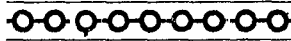
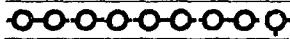


# MAC'S MAGIC

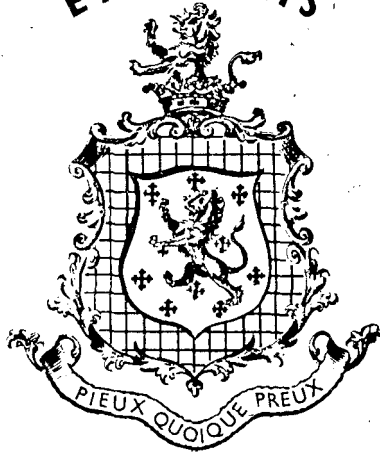


## Mechanical and Electrical Tricks



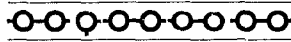
W. T. McQuade

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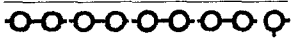
WILL ALMA  
M.I.M.C. (LONDON)

# MAC'S MAGIC



## Mechanical and Electrical Tricks

--- 1922 ---



By W. T. McQuade

## FOREWORD.

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In submitting "Mac's Magic" to the magical fraternity, I wish it to be clearly understood that no claim for originality for the various effects is made. In most cases the effect was suggested by other effects and a *modus operandi* carefully worked out. As an example a candle trick similar to the "Twelve Mystic Candles", explained in this book was first introduced in England years ago, I believe, by Mr. Owen Clark. I liked the effect and after several years' experimenting I finally worked out the method explained herein, which I have used successfully, and recommend it as being equal in effect to some of the largest Illusions.

It has been said that there is "Nothing New Under the Sun", as far as Magic is concerned, which may be true, but, there is no end of entertaining combinations that are possible by combining old principles. In this instance, I call your attention to the "New Handkerchief Act", "Coin Routine", and "The New Duck Combination".

Of course the methods explained in this book were worked out by myself, but I cannot call them 'original'. As in the case of the Duck Tub. Performers have been doing this trick for years, but I dare say the tub explained in this book is a decided improvement over the older one, and so on with other effects. Proving that the value of suggestion is nowhere greater than in the Magic Art.

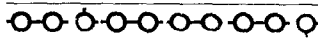
By the use of Electricity an almost untouched field of Magic is opened up, for electricity has heretofore been used very little in conjuring. In fact one can almost count the effects on the fingers of the hand in which it plays a part. Having made a special study of Mechanical and Electrical Devices to be used in connection with the Mystic Art, and also the combining of different tricks, so as to have the greatest entertainment value, a few examples are passed on to the reader here, with the hopes that they will furnish much food for thought, as well as practical effects for his program.

Fraternally yours,

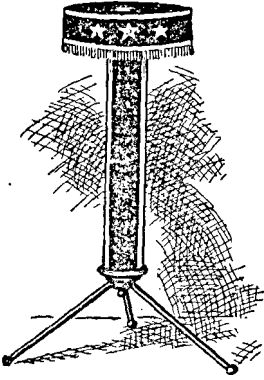
W. T. McQUADE.

## New Coin Combination or Concluding Effects For Coin Act.

Effect: Performer steps forward with a small tray on which there is a small piece of paper and a pencil, asking for the loan of four half dollars. "I know you will give me credit for my nerve, but I also like a little cash once in a while," he says, stepping down in the audience, each person obliging is asked to remember the date of, and to mark his coin. Performer jotting dates down on the paper, taking care to get no two coins of the same date. "Any one else, I'll bring it right back, I only failed once and the gentlemen said it was alright with him as he got it the same way I did." Performer returns to stage and wraps the four coins in a small black silk handkerchief, which he places in a tumbler, which in turn is placed on a side stand, (Thayer's Coin Ladder Table). That's the way money slips away from me," he says, as coins are seen to leave the glass and pass down the zig zag course underneath the table, where they fall upon the tray at the bottom of the stand. After four coins have passed, the black handkerchief is shaken out and proved absolutely empty. Empty handkerchief is again placed in glass, which is again placed on the side stand. "Perhaps you did not understand exactly how the trick was done, I will oblige you again, I'm very obliging with other peoples' money," saying this the coins are picked up from the tray and counted into another glass, which is held in the hand—One, Two, Three, Four, (aloud). A wave of the glass in the hand and coins have vanished only to return to the glass on the side stand, where they are found to be neatly wrapped in the black silk handkerchief. Coins are shaken out on tray, and performer returns to audience calling out the dates of the coins, requesting each gentlemen to hold up his hand as his coin is called—but one of the coins is missing. Performer searches his pockets, stage, floor, tables, etc. No coin is found. Magician apologizes for the lost coin, regretting very much the accident happened, etc. A small key on a ribbon is handed the owner of the lost coin. "You keep the key to my strong box, after the show I will make it alright with you," Performer says. Returning to stage, Magician notes a string of wool laying across the top of the table, which leads up to a paper bag, which is attached to one side of a "T" stand. Explaining that the coin might have been attracted to the string, the paper bag is taken from the stand and opened—inside a parcel it is found, this is handed to a boy to untie first several rubber bands are removed from the parcel, next Fifteen or Twenty paper napkins are unwound one by one, finally getting down to a ball of wool, of which the string was apart. This is dropped in a tumbler and given to the boy to hold. Magician then unwinds the ball of wool—a small silver box is found in the center, lid being held down securely by several more rubber bands. These are removed and another small box is found within. The gentleman has the key to this box and it is taken down to him to unlock, and identify his coin which is found inside. Performer bows acknowledging applause which is sure to follow.



## APPARATUS—



### Thayer Coin Ladder Table.

Mirror Glass and Two Small Black Silk Handkerchiefs. Coin Glass to Vanish Several Coins Held in the Hand, as supplied by Magical Dealers.

Ball of Wool and Silver Boxes, a Standard Piece of Apparatus. Coin Slide for Above, size for half Dollar. Two Pound Paper Bag or larger.

Small Metal Tray with Pencil and Paper on it, this is placed Underneath the Coin Ladder Table.

I usually tie the ball of wool in the bag and hang it in one end of the 'T' stand, leaving the loose end of the string trailing out of the sack and across the top of the Thayer Coin Ladder Table.

### Preparation—

The Thayer Coin Ladder Table is loaded with four duplicate half dollars in the dropping device, this coin ladder needs no assistant, as I always wrap the end of the thread around a small piece of black card board and lay it on the back of the table, where it is an easy matter to release the coins myself during the performance of the trick.

A 'T' stand is stood just behind the coin table with the paper bag and ball of wool arranged as previously explained.

To prepare the ball of wool the coin slide is first arranged in the two silver boxes, a number of rubber bands being fastened around the larger box in all directions. The wool is next wrapped around and completely concealing the boxes. About six feet is left loose. The paper napkins are next wrapped one at a time around the ball of wool in different directions—it is an easy matter to dodge the coin slide with the napkins. Use fifteen or twenty, more rubber bands are placed on the outside of this parcel, the loose end of the wool coming out in the same place as the coin slide. The ball of wool containing the boxes is next placed in the paper sack, a small slit is cut in the back of the sack to allow the end of the coin slide to protrude. The Vanishing Coin Glass is in readiness on one of the other tables.

The Mirror Glass is standing on the Coin Table with an empty black silk handkerchief on each side of the partition.

