallest card appears at the finger tips. (Circle D).

The left hand now approaches, and pulls this littlest card out of the holder, and offers it for examination, while the right palms¹ the rest away (Circle E).

¹ See Appendix 2A.

In the sketches within the circles, the dotted lines represent the part of the card which is concealed by the fingers at the successive foldings. It is not necessary that the fingers be pressed close together, as the extending part of the card, painted black, will not be seen at a short distance.

Since a much clearer understanding of this Diminishing Card, is obtained from the sketches, rather than the description, anything further might be superfluous.

PATTER

The King of Spades. How regal he looks with his imperious trappings. But alas, Royalty is going out of fashion in these modern times of World Wars. The power of Kings must be lessened. And so we shall reduce you, Oh King.

I wave the hand of Democracy in front of you.

And now you are not so large. But still you are too much in evidence.

Once more I command.

There, that is better.

A little more yet and you will be quite small and insignificant. There you are, quite out of keeping with the rest of the pack. Too small for their company.

And so you see what happens to the wicked Royalty, for the King of Spades is the wickedest

King in the pack, and so he must be reduced.

Would you like to examine him? He is quite harmless now, I assure you.

I thank you.

VII

THE SURE-FIRE HANDKERCHIEF PISTOL

A SILK handkerchief hung over the barrel of a small target pistol; vanishes at a shot.

While a pistol to cause the vanishing of a silk handkerchief is far from a new idea in Magic, this one will be found to possess the advantage of being absolutely dependable. A feature which surely ought to make it interesting.

The advantage of the "Sure-Fire" Handkerchief Pistol lies in its simplicity. No rubber bands or springs to fail at the critical moment. Furthermore, no impossibly long barrel which all but tells the audience where the handkerchief goes.

The silk is not hung over the end of the barrel, but near the end, as in Fig. 2 (D). The barrel is but $\frac{1}{2}$ inch in diameter.

In Figure 1 of the illustration, "B" is the barrel. This it will be seen curves from the hammer down to the end of the stock and allows more room for the handkerchief, which could not possibly be concealed in the barrel part alone. This accounts for the handkerchief vanishing on such a short barrel.

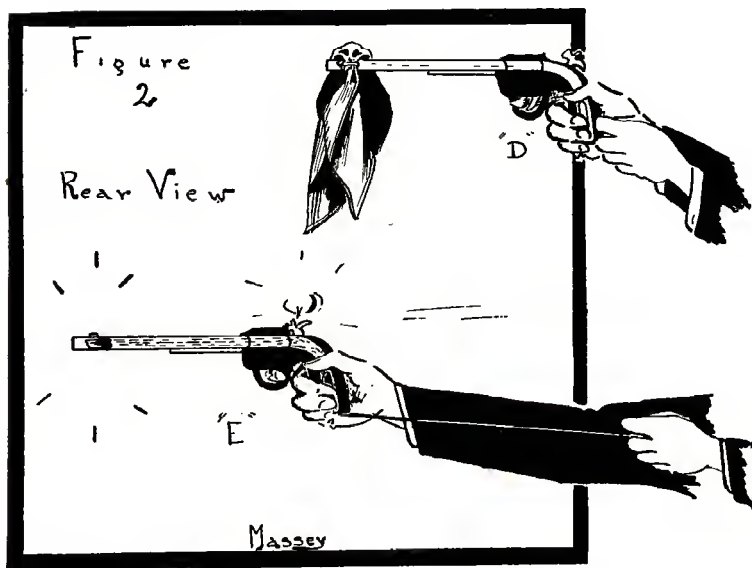
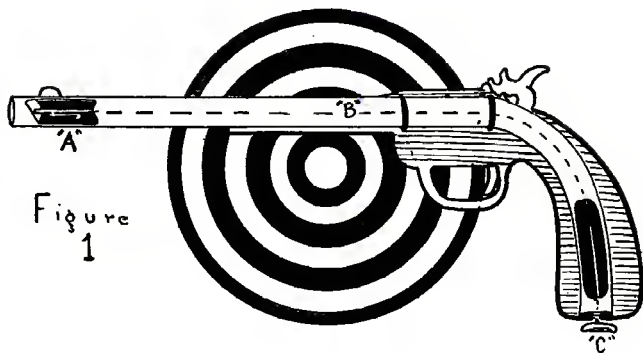
The straight part of the tube is, of course, alone visible to the audience.

Figure 1 is a rear view. "A" is an opening cut in rear of barrel just under the "sight." The other "black" portion in the illustration represents another opening in the tube, through which the handkerchief may be extracted after it has "vanished."

A piece of strong cord runs thru the tube from "A" to "C." At the "A" end of cord is a metal hook, but with a small straight projection filed to a point. This point fits into a hole in a wooden plug placed in the very end of the barrel. This prevents hook from rattling around and makes it readily "get-at-able." At the opposite end of the cord at "C" is attached a button, and here the cord runs thru a small hole in the closed end of the tube, which prevents the hooked handkerchief from being pulled entirely out of the tube.

The pistol itself is simply a toy "cap" pistol, with one half removed, leaving the trigger and hammer part intact. The iron barrel is cut off, and the tube secured in its place, with the bent portion running down behind the "grip" or "stock." All is to be nickel-plated. Thus it will be readily seen, that the pistol should be handled with the "open" side away from the audience and placed on this side when it is laid down.

It is six inches from the "sight" end of tube to where it joins pistol proper and the tube is one-



half inch in diameter. A twelve inch square silk handkerchief of the finest grade is used.

With the stock placed under the right arm-pit in order to leave both hands free the silk handkerchief is held by one corner in the right hand and doubled in the middle. The left forefinger disengages the hook from the wooden plug in the end of barrel, and the doubled portion of the silk is "hooked," care being taken that hook shall be pushed in so that it cannot catch in opening in barrel. Fig. 2 (D) shows the operation at this point, with the handkerchief ready to be vanished.

Two or three ordinary paper "caps" have been loaded in the pistol beforehand, with the hammer gently allowed to rest on them to prevent them dropping out. The pistol is held in the right hand, while the right thumb carefully raises the hammer and "cocks" the pistol. Performer standing with the right side facing audience.

At the instant of pulling the trigger, the right arm is shot straight out away from the body. The left hand clutching the button between the fingers, remains stationary at the body. This quick movement pulls the handkerchief into the barrel and down the tube behind the stock. The length of cord is quickly placed in the right hand with the stock of the pistol, as it is laid on the table.

The end of the barrel is closed, so that in placing pistol on the table it is well to place it with barrel

pointing at audience, to allow them to see that the handkerchief did not go in the end.

It is most important that the cord should not be pulled by the left hand, but by the right arm lunging forward in a natural manner.

Looking over the illustrations will show the construction and operation of the pistol as it is far more simple in "construction and operation," rather than, "description."

Essential points of manipulation in order of action:—

1. Stock of pistol placed under right arm-pit, barrel horizontal. Right side to audience.

2. Handkerchief held by corner doubled with aid of left. Left forefinger dislodges hook, and inserts doubled part of silk in hook. Hook now pushed in barrel past edge of opening.

3. Two fingers of left hand, grasp button at end of cord.

4. Right thumb cocks pistol.

5. Right forefinger pulls trigger.—Shot!

Simultaneously right arm lunges forward. Left arm stationary against body.

6. Cord placed in right hand with pistol.—Pistol placed on table.

PATTER

Have no fear, Ladies, for this pistol is not so

deadly as it looks, and I have arranged that the report shall be lessened for your especial benefit. I assure you there will be no necessity for you to put your fingers in your ears. None whatever.

This pistol is only used to blow this silk handkerchief to invisible magical atoms, so fine that you cannot see them—and yet the instant they arrive at their destination they join together and become visible. You shall see.

The handkerchief is hung over the barrel—so.

Keep one eye on the handkerchief and one on the destination.

Bang!

Did it frighten you?

There you see the handkerchief reassembled has safely arrived. Truly a Magic Pistol.

I thank you.

VIII

THE DRUMHEAD TARGET

MAGICAL effects which visibly take place in front of the spectators, are always appreciated. This is an experiment, involving transposition, where the article is seen to arrive at its destination.

Two hoops are shown by the performer who then places a piece of tissue paper between them, forming a drumhead. This drumhead is now inserted by means of a small plug on the larger hoop, into a shaft of an attractive base or stand on a small side table.

A silk handkerchief is hung on the barrel of the "Handkerchief Pistol" and at a shot the silk vanishes, and is immediately seen to arrive, breaking the paper in the middle of the drumhead which has been used as a target. Being removed, the silk and hoops are offered for inspection.

Figure 1 shows the appearance of these hoops and the stand. The cause for the arrival of the silk, being in the shape of a small tin holder on the end of a bent rod. The rod is hinged near the top of the shaft, and a small spiral spring causes it to fly up, when released. This tin holder has four sides which, being pointed, break the paper

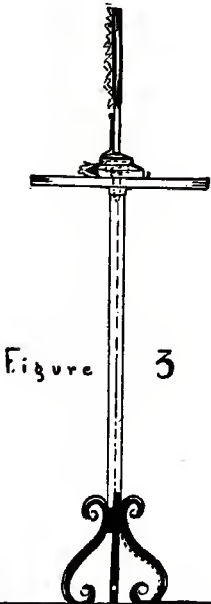
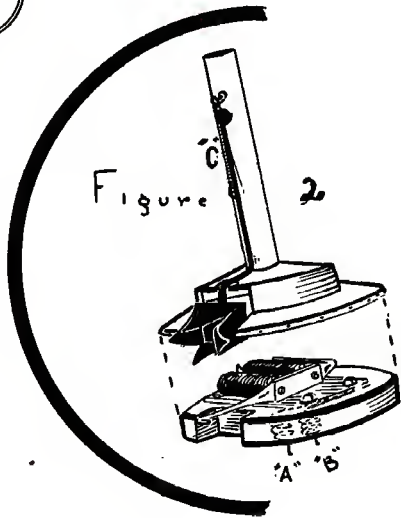
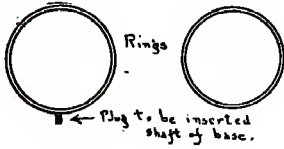
when it flies up from its hiding place in the base, after being released by an electro-magnetic catch.

Figure 2 is a "close-up" of the shaft and base, with cover removed from the base. This shows the electric release catch and the two wires "A" and "B" which supply the current. These wires "plug in" to the table top, connecting up in turn, to two other wires, which run down the shaft of the table, to a switch on the floor, and off to a dry cell (Fig. 3).

Stepping on the switch closes the circuit. The electro-magnet acts on the catch, draws it aside, and holder, containing the handkerchief, flies up, breaks the paper, and reveals the silk. This holder being painted black, and the pointed sides bent out a trifle will not be noticed in the jagged opening in the broken drum-head.

The electric release is used in this effect, instead of a simple thread, because the shot and the arrival of the handkerchief must be simultaneous. This can only be attained when performer has direct control over the apparatus causing both the appearance and disappearance. A thread could not be handled successfully along with the pistol. Furthermore electricity used to aid the magician can be made entirely dependable, if care is taken that all the apparatus be carefully made, and the preparation for exhibition be properly arranged.

In order to prepare this effect, a small side stand is provided with two insulated wires running thru



Massey

Switch

Dry Cell

the shaft down one of the legs to a foot switch, placed under a rug or carpet. In the table top the ends of the wires are bare of insulation, and each is inserted in a tiny hole in the wood of the top. Into these holes are pushed respectively the wires "A" and "B" which, as may be seen by looking at the illustration, are in the base of the apparatus. Make sure that each wire is forced securely against its corresponding wire in the hole. The weight of the base will keep them in place.

From the foot switch the two wires run off to a dry cell. Test these connections to see if the "juice" is being delivered to the electro-magnet.

The table being placed in position, and base on table top, the holder is pulled down into the opening in rear of base and secured there by the catch. The silk handkerchief is now stuffed into the holder. Step on switch to see if connections are true and the catch releases.

The two hoops, a piece of white tissue paper; a pair of scissors, a duplicate of the handkerchief in the holder, and the "Handkerchief Pistol" are placed on the table. Do not disarrange the position of the base.

And now to perform:—Hoops and tissue are exhibited, and drumhead formed cutting off surplus with the scissors. By means of the plug in the larger hoop (see illustration) the drumhead is secured to top of shaft in base. This base used

as a holder for the drumhead should be taken for granted by the magician, and no special attention called to it.

Picking up pistol and calling attention to the silk which is hung over the barrel, performer steps away from table, to spot where foot switch is on floor. This location should be marked on the rug or carpet, so that switch may be located at a glance.

At the instant of firing, the foot presses on the switch, closing the circuit—holder containing the handkerchief flies up, breaking the paper, and the handkerchief has arrived.

The conjuror now steps up to table, lays down pistol and slowly pulls the handkerchief out of paper. The handkerchief is held for an instant, to mask the movement of the left hand which quickly pulls the now empty holder down into its hiding place in the base. The broken drumhead is removed from the shaft and with the silk offered for examination.

The base is now removed from the table which pulls wires "A" and "B" out of holes, leaving the table free for the next effect.

Concisely, the above experiment should be handled in the following manner; after seeing that electric connections are tight and catch releases, when the switch is closed. Test this just before exhibition.

1. Pick up hoops and paper. Form drumhead, cutting off surplus paper with scissors.

2. Place drum-head by means of inserting plug in end of shaft, on the base.

3. Show handkerchief and pistol. Hang silk on barrel.

4. Step away from table to switch on floor. A quick glance will show marked place.

5. Fire pistol and step on switch.

6. Remove handkerchief from drum-head, with right hand. Allow it to hang down in front of apparatus a moment, while left hand pulls down holder into base.

7. Bring forward hoops and handkerchief.

PATTER

While a magician can scarcely refute the charge of being guilty of using "sharp practice" for his effects, I intend to show you that he is equally adept at "sharp shooting." These two hoops with this piece of tissue, are placed together to form a sort of drum-head. The drum-head, I now place on the pedestal—so.

In order to prove my aim correct, and that all may see that I hit the target in the very center, I shall use this red silk for my bullet.

I hang it on the barrel of the pistol—so.

Ready—Aim—Fire.

Bang!

There you see the handkerchief has arrived with

a "wallop" so to speak, and lodged itself in the very middle of the drum-head.

The apparatus is quite free from trickery.

Nothing but the broken tissue—very thin you see—the two hoops and the pedestal.

I hope your deductions as to the solution of the mystery are not as "sharp" as my shooting.

I thank you.

IX

CANDLE SMOKE

PERFORMER explains that for his next experiment he will require a handkerchief of the finest texture. That the success of the effect lies entirely in using a handkerchief of a finer texture than a spider's web, or even gossamer and so having given much study to the problem he has discovered a magical way to weave smoke. This woven smoke produces the most wonderful texture imaginable, and performer offers to demonstrate his powers in this line.

A candle standing on the magic table, is lighted, and a piece of paper to wrap it in is exhibited. This paper, it is explained, will represent the loom. The candle being blown out, it is quickly wrapped in the paper, lest most of the smoke escape, and the ends twisted 'round.

A few magical passes, the package is broken in half, and a smoke-colored handkerchief of thinnest weave is extracted.

And now, since the candle has been apparently broken, it must be restored, so the paper is straightened out and then unrolled when the candle is seen to be entirely unharmed and unmarred. It is placed in the candlestick and

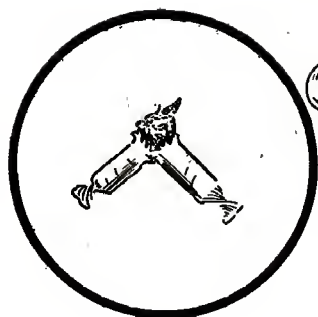


Figure 1

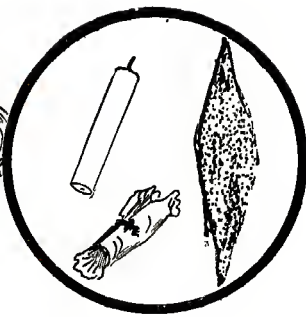


Figure 2

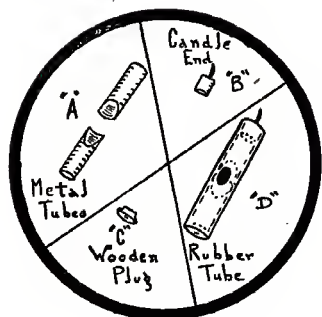


Figure 3

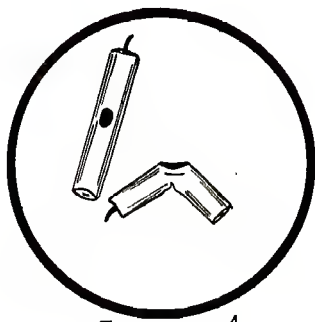


Figure 4

Massey

relit. Truly a marvelous candle. The woven smoke is shown to the audience.

The secret of this apparently indestructible candle lies in the fact that it is made of a piece of finest grade white rubber tubing. Figure 3 shows the details of construction. Division "A" shows two metal tubes which fit in either end of the rubber tube to give it stability. "B" is a small piece of candle to be inserted in one end, "C" a wooden plug, painted white, for the opposite end, and "D" the completed candle.

The rubber tube has a small hole in the center, which is concealed by tip of forefinger when it is exhibited. This hole becomes greatly enlarged as the rubber is bent in half (Fig. 4) which allows the handkerchief to be easily extracted. The handkerchief is of a smoke-grey crepe-de-chine.

To prepare the effect the wooden plug is removed from the bottom, the handkerchief pushed up into the candle, and the plug replaced. The candle placed in candlestick on table, together with a box of matches and a piece of paper of sufficient size to roll around the candle.

Performer now steps forward and explains his intention of utilizing the smoke of the candle, as described above, and proceeds to light the candle. Hands are now shown innocent of preparation, to prove that nothing has been obtained from the matchbox, as may be suspected by some of the "wise ones?"¹ The paper is now shown and

¹ See Appendix 3.

held in front of the candle flame to prove absence of preparation also.

Blowing out the flame, candle is quickly rolled in the paper and the ends twisted 'round. With an end of the package thus formed, in each hand the magician breaks it in half and the smoke-gray handkerchief is revealed, which is removed and placed on the table. The package is now smoothed out and the paper removed. The rubber candle has now reassumed its straight appearance, and with the forefinger covering the hole, it is replaced in the *candlestick*, with the opening to the rear, and relit.

The smoke handkerchief (?) is now shown and may be utilized in any effect where the performer needs a particularly fine grade of handkerchief.

Summed up, the effect should be shown as follows:

1. Light candle, and show hands empty.
2. Exhibit paper in front of candle flame.
3. Pick up candle, wrap in paper, twisting ends.
4. A few magic passes, break package in half, and extract handkerchief.
5. Smooth out package—unroll and with forefinger over hole show candle unharmed.
6. Place candle in candlestick and light. Step forward with handkerchief for inspection.

PATTER

For my next experiment I must have a handker-

chief of the finest texture. It being impossible to buy a handkerchief as fine in weave as I must have, by delving into the magic lore of centuries back, I have been lucky enough to discover there a secret for weaving smoke.

Woven smoke produces a texture so fine that it can hardly be imaginable.

I use this candle for the smoke.

I light it.

You see my hands are free from preparation of any kind. This small piece of paper, will represent the loom, which shall produce the woven smoke.

I blow out the flame, and quickly wrap the candle in the paper, for the smoke must be held within. Now I twist the ends around.

After rolling the package in my hands several times and repeating the secret formula to myself, I break the package in half and the smoke is woven. See—

How fine it is.

And now to restore the candle. Once more I roll it between my palms. . . .

The candle is unharmed, for another secret formula has restored it.

I relight it and it burns again, quite unconcerned about its recent strange experience.

And now I have my handkerchief of wonderful weave.

I thank you.

X

THE PEDESTAL TOP

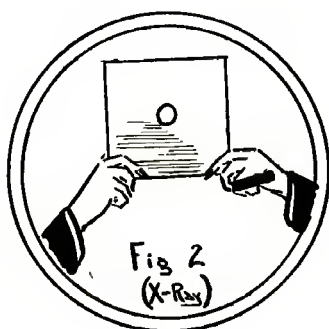
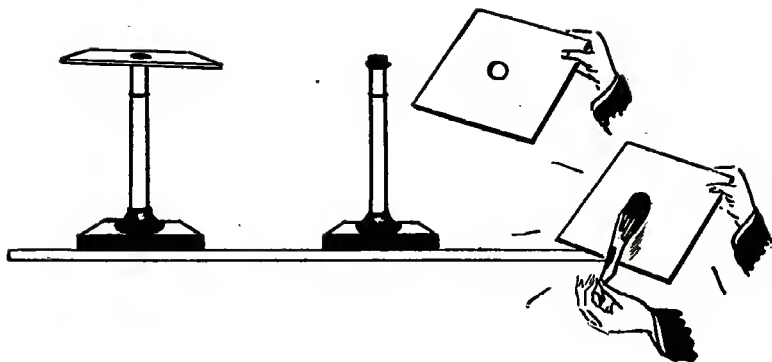
A SMALL pedestal stands on the performer's table. It consists of a base, an upright of about nine inches, and a thin board top seven inches square. The top is easily removed, for it is merely held on the upright by means of inserting the rod in a hole in its center. Therefore when the top is removed it presents the appearance of a thin piece of board, seven inches square, and with a hole in the middle.

The magician pokes his finger through the hole to prove that it really is a hole and that the board is all that it seems. The top is repeatedly shown from both sides, nevertheless, when it is held in one hand, the other hand pulls from the opening a silk handkerchief. Once more the board is freely shown, and even passed to the audience for examination. Again a handkerchief is produced. After similar manipulations a third silk makes its appearance. This pedestal top will be found quite useful at the beginning of a series of silk handkerchief effects, and presents an unique production.

