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The MAGIC
OF
TOMORROW



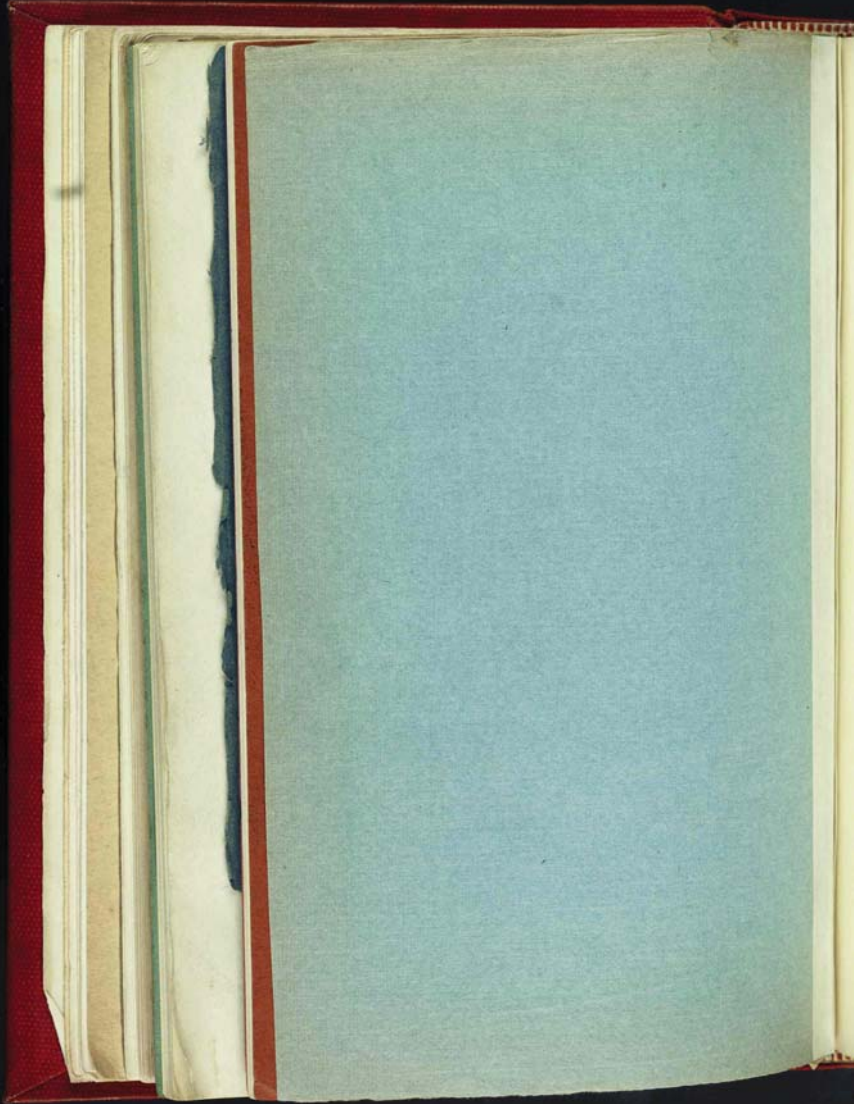
HAMMOND. MERRINGTON.

MOLE.