### Performance—

Performer while collecting coins decides which spectators' coin he wants to appear in the ball of wool. This he secretly removes from the tray en route back to stage and slips it into his vest pocket. Only Three coins are at first wrapped in the black silk handkerchief, instead of four as the audience think. Coins are now dropped thru zig zag course by performer pulling thread. Let each coin fall in the tray before the next one is released. To show glass empty performer is standing at his left of the table, the glass is taken in his left hand, and carried around in front of the body where it is held in the extended left hand. This action reverses the glass leaving the empty handkerchief in front. This is shaken out by the right hand, which after being shown empty is once more placed in glass and above action reversed, glass being set back on the table again, coins are now in front. Taking the prepared coin glass the coins are counted from the tray into it. A wave of the hand and coins have returned to their original position. The three coins are shaken out on the tray and returned to the owners, the business of the lost coin is worked up as well as possible, depending on the ability of the performer. The coin is secured from the vest pocket, palmed and slipped into the coin slide in the act of removing

sack from the stand. While boy is untying mouth of sack performer withdraws coin slide, palms it and gets rid of it via pocket or well in table. It only remains to find spectator's coin in the locked boxes.

## Alarm Clock Reproduction

After trying out several reappearances of the Vanished Alarm Clock, I finally selected this one as being the best suited to my needs, I even discarded the reappearing frame for it. Of course this idea is not new, same being used in other productions, but I have never before seen it used in connection with the clock trick. The reappearance of the clock ringing under the tube always gets a good laugh. I always opened the talking part of my show with it and below will be found the patter written for the trick for me by George Schultz of Chicago, with a few additional lines of my own. You will need the regular Vanishing Clock Outfit, consisting of Stand, Clock, Foulard and Tray. You will also need an electric bell, other items you will find under the heading of:

Required—Regular Vanishing Alarm Clock and stand with ringing device in base as supplied by the dealers, duplicate clock, ordinary oblong tray with straight side, cretonne tube, this tube is made by, first, cutting out two pieces of cardboard a little larger than the clock itself for the sides, then cut out two end pieces, these four pieces of cardboard are now sewed together in the shape of a square tube, a little larger and a little higher than the clock is. The tube is made by sewing the cards in the cloth by having the fancy cretonne on the outside and inside is lined with black sateen, the sewing being done around the edges of the cardboard and entirely enclosing the cardboards. You will also require an electric bell fastened under the table with wires leading off stage to assistant who rings bell with push button. Tone of bell should be as near like that of the clock as possible.

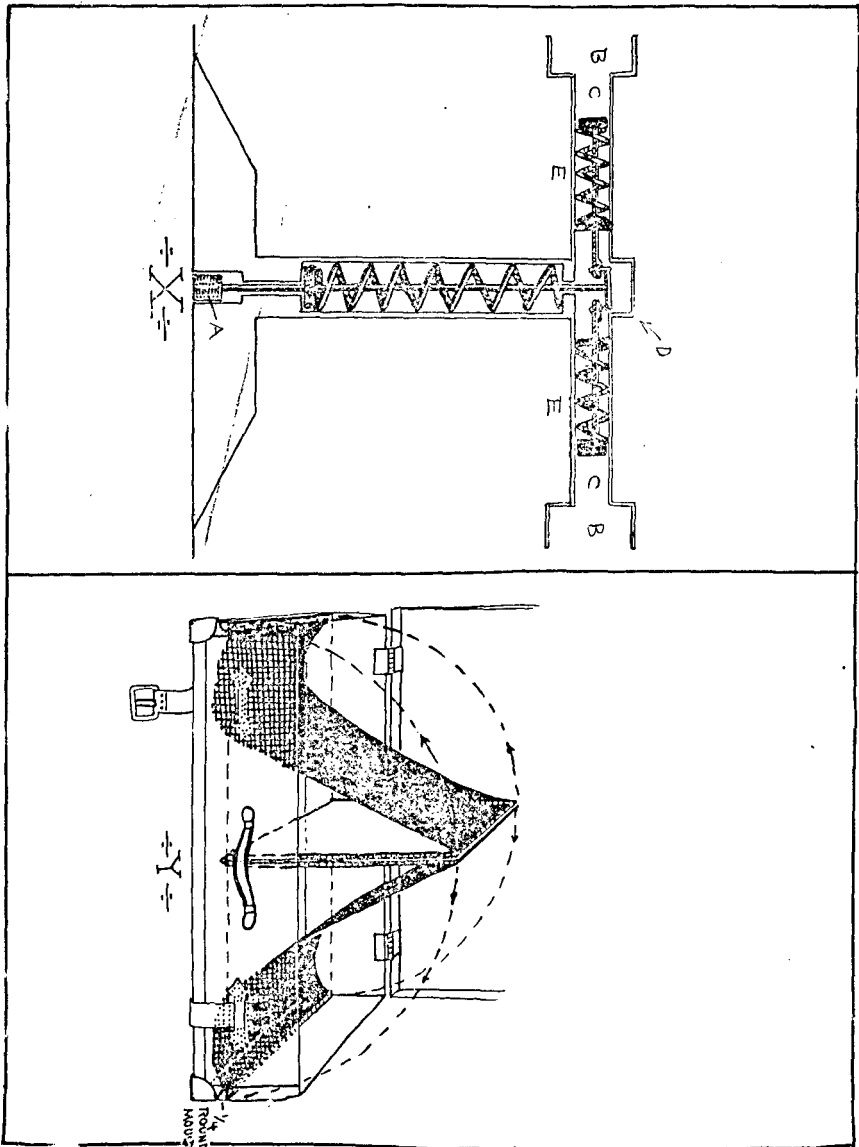
Arrangement—On table directly over bell, Cretonne Tube with Vanishing Clock underneath. On a chair to the left of table is the appearing clock concealed from view of audience by the oblong tray, which covers clock and is leaning against back of the chair, clock is behind tray with face to the back.

Performance: Performer is making opening address but is interrupted by loud ringing of the alarm clock under the tube, (assistant presses electric button). He raises the tube and finds the trouble, he then calls for the assistant to remove same. Assistant appears with the Vanishing Clock Tray, Performer takes foulard from table. Assistant places clock on tray, hooks it and takes his position in center of stage, Performer walks over to chair, tube is held in left hand and now lifts up the tray to show all around with his right hand, immediately same is tilted at the top, tube is placed down behind tray and over the clock. Tray is now exhibited all sides with both hands, finally held in right hand, left hand picks up tube from seat of chair middle finger goes inside of tube into ring into the top of the clock and both tube and clock are lifted as the empty tube. In the action of setting tube on tray the clock will be turned around face to the audience. Tray is now placed on table directly over the electric bell. Performer now proceeds to apparently wrap up the Vanishing Clock and hang it on the stand. Usual method of vanishing, ringing, etc. After shaking out foulard assistant again presses button and clock has apparently appeared in its original position.

Patter: Use your own opening—"Oscar, Oswald, Moses, (assistant appears)" you see he knows his name, remove the sleep disturber, I'm afraid it will wake up the house". This clock was presented to me by William J. Bryan, he used it every four years to wake up the people—to the fact—that

he was again running for president." "This wonderful trick I will show you with this clock has been presented on all four quarters of the globe, also the hind quarters, for I did it in (localize) a couple of times the other day." "This is a ringing good trick if I do it, if I don't I loose \$500 of my week's salary." Patter as alarm is released. "I love to hear this ring, but since I got married I've found that love is only a dream and marriage is the alarm clock." "That's the ring that wakes up the married men, now when I count three watch the result, One, Two, Three, like the Magic tale of old, 'Where it goes no one knows' ". "But You Can't Lose a Friend."

PLATE I





## New Apparatus To Visibly Appear Two Silk Handkerchiefs.

Effect. Performer shows a nickel plated stand and two pint fruit jars and carries them into the audience for inspection, fruit jars are screwed in receptacles on the stand, and apparatus stood on the table, or is held by an assistant. Two handkerchiefs vanish from some other piece of apparatus and visibly and instantaneously appear in the fruit jars, on the stand which are in full view all the time.