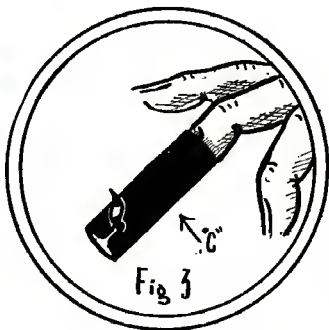
The top is entirely unprepared. The handker-

chiefs are concealed in three cartridge-like metal tubes, which will just fit over the end of the middle finger. The handkerchiefs are each stuffed into one of these tubes with a tiny piece of one corner caught thru a slit made in one end. One of these tubes is concealed behind the base of the pedestal ("B"). The other two tubes are permanently fastened together and are placed under the performer's vest. While the top is being removed from the rod with the left hand the right pushes the middle finger into the tube concealed behind the base. Then with the board held as in Figure 1 with both hands the tube is concealed under it. By transferring the tube to the middle finger of the left hand, the right hand may be shown empty, and vice versa. This is quite convincing, for the movements are very natural. Both sides of the board are then shown, by merely turning the board up (Fig. 2). The tube is then hidden by the hand for it is only necessary to flex the finger in toward the palm to accomplish this. The freedom of these movements prevents the audience from suspecting anything.

Now with the board held in the right hand and the finger extended the tube will reach to the hole. The left hand then approaches and with the thumb and forefinger inserted in the hole, the small bit of silk that is caught in the slit in the tube (Fig. 3) is pulled and the handkerchief is pulled from the tube and through the hole. Under cover



Massey



of putting the handkerchief down on the table the tube is dropped in *servanté* or black art well.¹ While this is being done however the other hand is securing the other two tubes, which it will be remembered are fastened together and under the vest. These two tubes fastened together are manipulated exactly the same as the first tube, and the two handkerchiefs they contain produced in the same way as the first.

With sufficient practice before a mirror the movements as described above blend perfectly and a very easy-going effect is produced.

After loading the tubes with handkerchiefs and placing one in the clip behind the base of the pedestal, and the others under the vest, proceed as follows:—

1. Remove top from pedestal with left hand as right inserts middle finger in end of tube at base. Show top.

2. Hold top in both hands. Switch tube to left hand middle finger, and show right hand empty. Switch tube back again to right hand and show left empty.

3. Show both sides of top, concealing tube by flexing finger according to position of board (Fig. 1-2).

4. Produce handkerchief thru hole. Place handkerchief on table, with left hand as right secures the two tubes from vest.

¹ See Appendix 4.

5. Produce the other two handkerchiefs as above.

6. Bring top and handkerchiefs forward for inspection.

PATTER

I should like to call your attention to this attractive little pedestal. It is a very peculiar pedestal though I will admit it does not look particularly so. It is not only useful for putting objects *on*, but for getting objects *from*.

What do I mean? Allow me to show you.

You see the top is removable. Then you will notice that the board which formed the top has a hole in the center, where the shaft secured it. Naturally. There is nothing whatever in the hole. Strange is it not? I show you my right hand free from suspicion—as is my left, and the board is nothing more than it seems. I show you both sides. Now watch the hole and we will see what we can get from it. There you see, a beautiful red silk handkerchief. Red, that is a good starter. Once more I show you that my hands conceal nothing, and the board is innocent of any suspicions you may have cast its way.

Again a handkerchief. This time white.

If the pessimist who could only see the hole in the doughnut, could see the hole in this board he would soon be an optimist.

Here we are again. A beautiful blue silk handkerchief this time to go with the red and the white.

The board you may take in your own hands and examine, and my hands contain nothing but these beautiful silks, red, white and blue.

I thank you.

XI

THE AUTOMATIC RELEASE

IT is frequently necessary, in conjuring, for a slight pull on a thread, to set off, or start a mechanical piece of apparatus. The operation of this mechanism, often times must be simultaneous, with a word of command, or a pistol shot.

Usually this thread pulling has been placed in the hands of the performer's trusty assistant, who naturally waits until he hears the word or the shot, before pulling the thread, and therefore the action of the mechanism may be a bit late at times and the effect of the experiment spoiled.

The "Automatic Release" has been designed to do away with the assistant, by means of the dropping of a small signal or semaphore on a concealed piece of mechanism placed behind a table; so the performer may ascertain the exact moment of the pulling of the thread and the word of command or pistol shot may be gauged accordingly.

This thread-pulling mechanism is operated by clockwork secured to a small wooden base. At one end is attached a geared shaft, on the end of which the signal or semaphore (Fig. 2) may be attached

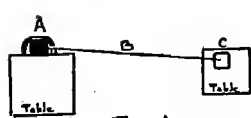
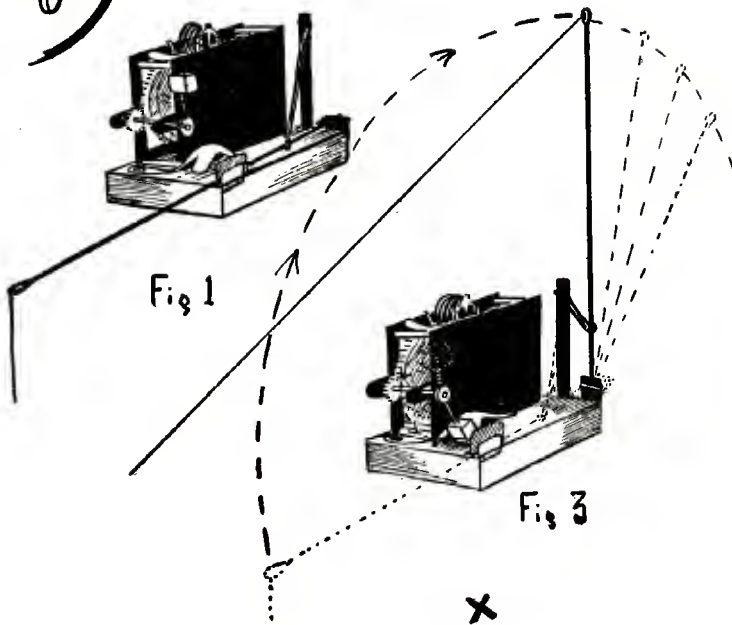
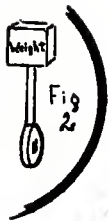
or detached at will. Directly below this shaft is a pivoted arm of peculiar shape, which hooks under a metal catch, and holds down the light metal bar, to which is fastened the thread. This bar is hinged at one end on the wooden base. An elastic band attached to an upright tends to pull the bar up.

Now when the semaphore or signal is placed on the end of the geared shaft, and the clockwork started, the weighted portion at the end slowly revolves, and drops down, coming nearer and nearer to the release catch. When it hits the catch, the rod is released and by the action of the elastic band, is snapped upright, thus pulling the thread.

This light rod is capable of giving quite a "yank" to the thread, and is absolutely noiseless, inasmuch as it is free to oscillate. This would not be the case if a spring hinge were used instead of the elastic. The ticking of the clockwork is not heard at a short distance.

By means of the semaphore, or signal, the performer can *see*, the exact instant the rod will be released and the thread pulled.

Figure 1 shows the mechanism, with the rod held down by the catch, and the semaphore in place on the small geared shaft of the clockwork. Fig. 3 shows, how the semaphore pushes aside the catch and releases the rod, which pulls the thread. Fig. 4 is a plan of the manner of using the Automatic Release. "A" represents the mech-



Massey

anism, on the servanté¹ of a table; "B" the thread, which runs over to the other table and is attached to "C" the apparatus to be operated.

As performer steps over to the table, which conceals the mechanism, he picks up a pistol with the left hand, and the right hand gives the escapement wheel of the clockwork a slight start. (The escapement wheel is at the top of the clockwork). This sets the clockwork in motion and the semaphore starts to move slowly downward.

The performer now walks over to the spot marked "X" on the diagram, aims pistol, and watches the semaphore move down. Though it is small, it can be easily seen, as it is painted white. The instant that it touches the catch, the pistol is fired, and so the pulling of the thread is simultaneous with the shot.

It takes about 15 seconds for the semaphore to drop, which gives ample time for the magician to step away and take aim. However there is no necessity to count off the seconds, as the exact moment of the semaphore, touching the catch, can be *seen*.

The plan shown in the illustration is only one of many ways in which this piece of mechanism may be used.

It can be placed off stage if required, as a long thread does not impair its efficiency. Or it may be placed on the same table as the apparatus to

¹ See Appendix 5.

be operated, being on the servanté or hidden behind some piece of magical apparatus.

In using the mechanism the following should be remembered:

1. Wind up the clockwork and attach the thread to the end of the rod.

2. Stop the escapement wheel and place the semaphore in an upright position, on the geared rod. Place on Servanté.

3. Run the thread to the apparatus to be operated and attach.

4. By moving either table slightly away, any slack in the thread is taken up. The thread should be just taut, for the best results.

The Automatic Release is quite useful in such effects as the Coin Jar,¹ etc., and the next experiment described will show how it may be used in an original effect entitled:-“With Four Coins.”

¹ See Appendix 6.

XII

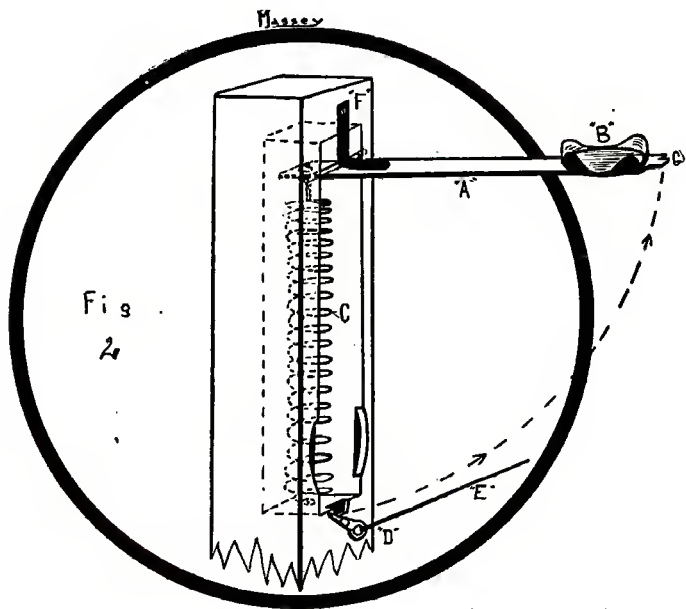
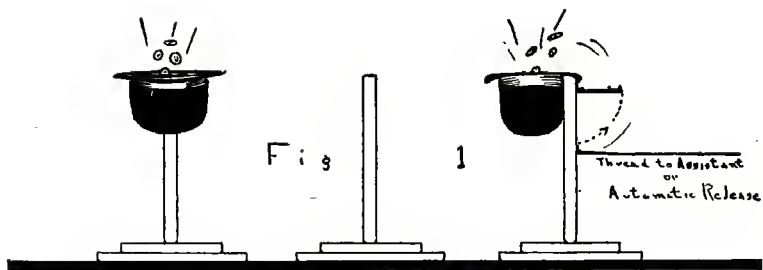
WITH FOUR COINS

COIN effects, as a rule, can not be appreciated, unless the performer is close to the audience, and then only to a relatively small number of people. Experiments with coins, which can be seen and appreciated by a large audience are few, inasmuch as they depend to a great extent on the spectators hearing them jingle into some receptacle. Effects such as these are well received, because the coins can be *heard* to arrive, and the eyesight of the spectators is not strained watching intricate manipulations.

On a small tabouret, there is a stand, consisting of a wooden upright, 12 inches high, which rises from a wooden base 8 inches square.

A derby hat is borrowed and is then hung, mouth up, on the top of the upright, by means of clipping the brim over the edge. (Fig. 1).

The magician now states that he will cause four coins to fly from his hand, travel invisibly thru the air, and fall into the hat. But, in order to convince the spectators, that the coins really do fly thru the air, he will cause them to become visible at the instant they arrive over the mouth of the hat, so they may be seen to drop in.



Four half dollars, are now shown, and stepping away from the hat the magician cries "Go!" and the four coins vanish, as he throws his hand toward the hat. Instantly a jingle is heard; the coins are seen for the fraction of a second, poised over the mouth of the hat, and then with a merry little jingle of silver they tumble in.

The hat is detached from the upright, the coins poured out and offered for inspection. The stand is picked up and shown from all sides.

The explanation of this effective experiment lies in the upright rod of the stand, which is not so innocent as it seems. Fig. 2 shows the mechanism, concealed in the top. "A" is a metal arm 5" long, pivoted in the wood, so that it will swing easily up and down. "B" is a holder just large enough to contain four half dollars, "C" is a spiral spring, which acts on the arm "A" causing it to swing up to an horizontal position. "F" a right-angled "stop" to prevent the arm from going up too far.

When the arm "A" is pulled down into the opening cut into the rear of the wooden upright, it is retained there, against the tension of the spring, by the small lever "D." To this lever is attached a thread "E." Pulling "D" aside releases the arm, which then flies up.

To prepare the apparatus, place it on the tabouret, pull down the arm "A" and secure it with the lever "D." Run the thread to the "Automatic

Release" placed on servanté of table. On the table put the hat and four half dollars. Four duplicate half dollars are stacked and carefully placed in the holder "B," behind the upright. See that thread is taut.

The magician now borrows the derby hat and clips the edge of the brim over the top of the upright. Care should be taken that the coins in the holder are not dislodged, and a good plan is to press the little finger of the right hand against them, as the hat is being put in place.

The spectators are now told how the coins are to fly thru the air into the hat, as explained above. Then going over to the table the performer picks up the four duplicate coins with one hand, while the other hand starts the "Automatic Release." With the coins in the left hand, they are apparently transferred to the right, but in reality are *palmed*¹ in the left. The right hand is then closed, as if holding the coins, and poised ready to throw. Now watch the "Semaphore" of the "Automatic Release" as it drops, and the instant it touches the catch, cry "GO," and throw out arm in the direction of the hat; showing palm empty.

The moment the coins are heard to arrive in the hat, profit by the misdirection of the spectators and slip the duplicate coins into the vest pocket, which it will be remembered were palmed in the left hand.

¹ See Appendix 7.

As the hat is removed from the upright, by the left hand, the right hand pulls down the metal arm behind the upright again and it is secured there. The coins are poured out and offered with the hat for inspection.

The right hand picks up the upright, covering the mechanism in the rear by the hand and wrist, as it is carelessly shown. The thread may then be snapped and the apparatus placed to one side.

In constructing the mechanical part of the upright, considerable experimenting will be necessary in order that the four coins be accurately thrown so that they will fall into the hat. The strength of the spring and the position of the right-angled stop "F," adjusted in regard to the weight of the coins, will determine the proper speed, and "arc" or "throw" of the coin holder "B."

The upward throw of the coins is not noticed from the front because, by the time the "jingle" is heard, the coins are apparently poised for the fraction of a second over the mouth of the hat. They actually appear to become visible only at the instant they drop into the hat.

"Analysis of Presentation": After apparatus has been "loaded" and "set" with the "Automatic Release" as has been described:—

1. Borrow hat. Explain the flight of the four coins. Place hat on upright. (Prevent coins from falling out of holder with little finger of right hand.)

2. Pick up coins from table, in left hand. Start "Automatic Release" with right. (A slight touch of the escapement wheel.)

3. Fake passing of coins into right hand. Watch "Semaphore." When it drops cry "Go!" Throw out hand.

4. Press metal arm down behind upright, as hat is removed. Show coins and hat.

5. Cover mechanism in upright by right hand and wrist as it is shown, snap thread and place stand aside.

PATTER

Time flies and so does money. In fact money seems to go much faster than time. In case you doubt *that*, I shall demonstrate to you just how fast money can travel.

I should like to borrow a derby hat.

Yes, sir, I will guarantee to put some money in it.

How long it remains is another matter. It probably will fly out before I can return the hat to you.

Thank you, sir.

The hat I clip by the rim on this upright.

These four half dollars I shall cause to travel thru the air invisibly to the hat. However they will become visible the moment they arrive there so that you all can plainly see them drop in.

I shall now step as far away from the hat as possible.

I have the coins. See?

Watch!

One-two-three-four- Go!

There.

Did you see them fall in? You did? Very good.

You see I pour the coins from the hat so. They were really there.

I return the hat to you, sir. It is quite unharmed?

I thank you.

XIII

PROHIBITION

“PROHIBITION” deals with a subject which has been much in the public mind, and the following experiment shows how the “kick” may be magically taken out of the wine if the Government so desires.

An attractive folding stand, on which is placed a tray of the breakfast variety, is brought forward. On the tray are, a bottle of wine(?) placed on a neat little stand, a pack of cards, a large cotton handkerchief, and a clear glass goblet.

After cleaning the goblet with the handkerchief, and filling it with a red wine(?) or liquid from the bottle, Performer states he will now show how easy it is to take the “kick” out and leave the liquid in a state of H_2O .

The goblet being filled, it is placed on the small stand and covered with the handkerchief. This isolates it from the tray and yet it is all the time visible to the audience, thru the folds of the handkerchief. A pack of cards is shuffled, squared up, and placed on top of the handkerchief and goblet.

Showing both hands unprepared, the conjuror proceeds to extract the wine from the goblet, thru the folds of the handkerchief and the pack of cards. Slowly and surely with the thumb and forefinger this is done, in the shape of a red silk, handkerchief which is pulled direct from the center of the pack.

Uncovering the goblet it now contains pure water, which may be drunk to prove the absence of chemicals.

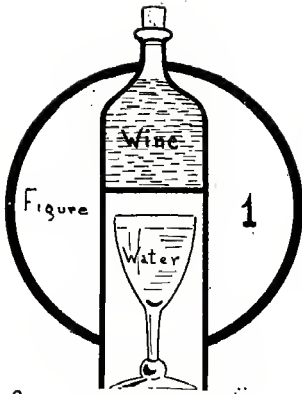
A study of the illustrations will show clearly the construction and use of the apparatus involved. Fig. 1 shows the bottle. This has a receptacle to hold the wine in the upper part, and the lower part is empty without a bottom, so that a goblet may be concealed within. The audience is of course aware of only one goblet.

One half of the pack of cards is glued together and cut out in the middle to contain the red silk, which is inserted thru the hole of the part marked "A" (Fig. 2). To a corner of the red silk is attached a small plug, which just fits the hole in "A" and allows the silk to be easily extracted and also filling up the hole. The rest of the pack, unprepared, is placed on top of this "faked" half.

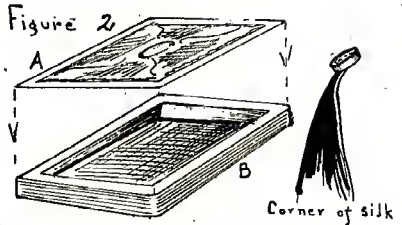
On the back of the tray is attached a water-tight servanté sufficient to hold the goblet and liquid.

A little stand, a cotton handkerchief and two goblets (exactly alike) complete the requirements.

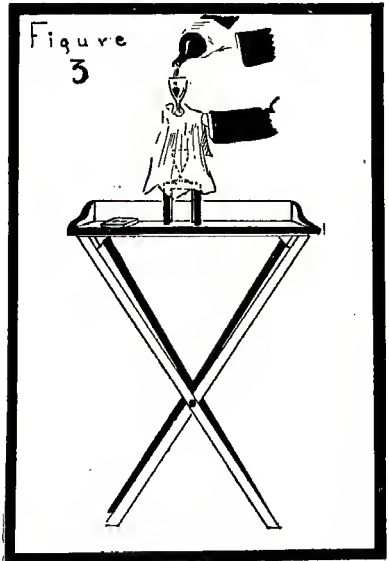
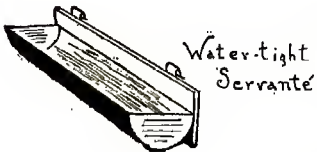
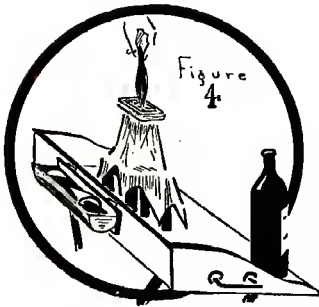
To prepare the experiment proceed as follows:



Cross section of Bottle.



Construction of pack of cards
A is glued to B.



Massey

Fill the upper compartment of bottle with a red wine or liquid and one of the goblets with water. The water-filled goblet is placed on the little stand, and *over* it the bottle.

The red silk is pushed thru the opening into the "faked" half of the pack of cards, the plug filling up the opening. This is placed on the tray together with the other goblet,—empty,—and a large cotton handkerchief.

The servanté is attached by means of hooks to rear of tray. Tray is placed on folding stand and all is ready.

Performer now states he will demonstrate the manner of taking the "kick" out of alcoholic beverages by the Magical Method.

Showing the goblet and wiping it with the handkerchief, it is placed in the left hand, and the base is clutched thru the folds of the handkerchief, allowing much of the handkerchief to hang down. This is carefully held in front of the bottle, as it is lifted from the small stand, so as to hide the goblet of water which was concealed under the bottle. (Fig. 3). After pouring the wine into the goblet held in the left hand, bottle is placed down on tray.

Now for the movement which will require repeated trials before a mirror in order to acquire naturalness.

