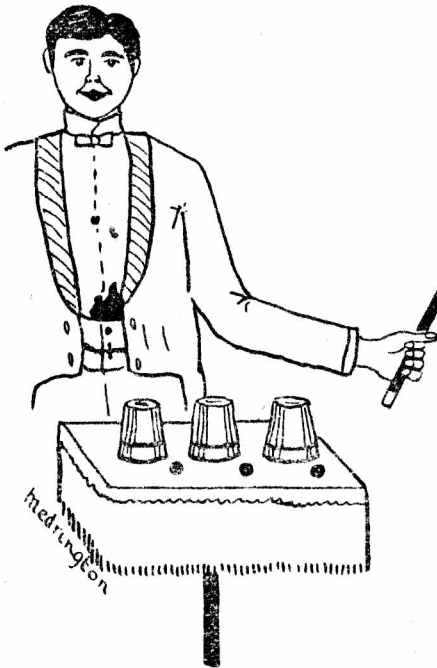


MAGICAL

NOVELTIES



BY—

CHARLES  
MEDRINGTON.

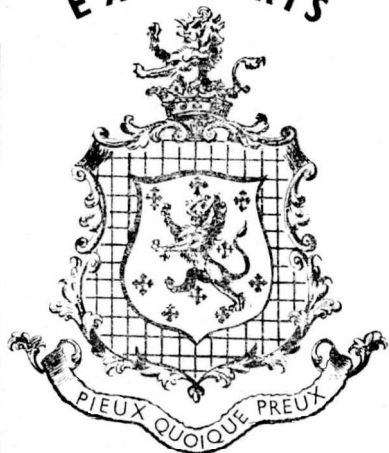


Price :

Two Shillings Nett.



EX LIBRIS



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

MAGICAL 

 NOVELTIES.

A Book of New Conjuring Tricks by—

CHARLES MEDRINGTON

With Illustrations by the Author.



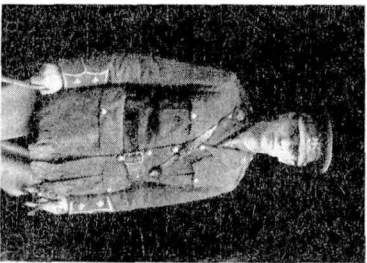
COPYRIGHT,

PUBLISHED BY THE AUTHOR AT BIRKDALE.

1906.

PRICE TWO SHILLINGS NETT.

# In Memory of A. E. S. Medington



Medington, H. C. Mole, Ernest Hammond and Jack le Dair were mainstays of the old Northern Magical Society, and in company with the two first named he produced a book, "The Magic of To-morrow," that was the first English magical publication to be ordered in bulk by cablegram. This was way back in 1919. Although the searcher through a bibliography will find a number of items against the name of Medington, his best solo publication was a "Dozen of Magic." His book on "Stagecraft" (written with all humility as a looker on) contains excellent advice whilst his book on patter is best forgotten. He was on most friendly terms with Angelo Lewis.

During the First World War he served as a Captain and the photograph here was taken at that period. He was a most superstitious individual and if the day were a Friday or it was the 13th of the month he would not leave his house (his position as an agent on a very large estate allowed him such latitude). It was therefore a strange thing that awakening one morning he told his wife that he did not feel well. He also asked her what day it was. Her reply was "Friday the 13th." She left him to fetch a stimulant. On her return she found that during her absence he had died.

Medington, the son of Liverpool's chief photographer, was born in the year 1898. He died in 1934. His liking for magic began at an early age, and when only seventeen he had a book, "Magical Noveltes," to his credit. He was an amateur in every sense of the word and his predilection was for non-mechanical magic. Nearly every card manipulator to-day must owe Medington a debt for the pretty sleight he originated, whereby a silk is drawn backwards and forwards through the fingers whilst cards are back or front palmed. He became a member of the Magic Circle in 1916 the headquarters then being at Anderson's Hotel, in Fleet Street. He not only performed at a number of Socials held there but also appeared at St. George's Hall in the Grand Seance held there in 1921. He was a distinguished performer and in his manner there was to be found a kinship with Dexter.

In this issue I have included three of his own published ideas, "The Bones of Contention," "Your Choice," and "All Smoke." All are good, though over thirty years old, the last named being found to-day in the programme of one music hall worker. Besides this is an item of Ernest Hammond's which is of great interest as he and Medington used it way back in the twenties. I have also included Dexter's Burreit Note effect, as I know Medington was one of those who had permission to use it whilst Dexter was alive. To conclude, an instalment of Geoffrey Buckham's Billiard Ball routine, which I am sure would have given great delight to this lover of natural magic.

The State Library of Victoria  
"ALMA CONJURING COLLECTION"

# INTRODUCTION.

---

---

IN presenting this modest volume to the amateur and professional Wizards of England and America, let me say that my aim has been to include "Magical Novelties" only, and apologise for any unconscious deviations from this purpose.

I wish to extend my warmest thanks to Messrs. P. T. Selbit, Harry Whiteley, Gilbert Stout, Charles Trickey, and Robert Davison, for the effects which they have so kindly placed at my disposal, and to my old friend, Mr. Tom Taylor, for the valuable suggestions which helped me so much in attempting to produce a book that magicians will read with interest. Whether I have in this succeeded lies with my readers to say.



---

*Yours truly*  
*Charles Medrington.*

—❧— MAGICAL + NOVELTIES. ❧—

---



---

PART 1.