Apparatus. See Plate I, Drawing X, which represents the stand. B. B. are fruit jar lids soldered to the arm of the stand which is of hollow brass tubing. Holes are in the lids to correspond with brass tubing. C. C shows space for the two silk Handkerchiefs which are rolled up in a piece of transparent celluloid, about the size of a playing card. The springs E E push the Handkerchiefs, rolled in the celluloid out into the jars when releases shown at A and D are pushed up from bottom. Plungers have stops at back, which just allow them to come flush with the interior of the fruit jar lid. Rods are flat which keeps them from turning and getting out of place by working thru slots in the shoulders or stops. The arms should be made of 5-8 tubing, polished inside, and the standard out of 1 inch tubing. The object of the spring in the standard is to hold the apparatus ready for being set off. If held by an assistant he may work the release with his finger. If you wish to work the Effect with the apparatus on a table, a small plunger is arranged in the table top to set it off by pulling string. To load, plungers are pushed in and catch fastened, handkerchiefs are next rolled up in celluloid and placed in the space C C after this a piece of black tissue paper is stuck inside the fruit jar lids, and whole apparatus may then be carried down in the audience for examination, without fear of detection. The Effect should be worked in combination with other apparatus in which two Handkerchiefs vanish. The celluloid is of course, invisible in the fruit jars with the handkerchiefs.

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### Suitcase Effect.

Effect: After a large quantity of silk handkerchiefs, foulards, flags, etc., have been produced by the performer from some piece of apparatus, they are placed in a suitcase which has been thoroughly shown, all sides, etc. Suitcase is then closed for a moment and when opened several pigeons fly out or if desired bantam chickens may be used, after the fowls are out the suitcase is once more shown all around. See Plate I, Drawing Y.

Note—The principle used in this effect is the same as used by Brunel White in his master changing table, fully described in his excellent book, "Original Mysteries For Magicians", this is where I got the idea, so no claim is laid to the origination of this effect. Though as far as I know I am the first to apply it to a suitcase. Have used the effect quite often with good success. Made several, both for myself and other Magicians.

Description: First, the Suitcase must be of the "deep" variety, should be about ten inches deep. A frame of thin wood is next made same as the interior of the Suitcase. This frame should be three inches deep and should be made of half inch material. A metal rod is next secured across the opening and in the exact center from side to side, same passes through holes drilled within quarter inch of the top of the frame work. Next a piece of good three ply is cut to exactly and neatly fit one-half of the opening, this is fastened to the rod by means of small pieces of metal. Four pieces of quarter round moulding are next secured into the corners of the

frame work, these do not come to the top of frame, but thickness of flap is sawed off, and they act as a rest for the flap in either end of the frame. Interior of Suitcase is now camouflaged with some kind of striped cloth, this cloth is glued to the interior of both the Suitcase and the lid as well. A piece of same material, width of the flap and opening is secured to one end of the frame on the outside, it is then brought over opening and flap, and secured to edge of flap by means of small window shade tacks. Flap is reversed and another length of material secured to other end of frame and then to flap in exactly the same manner. When this is completed frame-work is placed in the suitcase, with flap uppermost of course. This is fastened in the bottom of the suitcase by means of small nails. A small wood button at each end of the frame will hold or release the flap in either end as required during the manipulation. Of course, suitcase should have some small holes drilled in one end for the live stock to get air.

To load the suitcase, place all the pigeons you can in one end under the flap, press down and secure with button. In performing I usually work on a table, myself on one side and assistant on the other, Suitcase is stood on edge of table and lid let down, allowing a good view to the interior. Suitcase is next laid flat on table and silks rolled ball like are placed over empty side of flap, in act of shutting Suitcase, and under cover of the lid, the flap is reversed, this is done very quickly, and the action vanishes the silks and lifts up the pigeons into the Suitcase proper. Of course, assistant, who is at the live stock end takes care that none of the birds appear before time.

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## Shower of Live Pigeons.

Effect. At the conclusion of the Suitcase Trick, or any effect in which a number of pigeons are used, Performer and his assistant each take a handful and throw them into the air, when they are seen to suddenly multiply into Twenty-Five or Thirty. A very surprising Effect.

Explanation. An oblong box large enough to accommodate the extra pigeons is prepared by having the bottom made in two pieces, hinged to the sides, having a door in the side for loading in the pigeons. A catch or release for the hinged doors under the box is made with three screw eyes and a nail for a pin, which holds the bottom shut. A string or thread trails off from the nail head to an assistant. The box is fastened in the 'Flies', or out of sight overhead, with string attached to release trailing off behind the scenes. The box is of course, loaded before the performance. When performing, performer and assistant, stand under the box and when pigeons are produced each takes a handful, say three or four each, and throw them in the air toward the box; assistant at the same time releases pigeons from the box which will drop a few feet before recovering their wings, thus mysteriously appearing with the others. The Effect to the audience is as though the pigeons had suddenly multiplied.

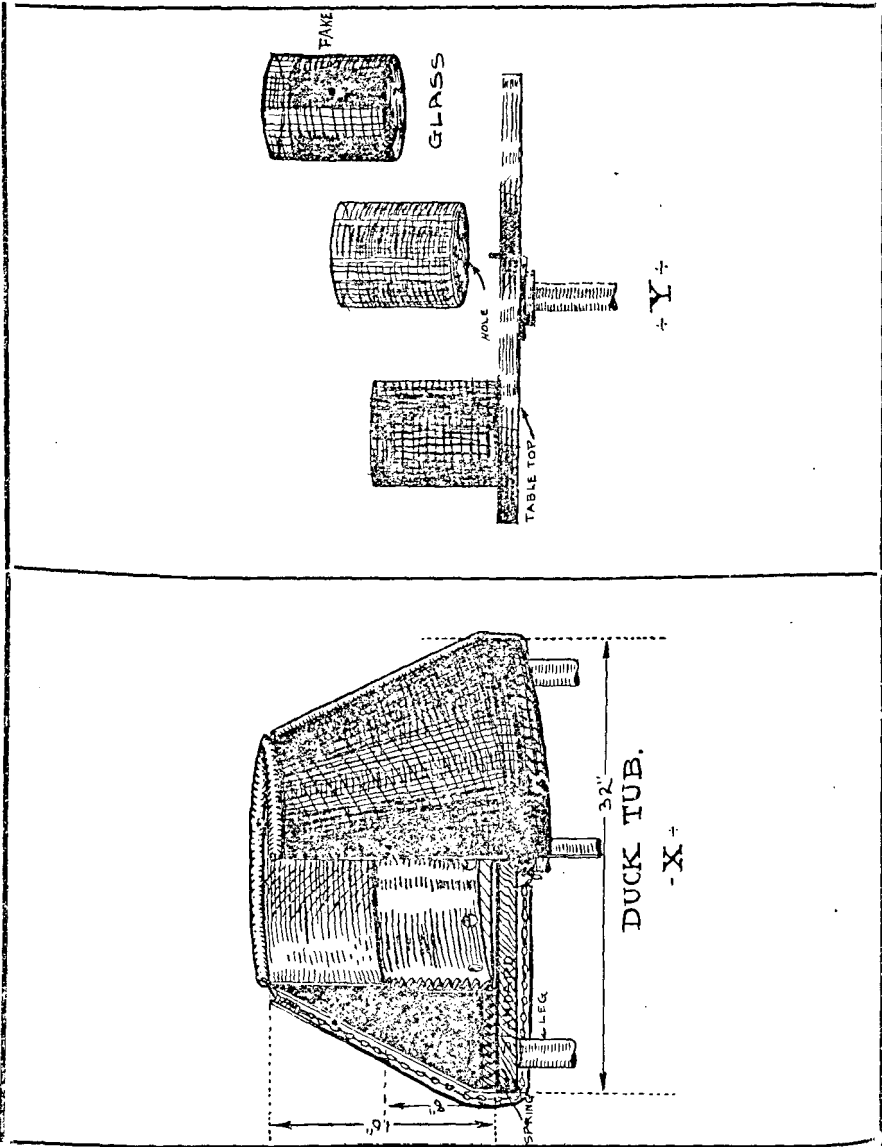


PLATE 2

### Discovered In Performance.

While doing the Pigeon Catching Trick using shallow baskets, on one occasion, my assistant in raising basket to meet pole with net threw the real pigeon clear up into the net just as I withdrew the feathers into the pole. This appeared to the audience as if the pigeon had really gotten tangled into the net and I removed it by hand, placing same in the basket. This effect was so good that I always had the "accident" to happen once each performance, when doing the Pigeon Catching.