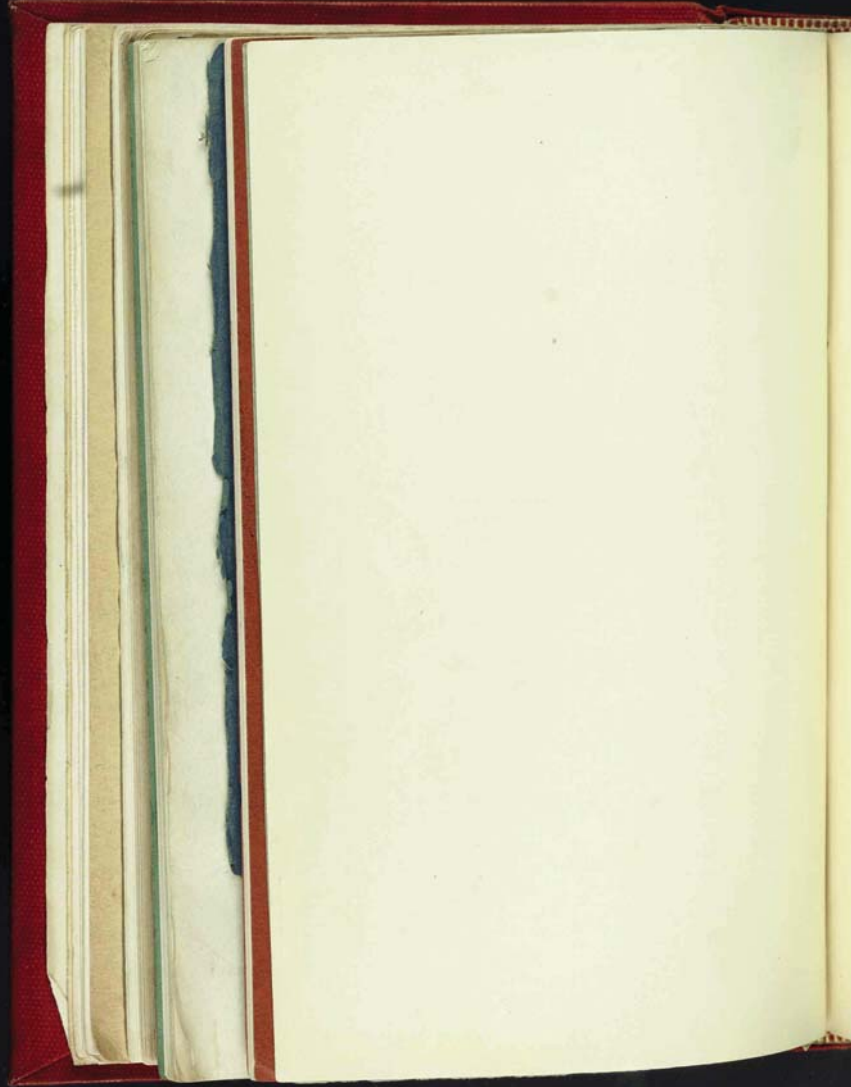
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With an Introduction by
DAVID DEVANT, Esq.

P.H.



THE MAGIC OF TO-MORROW.



THE MAGIC

OF
TO-MORROW.

By—

H. C. MOLE, A. C. P. MEDRINGTON,
& ERNEST HAMMOND.

of the Inner Magic Circle, the Northern Magical Society, etc.

With an introduction by DAVID DEVANT, Esq.

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A Foreword.

Having read the proofs of some of the items in this book, I am eager to read the rest and add the completed volume to my bookcase.