---



---

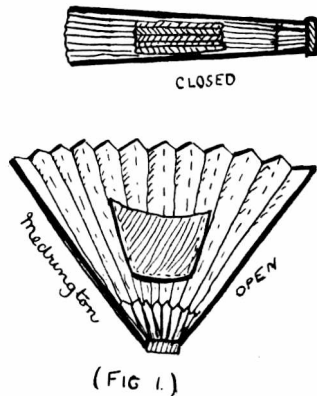
“BY THE AUTHOR.”

**THE FAN SERVANTE.**

An ordinary Japanese folding fan of small size is prepared by stitching a small bag of silk to one side. This is done in such a manner that the mouth of this bag gapes open, and is turned directly away from the handle of the fan. (See Fig. 1).

Owing to the compressibility of silk, this ‘servante’ may be folded in with the pleats of the fan when the latter is closed, so that, laid upon a table or chair with its ‘fake side’ turned away from the auditorium, the fan appears quite unprepared, as per the cut.

To illustrate more clearly the use this apparatus is intended for let us describe the manner in which we apply it to the now familiar paper tearing trick. Our method is a ‘one-handed’ one, in which the left hand does the manipulation. Under cover of fanning this hand to assist the process of mending the tissue, the duplicate torn strip is dropped into the servante of the fan. By applying the same principle, no doubt this fan will be found generally useful for disposing of small articles.

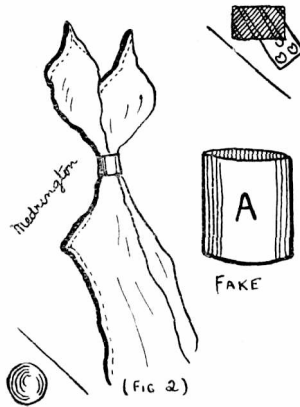


## MAGICAL NOVELTIES.

**The Two Handkerchiefs and Magic Knots.**

**EFFECT**—The conjuror shows a couple of ordinary red ‘conjuring silks’ to be quite separate and free from trickery. By merely stroking them, however, they become knotted together or separate as desired.

**SECRET**—Glance at Fig. 2, and you will probably need no further explanation. ‘A’ in the diagram is the only apparatus needed, and is a little tin or zinc ring, painted, (not enamelled), a colour to match the mouchoirs used. When passing the latter through his hands the conjuror passes this ‘fake’ over an end of each, when if they be held so that the hands hide the ring, which is about in the middle of the silk, they will appear quite right. When, however it is shown in the position indicated in the cut, the fake passes for a knot. If the ring is fairly small and light, the handkerchiefs may be held by the two opposite corners and the ‘knot’ be allowed to hang down, without fear of it falling off.

**Cupid's Handkerchief Trick.**

We think this trick will be appreciated by magicians, as the ‘mise en scene, or plot, is so novel.

MAGICAL NOVELTIES.

---

**EFFECT**—A couple of conjuring silks are shown, which are cut into the shape of hearts. They are alike in colour and size, and the performer explains that he is about to illustrate the ways of Cupid, using these to represent a pair of lovers. If the hearts at the outset are lying on a chair seat, he may call attention to the fact that “this was not the first time that two fond hearts only occupied one chair.” After manipulating the handkerchiefs they change into a large one of similar shape, the conjuror stating that this is the way the little god makes two hearts one.

**SECRET**—As will be seen by the foregoing, the method by which this effect is arrived at is not the principle recommendation to its use, but it is the setting which makes it worthy of notice. The change is made by means of a ‘handkerchief ball,’ in the usual way.

---

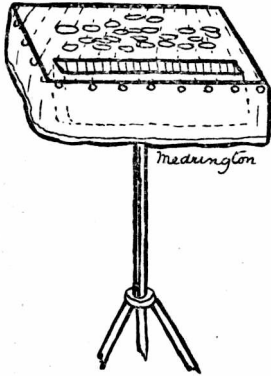
**The Table for Coin Vanish.**

While the following idea is quite original with us, it would be unfair not to mention that we have seen an almost exactly similar effect performed by Mr. T. Nelson Downs, the well-known coin manipulator, who doubtless independently originated the trick.

**EFFECT**—After introducing the inevitable ‘coins into hat’ trick, the coins are emptied from the ‘topper’ upon a small side table, to enable the professor to display the inside of the hat. They are then replaced inside it by the simple means of holding it before the table, and tilting the latter so that all the half-crowns fall off into the hat. This, nevertheless, is immediately shown empty.



## MAGICAL NOVELTIES.



(FIG 3)

SECRET—The coins do not really fall off the table into the hat, but into a secret receptacle in the front of the table-top itself. A short study of Fig. 3 will render the construction of the table clear. It will be seen that an oblong piece has been cut out of the front of the top. This is provided with a bag of black velvet, about four inches in depth. The rest of the table is upholstered with similar material, and decorated with designs in gold embroidery thread, which are so arranged as to conceal the edges of this pocket. In this condition, owing to the density of black velvet, so to speak, it is rendered practically invisible at a few paces. It is into this pocket

then, that the coins really fall. The jingle they make is calculated to give the same sound as they would give if actually dropped into the hat, which conceals their actual passage. Thus the illusion is quite perfect.

## Balls and Glasses.

EFFECT—Upon the conjurors table (an ordinary one) are seen two glass tumblers and a couple of cardboard cylinders to fit over them. These are two inches higher than the glasses and are coloured red and black respectively. Besides these articles are a couple of innocent-looking billiard balls, one red and one black.