## Original Duck Tub.

**Effect:** A Tub resting on a platform on casters is shown and wheeled about on the stage, several pails of water are next brought in and poured into the tub, until same is completely filled. At the report of a pistol the tub is completely filled with live Ducks which appear on the water.

**Construction of the Tub.** Examine drawing X, Plate II. It will be noted that the tub is 32 inches at the bottom, by 16 inches high, and the opening or mouth of the tub is 15 inches. A drum 8 inches high and exactly the same as the opening in the top of the tub is stationary in the bottom of the tub. Another drum just smaller than this is arranged to telescope inside of the first drum by means of three springs. springs should be enclosed in tubing in bottom of tub. Three catches in the top of the tub hold the top drum in position. These catches should be directly over the springs. The catches are arranged in small brass tubes on the outside of the tub and catch under the ring of wire which is turned under the rim of the drum when drum is drawn up. Small springs hold the catches in place until withdrawn by the tiny chain or cord, this arrangement pulls all three down at once, and allows the drum to telescope down into the lower drum. Ducks are, beforehand, loaded all around the drum, this, by the way, will hold a surprising load, after ducks are placed inside, inner drum is drawn up and catches fixed in place, where it is held secure until released by assistant. Or this release may be arranged on one of the legs of the stand and released by the performer's foot when firing pistol shot. It will be noted that lower drum has holes to allow the water to completely fill the tub, submerging ducks, which will be trying to get to the top all the time and when drum collapses all will appear almost instantly on top of the water trying to escape. The decorations on the outside of the tub should be arranged so as to help conceal the releases. This tub can be constructed by any first class tinsmith. The release shown in the drawing is somewhat exaggerated in size, to bring out the idea clearly.

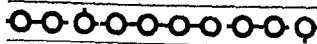
## A Jar of Ink to Guinea Pig or Other Objects

**Effect:** Performer shows a glass jar, which is visibly filled with ink from a pitcher. A tube cover is next examined and jar of ink is placed on a tray which is held by an assistant. Cover is now placed over jar of ink and when removed, every drop of ink has vanished and a guinea pig is seen in the jar. Pig may have borrowed rings around its neck if desired.

**Apparatus.** See Plate II, Drawing Y. First get a glass jar, one having straight sides and smooth bottom. A small hole is smoothly drilled in the bottom of the glass jar. A celluloid lining or insert is made to just fit the inside of the jar. Another celluloid tube is made to fit the outside of the jar, this should be neatly done, and tube should fit close, but should be so it will slip on and off easily. A cardboard or metal tube just large enough to slip over the celluloid fake will also be required. The lower part of the celluloid fake should be painted black so as to represent the jar about 3-4 full of ink when placed on. Table top has tank large enough to take care of the ink when drained from the jar through the hole in the bottom. A small disc of celluloid is stuck over the hole in the bottom of the jar, with a thick coat of vaseline on both sides. A nail soldered bottom upwards and cut off after allowing it to project about an inch above table top, serves to loosen disc and allow ink to drain out into tank, through small circular opening around nail

**Performance.** Celluloid insert is loaded with pig or other objects, and

placed on the seat of a chair behind a tray, which leans against the back. Fake is inside the cover, both can be shown together and fake will not be seen. Jar with celluloid disc in place is shown and filled with ink while held in the hand, jar should be filled only about 3-4 full. Cover is now exhibited, and placed down over jar for an instant to show its purpose, when removed the fake is left on the outside of the jar, which is set on over nail and small hole around it, the ink invisibly drains out into table top, while performer is having tube inspected. Returning to platform performer picks up the tray to show it, just the instant the tray is tilted forward at the top the cover is placed down over the celluloid insert containing the guinea pig, tube is allowed to rest here while tray is shown, and jar of ink? placed on it. Tray with jar is held by assistant away from all tables etc. Jar with ink fake on outside still appears to be full of ink. Cover is picked up from chair seat, insert allowed to go inside jar. After necessary passes or Magic words cover is raised, and with it the ink fake from the outside. Showing the wonderful Transformation.



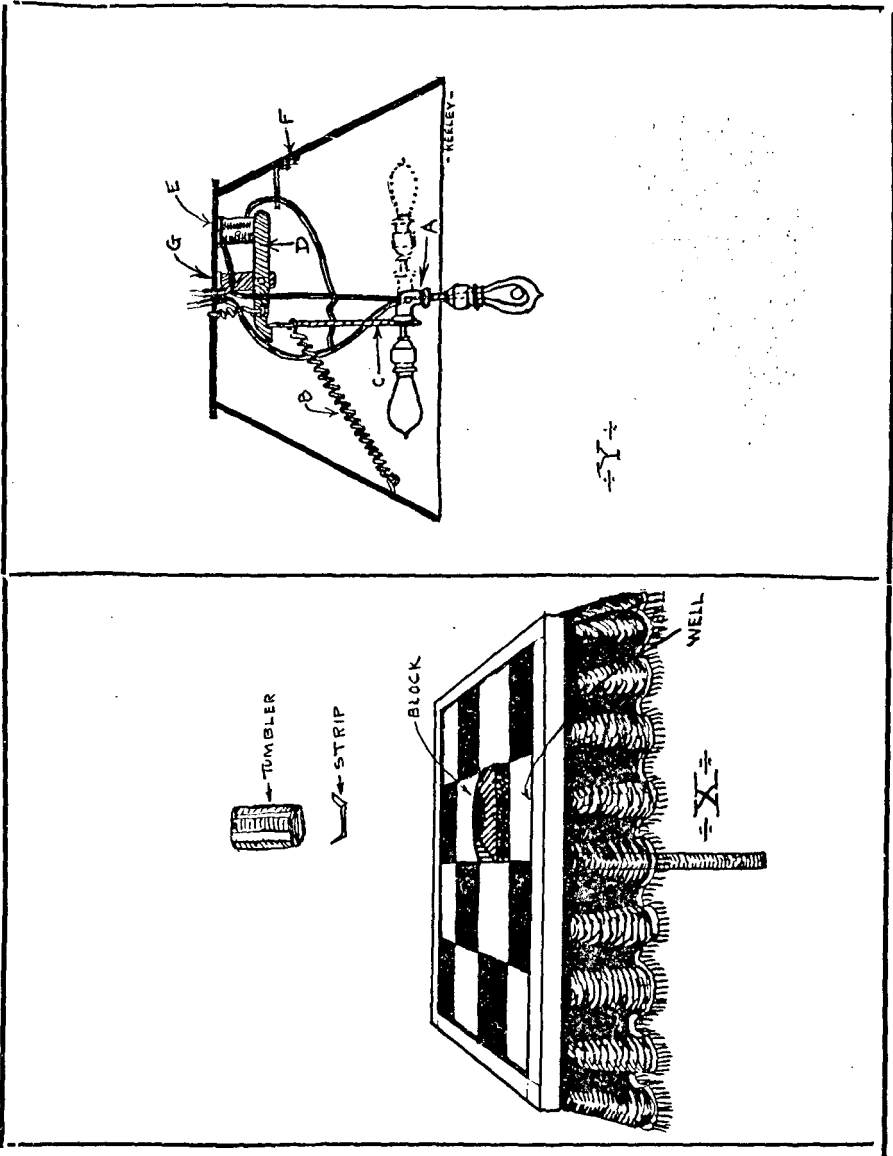


PLATE 3

## How to Make Celluloid Cement.

For repairing Celluloid Fakes and making new ones.