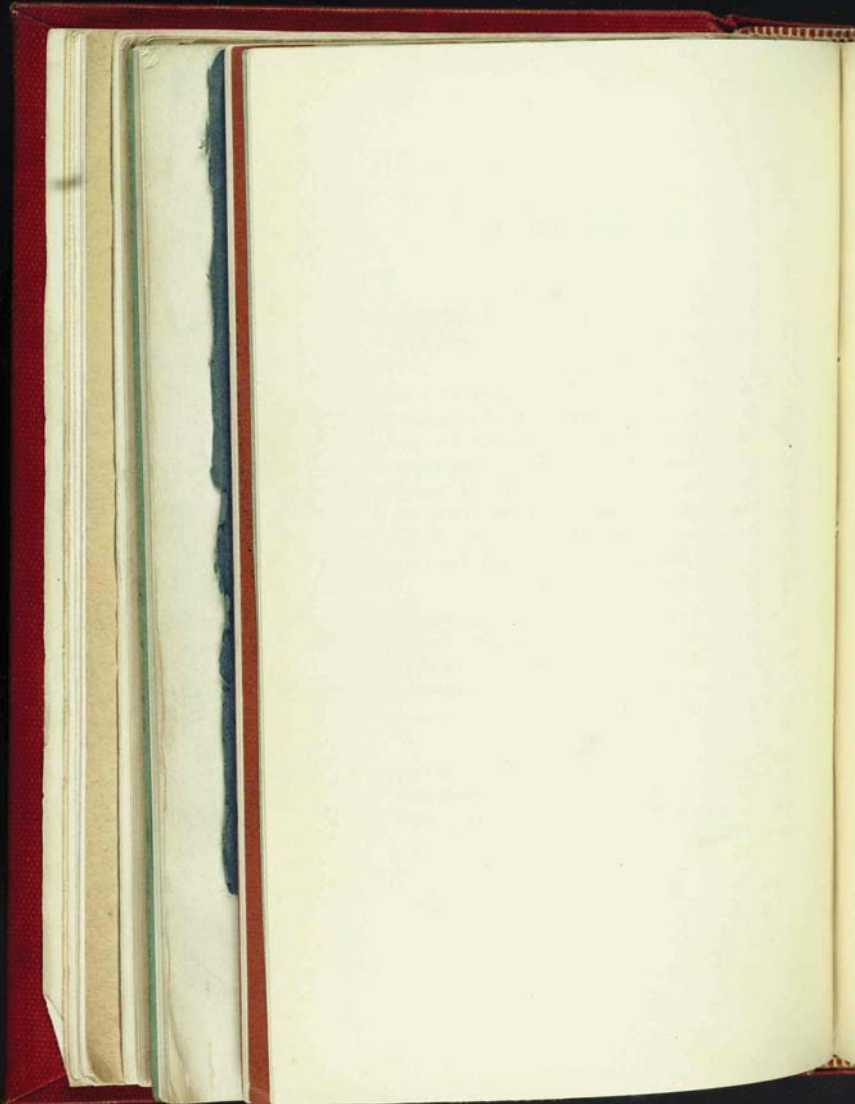
The sheets I speak of have been read in a dressing room in this large theatre, and afterwards as I have walked upon the stage and seen the packed houses, and when I have heard of the hundreds unable to obtain admission, all drawn by the great Magnet of Magic, I could not help reflecting on the Magic of to-day as compared with the Magic of yesterday, and thinking how very much books have helped in the progress of the Art.

I am only one exponent of Magic, but my experience goes back thirty-five years when there were very few books; but I always remember one of those books, "Modern Magic," made me a conjurer, and I have always been grateful to the Author, that best friend of Magic, ANGELO LEWIS.

And now I commend and welcome this newest book, "The Magic of To-morrow," another unit in the legion of good books that are the loving work of lovers of Magic.

DAVID DEVANT.

The Empire,
Birmingham,
Nov. 14th, 1919.



"Ladies & Gentlemen."

(Some introductory Patter.)

This introduction has stood the test of repeated actual experience and undoubtedly puts the performer on good terms with his audience. All the points fit in very naturally, but where time is an object it can very easily be shortened, or it can be adjusted to meet the needs of the individual performer. Even if not used at all in its present form many of the gags will fit in successfully during the various experiments in the performer's show.

"Ladies and Gentlemen. You will notice I put the ladies before the gentlemen in addressing you. As a matter of fact, the ladies are always *after* the gentlemen nowadays. I was talking to a lady behind there just now. I wonder how it is that ladies are so difficult to understand. I think it must be because ladies will not try to make themselves *plain*. We were talking of marriage and I asked her why she did not get married. I shall never get married, was her reply. Oh, I said, and why not? I have always three things at home to remind me of a man, was the answer. And what are they, may I ask? A dog, a parrot, and a cat. That's very nice of you, but tell me, how do they

remind you of a man? Well, the dog growls all the morning; the parrot swears all the afternoon; and the cat stays out all night. Rather rough on we men, eh! But let us remember this; no man is as black as he is painted, and no woman is as white as she is powdered.