## MAGICAL NOVELTIES.

After showing the glasses and cylinders to be devoid of any preparation (which term we always intend to be taken in the sense of preparation with a view to deceive), the performer places the glasses at opposite ends of the table, and stands a cover over each. He next places the black ball in the glass contained by the cylinder of like colour and the red one into the other. Of course the balls are placed in the glasses through the covers, without disturbing the latter.

Upon lifting the two covers the balls are seen to have changed places.

SECRET—There are four balls used, two of each colour, either cork or rubber.

A ball of each colour is 'vested,' and the remaining two are 'faked' as follows.

Attach each firmly to a black thread, to the other end of which is fixed a small wire hook. The length of thread to be such that when the ball is hung inside one of the cylinders by means of the hook, it shall reach to within an inch of the bottom of the same.

The performance runs as after : In placing the cylinders into position, the vested balls are palmed and dropped into the glasses in the opposite order to that given above for the 'faked' balls. That is to say, that the black ball is secretly put into the glass covered with the red cylinder, and vice versa. The cork or rubber balls make no sound worth mentioning, hence the material used.

The visible balls are now picked up and put in as above [*see Effect*] and their hooks quietly looped over the top edges of the covers. The final act of lifting off the tubes takes away the fake balls, and simultaneously discloses the 'loaded' two. It is an improvement to form the covers out of cartridge paper, rapidly pinned together before the audience.



## MAGICAL NOVELTIES.

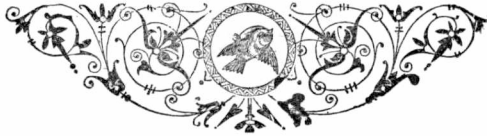
---

**Toy Parasol Production.**

**EFFECT**—A toy sunshade is handed for examination, and after several times being proved empty, it suddenly is seen to be full of flowers and handkerchiefs.

**SECRET**—The 'load' should be about the size of a man's clasped hands, and is secured by a broad elastic band, to which is attached a sharp metal hook. In this condition, the flowers, (of course of the 'spring' variety) and silk handkerchiefs are hung (by the hook) under the performer's coat. The parasol is shown all round, and when in front of the body, is loaded with the bundle, which is hung inside, (as near the top as possible) the hook keeping it quite secure. The 'sun gamp' may now be elevated above the head, with the remark that 'the King is reigning,' and as nothing drops out, or is to be seen, the audience very naturally suppose the toy to be empty. It is then closed at arm's length, and the load released from the outside. When opened it is seen full of handkerchiefs and 'sweet scented flowers, that come to greet the May.'

---

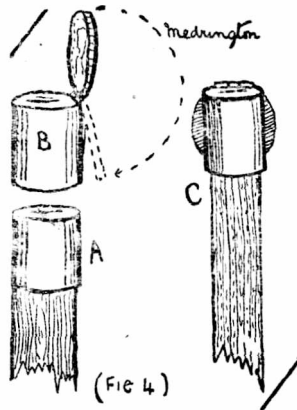


## MAGICAL NOVELTIES.

## The Medrington Coin Wand.

The improvement on the old methods is that the coins are caught on an examined wand, which is not exchanged.

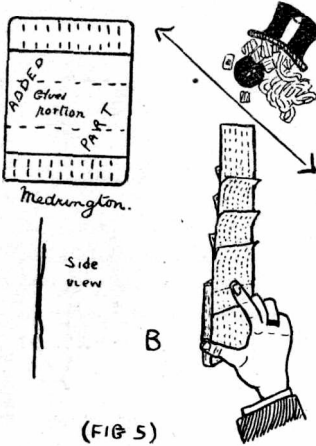
SECRET—Glance at Fig. 4. B is an extra ferrule, which fits fairly tightly over either end of the wand. Hinged to the closed end of this cap is an imitation florin, so that it may either occupy the position in which it is shewn in the diagram, or that indicated by the dotted lines. When in the latter position it will be seen that one side of it touches the ferrule. This side is covered with black velvet. When the cap is on the wand (A) and the coin thus placed turned away from the spectators, only a little of it comes in their range of vision, (C, Fig. 4) and as this is a dead black, and is fronted by the bright nickel of the ferrule, it is absolutely invisible at a short distance away, provided a fairly dark background is used. The back scene need not be black, but any reasonably dark colour will answer. If the coin is now jerked forward to the other position, however, it becomes plainly visible. Of course the further working of this wand will need no description.



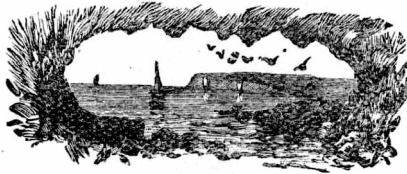
## MAGICAL NOVELTIES.

## Stout's Column of Cards.

This pretty effect is, we believe, the invention of Mr. Gilbert Stout. "After the inevitable three cards have heartlessly deserted the pack" (to quote the inventor) in the rising card trick, it (the pack) is lifted out of the goblet, and held in the hand. A number of cards now rise in the form of a column. When about five cards have risen in this manner, they are taken apart and shown all round.



SECRET—The five cards are prepared as indicated in Fig. 5. It will be seen that a shorter piece of card is added to the back of each, half-an-inch at each side remaining un-fixed. The added portions being shorter than the genuine cards, these free portions afford rests for other cards. Thus, if the five prepared cards be on the top of the pack, the 'column' may be worked as follows—The motive power is of course the forefinger (see small diagram B) and as each card is pushed up it is rested in the 'pocket' of the card next from the top, formed as above. Fig. 5 will render all clear.



MAGICAL NOVELTIES.