1 ounce Collodion 1 ounce Banana Oil  $\frac{1}{2}$  ounce of Ether.

This is the best formula for making permanent repairs, though it takes longer to stick this kind. A quicker drying cement and one that will be found best to use in many cases is to leave out the Banana Oil using only the Collodion and Ether.

## Shooting A Handkerchief Into Burning Electric Light Globe.

Apparatus and Description. After making many models of this apparatus I finally made one which works entirely by electricity, the shutting off of the current being all that is necessary to switch the globes. Drawing Y, Plate 3, shows the chandelier. The case is made of metal painted black, or covered on the outside with black velvet. Across the bottom velvet is drawn, being in two pieces, opening in the center. Strong elastic bands are sewn in the edge of the velvet at the center. Gold Bullion fringe runs around the edge of chandelier. The lamp arm is made of two keyless sockets, two  $\frac{1}{8}$  inch pipe nipples, and one  $\frac{1}{8}$  inch pipe L. Put together and mounted as shown. This revolves on a shaft which extends from side to side of chandelier. C is a piece of  $\frac{1}{8}$  X  $\frac{1}{2}$  inch flat iron drilled and threaded with  $\frac{1}{8}$  inch pipe thread, to screw on one nipple and jam against pipe L. This serves as part of the latch, it is drilled with another small hole to which one end of the coil spring B is fastened, the other end is fastened to the inside of the chandelier case, this end should be nearer bottom than shown in the drawing. The latch arm D is made of iron and notched on the end to hold the other part of the latch C in place. This is drilled and mounted to G another piece of iron. The Electro Magnet Coil E is mounted above the latch arm, with enough clearance between, to allow the small coil spring in the top of the chandelier to lift the latch arm D and free the arm C which changes the globes instantly. A magnet coil taken from a 1600 Ohm telephone bell ringer movement answers nicely for the coil E. A small piece of copper or brass should be soldered on the lower end of the core of this coil to keep latch from freezing to it. The coil connects across the line with the lamps so that when current is switched off this line, coil trips and globes change. This chandelier may be swung up in its place on the stage by the lamp cord, or small chains to screw hook in ceiling may be used if desired. Handkerchief should be shot from Handkerchief Pistol or Rifle for best effect. There are several ways of loading the light globe with the silk, the best probably being to make a small hole or opening in one side of the globe with a small blow torch. Blow torch is at first held a considerable distance from globe, gradually moving closer, so as not to heat the globe too quickly, a hole of any desired size can be made in the globe in this manner.

### New Handkerchief Act.

Effect. Performer states that his next effect will be an experiment with a red and a blue silk handkerchief. So saying a red silk handkerchief is picked up from the side stand and pushed into a glass decanter with the wand. "Here is the red one, of course you can see that as well as I, but it is best to go into detail in case you might be color blind." Now for the blue which I will produce by magical means." A piece of paper is picked up from the table and lighted with a match from a match box, in producing the handkerchief a mistake is made, a green silk being produced instead of the blue. But being a Magician he tries to right matters by drawing the handkerchief through his hand, changing the color to yellow. Having thus far failed to get the blue silk Magician states that there is one "sure shot" left, so yellow silk is placed in a glass tumbler, which is placed on another small, undraped side stand. All other articles being removed therefrom—the glass containing the yellow silk is the only article on the side stand. This stand is in position near the other one containing the Crystal Decanter and the red silk. An electric chandelier is hanging over the side stand con-

taining the glass, this is suspended by the electric cord through a pulley. Performer releases cord and lowers the burning globe down within a few inches of the glass containing the yellow silk. Audience is now invited to watch closely as the color change is to be visibly. At the report of a pistol the yellow silk visibly changes to blue in the flood of light. Blue is taken from glass and shown to be single, and unprepared, etc. Performer now states that with "another shot" red silk will visibly vanish from the decanter and appear in the glass with the blue. Light is still burning over glass containing the blue silk. Audience is asked to watch carefully again, bang! Silk vanishes from decanter in a flash, light goes out. Glass contains only the blue silk as before. After examining the light globe Entertainer discovers that his aim was high, as the red silk is plainly seen in the electric light globe, which is unscrewed from its socket and taken into audience where it is broken with a hammer and red silk extracted from the broken glass. The red and blue silks are now tied together at the corners and deposited in the glass tumbler, which is covered with a cardboard tube. A silk flag magically appears in the hands which is laid on the side stand. A hydrometer jar is shown and a tall paper tube is formed and placed in the jar. The flag is pushed into the hydro jar with the wand. Magician now states that red and blue silk will vanish from glass and become tied to flag in the hydro jar, one silk on either side. And as the light is out, assistant is requested to bring out another one, he appears with a candle. Magician decides the candle light is too weak, so candle is taken from stick and placed in a nicked tube which assistant holds, performer taking candle stick places same on side stand with the hydro jar, and thinking the matter over again changes his mind, apparently deciding that the candle light would be better than no light—he reaches in his pocket and takes the candle lighted therefrom—this is placed in the candle stick. (When performer produces candle from pocket assistant goes through business of shaking tube, etc., as if to ascertain if candle is still there.) A shot is now fired, tube is raised from glass and silks are gone. The tall tube is removed from the hydro jar and instead of the red and blue silks with flag tied between it is also empty. Candle tube is taken from assistant, opened and the two silks with flag tied between is withdrawn in one long beautiful string.

Apparatus. Two light side stands with openings to center shaft. (I use Kellar bases and rods, with square tops, hole in each top over center rod.) Crystal Decanter, (supplied by dealers). Color changing Handkerchief or tube for changing single silk through hand, this case green to yellow. Match box and piece of paper. Hydro jar and Handkerchief Wand. Candle Tube, (I use "Ultra"). Lighted Candle from pocket, (I think it best to use mechanical candle for this trick as it is required to burn a while after production). Two Lemonade glasses, one ordinary, one bottomless, and a celluloid insert to fit. Glasses should be alike, bottom must be entirely ground out of one, leaving no ledge, I secured my glasses from Donald Holmes, though for this particular trick I had to make the celluloid insert a trifle smaller. Two silk flags will be required. Candle stick. Two yellow Handkerchiefs. Three Red Handkerchiefs. One Green Handkerchief. If self-contained color change is used green and yellow will be the same. One special electric chandelier for shooting Handkerchief into, electric light globe. See detail and drawing Y, Plate 3. Box for exchanging glasses.

Preparation. Arrange the two side stands close together on the right hand side of the stage. The one at your left is arranged for the vanishing handkerchief from the decanter. Strong black cord is threaded through hole in back of decanter, thence through table leg to screw eye underneath and behind wing to assistant. Other end is attached to red handkerchief.



Decanter, handkerchief and glass stopper are on this stand. The one at the right is arranged for the glass effect. A blue silk is placed in the celluloid insert. A stout black silk cord is attached to the center of one of the yellow silk handkerchiefs. This is placed between the celluloid insert and the interior of the sides of the bottomless glass, in such a manner that the glass apparently contains a yellow silk only. The cord is then run through the table leg as before and glass set right over opening in table top to center shaft. An ornamental box of sufficient size and height to conceal this glass is placed in front of it. This box can be decorated and have the performers' initials on it if desired. It has no back and the purpose of it is to exchange the glasses. In setting up the act the real glass is stood on top of the ornamental box. The chandelier is swinging from the electric cord, through a screw pulley fixed in the ceiling, directly over the stand with the special glass arrangement. The cord has enough slack in it to allow the lamp to be raised or lowered by performer when desired.