But talking about weddings, have you noticed that brides always wear white on their wedding day? That is because it is the happiest day of their lives. And the men always wear black because.... Oh, well, do you know my wife called me a model husband yesterday. I was so pleased, until I looked the word up in the Dictionary just now, only to find this: Model—a small imitation of the real thing. Talking of Dictionaries, we always kept one on the tea table, at home, all through the war. You see, you never failed to find sugar in it. Is it not sweet? The very thought makes a lump rise in my throat.

But to return to the ladies. What should we do without them. God bless them. Suppose, oh ye men, *they* went on strike, demanded less cooking, less work, more evenings out. I suppose President Wilson would call that the Freedom of the Shes.

But I *must* get on with my little show. A little experiment with cards; a trick especially for the ladies. I love taking the ladies in; it is so much cheaper than taking them out. Do you mind shuffling the pack madam? I always like a lady

to shuffle the pack. Ladies are such good shufflers. Would you please take a card, madam? Did you get an Ace? No? Hard lines; life is full of disappointments, nothing comes off—except trouser buttons. Talking of trousers reminds me of the dear old lady who, during the war, went to the village Post Office and said: I want to send a pair of trousers by book post to my son, who is wounded, in France. I'm sorry, madam, said the post mistress, but we can't possibly send them by book post. Oh, said the old lady, very disappointedly, I always understood that you could send anything by book post, *as long as it was open both ends.*"

* * * * *

The attention of the reader, in search for up-to-date and topical gags, for use in his programme, is directed to the "Nuts and Wine" page of the *Sunday Pictorial*, which, in the opinion of the writer, is one of the cleverest pieces of present day journalism. Mr. Mayfair is herewith thanked for more than one inspired paragraph. H.C.M.



Natural Selection.

Effect:—

Performer requests three members of the audience each to select one card and to show the card to at least two of his neighbours; he then hands the pack to each man, asking him to replace his card and shuffle. Upon returning to the platform the performer requests the assistance of another member of the audience who is asked to shuffle the pack once again, and then to take three cards haphazard from the pack and lay them upon a tray, face downwards. When the names of the selected cards are disclosed it is found that they are identical with those lying on the tray.

Requirements:—

An ordinary pack of cards, a forcing pack to match, and a reversible tray.

The forcing pack I use is made up in this way: there are three sets of about fifteen cards each, with a long card between each set, this allows one to force a card from the first set and by cutting the cards at the first long card, to get it out of the way for the second, and so on.

The tray is of very simple construction, being a wooden ring (such as is used for fancy embroidery work) with a thin piece of "three ply" cut to fit.

and fixed in position with small pins, leaving a rim of equal depth each side.

Preparation :—

An ordinary pack of cards in top left hand waistcoat pocket. Three cards corresponding with those to be forced, lying face downwards on the tray.

Method :—

Performer forces three cards and whilst they are being shewn, turns his back to the audience, apparently so that he is not able to see the cards but really to give him the opportunity to change the pack, which he does by dropping the forcing pack into his breast pocket and withdrawing the ordinary pack from his vest pocket—the work of a moment. Each gentleman is then allowed to shuffle his card into the pack and performer returns to platform.

An assistant is invited on to the platform and is asked to shuffle the cards once again, and whilst doing so the performer picks up the tray holding the duplicates underneath with the fingers of the right hand. The gentlemen who drew the cards and those who saw them are now requested to concentrate their minds on the selected cards, whilst the assistant, who is asked to “make his mind a perfect blank, (more so than usual)” will in this condition take three cards haphazard from the pack and lay them face downwards on the tray.