---

**The Miraculous Flower Vanish.**

---

**EFFECT**—A tumbler full of confetti is upon the table, and a bunch of flowers. The tumbler is lifted up by the brim; and emptied into a basket, or box. The flowers are placed inside, and the glass is held in the right hand at the bottom. A throwing movement is now made, when the flowers instantaneously disappear, both hands being shown empty.

The effect is a pretty one as the glass is held at the bottom, and is not covered in any way.

**SECRET**—A hole one half an inch in diameter is cut in the bottom of the glass. The flowers are made of the 'feather flower' type, and can be made to occupy an incredibly small space. The stem of the bunch terminates in a little wire ring. A small disc of cardboard or mica an inch across, is also used. A 'pull,' of the 'pulley' variety for preference, is fixed to the body in the orthodox manner, and the end of this, lying in the right sleeve, terminates in a small swivel hook.

The preparation of the articles is as follows—The disc is placed in the glass just over the hole, which enables the receptacle to be filled with confetti without any escaping. This is placed on the table together with the 'flowers.'

**PERFORMANCE**—Pick up the glass by the brim (who will suspect the hole?) and empty out the confetti as above. The disc also falls out, of course unnoticed. Now take the empty vessel in the right by the bottom, and with the left place the

## MAGICAL NOVELTIES.

---

flowers inside, so that the stem protrudes through the hole hidden by the right hand. A feint is now made of vanishing the flowers, and this enables the swivel of the 'pull' to be snapped into the ring at the end of the flowers. Show that the contents of the glass are still there, and say you will do the vanish with one hand only. You have now only to operate the pull, and the flowers are drawn through the hole in the tumbler instantly.

This original modification of the bottomless tumbler idea may be used with success in many tricks. The disc and confetti idea dispels any notion of a cut glass. Of course the confetti should be used in some other trick to account for its presence.

In the "Wizard," (the *Magical Journal par excellence*) for December 1905, will be found some ideas that can be used with this glass to great advantage.

---

### An Original Production.

**EFFECT**—The performer shows a strip of newspaper about twenty inches wide by three feet long. He hangs it over the back of a chair for a moment whilst rolling up his sleeves. Then he picks it up at one end with both hands one at each side, and shows it again by running it up between the fingers by alternate jerks, causing it to become reversed, so that both sides are seen. However, a large solid doll is produced from the paper.

**SECRET**—A doll about fifteen inches long is prepared as follows—Take two pieces of black tape, three or four inches long. Attach two black stiff wire rings to these, one ring to an end of each tape, then attach the free ends to the doll, one at the head, and one at the feet.

## MAGICAL NOVELTIES.

Four nails are fixed in the back of the chair, in couples half-an-inch apart, with a space of ten inches between each couple, the four being in a horizontal line.

Now take the doll, and pass the tapes one between each couple of nails. This suspends the doll, as the rings will not pass between the nails, and accordingly stand on end owing to the weight of the toy.

In picking up the paper for the second time the two thumbs are passed one through each of the rings. It will be seen now that the doll can easily be carried away behind the paper suspended from the two thumbs, and the sheet being 'run up' and reversed as above will not expose it. The paper is finally crushed and the toy shown held in one hand. The rings and tapes will not be remarked.

CHARLES MEDRINGTON.





## PART II.

"BY MANY MAGICIANS."

---



---

**The Enchanted Egg.**

By ROBERT DAVISON. (Author of 'Mysteria' etc.)

**EFFECT**—Performer borrows a lady's wedding ring. Holding it between his fingers, he blows on it, when it instantly vanishes. He has two eggs on a plate, and asks the lady who lent the ring to select one of them. The conjuror breaks the shell of the chosen egg, when out flies a canary with the borrowed ring tied round its neck. The ring is removed and handed to the lender, who admits it is the same ring.

**PREPARATION**—An ordinary egg is prepared by splitting it round the centre, and abstracting the contents. A small canary is placed in and the halves fixed together with a piece of adhesive tape, the same that is used for protecting sheets of music. The canary must have a duplicate ring fastened round its neck. All this must be done immediately before the presentation of the trick. The bird will not take any hurt for a little time if a small hole is pierced in the shell near its head. A strong piece of elastic cord is sewn to the conjuror's vest under the left arm-pit, and an ordinary watch swivel is fastened to the loose end. This is fixed to the vest

*MAGICAL NOVELTIES.*

pocket or any place where the conjuror can easily obtain possession of it. Have a small hook sewn to the trousers behind the left hip. On this hook is placed another duplicate ring. These imitation wedding rings can easily be obtained from any Magical Store.

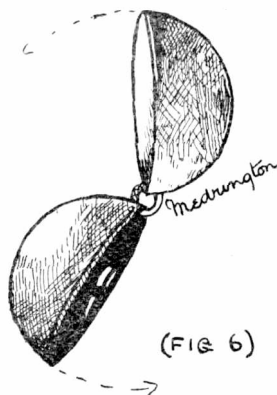
PRESENTATION—"I wish" says the performer "to borrow a lady's wedding ring. There is a certain charm about the wedding ring that no other possesses. Will some lady lend me one? I always experience a difficulty in borrowing so precious an article. The married ladies are averse to lending them, and the single ones wish they had them to lend. Ah, thank you madam. Now I shall perform a most wonderful experiment with this much prized article."