The match box is arranged for the production of the green silk from the flame of a piece of green paper, by having the drawer half closed, the green handkerchief being placed in the rear behind the drawer.

A red and blue silk with a flag tied between are placed in the candle you use in the candle tube. Candle is placed in a candle stick, and left in readiness for assistant to bring out from behind scenes.

Candle Tube, Hydro Jar, Handkerchief Wand, etc., are arranged on another stand or chair. Lighted Candle apparatus is arranged in pocket from where production is desired.

Performance. After introductory remarks, red handkerchief is placed in decanter. The next step is the production of the green handkerchief, via closing match box and palming handkerchief after taking out a match to light paper. Trying to produce a blue silk, the handkerchief is changed in color, this time to yellow. (I recommend the prepared handkerchief for this change in preference to the tube method.) The yellow silk is now placed in glass taken from top of the box. The glass is now apparently placed back on the side stand and all other articles removed to allow a good view. What really takes place is, the glass when placed down behind box, is placed inside of same at the back, box is at once removed, disclosing prepared glass, with yellow silk in view which will be taken for the other glass. Light is now lowered to within a few inches of the top of the glass. As shot is fired assistant vanishes yellow silk into table leg, by pulling the cord, this leaves the blue silk in view, and as this is done in an instant, it appears as if the handkerchief had actually changed color. The red handkerchief is next shot from the decanter, this lightning like vanish is wonderful. At the same instant assistant vanishes red silk from decanter, he turns off the current to the chandelier, which automatically switches the globes in an instant. The globe is now unscrewed and broken, red silk being removed. Red and blue are now tied together and placed again in the glass, really in the celluloid insert, and covered with a cardboard tube. The production of the flag is next. I leave this to you, as there are too many excellent methods to take up time giving one here. All readers are familiar with the Vanishing Handkerchief Wand. This is used in pushing the flag into the paper tube, in the hydro jar. Performer calls for light, candle is removed and placed in candle tube, assistant holds this. Producing lighted candle is next. Then after pistol shot tube is raised from glass, and with it the celluloid insert containing the two silks. This is gotten rid of in Chair Servant or elsewhere. Show hydro jar empty, and that silks have taken place of candle in the tube. This is a very entertaining series of Handkerchief ex-

periments and with good patter will go over big anywhere.

## **New Exchanging Apparatus For Changing Small Articles in Glass Tumbler.**

I devised this apparatus for use in the 20th Century "Flag Between Handkerchiefs", as I did not like to use the prepared handkerchiefs, after I once used it for this trick, I never used anything else. Though I have never used it for other effects I am inclined to believe that this little appliance can be used in various other effects. The tumbler to be used should be one of the many sided variety the polygon celery glass preferred. A block is made  $4\frac{1}{2}$  inches square and  $2\frac{1}{2}$  inches in thickness. A two inch hole is drilled through the center of the block. A small strip of transparent celluloid complete the apparatus. The celluloid strip should be one-half in width, and at least an inch longer than the width of the bottom of the glass tumbler, the protruding ends are now bent up at exactly the width of the bottom of the glass. The distance being of course divided so that when bent and creased at each end a tab is formed which fits opposite sides of the tumbler.

I will describe the apparatus as used for the 20th Century Handkerchief Trick. A duplicate red and blue silk with the flag tied between are first rolled into a ball in such a manner that only the red shows, this ball of silks is next secured to the center of the celluloid strip by means of a small rubber band. Ball of silks is now placed in the opening in the block in such a manner that the celluloid strips lays across the opening, the glass tumbler is next placed on top of block with tabs on opposite sides of the glass. This is placed in position on the table in front of a B. A. well, duplicate loose silks are placed in tumbler. Red and blue silks are shown and tied together they are now formed into a ball in such a manner that only the red shows, that is, the blue silk is rolled up inside the red. This roll is held visibly in the left hand until you are ready to make the exchange which is accomplished in this manner: You are standing at your left of the table on which is the glass, left hand which contains ball of silks next sweeps across top as if to pick up glass, the ball of silks is dropped in the well and glass is picked up by thumb and forefinger holding celluloid tabs against glass. Palm of hand conceals duplicate ball of silks until it is drawn clear of the block, then the middle fingers push the ball through the rubber bands into the hand, glass is immediately transferred to right hand and ball of silks dropped therein. All that remains to do is vanish the duplicate flag and jerk ball of silks from glass disclosing the flag between the two handkerchiefs. This is one of the best exchanges I have ever used, as apparently the silks are in view all the time with no chance of exchanging. The moves must be practiced for smoothness in execution. Learn to do it with one sweeping action. You will be more than repaid for your time by using this little device. See drawing, Plate 3, drawing where the block is shown in position on the table.

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## **New Use For The Old Passe Bottles**

Having an old set of discarded Passe Bottles I made good use of them in a production trick as follows:

Remove the valve from the bottle which holds the liquid, two small holes are drilled near the bottom, on opposite sides, a piece of stout brass wire to run through the holes. This is loaded with a big spring Snake. The wire holds the snake until ready for production.

This bottle is loaded into one of the pipes by hooking the small clip in the finger hole of the bottle, it is then suspended inside the pipe from the

edge, by the clip, bottom or snake end upwards.

The other bottle I load with about fifty silk handkerchiefs tied in a long string. The first silk is run up through the bottle from the bottom and out at the top where performer can get hold of same. The remainder of the handkerchiefs are then loaded pleated fashion into the neck and top of bottle. The bottom of the bottle is loaded with six or eight spring dolls tied together by a string. This bottle is loaded right side up in the special invisible tube, supplied with the pipes, and other articles are placed all around the bottle. In production the silks are pulled out by the assistant who walks up the aisle stringing them out. When all silks are out, the bottle is next produced, shaking out the dolls into the bottom. The remaining articles are now produced. In both cases the bottles are produced, making the display greater. I use an electric buzzer under the table for comedy effect in producing the snake.

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## The Twelve Mystic Candles and Traveling Flames.

Effect. A small skeleton or undraped side stand is on each side of the stage. Upon each stand rests a six candle Candlabra. A small box is also on each stand, containing six candles each. Candles are numbered one to six, with paper bands around them. Performer introduces the effect and asks for a volunteer assistant from the audience. Assistant is asked to fill one of the Candlabras with candles from the box, while performer, himself, fills the other one with candles from the remaining box. Assistant is now requested to light all the candles in the Candlabra he filled with a match. While candles are all burning on one side of the stage some one in the audience is requested to call out a number from one to six. Carriage on which candles are arranged is revolving on the stand, and when number is selected both carriages are revolved so that candle bearing selected number is at the front, where it can be best seen. At command of the performer the selected lighted candles extinguishes itself, while the candle of the corresponding number on the opposite side of the stage lights up. This is repeated until all of the candle flames have been transferred to the opposite candles.

Apparatus and Performance. See drawings X and Y, Plate 4. Will first say that the lighting is done by electricity and the extinguishing with air.