The wine-filled goblet is taken in the right hand

and lowered behind handkerchief, apparently to place it on the little stand, but in reality to lower it, as the liquid is poured out, into the servanté. Simultaneously the handkerchief is lowered and placed over the water-filled goblet, which it will be remembered is on the small stand. This "switch" of goblets is undetectable if care is taken to hold the handkerchief in such a way, as to effectually mask the movement of the right hand as it lowers the wine-filled goblet into the servanté. At this point do not hurry. After a few trials this movement of apparently placing the goblet on the stand will not create suspicion, inasmuch as the handkerchief is placed right over the goblet already on the stand. As soon as this goblet is covered, it should be picked up and the handkerchief twisted around it, to show that the handkerchief has not been merely placed over a "form."¹ This will create confidence that all is as it should be. However do not call attention verbally to this fact.

Pick up the pack of cards, the loose cards being carelessly shuffled over the "faked" half, squared up and put on top of the goblet so that "faked" part of pack is uppermost.

Slowly showing hands empty, with thumb and forefinger, the plug is removed, and the red silk pulled with quick little jerks out of pack. Lay this on tray, cards are now picked up, fanned, and

¹ See Appendix 8A.

also placed on tray, and the goblet still covered with handkerchief is brought forward, uncovered and water offered to spectator to drink.

The manipulation of the apparatus for this effect, after all has been prepared as described above, may be summed up as follows:

1. Clean goblet with handkerchief and hold by base thru folds of handkerchief, in left hand in front of the bottle on stand.

2. Carefully lift bottle off of the stand and the concealed water-filled goblet. Fill goblet in hand with wine.

3. Take wine-filled goblet in right hand, carefully pour liquid and lower into servante as handkerchief is placed over goblet on stand, masking movement of right hand.

4. Arrange handkerchief over goblet to allow spectators to see it actually covers goblet and no "form." This is important.

5. Shuffle pack. Place handkerchief covered goblet, with faked portion of pack uppermost.

6. Pull out plug and red silk slowly.

7. Remove the pack. Bring forward the goblet. Remove the handkerchief and offer the water to spectators.

The dimensions of the apparatus as constructed are as follows: Bottle 13 inches high, $3\frac{1}{4}$ diameter. Interior covered with black velvet to prevent "talking," when the bottle is lifted off goblet.

Goblets—4 $\frac{1}{2}$ inches high. 2 $\frac{1}{2}$ inches diameter

Small stand—6 1/2 inches high by 5 inches square.
Top covered with black velvet.

Red silk 12 inches square.

Tray 18 inches by 11 inches. Height of back
3 1/2 inches.

Servanté—7 inches long, 2 1/2 inches deep. Rubber lined.

Cotton handkerchief 18 inches square.

Folding stand may be of height most convenient to performer. Preferably low, in order not to require too much movement of right hand as it lowers goblet into the servanté.

PATTER

To ask how I secured the bottle of wine you see so nonchalantly standing on this little stand, would be delving too far into the secrets of the Magic World, and so I must request that you be content with observing the fact that it *is* here. If the Government could invoke Magic aid in enforcing the Volstead Act, the lot of the home brewer would indeed be hard.

I shall demonstrate how easy it is to take the kick out of this wine for instance and leave the liquid in the state of H₂ O.

What is that, Sir?

You would rather I would reverse the process?

Ah, that is a secret that I reserve for my private seances.

But to proceed.

I fill this goblet with the wine. Notice its clear red tone. You envy me?

Now let this glass of wine represent all the alcoholic beverages in the country, and we will impersonate the Government for a moment, and extract the kick.

I cover the goblet with the handkerchief, so, and place it on this little stand. This pack of cards, I square up and place on top of the handkerchief and the goblet.

My hands are free from suspicion.

You see, I slowly extract the red kick. Slowly but surely. There in the form of this red silk, is the wine.

And here under the handkerchief, is pure Aqua Pura.

Oh no, Sir. I drink the water to prove that no chemicals at all are used in the experiment.

Shall we hope that the Government never learns that one?

Very well.

I thank you.

XIV

THE FLOWER CAGE

AN attractive green and white bird cage naturally creates the expectation of an appearance of the yellow songsters, but in this case the performer turns the tables on the spectators by producing, instead, flowers of every hue.

The cage is of wire and there are no perches, tubs, etc., inside. The bottom of the cage is entirely of clear glass. It is held by one hand only and well away from the body, so that every part of the cage is visible, with apparently no possible place to conceal anything. Nevertheless, at the word of command, the cage instantaneously becomes filled with flowers.

The flowers used in this cage are of the paper and watch spring type, which compress into a very small space, and may be obtained from any magical dealer.

At the right rear corner of the cage, there is a compartment just large enough to hold about forty of these flowers, compressed. The front is a door, hinged at the bottom, with fake bars fastened to the front, and the space between the bars, painted in imitation of the palm of the hand. The

top of this compartment is open. In Fig. 3 of the illustration "B" is the door, "A" the compartment for the flowers, "D" where the catch is pressed by the forefinger to release, "C" the catch to hold the door up.

Now with the door up in position, and the hand holding the cage as shown in Fig. 1, at a short distance the compartment blends perfectly into the hand, and the cage appears absolutely empty.

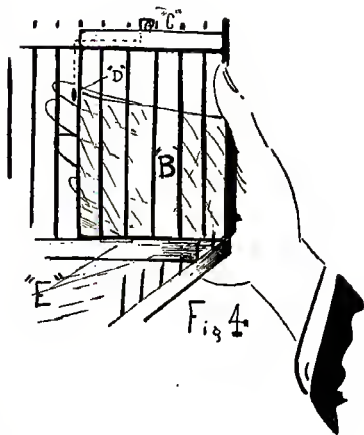
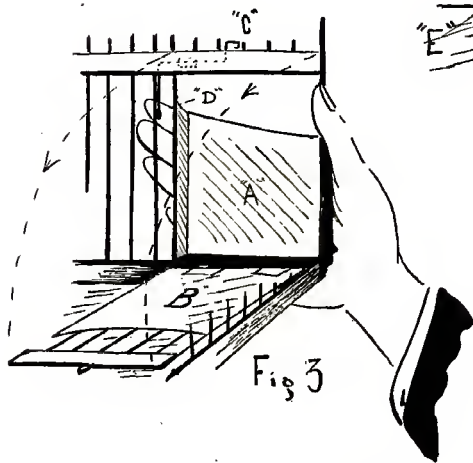
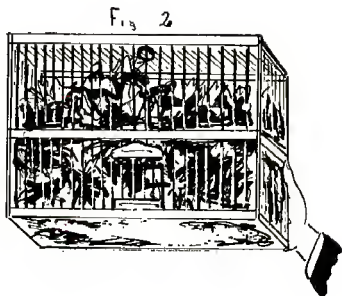
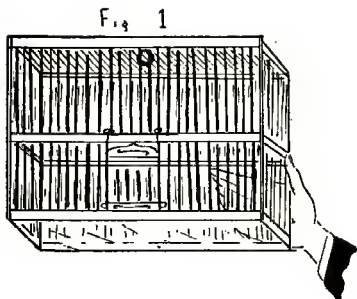
To prepare the cage for presentation the door is secured in the upright position by the catch. The flowers are folded and forced down thru the top of the compartment. Then the cage is placed on a table or chair, with a handkerchief thrown over the side to hide the corner where the flowers are concealed.

In showing the "Flower Cage" it is picked up in the right hand, so that the thumb grasps the corner, and the palm is directly back of the compartment, as shown in the illustration.

The handkerchief is used to clean the glass bottom, and is then thrown to one side.

With a misdirecting glance, in order to get the eyes of the audience off the cage for a second, it is given a slight push forward, and the catch released by the forefinger. The pressure of the flowers forces the door open, and they flood into the cage.

The cage may now be safely held by the ring



at the top and exhibited, if care is taken that the back is not shown.

As an interlude in a magical performance this cage presents a surprising and pretty effect.

The tone and shading of the front of the door of the compartment, in order to resemble the palm of the hand, should be carefully done, so that it blends absolutely with the rest of the hand.

The illustrations show the details of construction of this "bird cage to captivate flowers."

PATTER

This especially constructed cage. May I ask that you notice how attractive it is, with its green and white bars and the bottom entirely made of clear glass

This is not a cage of a bird.

But rather a bird of a cage.

Why?

I shall show you!

Flowers of every hue.

This yellow one is a beauty, and this red one is exquisite.

The whole cage is a riot of color.

The flowers that bloom in the cage. Tra La.

I thank you.

XV

A BORROWED RING

A FINGER RING means more to us than anything we wear. It is most often a symbol of love or friendship and our attachment for it increases year by year. It is the only permanent article we wear. Being oft times handed down from generation to generation, a ring may have quite a history connected with it.

If that inherited ring of ours could but talk, what intimate hopes, desires and accomplishments it could tell of? Volumes could be written on "A Ring." Truly a word to conjure with. Also an article to conjure with. Therefore this experiment.

The conjuror steps forward with a small plush ring box, and requests the loan of a ring. A kindly disposed member of the audience offers one, and it is placed in the small box. The performer now puts the box on a small sleight-of-hand table.

A small ornamental picture-frame on a base, is shown. It contains no glass. Only a back-board, covered with black velvet.

The ring is now ordered to fly from the plush box. A few magic words—the frame is given a

flourish, and the ring is seen to appear in the frame, securely attached to the centre by a small hook. The frame is handed to the owner of the ring to remove and identify his property, and finally the plush box is shown empty and free from trickery.

This effect depends on the use of a mechanical picture frame. A frame 3 inches by 4½ inches is of sufficient size. In Figure 2 of the illustration its construction is shown. The board is pivoted on two pins in the centre. On one side of this board is glued a strip of black velvet, which extends over one end and winds around a small spring roller, concealed in the hollow base. Thus, it will be seen, when the board is given a half turn backwards, the surplus velvet is pulled from the base (the roller unwinding) and covers the back of the board. This side now appears as the velvet covered "front" of the board. The lock pin is pushed in to hold the board in position.

When the lock pin is pulled out the spring roller quickly winds up the velvet pulling it into the base. This of course causes the board to revolve, and as quick as a flash reveals the snap hook on which the ring is clipped. Inasmuch as the rear of the back-board is not covered with velvet, the revolving aspect will not be suspected, and it cannot be seen, for the board turns too rapidly for the eye to follow as the frame is given a slight flourish. The lock pin is once more pushed in securely pre-



Figure 1



Figure 3

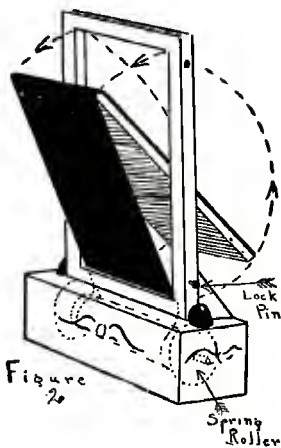


Figure 4

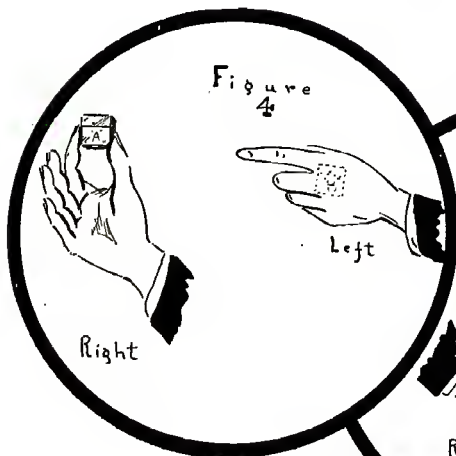


Figure 5

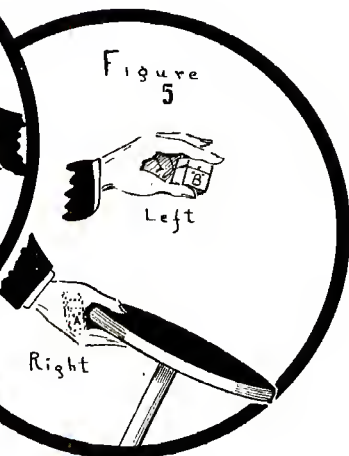


Figure 6

Massey

venting the board from moving, and the frame may be safely given for examination.

There are two plush boxes, exactly alike. These are marked "A" and "B" in Figure 4.

To prepare the frame for presentation, pull out the lock pin and give the board a half turn backward. This pulls out the velvet from the base (unwinding the roller) so that the rear of the board, which is now at the front is covered by the velvet. Place the frame off stage, or behind some larger piece of apparatus on table.

Performer now brings forward ring box "A" held in right hand. "B" is palmed in left hand. A ring is borrowed, placed in the box, and in the act of turning to show small table unprepared. "A" is apparently placed in left hand, but in reality palmed in right hand, "B" is now being shown in left hand as "A." Right hand with "A" still palmed, tilts up the table to show it unprepared (Figure 5). This showing of the table creates a slight diversion, and prevents the audience from questioning any manipulation of the ring box.

Box "B" is placed on the table as the magician goes to get the frame, carrying box "A" with him. Box "A" is quickly opened, the ring taken out and hooked on the frame. The frame is brought out taking care to prevent the spectators from seeing the rear where the ring is clipped. "A" is disposed of when ring is fastened to frame).

As the frame is shown the lock pin is pulled out by the forefinger while thumb in the rear prevents the board from turning until the word of command. Ring is commanded to pass from box on the table to the board which snaps around, and the ring has arrived.

Secretly pushing in the lock pin again, the frame is handed to the kind spectator who loaned the ring. The plush box is now picked up from the table, and also offered for examination.

After preparing the frame, as described and placing it behind some piece of apparatus, on table or off stage, proceed to present the experiment as follows:-

1. Step forward showing ring box "A" in right hand, box "B" palmed in left.

2. Borrow ring have it placed in box. "Switch" boxes. Show table top, with right hand holding box "A" containing ring.

3. The empty box "B" placed on table.

- 4 Turn to get frame, take out ring from box "A" snap on the hook of frame. Drop box "A." Bring forward frame.

5. Pull out lock pin. Hold board with thumb to prevent it revolving until wanted.

6. Command ring to pass. Release thumb. Ring appears. Push in lock pin: Hand frame to owner of ring.

7. Show box on table empty.

PATTER

The magician who borrows is almost as bad as the neighbor who just runs in for your lawn mower or a half a pound of butter.

But if I guarantee not to smash the ring I am about to use, will some one help the performance along by allowing me to use their ring in my next effect?

Thank you, Madam.

I shall show you that a Magician can be as good as his word, though not as his actions.

What an attractive ring. How well it looks in this little plush ring box. I close the lid, so—slowly, that you may see it is not removed by trickery.

The box I place on this small table, in full view.

And now for my Magic Frame. It contains no glass—just the back-board covered with black velvet.

By a few cabalistic passes the ring dissolves into ether, and at this moment it is floating through space.

There it is now!

Take the frame in your own hands, Madam. That is your ring?

The box you see is empty.

Have I lived up to my word?

I thank you.

XVI

THE CHEST OF CHU CHIN CHOW

THIS is an effect particularly adapted to an Oriental manner of presentation. With a whiff of incense and an accompaniment of Oriental music it will call to the mind the mysteries of the Far East.

A box six inches square is seen on a tray, which is resting on a small folding stand. A handkerchief of Chinese design hangs over the front of the tray as a drapery.

The front of the box, or chest is constructed with four openings, one inch wide, extending from top to bottom, and backed up with glass, so that the interior of the box may be seen at all times.

A paper bag of rice is shown, and the rice poured into the chest. The rice is seen rising in the box, through the openings in front, as the bag is emptied. The stand, tray and chest are all moved to one side and the performer picks up the chest from the tray, advancing with it in his hands. The rice still visible thru the glass.

The crash of a cymbal! And thru the glass, the rice is seen to have vanished. The box is shown

empty. The tray is now picked up from the stand, and tucked under the arm, the handkerchief shaken out, and the stand folded. Truly the rice has vanished.

The box or chest is made of wood, six inches square, with a sliding bottom, which may be opened or closed at will. The front slats or bars are made of metal, and backed up with *two* pieces of glass, with $\frac{1}{4}$ of an inch space between each piece. A fake is inserted in this space. It is of thin wood, and composed of four slats or bars of an equal width, as the ones on the front of the chest. On the slats of this fake are glued grains of rice, and the fake placed between the two pieces of glass in such a manner as to slide easily from right to left.

When this fake is moved by means of the pin at the top (Figure 3) to the right, each slat is concealed behind a metal slat of the front. Thus the spaces are unobstructed, and the box is seen to be empty. But pushing it to the left, allows the glued-on rice to become visible, and the box appears filled with rice.

By tilting the box to the left, the fake slides behind the front bars, and the rice apparently vanishes. A study of Figure 2 will show how this operates.

The tray has a sliding trap, operated by a metal arm on the under side. The *upper side* is covered with black velvet, to mask the trap. A black cloth

Figure 1

Tray with
sliding trap

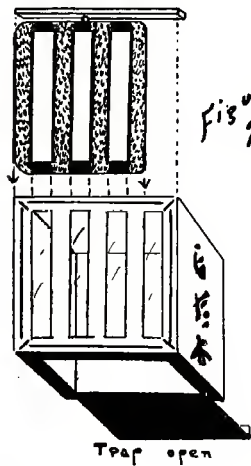
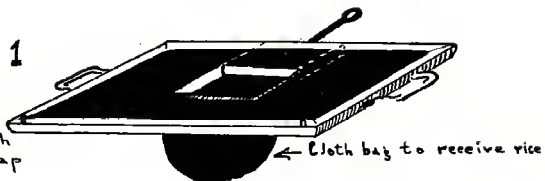
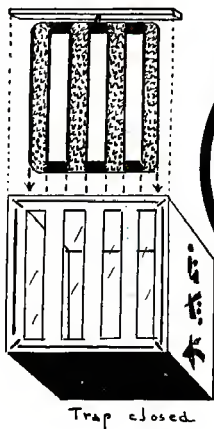


Figure 2



Trap closed

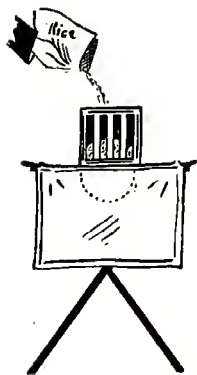
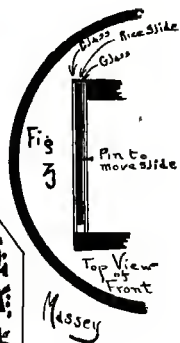
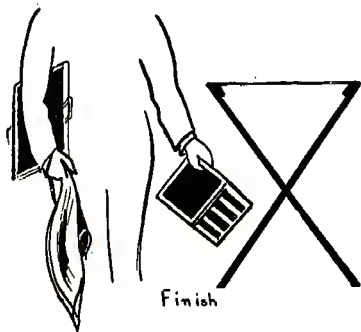


Figure 4



bag is sewn around the underside of this trap, to receive the rice, as it falls from the box.

The handkerchief which masks the cloth bag is hung on two small hooks at the two front corners of the tray.

In preparing this effect proceed as follows:—The trap in the bottom of the chest is *opened*, and the chest placed directly over the trap in the tray. The tray trap is however *closed*. The fake slide in the front of the chest is pushed to the right and so, thru the opening in the front, the chest may be seen to be empty.

To perform:—Show the bag of rice and pour it into the chest, within an inch or so of the top. Now cross in front of the chest, in order to place the empty bag down, and as this is done, push the fake over to the left, with the fingers of the right hand. This change will not be noticed, as the front appears exactly as it was before. The glued rice on the fake, seen thru the glass looks exactly like the real rice in the box.

Now with the left hand, apparently smooth down the top of the rice, and at the same time pull out the rod which opens up the trap in the tray, and the rice falls into the bag. A little crescendo music will cover any noise of the rice falling.

Pick up the tray and stand and hold in front of the body, and as it is placed to one side, push the body against the protruding bar which will close

the trap in the tray. Now take the box with the left hand at the front, and the right hand at the back, and carefully lift it off the tray slowly, and as this is done close the sliding trap in the bottom of the chest, with the fingers of the *right hand*. Still holding it carefully advance to the audience, give the prearranged signal for the cymbal to crash, and as it does, tilt the box to the right, and show it empty. Thus the rice is seen to vanish thru the glass, and then the inside is shown empty.

Approach the tray and pick it up, show the top and tuck it under the arm, taking care that the audience shall not get a glimpse of the bag containing the rice on the underside. Detach the handkerchief from the tray, shake it out, and fold up the stand, to show how completely the rice has vanished.

The success of this experiment depends to a great extent on the apparatus being accurately constructed, and so a few points to make sure of follow:— The sliding trap in the tray must fit absolutely tight, and yet be easily moved by the rod in the rear. The piece under which the trap slides (to the rear of the tray) must fit tight, so as to sweep every grain of rice off of the trap as it slides back. It will be remembered that the rice is poured directly on this trap, as it is poured into the box, and so it will be seen that there must be no rice on the tray after the box has been removed. The only way that this can be attained is for all

the rice to be swept off of the trap as it slides back. Nevertheless it is well to allow some of the rice carelessly to fall on the tray as it is poured from the bag into the box. With care taken in the construction of this apparatus, the ease of manipulation will be greatly enhanced.

Preparation: Open trap in box. Close trap in tray. Box put over trap on tray.

Analysis of Manipulation:

1. Pour in rice.
2. Step in front of box to place paper bag down. Move slide to left.
3. Smooth rice level with left hand. Open trap with right hand. Music to cover noise of falling rice.
4. Pick up tray and stand and move to one side. Close trap by pushing rod against body.
5. Carefully pick up box. Left hand in front, right hand in back. Close trap in bottom of box with fingers of right hand.
6. Crash of cymbal. Tilt box to right. Show empty.
7. Pick up tray and handkerchief, taking care that cloth bag is not seen. Fold up stand. carry off.