Performer on turning to go back on stage takes the ring from hook and exchanges it for the genuine ring. This is placed on the hook. The ring is placed in the right hand, while the left gains possession of the swivel. The ring is now transferred to the left hand, at the same time attached to the swivel. Performer now blows on ring, at the same time releasing same, which is drawn under the coat by the elastic. The two eggs are now shown, and the usual 'forcing' done. Performer now takes fake egg with right hand, and the left takes ring off hook. The shell is now broken, and the canary freed. After removing the duplicate ring, the genuine one is substituted, and returned to the lady.

**The Four Colour and Vanishing Ball.**

By GILBERT STOUT.

The apparatus consists of two thin metal shells of exactly the same size. These are connected by means of a diminutive wire wing which allows the shells to work hinge-like in any direction. (See Fig. 6 dotted lines). A glance at the illustration will



## MAGICAL NOVELTIES.

---

make it obvious that either shell can rest inside the other, though for the sake of clearness the wire ring has been much exaggerated. The convex and concave sides of each shell are enamelled a different colour, say black, white, red and yellow.

This arrangement is presented to the view of the audience in a shut-up condition, and under cover of stroking it the several sides are brought into view in turn. At a moderate distance the concave sides cannot be distinguished from convex ones. The supposed ball can be manipulated with good effect by means of the reverse palm, and is useful for the multiplication of balls when used in place of an ordinary shell, as the two shells will keep together if well made.

---

### An Improved Card Frame.

By CHARLES TRICKEY.

Perhaps one of the best of the many card frames was that of the veteran wizard, Professor Field. The fact that the piece of prepared cardboard was alone not given for examination marred an otherwise effective trick, however, by using the original method hereinafter explained, this evil is remedied.

PROPERTIES—An ordinary frame of gilt moulding, fitted with glass, and a thin back board painted black. The old cross piece for fixing in the back is replaced by a small turn-buckle screwed on at each corner of the frame, at the back. Take three cards, and push a short drawing pin through the face of each, then glue another card over the face of each of them, then cover the backs of these fake cards the same as the cloth with which your table is covered, usually and preferably black. A newspaper and a pack of playing cards.

*MAGICAL NOVELTIES.*

PREPARATION—Place the three cards, pins upwards and faces down, on your table, where they are quite invisible, owing to the colours of table top and their backs matching. The frame, the (folded) newspaper, and the pack of cards are also on the table.

PERFORMANCE—Pass all parts of the frame for inspection, then take back the dissected portions, and place them on the table, taking care to place the back board with some pressure over the faked cards. Now construct the frame, putting in first the glass, then the back board, taking care not to expose the cards, which are now attached to it. Open out the newspaper and wrap the frame in it, and ask a spectator to hold the parcel. The rest requires little explanation; you force three corresponding cards on some obliging individual, ‘pass to top and palm.’ The pack supposed to contain the cards is then shuffled. Ultimately the frame is unwrapped and the cards exposed.

**“Kling Klang” down to Date.**

By CHARLES TRICKEY.

(As my original method of this popular trick is essentially different to any other, I have much pleasure in submitting it for the approval of the readers of “Magical Novelties.”—C.T.)

PROPERTIES—We require what is technically known as a ‘well table.’ It must have a round well in it, not the oblong one described in the foregoing part of this book. [For a full description of this useful accessory see “Later Magic.”] also a bottomless tumbler with a bottom diameter rather larger than that of the well. Two eggs, one an ordinary “blown” one and the other what is known as a “Stodare” egg, that is, a celluloid imitation with a hole in one side to accommodate a small silk handkerchief. Two such silk squares, alike in size and colour, and a sheet of fairly stiff drawing paper are also required.

## MAGICAL NOVELTIES.

---

PREPARATION—The glass and paper are on the table, one of the silk squares is ‘vested’ on the left side, and the hollow egg is in the ‘pochette’ on the same side. The blown egg, and the remaining silk square are placed on the table.

PERFORMANCE—Hand the egg and handkerchief for examination, then replace both on table. Show both hands empty, and standing with right side towards audience, pick up the paper with the right hand while the left secures, and palms, the vested handkerchief. Now face audience and form the paper into a tube round the left hand, leaving the palmed handkerchief inside it. Take care to make the cylinder sufficiently large to fit over the glass, and secure the paper with a pin. Lay the cylinder on the table so that the audience cannot see into it, and after showing the glass, place this on the table an inch away from the well therein. Put the egg in the glass which you cover with the paper tube, and as you do so move the glass a little so that it comes immediately over the well, into which the egg from the glass will fall. Push your wand well down into the glass, pushing the handkerchief from the cylinder into it. Some excuse is made for doing so. Pick up the visible silk square, while the other hand secures the vested egg. Work the silk into the egg, which you show; then remove the cylinder from the glass, and disclose the missing (?) handkerchief inside. Other methods may be well-known, but I venture to say this one will “keep them guessing.”

*A useful idea in connection with egg and bottomless tumbler trick is this:—Before starting the trick invert the tumbler on the table and balance the egg on its bottom longitudinally. In this condition it will not fall through, and tends to convince the audience that the glass is a fair one.—Author.*

---

## The Card, Candle, and Bouquet.

By CHARLES TRICKEY.

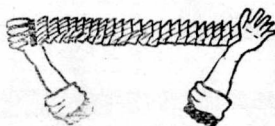
EFFECT—A card is selected and a corner torn off and retained; card is then burnt in the flame of a candle, the ashes are loaded in a pistol and fired at the candle; which is then wrapped in paper; paper is crushed up and candle vanishes, it is then produced still alight from the midst of a bouquet of natural flowers, and on breaking it in half the card is found inside, restored, and the corner is proved to fit.

MAGICAL NOVELTIES.