Extinguishing Candles. Carriage on which the arms which hold the candle cups are revolving. This arrangement revolves around stationary post or stand of the candle stick. On the extinguishing side, the stationary post has a hole drilled from the bottom up into the stand as high as the revolving carriage, this hole has only one outlet in the top of the post. This is illustrated in the drawing X, insert 1. The revolving carriage has six holes of corresponding size, which should be on a direct line with the flame of the candles, when candles are in place. One hole is drilled in the carriage directly over each arm that holds a candle cup. The exact location of the air outlet in the post is indicated by a small painted mark on top of the post. Air is pumped into the candle stick, with a hand bellows such as used by printers, and can be secured from any dealer in printers' supplies. This is pumped through a small rubber tube through the leg of the side stand from behind wing or curtain. A patch of rubber on top of table top will help though it is not necessary. Base of candle stick should be heavy. The passage of the air is shown in drawing X, plate 4, with the candles in position for extinguishing candle number one. Insert 1 shows how selected candles are made to go out. A, B, C, D, E and F shows the hole in the carriage for each of the candles, 1, 2, 3, 4, 5, and 6. Say for instance

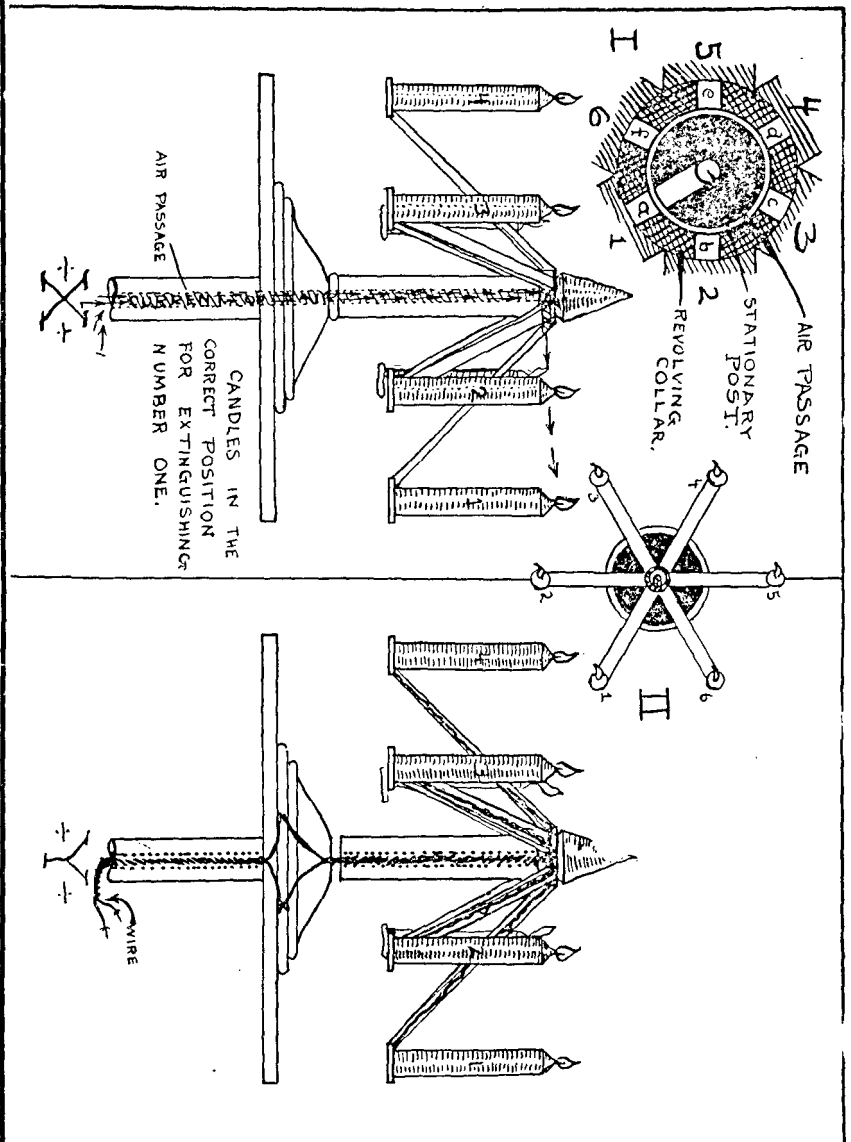


PLATE 4

candle number 4 is selected, which is now at back, performer revolves it around to the front until it corresponds with mark, and naturally takes the position occupied by candle number 1 as shown in the drawing. Only one stroke of the bellows is necessary to extinguish a candle. Rubber tube on floor leading to side stand must be concealed. A candle may be held in the hand if desired, so long as it is held in line with the air current.

**Lighting Candles. Preparation of Candles.** A small wire is embedded into each side of the six candles for the lighting side. This is done by cutting a small trench in each side of the candle with a knife, laying in the wire, and smoothing over the wax with a hot knife blade, which makes the wires invisible. At the top of the candle the wires are exposed on each side of the candle wick, but not touching it or each other. At the bottom of the candle each wire terminates so as to make the connection in this manner. The wire on one side being allowed to protrude out at one side near the bottom, this wire makes connection with the edge of the candle cup. The other wire extends through the candle and makes connection, with insulated connection, to other side of current in the bottom of the cup. As high tension current is to be used it is not necessary that the connection be made absolutely perfect, as the current will jump, giving the desired results.

**Wiring the Candlabra.** The easiest method is to use a metal Candlabra and ground it to one side of the current. A wire is then placed in each arm extending down to candle cup, to insulate connection, use Red Fibre for the connections in the bottom of the candle cups. This side of current comes through at one point only, insulated connection being in post, should be a small spring connection, arrangement similar to the extinguishing side of the trick, that is the proper connection, for lighting any certain candle is obtained by revolving the carriage around to the front, position of connection being marked, as in the case of the other Candlabra. A good grade of high tension rubber covered wire must be used throughout. Connections should be arranged in table top so candle stick can be lifted up to "show no connections to table top?" when placed down it is of course placed on connection.

**Current.** The proper current for lighting the candle, which is absolutely certain, reliable and practically silent, being truly magical in the lighting effect, comes through a Wireless Transformer of 3000 Volt Secondary, from 110 Volt Primary. The current is handled by a switch behind scenes, by an assistant and is turned on only when a candle is to be lighted, at this time operator must take care not to become in contact with the candle stick. In actual performance the performer always fills up the electric Candlabra, though spectator may apparently have had free choice. He can examine the air Candlabra and candles as much as he pleases without becoming any wiser as to how the effect is done. The assistant should have switch near bellows and when command is given, a candle is extinguished and lighted almost at the same instant. Of course the reader will understand that the arcing of the current across the top of the candle, from one of the small wires to the other, the wick being directly between the two, is what really lights the candle. My advice to readers wishing something out of the ordinary in effect and working and something highly entertaining, is to construct this effect, or have it made.

## A Combination Trick With Ducks.

Effect. After any trick using an egg, the egg is broken into the Duck Pan and a live duck produced. A pail is shown hanging on special hook stand by its bail, pail or bucket has lid on top which is raised and duck placed inside. A small stand is next shown and placed on the floor, a tray 30 inches in diameter is next placed on the stand, stand being higher at the back holds tray in slanting position. A tub or drum is next shown 15 inches in diameter and 12 inches high, is shown empty and placed on the tray in the center, another tray like the first, is placed on top of the tub. A second pail same size as first is shown empty and placed on the floor underneath the bucket on the stand. Pistol shot is fired and duck is shown to have vanished from pail on stand, which is now full of water, which when poured out in other pail completely fills it to overflowing. Top tray is removed from tub and duck is shown to be there.

Apparatus. Duck Pan. Apparatus known as "The Pigeon and Pail Myster", which consists of two pails of same capacity, and alike in appearance except that one, the one which is on the stand has a lid, or rather two lids hinged at the center. Each pail is divided a half its capacity by a metal partition. The partition in the bucket containing the lid is placed in vertically, thus the back side of his pail is already filled with water before placing it on the stand, front compartment is left open to receive the duck. The other pail is divided horizontally, so that when water is poured from back receptacle of pail No. 1, second pail is filled to the rim. Floor stand with hook and heavy base for holding bucket loaded with water.

Tray and Tub Apparatus as Follows. Floor stand 12 inches in height at back, 9 inches at front, 15 inches from post to post, which should be made of 2X2 material,  $\frac{1}{2}$  inch frame around the top.

Tub, ordinary, 15 inches in diameter, 12 inches high, should have a ring of wire turned in at top and bottom.