PATTER

In the Chinese town of Ichang there lived many years ago an old Mandarin by the name of Chu

Chin Chow who was a canny old fellow. His ancestors had practiced the Magic Arts, and had handed down from generation to generation their carefully guarded secrets. The old Mandarin was troubled by a servant boy who would continually steal his choicest rice, and the clever fellow could not be caught.

Old Chu, the Mandarin, determined to lay a magical trap for the boy.

He filled a box to the brim with rice. Like this. Then he hid and waited. The boy thinking old Chu was asleep, crept to the box, and picked it up. Like this. He was just about to run with it, when the furious Chu sprang from hiding, waved his arms at the box, and cried "Zong Bong, Gong!" A cymbal crashed and—

The rice had vanished.

The boy protested that he was cured of stealing any more rice. But old Chu said unless he found it again he should be beheaded.

The boy looked everywhere. The box was turned upside down. There was no rice on the floor. The tray was picked up, the drapery shaken out, and the stand collapsed. The rice had gone. And because he could not find it the wicked old Chu had the boy beheaded. And that is the story of Chu Chin Chow.

I thank you.

XVII

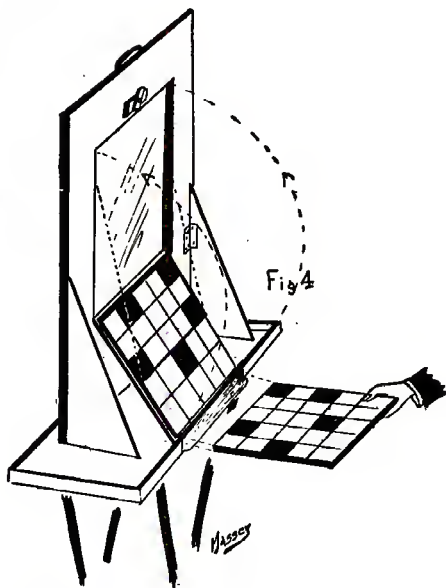
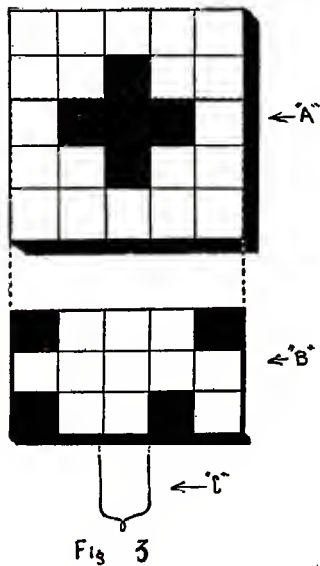
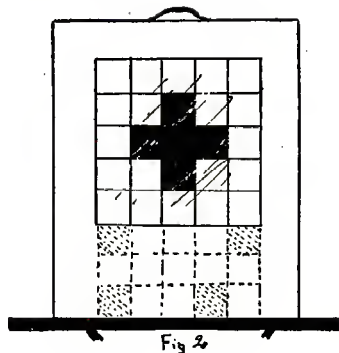
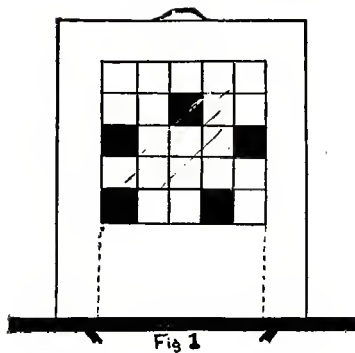
BLANC ET ROUGE

A LARGE frame, attractively decorated in black and gold is seen standing on a tray supported by a small crosslegged stand. A door hinges down, at the back of the frame and allows a clear view through the glass.

A tin tray ten inches square and one-half inch deep is exhibited, and with it twenty-five wooden blocks, all the same size, i. e., two inches square and one-half inch thick. Twenty of these blocks are painted white and the remaining five are painted red.

The blocks are placed in the tray, with the red ones arranged in a haphazard manner, so that they stand out clearly against the white. The tin tray containing the blocks is now secured on the door of the frame, which is then hinged up into place and fastened. The blocks may be seen clearly through the glass.

The magician now shows a large handkerchief, and with it covers the front of the frame for the fraction of a second. The red blocks are now seen to have rearranged themselves into a perfect "Red Cross."



The door is opened, the tray removed, and brought forward, so that the blocks may be examined. The frame, the large tray, and the folding stand are also exhibited.

This effect is always well received, since it is one which everyone can clearly see and appreciate.

The dimensions of the frame are 19x22 inches, with the opening 10 inches square, which is not centered:—that is, it is placed within four inches of the top of the frame (Fig.1) The door on which the tray fits is unprepared, and hinges down. A cross latch at the top of the frame holds it, when it is closed up. The space in the frame, below the door, is hollow, the reason for which will be explained later.

There are two complete sets of blocks. There being forty white and ten red in all. The spectators are of course aware of only one set, of twenty five blocks.

There are also two tin trays, 10x10 inches, just large enough to hold twenty-five blocks. The backs of these trays are covered with black velvet.

A "fake" made of tin 10x6 $\frac{3}{4}$ inches, is painted to resemble fifteen of the blocks. Eleven of them white and four red, arranged after the design "B" in Figure 3. At the lower end of this fake is fastened, its entire length, a small strip of wood $\frac{1}{4}$ inch thick. There are two small holes in the center of this strip, into which fit a "U" shaped piece of wire.

One set of the blocks are arranged with the five red ones forming a Red Cross in the center. The "fake" is now placed over these blocks, so that only one of the *real* red blocks is visible, and the blocks now appear arranged in the design as shown in Figure 1.

The wire "U" runs through two small holes in the door, and into the two corresponding ones in the strip of wood, at the lower end of the "fake" which holds it securely in place.

The door is now lowered in back of the frame, being held there by two chains. The triangle shaped supports on either side of the frame, prevent the blocks from being seen.

There is an opening in the back of the large tray on which the frame stands, through which the smaller tray containing the blocks can be pushed, and so concealed in the interior of the large one.

Looking over the illustrations will assist the reader in understanding the above description.

The presentation of the effect, after the tray with the red blocks arranged as a Red Cross, but covered with the "fake" has been put on the door, behind the frame, is as follows:

The other set of blocks are shown and placed one at a time on the other tin tray. Care being taken to place the red ones in, so that the design is the same as the tray on the door (Figure 1).

With the blocks safely in, the tray is taken in

the right hand, and apparently placed on the door at the back of the frame, but in reality it is shoved into the opening of the *large* tray (The velvet on bottom of the tray containing the blocks, allows it to slide in noiselessly). At the same time the left hand raises the door, and secures it to the top, by the catch. And now, since the design seen through the glass is the same as the other tray, the substitution of the trays is not even suspected. The "fake" now seen through the glass, matches perfectly with the real blocks.

Now the large handkerchief is shown and draped over the left arm, as the performer steps close to the frame. The instant the handkerchief covers the frame, the right hand pulls out the "U" shaped pin from the back of the door, and the "fake" drops down into the lower part, which it will be remembered is hollow. Snatching away the handkerchief, reveals the blocks arranged in the shape of a Red Cross.

The performer now opens the door, and removes the tray and blocks for examination. The frame may be safely picked up by the handle at the top, and shown from all sides and the large tray taken off of the stand and placed under the arm (with the opening at the top), the stand folded and all carried off.

The only practice necessary in handling this effect is at the point where the tray is apparently

placed on the door. Allow the tray to be seen through the glass, as it is lowered behind the frame, then shove it *half way* into the opening at the back of the large tray. The right hand leaves the tray thus and now assists the left in raising the door. The tray is then completely shoved into the large tray, by pushing against it with the body. This is very easily done, for the performer stands directly behind the frame, as he raises the door.

PATTER.

I have here a small tin tray, which is just large enough however to hold the twenty-five blocks that go in it.

Twenty of these blocks are white and five are red.

I place the blocks in the tray one at a time, so you can see that they *are* blocks, placing the red ones haphazard. You will notice how these red ones stand out against the white. All the red blocks being separated from each other. The tray I now put in this ornamental frame, and clamp all securely up against the glass.

You will now witness a marvelous transposition.

The glass is covered for an instant with this handkerchief.

You see the "Blanc et Rouge" blocks have rearranged themselves into the "Croix Rouge."

The Red Cross, the greatest symbol in the world.

I thank you.

XVIII

THE CANDLESTICK TRAY

A ROUND wooden tray, three quarters of an inch thick, is exhibited, lying flat on the performer's right hand.

A large cotton handkerchief is shaken out and placed over the tray. With the thumb and forefinger of the left hand the handkerchief is pinched in the center, and slowly raised from the tray.

A candle in a nickel-plated candlestick is now seen on the tray, and the performer lights the candle.

This is an effect which is essentially a mechanical one. The candlestick is only one half. The candle is a flat piece of metal, painted on one side with high lights and shadows to appear round; and fastened at the top of the candlestick by a spring hinge, which swings it upright. The wick of the candle is composed of a small piece of taper placed in a metal clip.

The tray is cut out to allow the half candlestick, and the candle folded down against the back, to be concealed within it. The underside of the tray is covered with tin; with the exception of

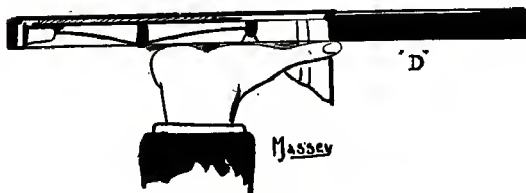
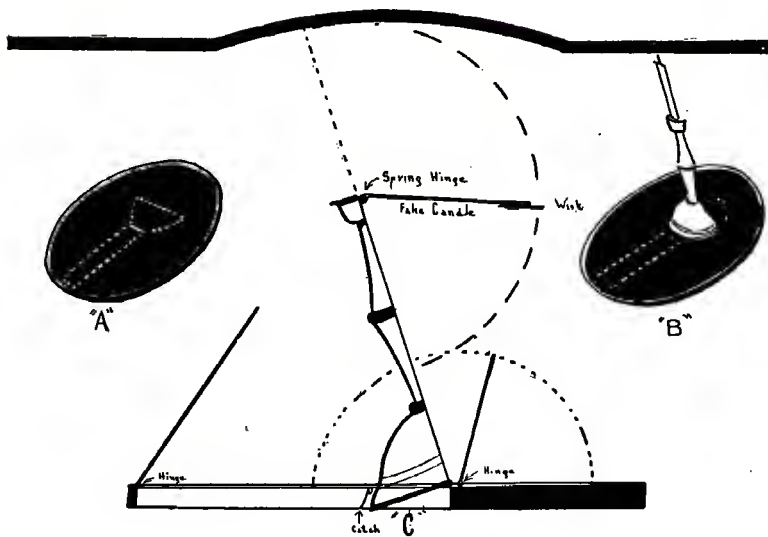
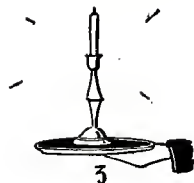
the center, where there is an opening, large enough for the base of the candlestick to pass through. The base of the candlestick is hinged at the rear of this opening, and a spring catch holds it, when it is placed in an upright position (Figure "C").

Two tin flaps cover the candle and candlestick, when they are folded down in the tray. One flap is straight, and hinged at the front of the tray. The other is a half circle, and hinged at the rear.

The underside and edge of the tray are now painted black and the top is covered with black velvet, as are the two flaps. The dotted lines in Figure "A" show the flaps closed to conceal candlestick in tray. The semi-circular flap at the rear is covered on both sides with velvet, and is hinged in such a manner that it may fall either way. The front flap is covered with the velvet only on the top, and is arranged with a spring hinge to keep it down on the tray.

To conceal the candlestick in the tray, hold the candle down behind the candlestick, then lift the front flap, release the catch and push down the candlestick; then allow the flap to fall again. The rear flap is now swung over to hide the remaining exposed part of the candlestick.

The tray is placed on the open palm of the right hand, so that the base of the candlestick, which protrudes, is concealed by the hand. The tray, held in this manner, is brought forward, and with



it a large cotton handkerchief. The handkerchief is spread out flat over the top of the tray, and allowed to hang well down over the edge.

Under cover of this handkerchief and while it is being arranged on the tray, the right hand works around so that the tip of the right forefinger may be placed on the edge of the protruding base.

With the left hand the handkerchief is plucked in the center, and very slowly, and with little jerks, it is raised. At the same time the right forefinger presses forward and outward on the edge of the candlestick base. This pressure causes the candlestick to swing into an upright position, where it is retained by the spring catch.

The front flap drops back into place, as soon as the end of the candlestick clears it.

The rear flap turns completely over, and lies flat on the top of the tray, behind the candlestick.

By this time the handkerchief has been pulled up to a point, where the base of the candlestick is visible, and raising it still further, the fake candle is pulled up into place by its spring hinge, and the handkerchief is removed entirely.

It is important that the handkerchief be raised in a slow and jerky manner, in order that the movement of the candlestick from its horizontal position, and the opening of the flaps, will not be noticed under the folds of the handkerchief.

And now, since the candlestick is secured in its upright position by the spring catch, the tray may

e held by the edge, and placed on a table while the candle is lighted.

TO PERFORM

1. Tray on right palm. Protruding base concealed by hand. Handkerchief in left.

2. Cover tray with handkerchief. Turn right hand so that forefinger tip is on edge of base.

3. Lift handkerchief by center jerkily. Push out and up on base, until candlestick is secured upright.

4. Remove handkerchief. Hold tray by edge. Place on table. and light candle.

PATTER

And now to offer for your consideration this tray which I hold on the palm of my hand. You will notice that it is scarcely an inch thick.

I shall now exhibit a most marvelous "clanstofogation." This handkerchief. Just an ordinary handkerchief. I lay it carefully flat on the tray.

Now with the thumb and forefinger, I gently and gracefully(?) pinch the exact center of the handkerchief and slowly raise it—So?

My hand seems to tremble, for tonight the spirits are working fast and constructing at a rapid rate.

What have we here?

A candlestick and a candle.

There.

I light the candle and it burns quite all right.

I thank you.

XIX

WITH A BILLIARD BALL

REQUIRING a match in order to light a candle, the magician hunts in vain for a box of matches. None being found he declares he must produce a box, magically.

Picking up a small conjuring billiard ball, he holds it in the right hand, encircled by the thumb and forefinger.

A magic wave of the hand, and the ball has changed into a box of safety matches. The drawer is pushed out, a match extracted, struck, and the box shown from all sides. The candle is lighted and box tossed to audience for examination.

The illustration will show that the drawer of the match box is prepared by cutting it in half. A small wooden block is glued in this half, and a number of safety matches glued on top. However a space is left among these matches for a match to be wedged, so that it may be easily removed.

Attached to the wooden block is a piece of tin, terminating in a small hinge.

A shell of a conjuring ball $1\frac{3}{8}$ inches in diam-

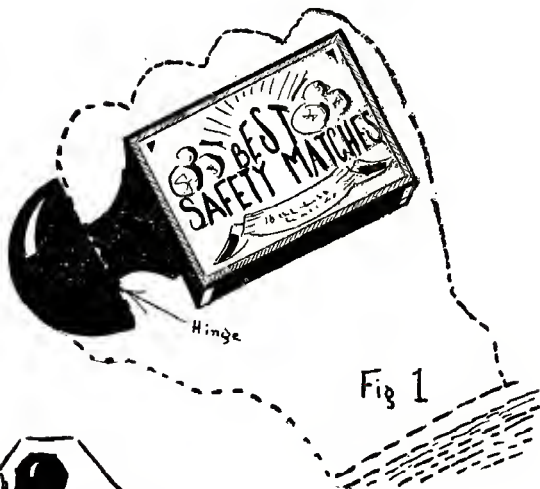
eter, is slightly cut down, so that it will slide easily in and out of the box. This shell is now glued on to a piece of wood, which is in turn attached to the hinge, so that when the shell is hinged flat against the tin, the whole thing will easily slide in and out of the box.

With a box $2\frac{1}{4}$ inches long, the drawer, from the edge of the folded down billiard ball (Fig. 3), to the opposite end is $2\frac{3}{4}$ inches, and when the billiard ball is pushed in so that it *just* clears the edge of the box, the drawer will protrude from the other end of the box about $\frac{1}{2}$ inch.

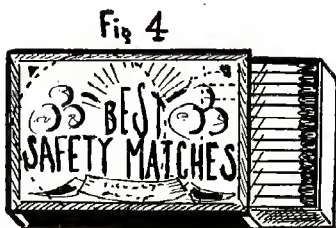
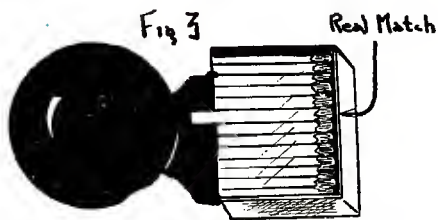
When the "match end" of this fake is pushed in, the billiard ball extends from the end of the box, it is then bent at right angles by means of the hinge, so that with the box held in the right hand (Fig. 1) the shell appears, as a solid ball, encircled by the thumb and forefinger as in Figure 2.

In presenting this little transformation effect the box is palmed in the right hand, with the billiard ball pushed out. A solid $1\frac{3}{8}$ billiard ball is exhibited in the left hand. It is apparently placed in the right hand, but in reality palmed¹ away in the left, as the right shows the shell, encircled by the thumb and forefinger as in Figure 2. The hand is now given a magic flourish, while the thumb bends the shell flat against the tin, and pushes it into the box. However care is taken

¹ See Appendix 9.



Massey



not to push it *all* the way in, so as not to push the drawer out the other end.

The box is now exhibited, so that the small amount of the shell still projecting from the box is covered by the fingers. The shell is now pushed all the way in, under cover of the fingers of course, and the drawer is revealed. The loose match is removed and struck on the side of the box.

The box may be freely shown, if the finger is held over the open end, to prevent the shell from being seen.

At the instant the match box is revealed in the right hand, and the attention of the audience is centered on it, the body is given a turn to the left, so that the left hand hidden by the body, drops the palmed billiard ball into the coat pocket without being seen.

An extra box of matches is concealed behind a handkerchief on the table and when the performer approaches to light the candle standing there, the fake match box is dropped carelessly behind the handkerchief and beside the real box.

After lighting the candle the real box is picked up and tossed to the audience so that they may be convinced that it *is* real. The substitution will not be suspected. By painting the shell to resemble a golf ball a very unique effect is produced. This makes an excellent pocket effect for it is easily carried about.

The method of working is exactly the same as with the billiard ball, described above.

1. Palm fake match box in right hand, with shell out. Show solid ball in left hand.

2. Apparently place ball in right. Show shell. Palm away solid ball in left.

3. Show box with fingers over small part of ball projecting. Turn left. Drop solid ball in pocket.

4. Push in shell, still covered by fingers. Take out loose match and strike. Drop box behind handkerchief, alongside of real box.

5. Light candle. Pick up real box, toss for inspection.

PATTER

And now to light the candle.

My matches. Where are they? They should be right here on my table.

Not in my pocket. In fact nothing in my pocket but this small ball.

Well, this will have to do.

But you say, I can not light the candle with a ball. I shall show you how a Magician extricates himself from such difficulties.

I place the ball in my hand, so.

By gently massaging it with one hand only, I transform it into—a box of matches. Just what I require.

And now I can light the candle.

The box of matches are just what they seem—
a box of matches.

Here—look them over.

They are O K?

I thank you.

•

XX

JACK ROSE

A VERY pretty effect is obtained in this experiment by the mixing of a "dry" Jack Rose cocktail. In fact "very dry," for the ingredients are different colored silk handkerchiefs, which are placed in a cocktail shaker and glass and thoroughly mixed. The result is a large silk, beautifully blended from an old rose to a pale pink.

The requirements for this effect are,—a cocktail shaker, which has a lining or cup extending about one half its depth, and may be quickly removed by means of a hook fastened to its edge;—a tall glass, and a table with a servantè.¹

The large blended silk is stuffed into the lower part of the shaker and the cup or lining placed in the shaker on top of it. With a quick flourish, the shaker now appears empty. The different colored silk handkerchiefs are shown and as they are placed in shaker (in reality in the upper part only) each is named according to its color, as an ingredient of a Jack Rose cocktail; orange for orange juice,—green for gin,—red for grenadine,

¹ See Appendix 1.

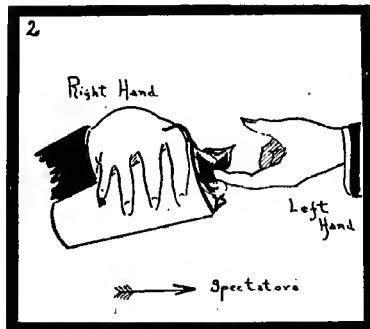
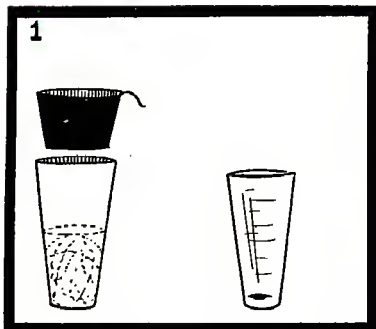
the white one for the white of egg, the blue one for the ice, etc.

As the last silk is picked up, performer steps forward away from table, and with shaker held in right hand (Figure 2) left hand stuffs this last handkerchief in also—This is done with the left side and mouth of shaker toward the audience. The right hand is now given a half turn and bottom of shaker is grasped by the left hand (Figure 3). This gives an opportunity to pull the cup loose from the shaker by means of the right hand pulling on the hook extending over the edge. Now, the magical bartender turns to his bar (pardon me) table, the cup is removed by the right hand, being masked by the body and is dropped into the servanté as the left hand brings shaker down rather sharply on the table (Figure 4).