PREPARATION—You hollow out a wax candle nearly to the top, then, removing the wick, you insert in its place a silent striking wax vesta, you then take a card and tearing off a corner you roll card up and place it in the candle, and fill the open end with melted wax; the corner is retained. You also require a tube of metal or cardboard rather shorter than the candle, in this you place the candle. Then you build a bouquet of real flowers with long stems (such as Chrysanthemums) round the tube, binding the stems with florist's wire. You then place bouquet in a vase on the table and beside it is placed a dummy (paper) candle in a candlestick. You have also a piece of thin wood, two inches long and one inch in width with a piece of fine sand-paper glued on one side; have this fake in your pocket.

TO PERFORM—You force a corresponding card, and tear off a corner which you change for the duplicate corner in a manner that requires no explanation, and ask a spectator to retain it; now light dummy candle and burn the card at the flame, catching ashes on the plate; have the ashes loaded in a pistol while you draw attention to the bouquet. A spectator is then requested to fire at the candle, you then wrap it (dummy) in paper and crushing paper up throw it aside. Now secure fake from pocket, palming it between the slightly bent middle fingers of right hand. Then holding bouquet in left, the fingers of right hand are inserted in the midst of the flowers, bringing 'fake' in contact with vesta and drawing out candle alight, break it in half and discover card and have the corner fitted. Here we have again a novel and pretty effect produced by a modification of familiar methods.

CHARLES TRICKEY.

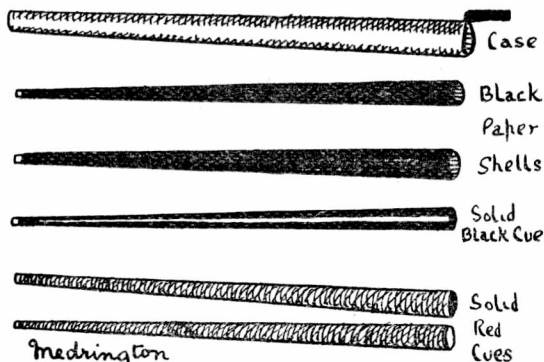


## MAGICAL NOVELTIES.

### Cu(e)rious Cues.

By P. T. SELBIT, (Editor 'Wizard,' author 'Magicians' Handbook,'  
'Magical Entertainer,' etc.)

The popularity of tricks with billiard balls suggests other possibilities in the same direction. For instance—why not conjuring with cues? We now offer an idea that may prove an incentive to further invention on similar lines. The performer introduces a Japanned tin cue case, smaller but of similar pattern to those that may be seen in any billiard saloon; also a separate cue painted red or any bright colour. In the cue case is a black cue and a loose-fitting paper shell over it. The red cue is thrown on the floor to prove its solidity, and the black cue allowed to fall from its case (leaving the shell behind) for the same purpose. The red cue is now pushed into the case and the shell at the same time. Being a trifle thicker than the black cue the red one fits tightly into the shell and, since the end of the butt is painted black, the result is that we get a black cue in place of the supposed red one. The cue case is now fastened up and given to a lady to hold. The conjuror now picks up the black cue from the floor and goes to wrap it in a sheet of newspaper that lies open on his table. Beneath the paper, at the back, it should be mentioned, is secreted a duplicate red cue within a black paper shell. In the act of picking up the paper the performer leaves the solid cue on the servante behind, and brings forward the prepared affair held at the back. The faked cue may now be casually shown while being rolled up and, when this has been done, the ends of the parcel must be left open tube fashion. The black cue and the red one are now ordered to change places. Directly the paper roll is tilted in the right direction the red cue will slide from the parcel to the floor, leaving the different coloured paper shell behind; when the wrapping may be crushed in the hands and thrown away. Now, taking the cue case from the person holding it, the conjuror by opening the lid permits the "black" cue to fall out. (The "properties" are shown in Fig. 7.)



(FIG 7)

## MAGICAL NOVELTIES.

PATTER,—

“Ladies and Gentlemen, I shall take this opportunity of presenting a pecu(e)-liar problem. Here we have a red cue, and in this case a black one. It is the latest fashion to have a coloured cue for evening use and a black one for ‘mourning.’ As a matter of fact this black one belonged to a ‘dead’ shot. You can hear that both cues are quite solid. If any lady or gentleman would like more convincing proof I shall be happy to hit them on the head with either cue. We will place the red cue in this case and securely fasten it up, and I am going to ask this lady to hold it during the little game. Thank (cue) so much. Might I ask you, madam, if you ever play ‘Poker’ with your husband? You see you are holding it as tho’ you were waiting for someone to return from a billiard handicap. Kindly remember, Ladies and Gentlemen, that the red cue is held by Lady Roberts. The black one I want to wrap up in five pound notes. Unfortunately I have no notes but I will try and make this sheet of newspaper do. Please see that the cue does not swallow any of the other ‘articles’ in this paper. The position of affairs is that we now have the black cue in this paper, and the lady holds the red cue in that case. I shall now do my best to count from one right up to three, and you will then feel a cu(e)rious sensation strike you. It will merely be a sensational stroke—not a paryletic one—and we shall find that the red cue will vanish from this case and pocket itself in this newspaper. One, two, three—has the strike affected you madam? Here as I promised is the red cue, and if you will allow me to ‘enquire into your case’ madam, I think we shall find the black one there. (See fig. 8.)