When this is done performer takes the remainder of the cards and lays them on the table (which should be immediately behind him) and under cover of the necessary movement, gives the tray a half turn and passes it into his left hand. Assistant is then asked to take up the three cards, which, upon the names of the selected cards being called, are found to be identical.

This experiment is very simple to work and is exceedingly effective; it may also be worked by blindfolding the assistant, allowing him to place the cards on the tray whilst in this condition.

E.H.



SHUFFLE FOR ARRANGED PACK.

Using a pack with irregular pattern, have backs all one way, when using Thurston or "Eight Kings" pack. When in amongst audience, cut for "dove-tail shuffle," reverse one half, and do the shuffle rather badly, letting ten or twelve cards fall from each pack at a time. Any card drawn can still be told by card next to it in fan, as the reverse patterns will shew if it is the end one of a batch of ten or so, though odds are against this. A.C.P.M.

Aerial Treasury Up-to-Date.

I never could see the object of using that abortion, the silk hat, in the coin production trick; I use a small brass flower bowl, of the kind purchased (at pre-war prices) for a shilling or so, and capable of holding about half-a-pint of water, and after shewing it empty, put it on a plain table and drop the coins into it as they are produced from apparently bare hands. In this method, the performer wanders about at his will, catching coins by the "back-palm," principally in the right hand, sometimes dropping them from this hand into the bowl direct, but more often apparently transferring them from the right to the left, which drops them in. Here comes the major deception, for in the left hand the principal loads are finger palmed, and the supposed transfer is really a re-palm in the right while the left thumb pushes up a coin into view which is dropped into the bowl.

I have three loads of ten coins each, arranged in little pockets on the outside of the right hand side of the waistcoat; whenever a load is exhausted a left turn is made, and under cover of catching a coin in the right hand (from the ordinary front palm) the left hand finger-palms another load.

The "caught" coin is re-palmed as above and

one of the new load dropped into the bowl instead.

Variations and moves are legion and should be arranged to suit the reader's own fancy. For stage work this is incomparably better than keeping the left hand inside a hat all the time.

I usually make some such remark as this: "All the silk hats used by coin conjurers have been snapped up by munition workers, retired Quartermaster Sergeants and gentlemen from the Claypole Dairy, and as this bowl is the only bit of brass I have left, it must serve instead."

After all the coins have been caught (a good finish is to "sneeze" the last three or four into the bowl, which is picked up to catch them) the contents are emptied out and spread along the right hand and half up the wrist with ostentatious care, to give an exaggerated impression of their quantity.

"It is very hard to put all these coins on to one hand without dropping any; almost as hard as putting them on a horse without dropping the lot."

They are apparently transferred to the left hand, but slide into a stack which is clipped and retained by the fingers of the right hand, which is immediately occupied in picking up a small fan.

A sensational vanish follows—"a flight of fancy"—and the coins are recovered from behind the right knee, being immediately poured in a glittering stream into the bowl on the table: a very showy finish, which is not half so difficult as it looks.

A.C.P.M.

The Celebrity Trick.

An entirely New Paper Cutting Effect.

The above effect, introduced by the writer into his own programme during the current season, already shows signs of being one of the most successful items in his repertoire. It has the merit of being compact in regard to "props" and is of clean and easy working, while the *denouement* is decidedly sensational. It lends itself very easily to patter and is also capable of considerable variation. An example of this is given at the close of this chapter.

Briefly, the effect is as follows: the conjurer gives out a number of small papers to a volunteer helper, with the request that he will distribute them to seven or eight different people, who are then asked to write the name of some well known living or dead celebrity, and then to carefully fold their papers; another member of the audience is asked to collect the papers, and without the conjurer either handling or seeing them, the assistant is further asked to select one, and to retain it for the time being.