Tray No. 1. Made of metal, 30 inches in diameter, a ring of heavy metal 14 inches in diameter, and 1 inch high, in center underneath tray. Two small guides on top of tray to hold tub in center.

Tray No. 2. Same as No. 1 except that ring underneath has four holes drilled in it, two holes each being on opposite sides of the ring. On one side holes should be four inches apart, on opposite side should be 2 inches apart.

Bag For Holding Duck Under Tray. Ring of stiff metal  $\frac{1}{2}$  inch and small enough to just fit loosely within the ring under the tray. On one side of this ring two projecting points are fixed to correspond with the holes four inches apart on one side of the ring. A bag is sewed to this small ring of sufficient depth to hold a duck. When the duck is loaded into the bag it is placed in position underneath the tray with pins through holes, the opposite side is held in place by a large wire staple, this being pushed over bag ring thus holding secure or releasing duck when necessary.

Performance. Produce the duck from the pan. Duck is next placed in pail, front compartment, which is left on stand until stand, trays and tub are set up in position. Assistant has of course loaded duck in bag behind second tray. After shot is fired performer first removes the pail from the stand showing duck has vanished and pail is now full of water. Turning to receive pail in hand gets it in the right position for pouring out the water into the second pail on the floor. In lifting top tray off staple is pulled out letting duck fall into the drum. The bag also falls into the bottom of the drum where it remains unseen. Pouring of the water into the second pail should be done very slowly. This combination is very effective, large enough for any audience, and will create talk wherever shown.

— OUTSIDE —

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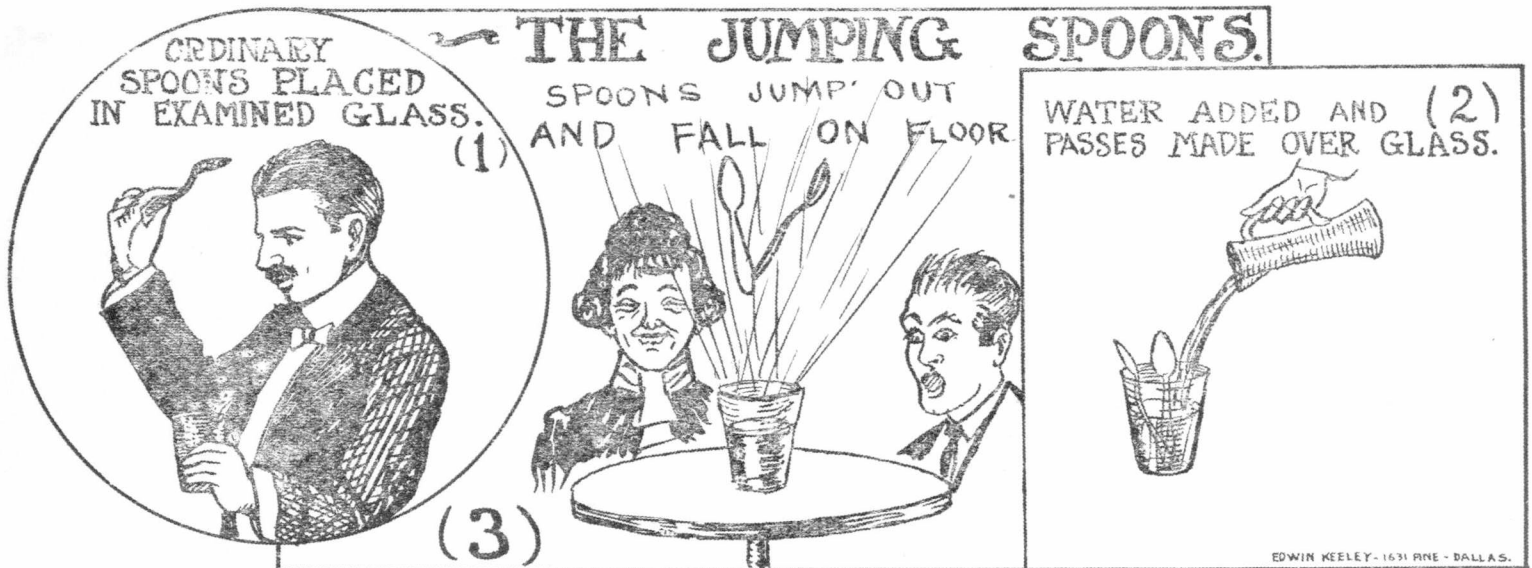
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## THE NEW "RADIO" JUMPING SPOON TRICK.



**EFFECT:** Two spoons are examined also a glass tumbler, spoons are placed in the glass, handles down and a little water added. Performer now makes a few passes over glass and spoons jump out.

**APPARATUS:** Examine the accompanying brass spring. Cut a square piece of hard cube sugar, to fit in the catch, push the spring down and insert. As climate affects the sugar in different localities the operator should experiment to determine correct size. Use crystal Domino sugar cut to desired size square shape with sand paper.

**PERFORMANCE:** Palm spring, pass out spoons and glass for examination, receive spoons back in right hand, where spring is palmed. Receive glass in left hand and drop in spoons handles down and also spring. Arrange tips of handles in ring on top of spring to prevent slipping. Set on table, pour water in and in ten or fifteen seconds, sugar dissolves releasing catch which throws out spoons. To hide spring use colored water or set on crown of borrowed hat, crushing down until spring is out of sight. Use aluminum or tin spoons of lightest weight. visit the 5 and 10c store. When placing spoons in glass, allow them to rest on opposite sides.

**PATTER:** "My next effect will be an experiment with popular Radio apparatus." "It has been broad casted on all the four quarters of the globe, and also the hindquarters for I did it in - - (name nearby town) the other night." (Pass out spoons and glass, explain that glass is the crystal receiving set, water for the ground, spoons the aerial etc. When spoons are in position in glass and you are ready to pour in the water proceed as follows;) "Now get your heads set for the final call. We will now determine whether the spoons are male or female (Holding pitcher of water ready) if female, they of course cant stand to get their feet wet" (Pour in water, pick up spoons and place back in glass) "The aerial is grounded again, next program to be broad casted tomorrow at 9:30 Q. S. T.

## The Challenge Vanishing Bird Cage.

**CONSTRUCTION:** Make an imitation bird cage of rubber bands as follows, get four 5-8 x 3 inch rubber bands to make the "frame" of the cage, two of these are cut apart and glued together in one large six inch band, the remaining two are treated the same way, these two loops form the top and bottom of the "frame" and should be stretched over a box or block about 5x5x8 inches at the top and bottom block lying in horizontal plane, a number of rubber bands are now placed in position around the block about a half inch apart the entire length of the block. Each of the small bands are glued in four places to the larger ones, using best grade rubber cement throughout. These form the bars of the cage, all of the four front corners have loops of catgut for the tips of the four and little fingers of each hand. The left side of the cage at back has also loop for hand as far back as the thumb which takes care of back of cage on left side, the right side at the top, has a small tab protruding which is gripped between thumb and finger at base, left bottom is where pull is attached.

**ARRANGING PULL:** Arrange under the clothing a belt or band around the body at the waist line. To the center and at the middle of the back attach a good piece of cord elastic, this works thru the shirt sleeve, and opening in shirt sleeve above cuff should be sewed up. Tension of pull should be such as to just draw same free at armhole, to opposite end attach a piece of tape and a glove fastener, this attaches to right bottom corner of cage. When ready to vanish retire a moment, attach pull, get fingers in position, this, when properly done will hold cage perfectly square, and same will look genuine, fake bird of feathers should be inside. Show cage freely, vanish by releasing hands, go into audience removing coat in doing so raise right arm, which assists pull in letting cage fall free of sleeve at arm hole, Cage falls to waist line, hand coat to spectator with instructions to turn. Under cover of adjusting trouser belt let cage fall down into trousers. Spectators may proceed with search as far as they dare.

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