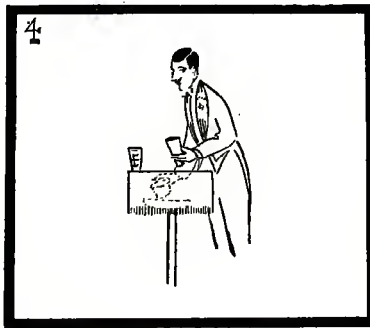
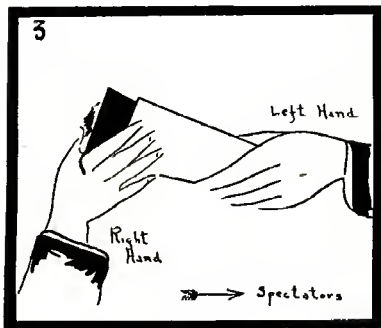
Immediately upon dropping cup into servanté, the right hand picks up the glass, and smartly jams it into the shaker. Both are now given a real "beverage dispenser" shake. With the shaker held uppermost, the large silk is shaken down into the glass, where the blended pink and rose may be seen through the glass.

The shaker is removed with a twist, and the large silk "poured" from glass to shaker and vice versa, finally being shaken out, as the shaker and glass are passed for examination.

If the possibilities of this experiment are



Massey



“played up” to their fullest extent, a very amusing and pretty effect will be the result.

Remember to:

1. Show the shaker carelessly, with silks. Explain silks represent ingredients. As they are placed in shaker, double up fingers and press them down with the knuckles of left hand, to give the impression that they are placed well down in the shaker.

2. Step forward, as the last silk is picked up, and placed in. Left side to audience, shaker in right hand. Turn shaker so that mouth is away from audience, grasp bottom with left hand. Loosen lining with right hand.

3. Turn to table. Extract lining containing silks and concealed by the body drop it in servant's Shaker on table.

4. Place glass in shaker. Shake with much exaggerated motion.

5. “Pour” blended silk from shaker to glass, then pass all for examination.

PATTER

A little experiment in an ancient language. The ingredients of a Jack Rose cocktail. It was ages ago when they were mixed and the necessaries for mixing them are not quite clear in my memory. Lest I get into Government difficulties, I shall mix

a dry one. In fact *very* dry, for the ingredients shall be these silk handkerchiefs.

I have the shaker here. Now for my memory. This orange handkerchief shall be the orange juice—the white one—the white of egg, naturally. The blue one the ice, this beautiful red one the grenadine. The green one the gin. The yellow for a dash of lemon juice. These other varied colored ones for any other ingredient that may have been forgotten, as my mind reaches into antiquity. And now for the glass.

There.

A real old fashioned bartender shake. This may look more proficient than I should like it to, nevertheless it is essential for the success of any cocktail—wet or dry.

There.

The ingredients are mixed into a beautiful “Jack Rose” colored silk.

I don't believe they can confiscate *that*.
I thank you.

XXI

THE WRIST STOCK

AN ESCAPE effect introduced into a magical performance is sure to be well received, bringing with it, as it does, a change from the numerous appearances, disappearances, etc. Then too, a piece of restraint apparatus creates an interest on the part of the spectators, as the majority of people are entirely unfamiliar with such things, and their attention is assured on account of their curiosity.

This particular piece of apparatus was originated in 1912, and since that time has only been shown in private. It consists of two blocks of wood. $8 \times 3\frac{1}{2}$ inches each, and two inches thick. In each of these blocks is cut a half circle, and they are hinged together at one end, with a staple and hasp at the other end. With the blocks closed, the round opening thus formed is just large enough to tightly encircle both wrists, when they are held together. The illustration shows the exact design.

The performer brings forward the stock and explains its construction to the spectators, who are shown how it opens and closes tightly around

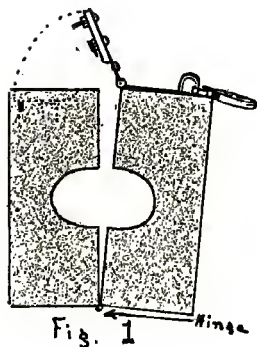
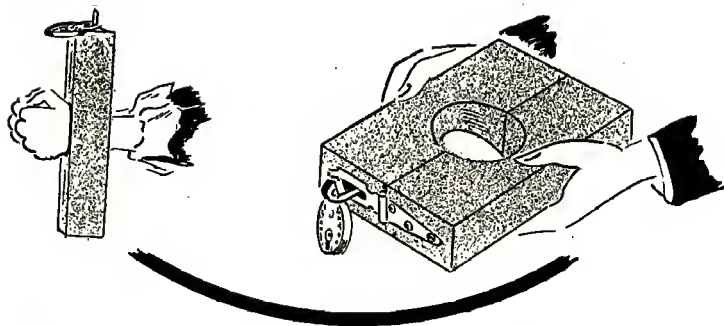


Fig. 1

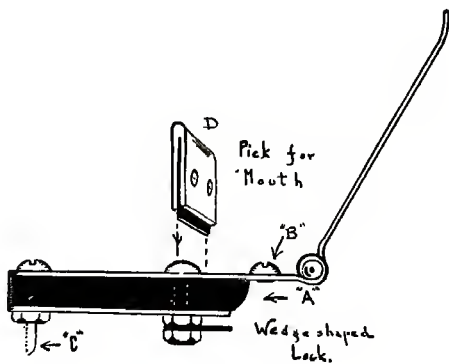


Fig. 2

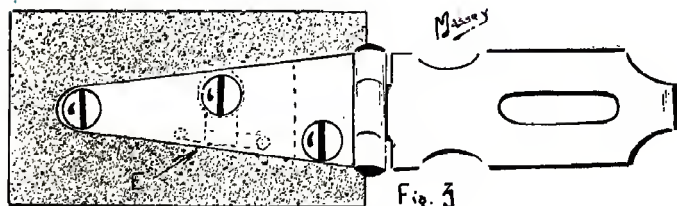


Fig. 3

the wrists. By placing the stock on the wrists of one of the spectators, it is demonstrated how helpless one becomes, when confined in the apparatus. A padlock is shown, and examined by the audience. The stock is finally clasped around the performer's wrists, and the padlock snapped on the staple, with its key-hole sealed.

The performer calls attention to the fact that it is impossible for him to touch either the hinge or the hasp end of the stock, and of course equally impossible for him to pull his wrists through the opening. He now retires for a few seconds, soon reappearing with the stock carried in his hands, and offers it to the audience to satisfy themselves that it is in exactly the same condition as before.

The secret release of this Wrist Stock is in the hasp. It being constructed according to the "Close-up" in Figure 2. This hasp is of the familiar triangle hinge type, with three screws. The three screws are faked. The center screw extends through a $\frac{1}{4}$ inch piece of wood on the under side of the hasp, ending in two nuts and a wedge-shaped latch. This screw can be turned so that the latch part is either length-wise with the hasp or across it. The latch fits under a small but strong strip of metal, screwed securely into the opening in the end of the stock, which has been cut out to receive the hasp ("E" in Figure 3). By "Wedge-shaped latch" is meant that one edge is sharpened, so that the more the latch is turned under the metal

piece "E" in Figure 3, the tighter it holds the hasp.

The screw nearest the hinge part of the hasp, is merely a head ("B" in Figure 2) and the one at the opposite end extends down thru the wood, and is secured by a nut. The end of this screw is allowed to protrude, and fit into a corresponding hole in the stock. The thread is smoothed off, on one side as shown in Figure 2, "C".

The edge of the $\frac{1}{4}$ inch wood is curved upward at "A" so that when the hasp is counter-sunk in the stock, and the latch of the center screw released, a pull straight away on the end of the hasp, forces the narrow end of the hasp up which then causes the entire hasp to lift up out of the opening. (Figure 1).

"D" in Figure 2 is a pick to be placed in the mouth and used to turn the center screw. It is made of a piece of steel, secured between two pieces of wood, in order to give a good grip for the teeth. The pick is hidden in the trouser cuff or shoe.

As the performer is being locked in the stock, he should see that the hasp end is at the *top*, with the padlock side to the *left*. Stepping out of sight, the pick is taken from the trouser cuff or shoe, with the fingers, and transferred to the mouth. By twisting the hands, the stock is turned so that the metal part of the pick can be inserted in the head of the center screw, and the screw given a half turn. This releases the hasp, which is pulled

up out of place, when each wrist exerts an outward pressure on either side of the stock. Thus the stock opens. The hands are withdrawn, the hasp quickly replaced and locked in position by turning the screw back again. The pick is secreted, and the stock brought out for examination.

As the performer steps out with the stock in his hands, he holds it with the hasp end down. The hinge end being up, the right thumb, *apparently surreptitiously* rubs over the "pin" end of the hinge. This little byplay invariably draws the attention of the keen observers in the audience to the hinge, and away from the hasp end of the stock, since it appears to them as if the performer were making sure all was right, before handing the stock for examination. Great care should be taken not to overdo this, and unless it can be handled artistically it had better not be done at all.

In constructing the apparatus, the hasp should fit absolutely snug in the end of the stock and with the latch secured it should fit as tight as if it were actually screwed there.

After escaping, the stock should be handed for examination still locked, and should not be unlocked again unless pressed to do so by the audience, as the chances for discovery are much less, with the stock closed.

Using the pick in the mouth soon becomes a very easy matter, and a release can be attained in a very few seconds.

PATTER

In the olden days, when a man walked a bit too fast on Sunday or forgot to pay his tailor bill on time, he was promptly clapped into the stocks.

As you no doubt know, these were large wooden pieces, with holes that accommodated the wrists and ankles. The unfortunate victim was then made to sit there tightly "stocked" until he walked slower or paid the tailor his bill.

I have here a wrist stock made similar to the old style stock they used in those days.

It is hinged at one end, and at the other there is a hasp, a staple and a padlock.

You, Sir, will you place your wrists in the stock so you may feel how decidedly uncomfortable it is?

One is very helpless?

Quite right.

And now if you will hold the stock, and place it around my wrists I will endeavor to escape, without damage to the stock.

But there may be, to my wrists.

Let's try.

There. You see I am like many people's cellars these days, well-stocked.

I cannot touch the hinge nor the padlock. You have the key, Sir. I could not reach the key-hole if I had the key myself. You see I am secure.

I shall step behind this curtain for a very few moments.

Pardon me.

There. I am free, and the stock is in exactly the same condition it was before.

Kindly examine it.

I thank you.

XXII

THE RISING CARDS AGAIN

WAS there ever a book on magic that did not include "another method" for causing chosen cards to rise from the deck? And this will be no exception. Countless means have been devised to make the cards rise, but the faithful thread in the hands of the assistant has been found to be the most practical of them all.

The following explanation shows how the Rising Cards may be performed with such advantages as,—the chosen cards are not forced, and the pack may be removed from the glass, and shuffled; between the rising of each card. The cards are immediately handed for examination as they come up out of the deck, and after a card has risen, it can be commanded to return into the deck.

The table used for this system of Rising Cards is of the small, undraped side stand type. Thru a small hole in the center of the top, and down into the shaft, runs a metal rod, painted black, and made of thin but strong wire. One end of this wire is bent, at a right angle, terminating in a sharp needle point, and the other end is straight, and threaded. A small weight screws into this

threaded end, and a fine black silk thread is attached to the weight, and runs up through the same hole with the rod. (See illustrations). The length of this wire rod should be slightly less than *twice* the height of the goblet used.

With the rod all the way down into the shaft of the table, the end of the needle point lies flat on the table top. This is painted to match the top. A pull on the thread will of course cause the rod to rise.

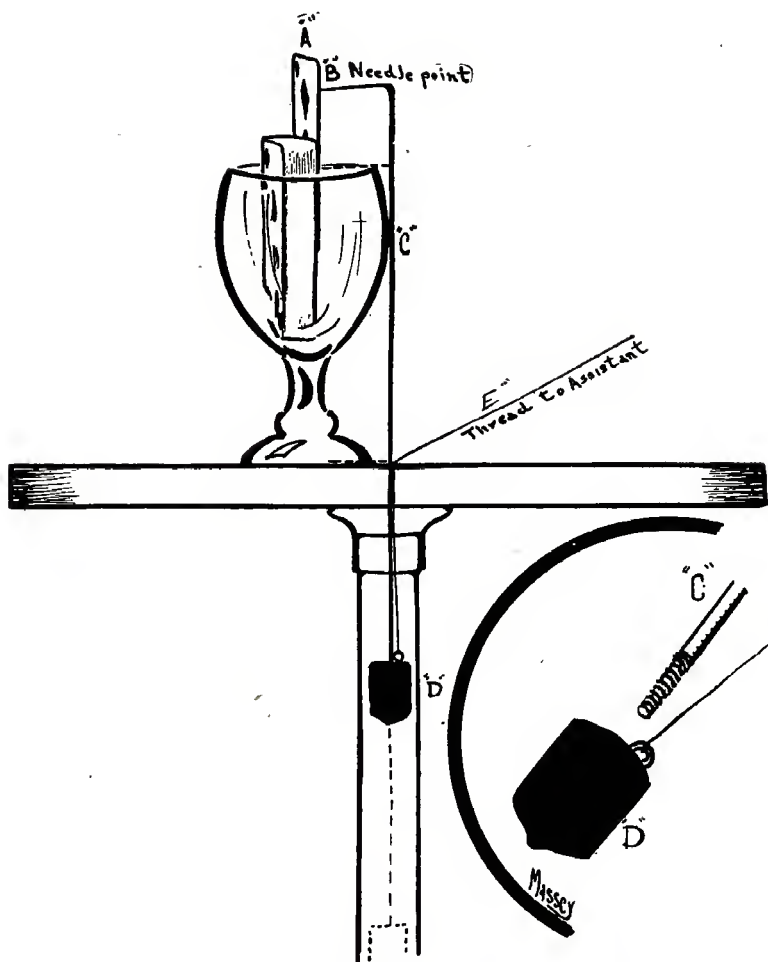
The table being thus prepared, the goblet and a pack of cards are placed on it, and performer steps forward stating he will exhibit his "Obedient Cards."

Picking up the pack, it is given a shuffle, the goblet is shown, and placed on the table directly in front of the hole, through which runs the rod. The performer advances with the pack for a few cards to be selected, which gives the assistant ample opportunity to pull the thread, so that the needle point can be raised to a point *just* at the rim of the goblet. This will not be noticed as the attention is centered on the performer.

After the cards have been returned to the pack the performer executes the "Pass"¹ bringing them to the top of the deck. The pack is now given a false shuffle,² and squared up. Advancing to the table, the pack is placed in the goblet, with the left hand, and the right hand, as it apparently assists

¹ See Appendix 10.

² See Appendix 11.



in "patting down" the cards on the top, swings the needle around, and presses it against the rear card.

At the word of command the assistant slowly pulls the thread, and the rod rises, carrying with it the card stuck to the needle point.

As the card reaches the top of the deck, it is ordered to "Stop" and the performer approaches, and removes it, easily detaching it from the needle point. However, the card is not removed too rapidly, in order to give the assistant time to lower the needle again to the rim of the goblet, as it is masked by the card.

When the pack is taken out of the goblet, so as to give it a false shuffle, in order to prevent disarranging the other chosen cards at the rear the needle point resting on the edge of the glass will not be noticed. (However if performing rather close to the audience, and with a somewhat light background, it would be advisable to have it drop down to the table top.)

It will now be seen that, inasmuch as pulling on the thread cause a card to rise, the paying out of the thread will make it return into the pack, being pulled down by the weight.

If it is necessary to show the goblet again, free from suspicion, the needle point is then allowed to drop, to the table top.

Co-ordination on the part of the assistant and performer will be attained after a few trials. The

assistant should be in such a position that he is able to see the table top.

The manipulations required are: the ability to execute the "Pass"; a false shuffle; and a natural manner in putting the cards in the goblet, as the needle point is pressed against the rear card.

After preparing the table with the rod, etc., and placing the goblet and cards on it, the handling of this effect should be, briefly, as follows:

1. Show pack. Shuffle. Exhibit goblet.
2. Place goblet on table, directly in front of hole.
3. Advance with pack. Cards chosen. Assistant pulls needle to edge of goblet.
4. Cards return to deck. "Pass" to get them to top. False shuffle.
5. Cards squared. Put in goblet, as needle is swung around and pressed against rear card.
6. Cards rise, by assistant pulling on thread.
7. As each card is removed, assistant drops needle point to edge of glass, or to table top, as desired.
8. At the finish of the experiment the needle point is dropped flat on table top.

PATTER

Every conjuror must have a pack of cards that will obey his every command. I have such a pack here. It is not merely a handful of pasteboards,

but every card is hypnotised by my touch, and will do as I say.

These are my obedient cards.

May I ask that several of these unusual cards be taken from the deck? Thank you, Sir. Thank you, Madam.

Now we will place them back in the deck, and shuffle them well in. This goblet is free from suspicion. Yes indeed,—examine it. It is O K? Very well.

The deck is placed in the goblet, and I command the first card chosen to rise.

Come-Come. There you see. Slowly and gracefully it obeys. Kindly take the card, Madam, and see that it is merely a piece of pasteboard. Yes, true—but it is under my hypnotic influence.

To show you that the cards will obey me in every instance, I shall cause this next card to go back into the deck.

Rise!—There he comes—the Jack of Hearts, the rascal.

Stop! Right. Now go back. All the way down. Well done. Now up again. Fine.

Here he is, look him over, Sir.

The next card will obey just the same.

And the next and the next.—

My cards have obeyed well this evening. I will place them in your hands along with the goblet, so that you may see that the obedience is caused by my magic touch alone.

I thank you.

XXIII

THE BORROWED HANDKERCHIEF AND THE IMPENETRABLE CASKET

THE "Impenetrable Casket" is so called on account of its construction. It is made of a solid block of wood; $6 \times 3\frac{3}{4}$ inches, and 3 inches thick, with a space chiseled in the center, and a solid piece of wood screwed on the top with six screws to form the lid. There are no joints in its construction, and therefore it is apparently impossible to put anything inside, unless the six screws are unscrewed, and the lid removed.

A thin band of $\frac{1}{2}$ inch wood is securely nailed and glued around the top. The lid fits down on the top, within this band of wood, so that the edges of the lid are protected. Four little claw feet support the casket at each corner.

The manner of using this casket, in an experiment which leaves the spectators quite bewildered, follows:—

The performer requests the loan of a lady's handkerchief, and receiving one, he rolls it up into a ball, and drops it in full view of the audience, into a glass on the table.

The casket is now brought forth, and attention

is called to its solid construction, and the fact that the lid is securely screwed on. It is handed to a spectator, to see that all is solid and that the lid is really screwed fast to the casket. The spectator is then asked to hold the casket for a moment.

The handkerchief is now taken out of the glass, unrolled, and wrapped in a piece of newspaper.

A word of command. The paper is torn open. The handkerchief has vanished, and in its place is a small screw-driver. The screw-driver is handed to the party who holds the casket, and he is asked to unscrew the lid.

This being done the borrowed handkerchief is found within.

Inasmuch as it took considerable time to take out all the screws, and remove the lid, the spectators are very much perplexed as to how the handkerchief could have gotten inside so quickly.

The secret construction of the casket is revealed by the illustrations. There is a wooden lining, which fits perfectly to the inside of the casket. It is designed, wedge-shaped at the top, so that the lid may be screwed on it. The bottom is open. This lining must be so accurately made that a very tight fit is obtained. The *inside* of the lining is covered with black velvet, as is the *bottom* of the casket proper. Figure 2 "A" is the lid. "B" is the lining. "C" the solid wooden casket.

With the lining in the casket the fit should be so tight that the only way to extract it is by taking

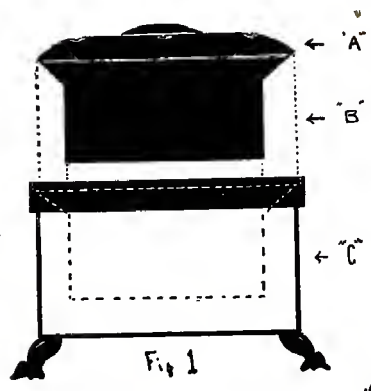


Fig 1

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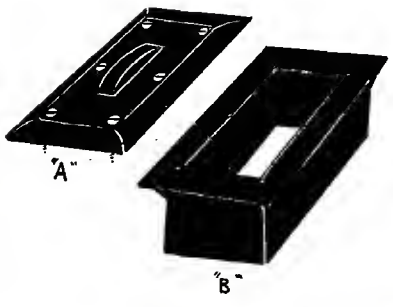
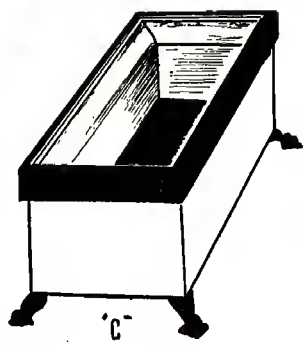


Fig 2



the casket with the palms of the hands at each end, the fingers grasping inside, and exerting a strong outward and upward pressure with the fingers.

The handle on top of the lid (Figure 2—"A") is purposely made small and rounded, so not much of a hold can be obtained on the lid. Therefore the lining cannot be pulled out with the lid screwed on, and the only way it can be removed with the lid off, is by using both hands, as described above.

The screw-driver is five inches long, and a metal ring just fits over the end of the handle. To this ring is sewn the corner of a handkerchief (Figure 1 "D" the corner sewn to the ring, "E" the screw-driver).

To prepare this experiment for presentation, the lining is extracted from the casket, and the lid screwed on it. The lining is now *turned upside down*, and with the casket is placed off stage or behind a screen.