## MAGICAL NOVELTIES.

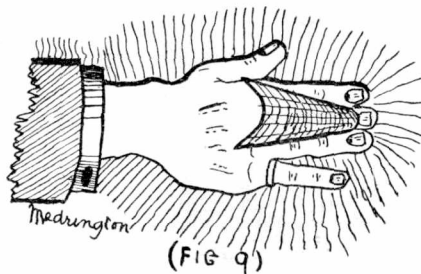
### Novelties,

By HARRY WHITELEY (Author of 'Miracles of Modern Magic.')

#### AN OLD CARD TRICK MADE NEW.

**EFFECT**—The performer introduces a sealed pack of cards and hands it to a gentleman with instructions to open it, remove the joker, and shuffle. A lady selects a few cards, say four. While she holds these the pack is counted to prove all fair, and found to contain forty-eight cards, which makes the correct fifty-two when added to the four held by the chooser. Another gentleman cuts these forty eight cards, the top portion being counted and found to contain say, twenty six cards. This is placed in the 'cutters' inside breast pocket, and the other portion is counted and found to contain twenty two, again showing all to be square. The four chosen cards are shown to the audience and then shuffled in with the pack of twenty two cards and handed to another spectator to pocket. The four selected cards are now commanded to pass from one pocket to the other, one by one. During their passage, which the performer claims to see, one card is supposed to go astray. It is stated by the conjuror that this card is on the floor, and as the audience cannot see it, he renders it visible in the act of picking it up, and throws it towards the pocket into which the four cards are supposed to pass. Taking out the cards, one packet is found to contain twenty two, and the other thirty, and this latter pack contains the chosen cards, being the one into which they were ordered to pass. All the cards may be sorted and counted, and are found correct in every way.

**SECRET**—A new pack in official wrapper is 'steamed' open, and the four chosen cards, which you intend to force, are abstracted and the pack resealed. Duplicates of these four cards are also required, and these two sets are placed in different pockets on the person. Thus prepared we are ready to start. Have the cards opened, the joker removed, and the pack shuffled. After this 'palm on' one of the sets of four cards, and force them on a lady, with the remark "don't let me see how many you take." The remaining cards are now counted and cut, and the other set of cards palmed on to the packet of twenty six before it is placed in the



*MAGICAL NOVELTIES.*

---

gentleman's pocket. This of course makes the packet of thirty cards, into which the chosen ones are eventually found to have passed. The genuine selected cards are put in the heap of twenty two, but passed to the top and palmed away. This pack, supposed to contain them, is put in the other man's pocket. The 'card on the floor' is an experiment in back palming. The card can be back palmed between the first and third fingers, which is a way I have never seen described, the fourth finger being apart from the others. The 'continuous reverse' can be worked by this method, and it may be found a welcome change. (See Fig 9.) I think all magicians can finish the trick now without any further assistance.

**A New Fire Bowl Production.**

Whenever I saw a conjuror produce a fire bowl from a handkerchief I always felt uncomfortable, but as I had a kind of 'sneaking regard' for the trick, I devised this different way of presenting it, which I have pleasure in submitting to your kind consideration.

You have a 'fire bowl' all 'ready to act,' in your breast pocket. You hold a sheet of paper in your hands, standing left side to audience, with the right hand holding the top of the paper, and the left the bottom. Show the paper back and front. To the audience it appears that the paper bursts into flame and vanishes, leaving in its place the blazing bowl. This is of course accomplished by obtaining possession of the fire bowl with one hand, and 'letting it off' so as to fire the paper, which is of the kind known as 'flash.

HARRY WHITELEY.

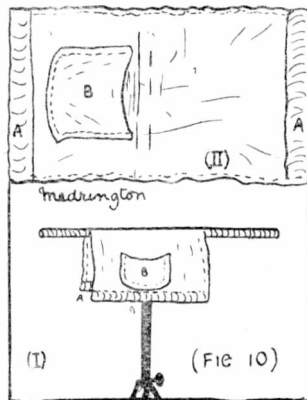


*MAGICAL NOVELTIES.*

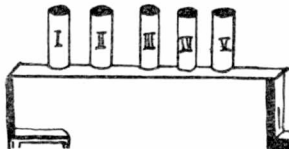
**Handkerchief Stand Fake.**

By TOM TAYLOR.

This is a trick handkerchief, which, if hung over one of the stands now becoming popular, forms a secret servante for small articles. In my opinion it is a great improvement on the 'trick sleeves' described in 'Stillwell's Handkerchief Act,' or even the cuffs still later introduced. This handkerchief is intended for production with a few others, and is hung over the stand as per Fig. 10, (1).

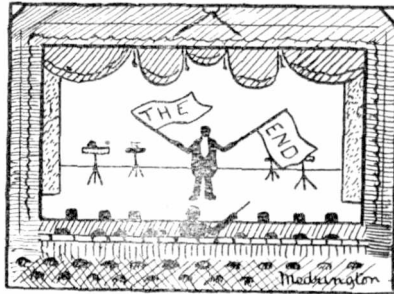


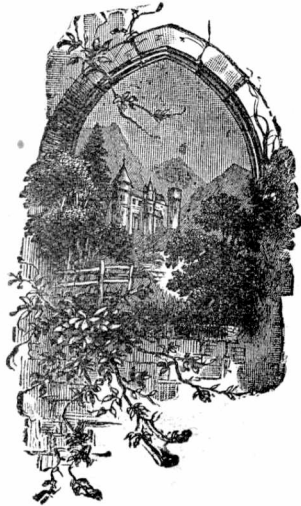
In Fig. 10, (2) will be seen an illustration of the handkerchief.