The conjurer then brings forward a large sheet of white paper which is examined and found free of all marks, German or otherwise; taking a pair of scissors he starts cutting the paper, this way and that, and giving no other inkling of what his

intention is. Drawing attention to a blank picture frame at the back of the stage, he brings this forward, placing the cut and folded paper on top, asking the member of the audience to read out the name on the paper selected by him. The cut paper, which the conjurer has unfolded and placed flat on the plain background of the frame, gives a decidedly life-like portrait of the celebrity in question. There is no need to wait for the applause; that is won without waiting.

When the writer started to experiment with this idea, certain difficulties presented themselves. These were referred to one or two of the well known dealers and makers of magical appliances, who at once vetoed the points in question as impossible. Not to be deterred however, the writer persevered, and with the result as stated.

The experiment is essentially a "patter" one, but suitable gags will be found for the various incidents later on. At present we will content ourselves with the two or three points of the experiment that need special consideration. First, in regard to the forcing of the paper. This is at once the most delightfully simple yet innocent and convincing change that the writer has yet stumbled across in the realms of magic. An old and familiar piece of apparatus is used in a new way, being nothing more than a very ordinary "drum-head tube." The fake part, loaded with the duplicate papers, is on the table just behind one corner of

the large sheet of paper to be cut later. The tube itself, with rings and tissue covers, is handed out for inspection and your assistant from the audience is requested to examine it and then to seal up one end of the tube. In the receptacle so formed he is requested to collect the various papers, and then to carefully seal up the remaining end. As he brings this toward the stage, you also approach him with paper hanging down from right hand, in the palm of which the fake is concealed. As he takes the sheet of paper from you for examination, you naturally take the tube from him in your left hand, saying you will give the papers a good shuffle, the tube is brought together between the open palms and well shaken. A little care is necessary here; the first part of the shaking (as the fake enters) should be done vertically, to avoid any possibility of wedging, but the operation may very well be completed horizontally as the fake is thoroughly pressed home. As he hands you back the examined sheet of paper, you ask him at the same time to break the tissue and select one of the papers. So much for the forcing of the name.

The cut out photograph is of course a duplicate paper and is folded to look as similar as possible to what your own paper will be like when you have finished your cutting and folding. The duplicate paper I place in top left hand vest pocket; if in evening dress a slight variation of this is of course necessary. When I have finished the cutting part

I transfer the scissors to my left hand, and the paper to my right, drawing attention, by pointing with the scissors, to the frame, somewhat toward the back of stage. A half turn to the right is necessary, and at this moment the switch is made, the unwanted paper being left in the bottom left hand vest pocket. Half a match or a playing card (bent) will keep the pocket quite open enough for the purpose. The move is quite simple and undetectable, but if the performer is at all anxious in regard to this, the exchange may be made as in my "Card Drama," (Moments of Mystery, *Mole and Naldrett*). The switch, however, is a very simple one and extremely deceptive.

In regard to the picture frame, this is very simple and quite without preparation. Mine is formed of an old frame cut to the desired size and minus the glass. It has a cardboard back to give it a little stiffening, and this is covered with black velveteen. Two or three pins are stuck in the velveteen to assist in fastening the cut out portrait perfectly flat to the frame at the close of the experiment. I do not think, however, the frame is necessary at all; the cut out portrait lies quite flat when unfolded, even without using the pins, and would shew up equally well on a dark curtain or piece of plain black velvet. The possibility of a small thin blackboard, carefully hinged in the middle for convenience in packing, might also be considered.

The paper used is an important matter. For

"portrait" work you must cut and not tear, and tissue paper is impossible, being far too flimsy. That known, I think, as "Bank paper" is ideal for the purpose. My sheets are roughly 20in. x 16in. I have a number of subjects to ring the changes on—Lloyd George—Winston Churchill—and "Old Bill."

The "key" pictures, with such detail as is absolutely necessary, and no more, are of course very difficult and troublesome to cut. Mine were prepared for me by a well known artist, and if taken care of can be used over and over again.