The screw-driver with handkerchief-tip attached, rests on two nails at the rear edge of the table, directly above the servanté. A piece of newspaper eight inches square lies on the table top, with one edge hanging over the screw-driver and beside the paper, a goblet.

A lady's handkerchief is rolled into a ball, and placed under the vest on the right side.

And now with everything arranged in the above manner, the effect is ready for presentation.

Step forward and ask for the loan of a lady's handkerchief, taking one of a simple design, and as near like the "vested" one as possible. Roll it into a ball and place it in right hand. As you turn right to table, substitute it for the "vested" handkerchief, and drop this one into the glass. Now with the borrowed handkerchief "vested," step to get the casket. Unroll the handkerchief and push it into the *wooden lining*. Pick up the casket, *turn it upside down and press it down over the lining*. This is but the work of an instant. Step forward with the casket and explain the features of its construction. Then hand it to a spectator to examine and hold.

Turn again to the table and take the handkerchief out of the glass, and shake it out. With the handkerchief in the right hand, reach to pick up the paper. The handkerchief is dropped into the servanté as the screw-driver and paper are picked up together. Roll the paper around the screw-driver making sure that the spectators see the corner hanging out, and then, rather deliberately, tuck it in. However, do not verbally call attention to this.

Command the handkerchief to leave the paper, and fly to the casket held in the spectators's hand. Break open the package, and extract the screw-driver, taking care to retain the fake corner of handkerchief in the paper, as it is crumpled up and tossed to one side. The screw-driver is handed

to the guardian of the casket, with the request to remove the screws and lid. This being done the borrowed handkerchief is discovered inside, and then returned to the owner with thanks, and the hope that it has arrived in good condition after its unusual flight.

Prepare the apparatus as already described, and present the experiment in the following sequence:—

1. Borrow handkerchief, as near like “vested” one as possible. Roll in ball.
2. Turn right to table. “Switch” handkerchiefs.
3. Drop substitute handkerchief in glass.
4. Go for casket. Remove borrowed handkerchief from vest. Place in wooden lining. Pick up casket, *upside down* and place it *down over lining*.
5. Bring forward casket, pressing down firmly on lid with fingers, to make lining “seat” properly. Hand to spectator.
6. Unroll substitute handkerchief. Drop in servanté as screw-driver and paper are picked up together. Fake corner hanging out. Roll up paper. Tuck in corner.
7. Break paper. Remove screw-driver. Retain fake corner in paper. Crumple and toss aside. Hand screw-driver to spectator holding casket.

PATTER

May, I borrow a lady's handkerchief? Have no fear, Madam, it is for conjuring purposes only. Thank you.

You do not object if I roll it into a small ball? Very well!

The ball I drop into this glass and ask that you watch it, while I get my casket.

Here it is.

I should like to call your especial attention to the construction of this casket. It is made of a solid piece of wood. There are no joints at all. The lid is securely screwed down by these six screws, and the edges of the lid are protected by this band of wood running around the box. The casket is chiseled out inside forming a compartment. As I said before the lid is securely screwed on, and it is impossible to place anything inside without taking out the six screws and lifting off the lid.

Will you, Sir, examine the casket, see that all is secure, and hold it for a moment.

The handkerchief I take from the glass, unroll, and wrap, in this piece of paper,—so.

Go!

The handkerchief has vanished and in its place is this screw-driver. Here, Sir, will you please, take out the screws in the lid of the casket, and remove the lid?

There. Is that your handkerchief, Madam? Will you remove it yourself? Kindly examine the casket. Just a solid block of wood.

I thank you.

XXIV

THE CRYSTAL CARD TRAPEZE

THE reappearance of a previously destroyed card, in an unexpected manner is always well received by an audience. Sometimes it appears in a picture frame; or on top of a bottle;—in a box; or on a velvet cloth;—or even at the tip of a candle flame.

So after seeking about for a novel method for the arrival of the card, it was decided to have it appear, balanced on the edge of a glass bar, hanging by two ribbons, in the manner of a trapeze.

The glass bar used is barely an inch in diameter and the appearance of the card is instantaneous; the effect being, as if it were shot there by the pistol.

The secret of this balancing card on the glass trapeze lies partly in the card, and partly in the bar.

The card is a court card and is prepared by having it hinged in the middle, preferably with rubber, which tends to keep it out flat and unfolded. At the extreme end are two small wire hooks, and at the opposite end, but at the back, is a small

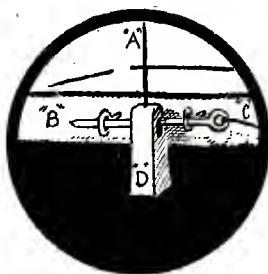
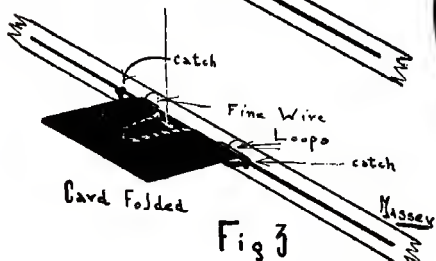
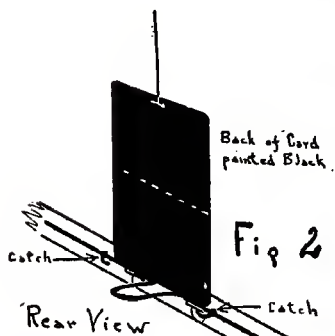
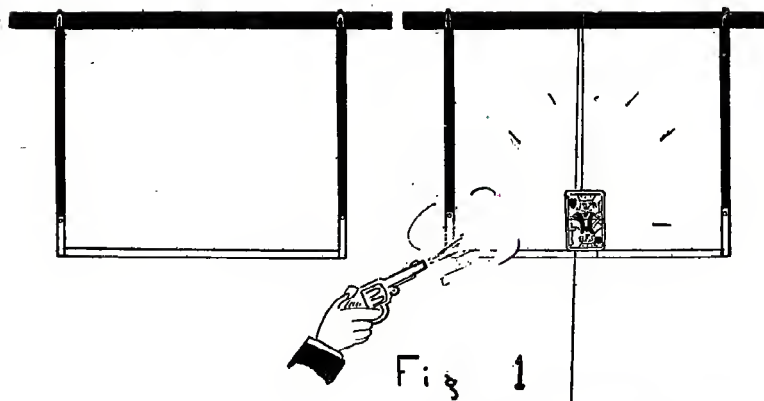
pin, to which is attached a thread. The back of the card is painted a dull black (Figure 2).

The bar has two metal braces at either end, to which are attached the ribbons. Fastened to one of the metal braces along the rear of the bar is a wire, terminating at the brace at the opposite end where it is secured. In the middle, the wire is bent out in a "U" shape, about one inch. On either side of this "U" are two very fine wire loops, running completely around the bar and wire, which serve the double purpose of keeping the wire "U" in place, and through which the wire hooks on the card are caught. These fine wire loops around the bar are not noticed at a short distance.

It will now be seen that when the card is attached to the bar, by putting the hooks through the loops of the fine wire, and folding it down, it will rest behind the bar on the "U" shaped wire (Fig. 3).

Attached, also to the wire, slightly more than the width of the card, and one on each side of the "U", are two tiny pieces of a pliable or soft wire. These are the catches, which hold the card folded. They should just barely touch on each side of the card so that the very slightest movement will release it.

There is a ring at the upper end of each ribbon, so that the trapeze may be hung on an horizontal cord, stretched across the stage. A fine but strong black silk thread is looped under the "pin" at the upper end of the card; run up over the horizontal



cord, and down again, where it is tied to a small lead weight.

The magical table is placed a bit forward and under the trapeze. To the rear of the table is a holder for the weight, composed of two small screw-eyes, and a wire pin, to which is attached a thread (See sketch in the circle). "A" is thread up over horizontal cord and down to card. "B" the wire pin, "C" the thread attached to pin, the other end is attached to the pistol, or "Automatic Release" (see No. XI). "D" the weight, which drops when the pin is pulled out.

The length of the thread attached to the weight should be such that, with the card standing upright on the bar, the weight hangs just at the edge of the table drape.

The drape should be about eight inches. (Figure 1).

In preparing this effect, the card is folded down behind the bar, so that it rests on the wire "U". The two small flexible wires are caught over each edge of the card. However *just* enough to hold it down. The weight is hung behind the table on the wire pin.

The thread attached to the wire pin is tied to the pistol, or "Automatic Release." The pistol is placed on the table, along with a candle in a candlestick, a pack of cards, and a plate. The length of this thread is determined by the distance the performer wishes to stand from the table.

Before performing the experiment the magican should gauge the angle at which the folded card lies behind the bar, by the position of the eyes of the audience. The card, folded, should be on a direct line with the spectators' eyes. The metal "U" is easily bent up or down, to accomplish this. The card is not seen behind the bar, on account of the peculiar lights and shadows in a solid bar of glass. These lights should be so accentuated however, by having plenty of light in *front* of the apparatus.

And now the smiling magican approaches with the inevitable pack of cards, and with the, also inevitable, request to "take one." Being returned it is ignited in the candle flame, and dropped on the plate to be reduced to ashes. The ashes are scooped out of the plate and poured into the barrel of the pistol with the aid of a card. With the pistol in his hand the performer steps away from the table to the spot (previously marked) which he knows is the limit of the thread tied to the pistol. Then at the instant of firing the thread is pulled, which removes the pin and allows the weight to drop, and so "yanks" up the folded card, which now appears out of nowhere and balances itself on the glass bar.

The bar should hang well over the performer's head, so that he will not be expected to remove the card for inspection. Inasmuch as it is out of his reach, it will be taken for granted that it

remain there, which would not be the case if the bar were hung lower.

After a careful preparation of the apparatus the essential steps in performing the "Card Trapeze" are tabulated below:—

1. Force¹ duplicate of card behind bar. Burn at candle flame. Ashes poured in barrel of pistol.

2. Step away from table with pistol, watching for marked spot on floor, indicating limit of thread attached to pistol.

3. Fire pistol and pull thread, or watch semaphore or "Automatic Release" and then fire. (See No. XI).

PATTER

My pack of cards. Fifty two, and each one different. May I ask you to select one, Madam? I thank you. Kindly allow every one but myself to see it. Every one please remember that card. I light my candle, and now may I have the card?

There you see I burn it in the flame before your eyes.

The ashes, I scoop from the plate and pour into the barrel of my pistol, so.

I have hanging over my head here a bar of glass supported by two ribbons. You can see right through the glass, and it hangs high, well away from everything.

¹ See Appendix 12.

I take steady aim at the bar, as it hangs there—
a sort of crystal trapeze.

One-two-three.

Bang!

Is that your card, Madam?

The Jack of Hearts?

He is quite the acrobat and equilibrist you see
for he seems professionally unconcerned on his
precarious perch.

I thank you.

XXV

AN INSTANTANEOUS ROSE-BUSH

THE MAGICAL appearance of real flowers has always been a most popular item in any conjuring performance. There have been many ways for causing their arrival, but whichever method is used, the fact that they are real flowers, and are cut and handed out as souvenirs, is sure to be appreciated.

“The Instantaneous Rose-Bush” may be received as one more method of performing this ever popular effect.

A flower pot is shown to be filled with sand, and unprepared. A sheet of glass is placed on the top of a small hexagonal tabouret of oriental design, and the flower pot placed on the glass.

A cloth is exhibited, shaken out, and held for an instant in front of the flower pot. Its removal discloses the familiar small sprout, growing in the sand (Fig. 1). Once more the cloth is shaken and again spread out in front of the flower pot. Being immediately snatched away, a beautiful rose-bush is seen. (Fig. 2). The roses are clipped off with a pair of scissors, and given out to the audience.

A study of Figure 3 of the illustration will

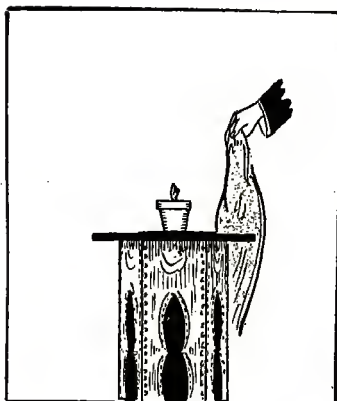


Fig 1

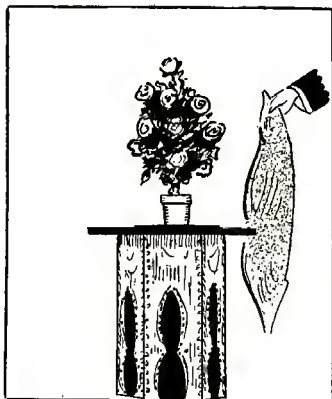
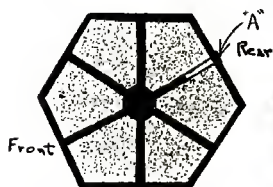


Fig 2



Design of Top



Sprout on Weighted Spike

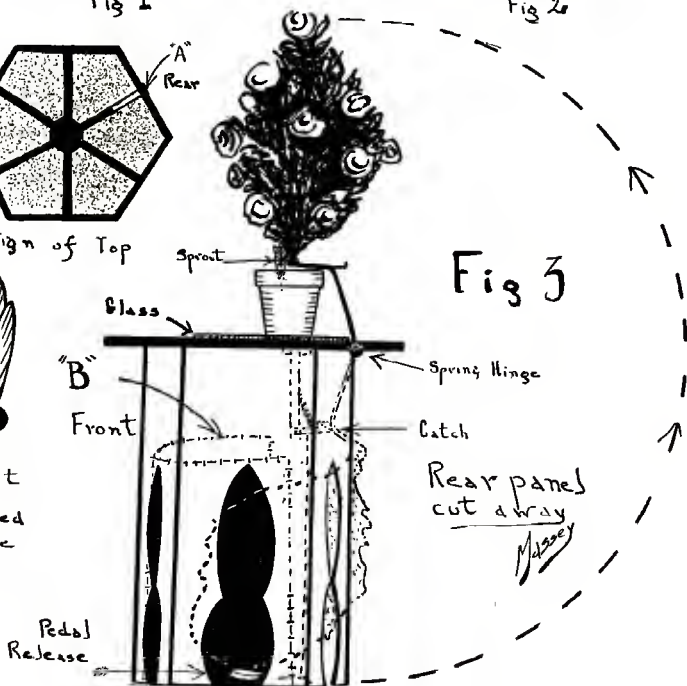


Fig 3

clearly show how the rose-bush is concealed, and how it is made to appear. The bush is artificial, with real roses tied on in an artistic manner. This artificial bush is attached to a bent rod, which is hinged at the rear of the tabouret, and is the height of the flower pot. The rear panel is cut away, which allows the bush to be hinged down and concealed in the interior of the tabouret. It is retained there, by a catch, operated by a foot pedal at the side of the tabouret. When the pedal is stepped on, the catch releases and by the aid of the quite strong spring hinge the bush swings rapidly up into place.

There is a slit in the top of the tabouret, which allows this rod to swing through the overhanging part in the rear. At the extreme edge there is a small rubber flap, "A," which makes the edge of the top appear unbroken.

A semi-circular piece of tin covered with black velvet is fastened inside the tabouret at the front, which "blankets" the openings between the legs "B". This prevents the bush from being seen, when it is inside. A dark background is of course necessary.

The sprout is artificial and attached to a weighted spike in order to make it stand upright in the sand.

After the roses have been tied on to the bush, it is bent down inside of the tabouret, and secured there by means of the catch.

And now the sheet of glass is shown, and placed on the top of the tabouret. The flower pot is exhibited, and the sand poured in and and out if desired. It is then put on the sheet of glass in such a position that the bush will swing up and appear as if growing in it.

The small sprout is palmed in the right hand, and as the cloth is spread out in front of the flower pot, it is dropped into the sand. It will drop straight on account of the weight, and remain upright when the spike buries itself in the sand. This movement will require practice to make the sprout fall true.

As the cloth is again shaken and spread out, the foot is held over the pedal. The instant the cloth is in front of the flower pot, the foot presses the pedal, and the bush quickly swings up into place.

The sprout hides the space between the bottom of the bush and the sand; in fact it looks like the stalk of the bush, growing up out of the sand (Fig. 2).

The flowers are now cut off with the scissors and handed out, which will divert the attention of the audience from the tabouret.

PATTER

India, with its turbaned millions, is the Land Of Mystery. One of its most carefully guarded

secrets is the magically growing flower effect.

A friend of mine traveling through this weird land came across a Hindoo magican who performed this wonderful bit of Magic and he succeeded in getting from him the secret. Just how he got it, as Kipling would say, "is another story." However *he* presented me with these magic seeds which grow remarkably.

This flower pot contains sand. Nothing more, as you may see. I place this piece of glass on the top of the tabouret and the pot on it.

The handkerchief you will notice is unprepared. I merely hold it in front of the flower pot—so.

There, you see, the plant is beginning to sprout.

Once more I mask the pot—

A beautiful rose bush!

In order that you may smell the wondrous perfume of these Magic roses I shall toss them out as souvenirs.

Why go to India for Mystery?

I thank you.

XXVI

DIVINATION

THIS is one of the few experiments which may be repeated any number of times without fear of detection. The apparatus involved may be safely left in the hands of the audience for thorough examination.

A small casket is exhibited. It is $2\frac{1}{2} \times 5$ inches and slightly more than five inches in height. In the interior, about one inch from the top, is an horizontal piece of wood with three holes; and into each, in turn, a metal bar exactly fits. Three corresponding holes, in a duplicate piece of wood, at the bottom of the casket hold the bar securely in an upright position. Figure 1, "A."

The bar of metal is of steel, nickel-plated, five inches long and one inch in diameter. This bar, it will be seen, may be placed in any one of the three holes, or places in the box, and when the lid is closed it is absolutely impossible to see the interior, or ascertain into which hole the metal bar has been placed. Three numbers, "1, 2, and 3" mark the places in which the bar may be placed, and are painted on the front of the casket to avoid confusion.

After the box and metal bar have been carefully examined the performer leaves the room, and a spectator places the metal in any one of the three holes. The lid is closed and the catch slipped.

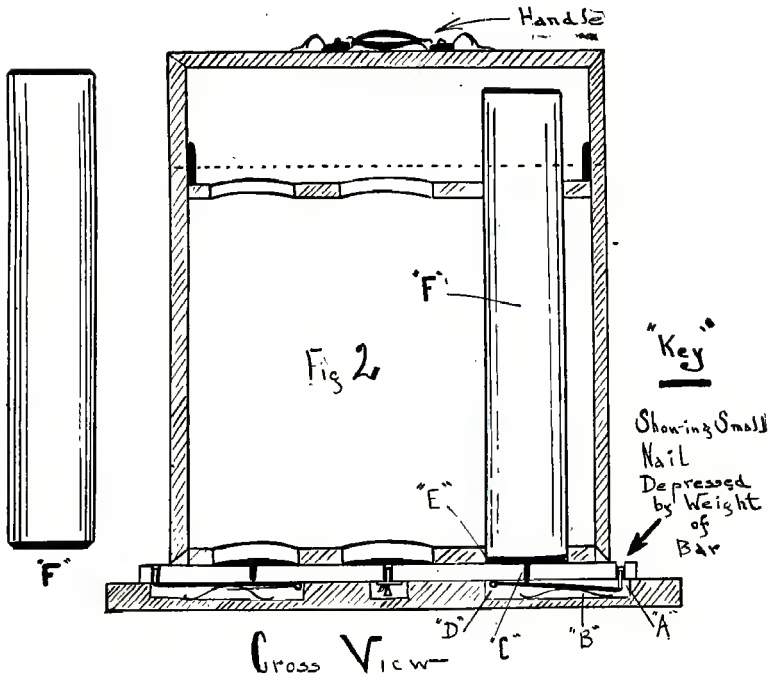
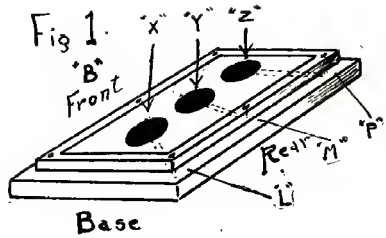
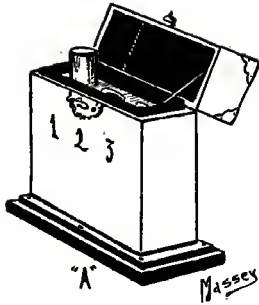
Reappearing, the magician immediately announces the correct position of the metal, without touching the box in any way. It is again repeated, and even if a "bright" member of the audience decides to hide the bar, and not place it in at all, thereby hoping to place the performer in an embarrassing position, the magician is not disconcerted for a moment. He calmly informs the spectator that the experiment is to tell into which hole, or position in the box, the bar of metal has been placed and not to merely hide it.

The exhibition and explanation of this experiment is simplicity itself, but the construction of the casket will require rather fine workmanship.

The bar is of unmagnetized metal and is not prepared in any way.

A close study of the sketches of the casket, however, will show that the base is constructed of two flat pieces, apparently nailed together with six tiny brads or nails. Three in front and three in back (Figure 1 "A"). The three in front are real and are driven through into the lower part of the base.

The three small nails at the back, however, are "faked" and each is on a small movable arm,



Gross View
XXVI

which extends in to the center of the base. Each one of these arms is kept up in an horizontal position, by the action of a tiny piece of watch spring. In the upper part of the base there are three small holes at the center. In each of these holes a little plunger works. Each plunger is exactly over its corresponding arm. When the plungers are pressed down against the arms, the small nails are caused to drop in their holes. The heads of the nails are thus depressed about one-sixteenth of an inch. Over the top of each plunger is glued a round piece of black velvet.