*MAGICAL NOVELTIES.*

It is oblong in shape, 9 inches by 14, and the narrow ends are weighted by hemming in a sufficient quantity of small shot. This keeps the fake in position when hung over the stand, which is done in the manner shown in the cut, of course with the bag behind. AA are the weighted ends and B the servante. Magicians will need no further particulars of this.





# C. DRESDIN & CO.,

FIRST CLASS MAGICAL APPARATUS.

THE BEST WORKSHOP IN ENGLAND.

WE DESIGN, INVENT, AND  
MANUFACTURE

MAGICAL ILLUSIONS.

We also sell small tricks by any other makers at current list prices.

ILLUSTRATED CATALOGUE POST FREE 5d.

DRESDIN HOUSE, NETHER STREET, NORTH FINCHLEY, LONDON.

FOR

CONJURING SECRETS write to ARTHUR OTTO,

1d. STAMP FOR LIST-CATALOGUE FOR 5d.

DRESDIN HOUSE, NETHER STREET, NORTH FINCHLEY, LONDON.



NEUE ABC STR. 3.

## CARL WILLMANN

(HAMBURG, GERMANY.)

Manufacturer of Finest Magical Apparatus,  
Illusions and Side Shows. Largest Business in  
this branch. I am furnishing all the prominent  
Magicians and Dealers in the World.

LARGE ILLUSTRATED CATALOGUE 1/-, DEDUCTED  
FROM FIRST ORDER.

## 'MIRACLES of MODERN MAGIC'

PRICE 2/6 (or 75 cents.) Reduced to 1/-. Postage 2d.

Detailed Instructions for performing the **MAGIC KETTLE ACT**, and a valuable collection of the best general tricks of well-known conjurers and new ideas by the author.

HARRY WHITELEY, Medlock Street.

MANCHESTER, S.W.

# ATTENTION!

DO YOU WANT NEW IDEAS? If so—

**WRITE ME,** ENCLOSING STAMP  
FOR REPLY.

IF YOU WANT ANYTHING

## NEW, I HAVE IT!

Note the Address—

**CHARLES TRICKEY,**  
11, Victoria Place, Budleigh,—Salterton,  
**DEVON, England.**

---

“THE ABODE OF NOVELTIES”

### LEWIS DAVENPORT,

Dealer and Maker of UP-TO-DATE MAGICAL EFFECTS  
**30, RILES ROAD, PLAISTOW, E.**

“Latest Conjuring,” by W. Goldston, 2/3

“The Magical Entertainer,” by “Selbit,” 2/9,

SEND FOR LIST OF CONJURING TRICKS AND BOOKS.



## Gilbert Stout, \*

Specialist in occult and Conjuring Literature.  
Finest Collection in London. Moderate prices  
quoted for any work. Lists of apparatus &c.,  
forwarded for stamp.

7, Upper North Street, Poplar, London.

BEAUTIFUL. SILVER-PLATED  
**TELESCOPIC FLAG STAFFS,**  
**56 inches long. 12/6 each.**

As supplied to the Elite of the profession. No conjuror should be without them—  
ALWAYS EFFECTIVE.

---

---

**NEW PALMING COINS,**

The real thing for conjurors. Useful and Good, **2/3 per dozen.** Am always open to buy, sell, or exchange apparatus for Entertainers. Magicians please write me—

**HERIOT, 33, Hartley Street, OLDHAM.**

---

---

**MR. CHARLES MEDRINGTON'S**  
DESCRIPTIVE LIST OF

**ORIGINAL** 

IS NOW READY,  
POST FREE 1½d.

 **NOVELTIES,**

**BIRKDALE, LANCS.**

---

---

**“MYSTERIA,”**

Price 6d. Post Free, 7d.

A book of Modern Magical Marvels for Magicians. Acknowledged by the leading Magicians to be absolutely the best book on Magic at the price. To be obtained from the author—

**Robert Davison, Chynne St., Bolton.**

---

---

**ILLUSTRATIONS** 

FOR BOOKS, PERIODICALS, CATALOGUES, MEMOS,  
BROCHURES, Etc.; Drop a line for Specimen Sheets to—

**S. C. TIBBLES,** The recognised artist to the conjuring profession. Permanent address—

**C/o ORNUMS, 4, DUKE STREET, ADELPHI, LONDON, W.C.**

---

**BLOCKS** :—*Half-Tone, Portraits, &c., 6d. per inch.*  
*Line Blocks, 2½d. per inch.*





ALMACP  
793.8  
M46M

**4, DUKE STREET, ADELPHI, LONDON, W.C.**

---

ESTABLISHED 1899.

---

We make Magical Apparatus and the **BEST** in the line. We make it in the same good way as we have done for years, with the same scrupulous care as to materials and workmanship that has brought us a reputation in whatever we do.

The man who buys magical apparatus without finding out what we can do for him is likely to make a very costly error—is sure to, we honestly believe. If you are interested, you cannot do better than write us for particulars.

We invite your enquiries, which will be carefully and promptly dealt with, and studied to the minutest detail.

British Representatives of A. Roterberg of Chicago,  
U.S.A.

Agents for the "Wizard," British Magicians' Monthly Magazine.

---

Complete Illustrated Catalogue sent for 4d. in stamps.

---

ALL COMMUNICATIONS TO BE ADDRESSED TO—

***Ornum's, 4, Duke Street,***

**ADELPHI, LONDON, W.C.**

TELEGRAMS & CABLES—"INFATUATED, LONDON."

PRINTED BY  
C. F. DRURY, 16, CHAPEL STREET,  
SOUTHPORT.  
—  
1906.