Thus it will be seen that when the bar is put in any one of the three positions it pushes down the plunger, the arm hinges down against the spring, and the head of the nail is slightly depressed. This is the "Key" to the experiment. A glance is all that is necessary to see which one of the nail-heads is depressed, and so ascertain the position of the bar of metal. The depression of the nail-head is so slight that it is not noticed at all by the spectators.

When the bar is removed, the watch-spring pushes the nail up again, so that the head is "flush."

The "Cross-View" will give a clearer idea of the construction of the casket, rather than a lengthy description.

"F" is the bar of metal.

"E" the black velvet covering the plunger.

“C” the small plunger through the upper part of the base.

“D” where the arm is hinged.

“B” the watch-spring.

“A” the nail depressed.

In Figure 1, “B”, “L”, “M” and “P” are the three nails pressed up by the springs, in order to appear as exact duplicates of the three “real” nails in front.

In exhibiting the casket always manage to have plenty of light, so the slight depression of the nail-head may be seen at a glance.

Do not look at the casket immediately upon entering the room. Allow the gaze to wander around, until the attention of the spectators is not quite so keenly centered on the face. Then, with a quick glance, note the nail depressed. Once more allow the gaze to wander around, before announcing the location of the bar.

Always take out the bar of metal before handing the casket for examination, on the pretext that it is quite heavy, and might drop out on some one’s foot.

In regard to the hiding of the bar of metal, in order to fool the performer, a glance at the nailheads will reveal this. If all three nails are up, obviously, the bar of metal is not in the casket.

With proper handling this experiment is most effective and absolutely undetectable.

PATTER

You have all had the experience of thinking of some one and then they suddenly put in an appearance. This is an example of mental coördination. *Their* mind sends thought waves to *yours*. Your mind receives the waves and you then think of *that* particular person. This transference of thought can be controlled and I shall endeavor to demonstrate to you just how this is possible.

I have this small casket, and a bar of metal. This casket contains an horizontal piece of wood with three holes therein just large enough to accommodate the bar.

You see the metal bar will fit in any one of the holes. And when it is in one and the lid closed it is absolutely impossible to tell in which position it is without touching the casket.

I shall leave the room and I will request you, Sir, to place the bar of metal in any one of the three positions, close the lid and place the casket on the table. I shall read your mind and tell you in which position, either No. 1, 2, or 3, the bar has been placed.

Now you have done as I requested? Very well. I will ask that every one present concentrate on the exact position of the metal. I will endeavor to read your minds and tell you where you have placed it.

You can materially aid or retard me, by this help, or the lack of it.

You have placed the bar in—let me see. May I ask that you,—Madam, concentrate a little more, your mind is not strictly on the subject. That's better. Thank you.

The bar has been placed in No. 2 position.

Am I correct? Thank you.

We will try again.

This time I seem to feel certain disturbing influences. Your minds seem to contradict themselves. Will you please think a bit harder on the position of the bar? It is in—No, not there. It seems to be—Now I see it—You have been endeavoring to frustrate me, but your minds have given you away. The bar of metal has not been placed in the casket at all. The object of the experiment is to tell in which position in the casket the bar is placed and not merely to hide it.

Be very careful, I may read other things in your minds that may not be as harmless as bars of metal.

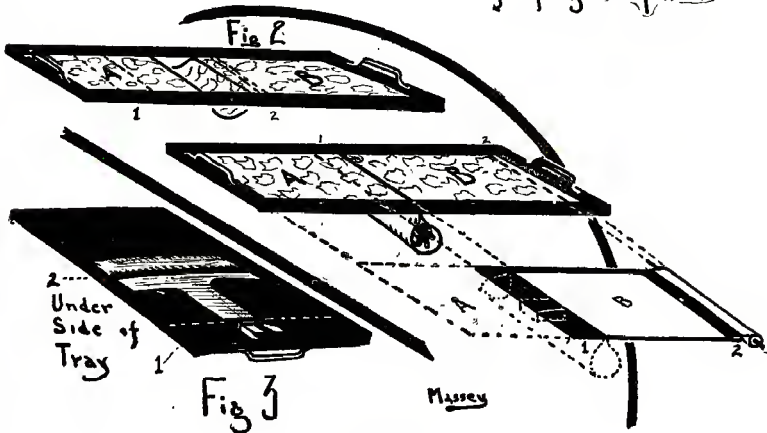
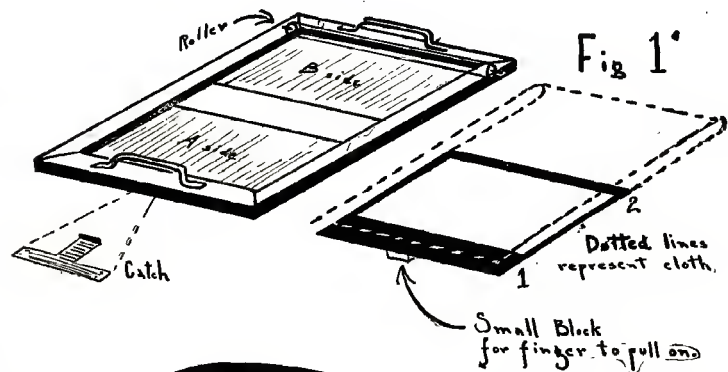
I thank you.

XXVII

HAVE A SMOKE?

THIS is an effect which will be found useful in the Magician's home. If a few friends drop in, the Magician host wishes to offer them some cigars and cigarettes. He looks for some, but none are to be found. His friends without doubt know his magical proclivities, and so he offers to produce some smokes magically.

A small tray is shown, and by waving one hand over it with a flourish, there appear on the tray four or five cigarettes, two cigars and several matches. The tray is at once presented to the guests with the request to "Have a Smoke," and they may remove their choice themselves. The tray reveals no mechanical construction whatever. Though the tray "*does not reveal*" anything mechanical, its construction is entirely so. It is the familiar picture frame style, with two handles, and covered with figured cloth. The appearance of the smokes depends on slack in this cloth. The illustrations will have to be brought into play in order to successfully explain the construction. The wooden frame is $9\frac{1}{2} \times 7\frac{1}{2}$ inches. There is an opening in the middle of one inch and a half the



entire width (Fig. 1). A sliding metal piece can be made to close this opening or open it at will (Fig. 1). To one end of this slide is sewn the end of the figured cloth. This then runs back over a roller in the end of the frame over the "B" side, across the opening and is glued securely to the surface of the "A" side of the tray.

Therefore with the slide pulled all the way to the end of the "A" side of the tray the cloth is pulled taut over the opening in the middle. By pushing the slide in the opposite direction, the cloth becomes slackened and may be pulled down through the opening and finally when the slide reaches the opening it slides the cloth together, thus forming a pocket on the under side of the tray. In this pocket the smokes are hidden. The slight break in the cloth is not noticed at a short distance due to the figures on the cloth, and the tray then appears to be merely covered with this decorative cloth.

By holding the tray in one hand with the fingers underneath and by moving the slide as far as it will go *away* from the opening, the cloth will be drawn taut and the smokes will be lifted up on top of the tray, and will then rest on the unbroken covering of cloth. The effect is most convincing.

Figure 2 shows the slack in the cloth as the slide is moved. Also the closing up of the opening and the pocket formed on the under side.

In order to construct this mechanical tray a

good plan is to make a small paste-board model of the tray and the slide, with a small bit of pliable tissue to represent the cloth. After experimenting with this the arrangement of the tray and slide can be properly worked out in relation to each other. After the appearance of the cigars and cigarettes the cloth is kept stretched across the tray by means of a catch (Fig. 1) which holds the slide in place.

The experimentation with the pieces of paste-board will reveal the workings of this magic tray in a far better manner than any further explanations.

This mechanical tray can be used also very successfully in a performance by loading it with a silk handkerchief. With the tray held by an assistant, and the "Handkerchief Pistol" used, a very startling effect can be produced, for the silk seems to veritably appear from nowhere. Furthermore it can be picked off of the tray by any member of the audience. In either case this little tray will be found to be well worth any "paste-board experimentations" the enthusiast may indulge in.

1. Set the tray by pulling the slide across the under side, and pulling the cloth down through the opening. When the opening is closed by the slide, see that the cloth which runs over the side that is *not* glued, lies flat on the top and is *not wrinkled*.

2. Hold the tray in one hand, with the middle finger on the small block (Fig. 1) attached to the slide.

3. Tip the tray forward so that the spectators can see the surface and that there is nothing on the tray.

4. With a downward flourish, and a wave of the other hand over the tray, pull the slide its entire length, until it snaps under the catch (Fig. 1). The smokes will then have appeared, and the tray may be brought forward for them to make their selection.

PATTER

I should have something to smoke for you, but it seems that my supply has been exhausted. However, have no fear of going "Smokeless" for my Magical Powers will be brought into play. I shall see if something in the tobacco line can be extracted from the air. I shall use this small tray here. Though it is not much more than an ornament, perhaps it can serve a useful purpose.

I wave it through the air—so.

Behold. There we are. Cigars and cigarettes and the necessary matches. "Have a Smoke?"

I thank you.

XXVIII

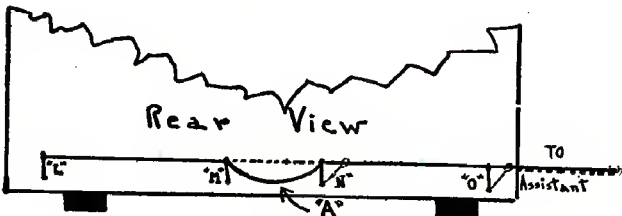
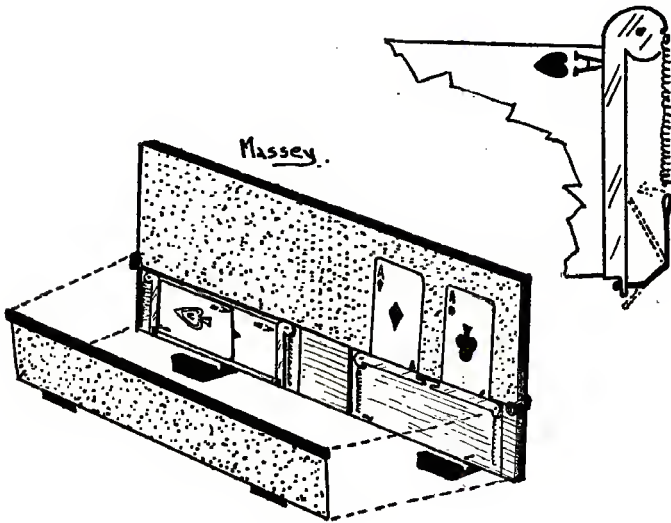
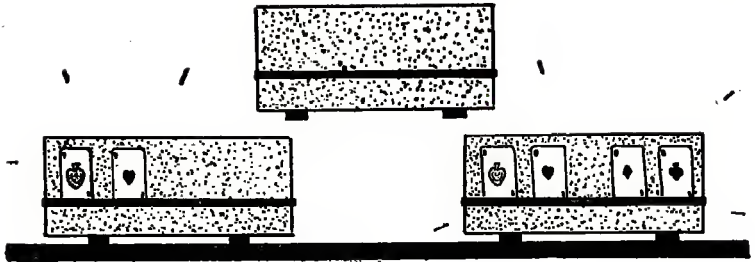
TWO AT A TIME

THE performer calls attention to a display stand that he has for cards. It is a board up on end, covered with green felt, and supported by two small feet. A narrow piece of wood running the entire length forms a rest for the cards placed on the board. They show up very well against the green background.

A pack of cards is handed to one of the audience with the request that the four aces be removed. This being done they are handed to the magician, who burns them in a candle flame. With a pistol, the performer takes careful aim and fires at the board, when two of the aces appear, resting on the strip. A second shot causes the other two aces to join their companions on the board. All four aces are then removed and handed to the audience for examination, and the board is brought forward.

The lower part of the board contains the mechanism for this excellent effect. A piece of metal to which is fastened the strip is covered with the green felt and when it is in place it looks like the

lower part of the felt-covered board. Four pivoted metal holders secure each ace. They are made as clips so that the cards may easily be removed. The illustration shows a "close-up" of one of the holders. It is pivoted at one end. A spring is attached, to cause it to assume an upright position, when it is released by the catch, which holds the other end. The illustration also shows how the cards are folded down, and hidden behind the metal strip. The release catches run thru to the back of the board, and terminate in four small levers, as shown in the sketch of the "Rear View." With each lever upright and securing the cards a thread runs from "L" to "M." This thread is just taut. The thread running from "M" to "N," however, has considerable slack in it. From "N" to "O" runs another taut thread. Running from "O" a thread also runs to the hand of the performer's trusty assistant. It will now be seen that when the assistant pulls the thread *slightly* the levers "N" and "O" are pulled. This releases the first two cards. The thread running from "N" to "M" is now taut and so when the second shot is fired a further pull on the thread by the assistant pulls the levers "M" and "L" and the second pair of aces are released and make their appearance. The aces can then be pulled out of the clips by pulling upwards and in the direction of the pivot. This will insure them being removed easily, when they may



be handed for examination. The springs should not be adjusted too tightly.

In performing, as described above, the board is "loaded" with four duplicate aces, and the pack is brought forward with the request that the aces be removed.

The sequence of moves will run as follows:—

1. Load and set board. Thread to assistant.
2. Hand pack to member of audience to remove aces.
3. Burn aces. Produce pistol.
4. Fire at board. Two aces appear.
5. Fire again. Two more appear.

PATTER

Allow me to call your attention to this attractive display board, which holds playing cards so well. See, how well one looks, against the green background. This is far from an ordinary board, however, and I shall show its unusual characteristics.

Will you, Sir, kindly remove the four aces from this pack? I do not think you will find more than four. However it would be well to look thoroughly. Thank you.

I take these four aces, so, and burn them in this candle flame.

Aces always travel in pairs and I now will show you that though they have been burnt, the ashes of each particular pair are joined together. The ace

of spades always is paired with the ace of hearts. I shall take up these ashes which I can tell are the ace of spades and the ace of hearts and place them in the barrel of this pistol. I take aim and fire at the board. (Bang!)

There you see the ace of spades and the ace of hearts.

Together—as I told you they would be.

And now for the ace of diamonds and the ace of clubs. These are *their* ashes. They too go in the barrel.

I fire again. (Bang!) There are the other two inseparables resting calmly on the board. You may examine them to see just how completely they have risen from the ashes,—“Two at a Time.”

I thank you.

XXIX

THE INTERROGATABLE GOBLET

“THE Interrogatable Goblet” has been found to be most effective for drawing room use, since its effectiveness depends on the closest attention of the audience, and their proximity to the apparatus.

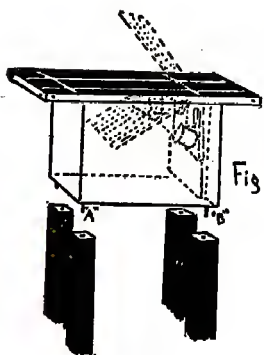
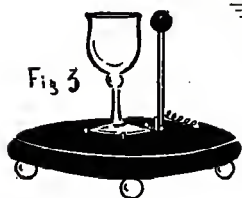
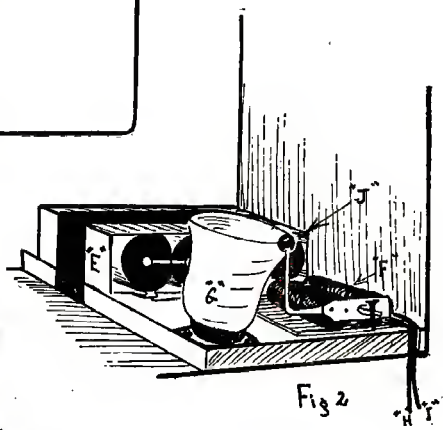
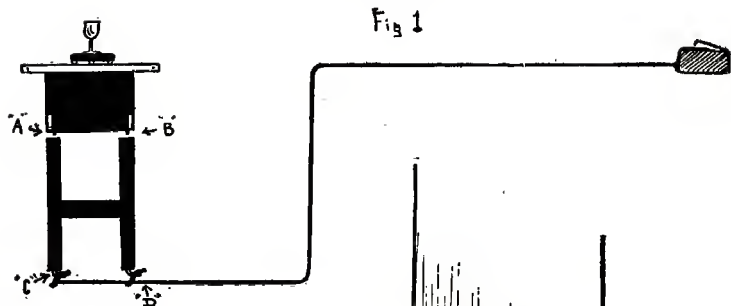
A small four-legged tabouret, on the top of which is a sheet of glass, and a goblet on a little stand, are shown to the spectators.

In order to show the apparent fairness of everything, the performer removes the small stand and goblet, and the sheet of glass, placing them to one side.

The top of the tabouret is now detached from the legs, and turned up, so that the box-like interior may be seen to be empty, and free from preparation. The legs are seen also to be above suspicion, being merely four pieces of wood on end, held together by four others nailed around the sides.

The top is replaced, the sheet of glass shown, and placed on the top.

The small stand and goblet are now brought forward. The stand is supported on three little ball feet, and on top is a holder to secure the ped-



Massey

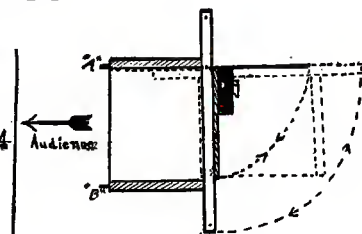


Fig 5
Showing inside empty

estal of the goblet (Fig. 3). Directly behind the goblet is a metal rod with a ball on the end, which rises to a point just at the rim of the goblet. The rod is hinged at the base, and a small spiral spring tends to keep it from hitting the goblet, except when it is touched by the hand, when the goblet rings with a clear bell-like tone.

The stand and goblet are given into the hands of the audience, who examine them, and vouch for the absence of preparation. The goblet secured on the stand, is now taken by the performer, and without adding or attaching anything, it is placed upon the sheet of glass, on the tabouret.

The performer now steps away and commands the goblet to ring, which it instantly does. It will ring any number of times. Answer questions by tapping one for "yes," and two for "no." It may then be picked up and immediately handed for examination. Again replaced on the tabouret it will obey the commands of any one in the audience. It will ring if the performer leaves the room. Any one may walk around the goblet and tabouret, and the instant they return to their seat, the clear bell-like tone is heard again. Many humorous situations may be worked up, with a great deal of enjoyment and perplexity on the part of the spectators. At the finish the goblet and stand are once more handed to the audience, and the tabouret again dismantled.

The principle on which this experiment de-

pendents might be called "Acoustic Misdirection" or a misdirection of sound. A principle very rarely used and yet most effective in this particular instance.

There are *two* goblets of *exactly* the same tone. The goblet and stand seen by the audience are entirely unprepared. The deception lies in the fact that the duplicate goblet concealed in the tabouret is responsible for the ringing.

This duplicate has the pedestal cut off. It is then secured to a small piece of wood on which is also attached a small electro-magnet and knocker, and a small three cell flashlight battery (3x4 inches). In Fig. 2 "G" is the glass, "J" the knocker, "F" electro-magnet, "E" the battery, which may be easily slipped from under the metal band, for renewal, "H" and "I" the wires from the battery and magnet for the closing of the circuit.

The apparatus so arranged, concealed in the top of the tabouret in such a manner that it tilts in and out, as the top and inside are shown in turn. The Figures 4 and 5 will illustrate the operation of this detail. The board on which the apparatus is fastened is secured to a metal sheet, bent at right angles, and hinged at *its* angle to one side of the "cut-out" opening in the top of the tabouret. The part cut out is shown in Fig. 4 as being that square within the four crossed ribbons, which are used apparently as a decoration

on the top. In reality they hide the edges of the trap.

Now by picking up the top, with the hinged part of the trap toward the audience, and tilting it back on its side, the apparatus swings out of the box part and is then hidden behind the top, which is now on *its* side. The trap is now closed by the other half of the right-angled piece and the interior of the top may be seen to be empty (Fig. 5).

The wires in Fig. 2 ("H" and "I") run from the apparatus down a corner inside the box-part of top to the plugs "A" and "B" respectively (Fig. 4), these two "plug-in" holes in the top of the legs, forming a connection with two other wires running down the legs, and terminating in two metal clips, on the bottom. The plugs of course are apparently for the sole purpose of securing the top to the legs, and yet cause it to be easily removed.

On the floor, at the edge of a rug, are two small metal plates, under which fit the metal clips, on the bottom of the legs. From each of these metal plates runs a wire under the rug ending in a "Key" (Fig. 1), or Switch. This "Key" is concealed in some convenient place for a confederate to operate, while seated among the spectators.

And now with the top on, and the legs on the floor plates,—when the "Key" is pressed (there-

by closing the circuit), the goblet in the interior of the tabouret rings.

Place the sheet of glass on the top. Then on *it*, the small stand, and goblet, with the knocker to the rear. Hit the goblet a few taps with the knocker. Then walk over to the "Key" and press it. The ears will be so deceived, that it will seem without doubt, that the goblet on top, is doing the ringing, even though one is conscious of pressing the "Key."

Inasmuch as the knocker is hidden *in back* of the goblet, the spectators can not *see* whether it moves or not, and the deception of sound is so perfect, they imagine it is caused by the knocker hitting the goblet on the little stand. Therefore the "Acoustic Misdirection."

In performing the goblet should be hit a few times as it is placed on the tabouret, so the spectators will be familiar with its tone, and when they hear the concealed goblet ring they recognize (?) it as the ringing of the goblet they are looking at.

The construction of the tabouret requires considerable "exact" work. The plug connections and the floor plates must form a perfect connection so the instant the "Key" is pressed the circuit is completed.

The showing of the top requires a little practice, for as it is tilted back the left arm is placed in front of the opening, to prevent any glimpse

of the apparatus as it swings out. When it is safely "out" it is held in position by the thumb of the right hand, as the left hand shows the inside empty. After a few trials this mechanical tabouret top will be found most practical.

It will now be seen that since the ringing is controlled by a confederate in the audience, the commands of the spectators can be obeyed while the magician is out of the room. The "Key" may be placed under a rug and operated by the foot, if desired. If a member of the audience walks around the tabouret, the confederate should be careful not to cause the goblet to tap, until the party has his back on the tabouret, or returned to his seat. It is important that they do not discover that the knocker behind the goblet does not move, and so spoil the illusion.

The ear is so deceived in this experiment that the fact that there are two goblets has never been suspected. The original tabouret has been shown many times in private performances, and never have the spectators approached anywhere near the real secret, i. e. two goblets.

PATTER

However one may feel, in regard to the theories of Sir Oliver Lodge and other exponents of Spiritualism, there cannot be much doubt in the

minds of most of us that there *may* be something in it after all. In other words we are not definitely sure—one way or the other.

I offer you the following demonstration.—You may draw your own conclusion.

Before the demonstration, however, I shall let you see that everything I use in connection with the manifestation is free from suspicion.

This small goblet and stand. Take it in your own hands, Sir.

The little knocker will hit the rim of the goblet, and it will ring. It is perfectly unprepared? Thank you.

I shall take this tabouret apart, showing that it is nothing more than it seems—a four-legged stand.

This piece of glass is placed on the top, and I will ask that you, Sir, who have the goblet and stand, place it yourself on the tabouret.

I now stand away, and command the goblet to ring.

You hear? It obeys.

Will some one in the audience command it? You see it obeys *your* wishes, Madam.

Kindly take a card from this deck, Madam. Hold it so all can see it.

The goblet will now tap out the value of the card. The Jack as eleven, Queen, twelve and King, thirteen.

Nine taps. Is that right? Very good.

The goblet will now answer one tap for "yes" and two taps for "no."

Was it a red card?

Yes.

A heart?

No.

A diamond? —Yes.

Nine of diamonds. Is that correct? You see it never fails. Yes, indeed, Sir, go and pick the goblet up, yourself. It is O K? Very well.

I shall now leave the room and the goblet will answer your commands.

It behaved quite well, during my absence did it not?—

Is this lady married?

Yes.

How many times—One, two, three, four, five, six.

Here, here, this won't do, stop!

I should have said, "How many years." But never mind telling us; Have you had enough for tonight?—You have? Very well, you may rest.

Spirits—Begone!

And now, Sir, will you please pick up the goblet and see that it is merely, a harmless bit of glass while the knocker and little stand are but inanimate pieces of wood and metal. And now if you

believe there are Spirits, perhaps you are right, and if you do not perhaps you are wrong.

Are you absolutely sure you saw and heard it all? Or were you hypnotised?—Think it over.

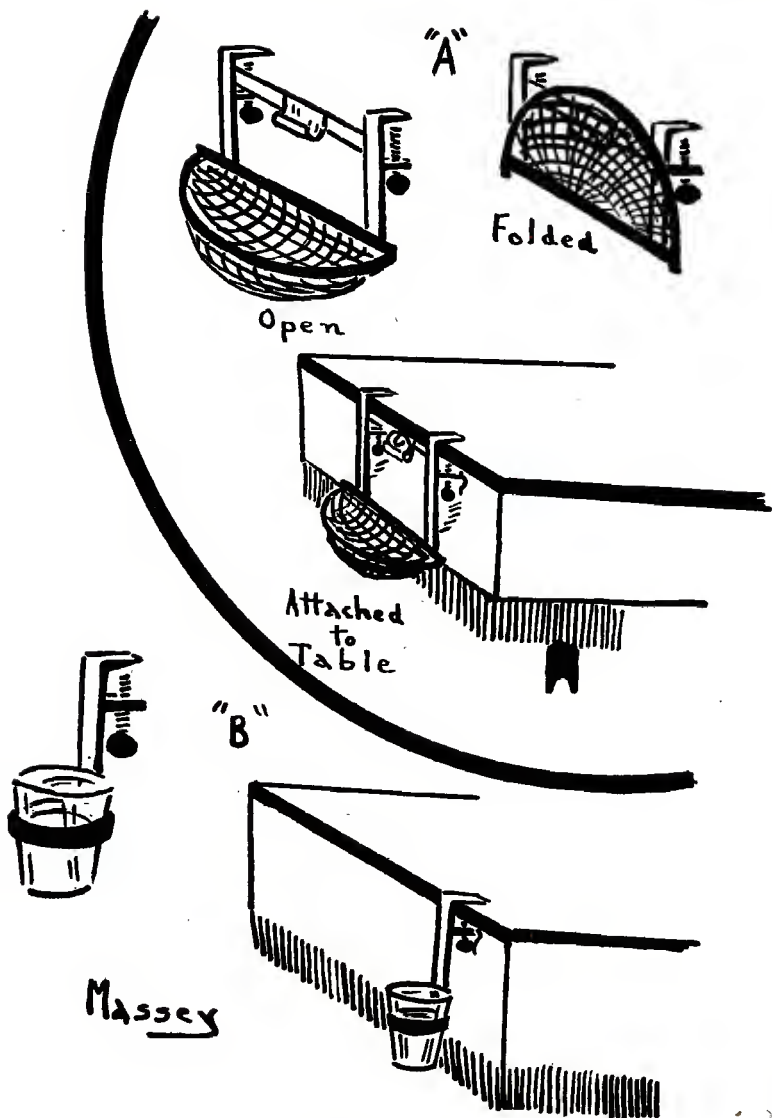
I thank you.

A MAGICAL APPENDIX.

TYPES OF SERVANTÉ

1. "A." SERVANTÉ—a small shelf at the rear of the Magician's table from which articles are obtained or deposited secretly. The type of Servanté best adapted to this effect is the netting style shown in the illustration ("A"). It is made of metal, with netting sewn around the edges, so that an article dropped therein arrives absolutely noiseless. It can be folded for packing.

"B." Another type of Servanté is shown in the sketch "B." It is made to hold a glass of water, and fastens to the table with a thumbscrew.



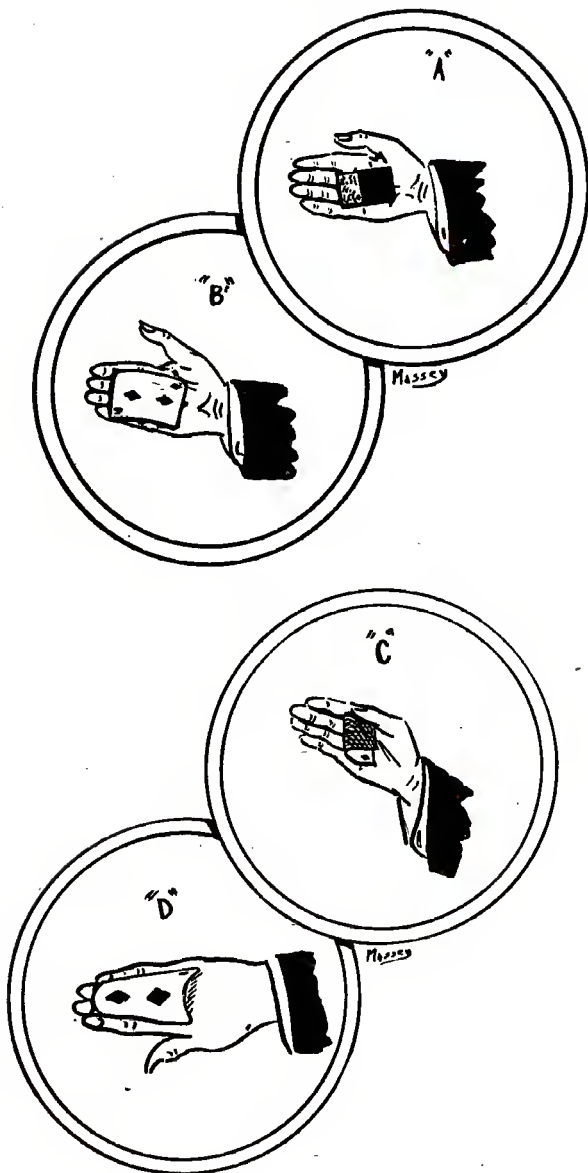
METHODS OF PALMING CARDS

2. "A." The palming away of the folded card in this effect is quite easy, for all that is necessary is to flex the hand in a natural manner, to retain the card, and then drop the hand to the side. The hand should not appear stiff—it is not necessary, for the slightest pressure on the sides of the card is sufficient to secure it in place.

"B." A standard palm for a playing card is shown in the illustration "B," where the entire card lies flat in the palm of the hand, which is flexed in a natural manner, as above.

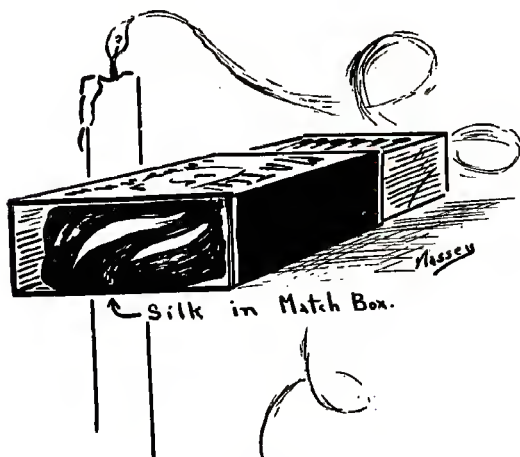
"C." Those who cannot cover the card as described above will do well to study the next illustration "C," where the card is held in place by the thumb.

"D." This sketch shows the "back-hand" palm.



TO SECRETLY OBTAIN A SILK HANDKERCHIEF

3. A rather well known, though very clever method for securing a silk handkerchief, after the hands have been shown unmistakably empty, is by the use of a slide drawer match-box. The

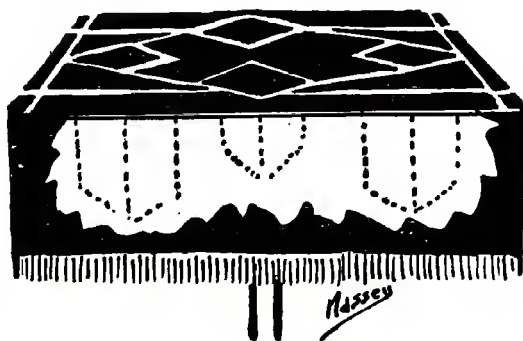


APPENDIX 3.

silk is rolled into a small ball, and tucked into the back of the match-box, after the drawer has been pulled part way out. The idea involved is to pluck a silk handkerchief from the flame of a candle. The match-box is picked up, a match extracted and the candle lighted. The box is then closed, which pushes the silk into the palm. The box is then dropped on the table and the silk is produced by making a clutch at the flame.

A BLACK ART TABLE

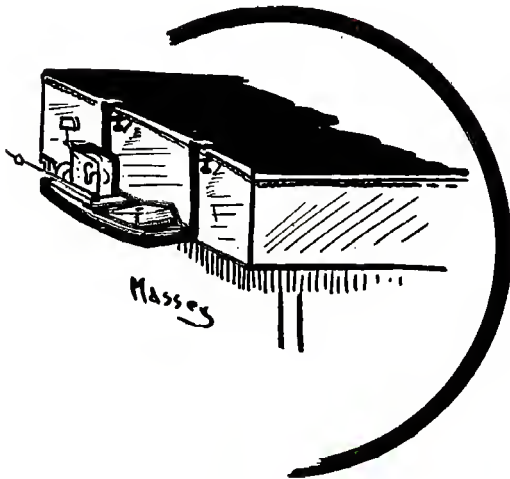
4. A Black Art table is one in which there are one or more traps, that have no covering. The top of the table is covered with black velvet and the traps are masked by a design made by ribbons crossed in such a way that though a portion of the table top is cut away it cannot be seen for it



APPENDIX 4.

blends with the rest. All being black (See illustrations). The traps themselves are usually black velvet bags, so that an article dropped within arrives without noise. The illustration shows a black art table top design with three traps. One on each side and one at the rear.

5. Another one of the varied styles of Servanté may be seen in the illustration. It is simply a

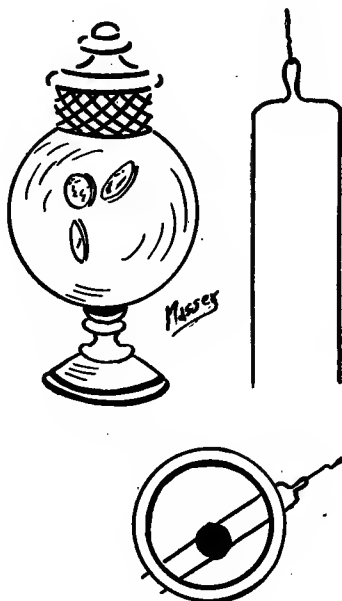


APPENDIX 5.

board heavily padded, and is most useful in obtaining objects. The solidity recommends it for placing the "Automatic Release" upon.

THE COIN JAR

6. The Coin Jar is the familiar type of candy jar, with a glass lid (See illustration). Though shown empty, coins are seen and heard to appear in the jar. One of the spectators is then requested



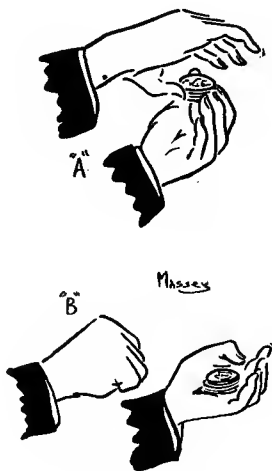
APPENDIX 6.

to remove the lid and take out the coins. The secret lies in the neck of the jar where there are four tiny holes bored. Two on one side and two on the other. A "U" shaped piece of fine wire is inserted in these holes. The coins are placed on this wire and are not seen due to the

design cut in the neck of the jar. A thread attached to the "U" is pulled by the assistant, and the coins drop into the jar. The jar may now safely be picked up by one of the audience, for the holes are too small to be noticed and the wire has been pulled completely away.

“LE TOURNIQUET” PASS FOR COINS

7. “Le Tourniquet” pass for Coins. Hold the coins by the edges, between the first finger and thumb of the left hand. Bring the right hand toward the left, with the thumb and forefinger of that outstretched to take the coins (“A”).

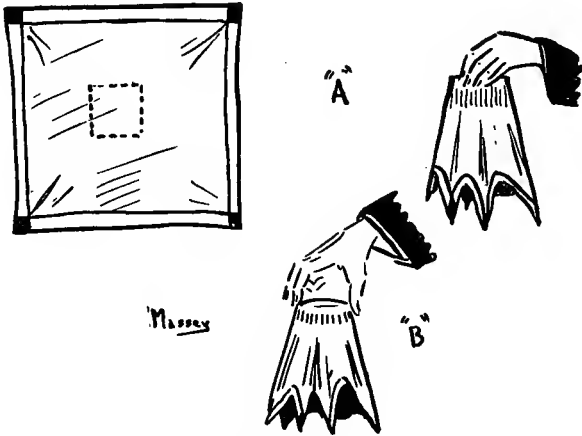


APPENDIX 7.

While the hand covers the left, palm the coins in the left hand, and drop the left hand to the side, holding the right closed as though containing the coins. Look steadily at the right hand so that the audience will do likewise. Open right hand and the coins have vanished.

THE USE OF A FORM

8. "A" The use of a "form" under a handkerchief is quite useful for causing the disappearance of an object. Take a die for instance. A piece of wire is bent in the shape of a square the size of the die used. This is sewn in the middle of a handkerchief. Another handkerchief is then sewn all around the edges to the first. It will then



APPENDIX 8 A.

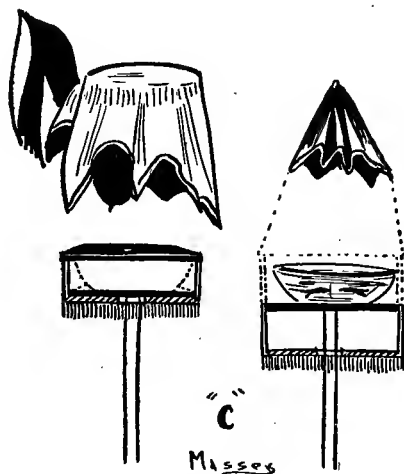
APPENDIX 8 B.

appear as one handkerchief. In using this handkerchief the die is spread on the table near a black art well (See Appendix 4), and the handkerchief is placed over it. The die is then apparently picked up under cover of the handkerchief, but in reality it is dropped into the well

and the audience suspects nothing for they see the "form" under the folds. The handkerchief is then shaken out and the die has vanished.

"B." The same effect may be obtained with a glass by using a circular piece of wire.

"C." A "form" may be used also for appearances. The production of a large bowl of water



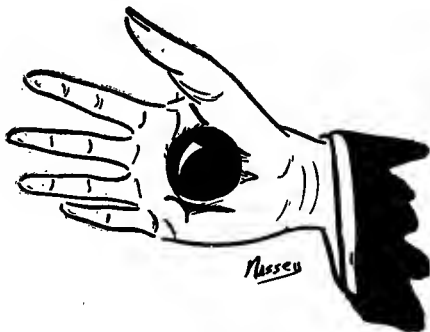
APPENDIX 8 C.

is one of the best examples of this. A large shawl or foulard is used, and a mechanical table brought into play. The illustration will show how the drape part of the table is in reality boxed in, and slides up and down on the shaft. With the boxed-in part up, the bowl is hidden, and a black velvet cover is stretched over the top.

In exhibiting the effect the performer steps forward with the shawl, throws it over his shoulder and brings the "Form" into evidence. The shawl is then carefully brought over the table top, and under cover the top is depressed and the velvet which formed the top brought away under the shawl. The difference in height in the "top" of the table before and after the production is not noticed for the bowl is shallow.

PALMING A BILLIARD BALL

9. The palming of a conjuring billiard ball is very simple, being held in the palm of the hand by

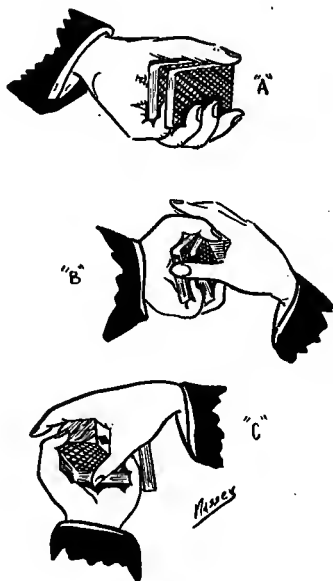


APPENDIX 9.

slightly contracting the little finger and the thumb.
(See illustration).

THE PASS

10. "The Pass." After a card has been chosen from the deck, advance to the spectator who drew the card, and request that he replace it. Fan the deck in front of him. As he pushes the



APPENDIX 10.

card in, contrive to get the little finger on the card. Close the deck, taking care to keep track of the card with the little finger. The deck now is as

shown in Fig. A. In this position it will be found that the uppermost part of the pack is held between the little finger, which is underneath and the remaining fingers, which are upon it. The other hand now advances and covers the pack. The lower portion of the pack is now grasped lengthwise between the second finger at the upper and the thumb at the lower end; the left thumb lying slightly bent across the deck. The inner edge of the pack is pressed into the fork of the left thumb (Fig. B). Now the upper packet is drawn away by slightly extending the fingers of the left hand, and at the same time the outer edge of the lower packet is lifted, until the edges of the two packets just clear each other (Fig. "C"). Then by the closing of the left hand the two packets will be brought together again and a complete "cut" will have been accomplished. Practice before a mirror will soon bring "The Pass" to the stage where it is invisible.

THE FALSE SHUFFLE

11. The False Shuffle. A false shuffle is necessary where it is required to keep track of a card or cards. Take the pack in the right hand with the card or cards to be kept track of on the bottom. Now with the left thumb pull a card from the deck and by drawing the hand downwards, it will be pulled from the deck into the left hand. The



APPENDIX 11.

left hand immediately comes up again and another card is slid off like the first. The other cards are now drawn away in the same manner, all being very rapid, however, until only a few cards remain in the right hand. These last few cards are then allowed to drop so they are once more on the bottom. This may be repeated several times and when speed has been attained the effect is exactly as though the cards were being thoroughly mixed.

THE FORCE

12. The Force. In order to "force" a card it is necessary to get that card to the bottom of the pack. Then insert the little finger half way down as in the "Pass." Make the "Pass" as described in Appendix 10, but before re-uniting the two packets keep the upper packet slightly away from the lower, with the card to be forced resting on



APPENDIX 12.

it. The pack is then fanned in front of a spectator and he is requested to take one. Now watch him carefully and at the same time move the cards from one hand to the other, by means of pushing with one thumb and pulling with the other. As the person advances his hand to draw one move the cards so that the particular card is under his fingers at the moment he grasps for one. As his

fingers take the card draw the pack slightly away from him and continue to fan the cards, even after he has taken the card clear of the deck. This little by-play helps the illusion that he could have had any one he wished. "Forcing" is not so hard as generally supposed. After a few successful "forcings" the enthusiast will gain confidence. And confidence more than dexterity is required to force a card.

Forcing decks are those in which all the cards are the same and may be used instead of the manipulations described above.

Where more than one card is required to be forced a deck of cards is used which is divided into quarters, each quarter being all the same kind of cards. It is only necessary to fan any particular quarter to make sure the spectator takes that particular card. These packs may be purchased from any magical dealer.

THE END