An illustration is given of a suitable subject, "Punch." A reference to the advertisement pages of this book will also help the performer.

In using the experiment a little showmanship is necessary when cutting, and boldness in using the scissors is essential. Two or three cuts and the paper is folded this way and that, and all chance of the audience following your impromptu design is lost.

In regard to patter. First, while the papers are being written: "Certainly, Sir, you can write Ben Tillet if you like, but remember Ben Tillet was the man who said 'Back to the Land.' Ever since I have had an allotment—and a stiff back—I say, 'Back to the Land—and let Ben till it.'"

For many suitable celebrity gags see Naldrett's Excelsa handkerchief trick (Magical Notes and Notions). For patter in connection with the tube

you cannot beat Fred Rome's latest book; I hope he will pardon me if I quote one gem: "Have you closed the tube sir? I *do* hope there won't be an air raid." Then, while cutting the paper, "I made rather a mess of this trick last week, both the paper and myself were very cut up about it. There are many sorts of paper; brown paper, cartridge paper, writing paper, (as the pieces fall to the floor) you see there are several species here. You will notice I cut the paper; a German conjurer always tears it. Do you know what these scissors remind me of? One half of the scissors is like Capital, and the other half Labour; the paper is the General Public. Between the two it gets awfully knocked about. What we want is a new rivet for the scissors—the rivet of mutual confidence. One half is no good without the other." As you point to the picture frame: "You will notice it is very black. The fact is I want to keep this experiment as dark as possible. Will you tell me the name on the paper, madam? Lloyd George? Then the success of the experiment is insured. Ladies and gentlemen, allow me to introduce Lloyd George, the little Welsh Wizard. What a pity, madam, that your paper did not contain the name of Kaiser Bill. If it had, I should have had great pleasure in hanging the picture."

After a careful examination of the folded papers on several occasions after arrival home, the writer is fairly confident that the name of Lloyd George

will appear at least once on every occasion.

Earlier in this chapter a reference was made to the possibility of variation. Instead of "Celebrities" the titles of well known advertisements could be used. If so, the advertisement for Quinphos is strongly recommended. For an artistic rendering of the well known poster, select a blue background for the finished picture.

H.C.M.



Thought Control.

Effect:—

Performer introduces himself in this fashion: "In these days of universal education, most people are acquainted with the various periods into which the history of the world is divided, from the glacial period down to the present age. Now when the history of the time through which we have just passed comes to be written, in all probability it will be known as the Control period, for, as you know, everything was controlled; we had coal control, food control, railway control, in fact everything was controlled—well no, not quite, *thought* was not quite controlled, so while pondering over this subject it struck me that here was a field for private enterprise; why not control thought?"

"After considerable research I evolved this little experiment which I hope to demonstrate to-night. I commence by writing a sentence on this visiting card which I put into an envelope and fix on this standard, which I will call my thought radiator. Now I shall be obliged if some member of the audience who has a "scrap of paper" for which he has no further use will be so good as to write the name of a playing card on it, and after doing so

put the paper in his pocket without allowing anyone to see what he has written. I shall now ask another member of the audience to take this pack of cards into his own hands, thoroughly shuffle it and then take one card from it and without looking at the card to place it in this envelope (done). Will you now mark the envelope so that it may be readily distinguished from the platform (done).

(Performer then places the envelope at the foot of the standard in full view of the audience).

"As everything is now safely sealed up I shall be glad if the gentleman who was the possessor of the scrap of paper will mention the name of the card he wrote upon it. The name of the card is (say) the four of hearts; and now to discover which card was chosen by our other friend.

(Performer opens envelope and takes out the four of hearts) Well, so far both gentlemen have succeeded in concentrating on the same card, and now to show that I have been successful in controlling the thoughts of both." (Performer picks up envelope which he himself marked, and ripping it open, passes both envelope and card to a member of the audience, who reads: "The card to be selected is the four of hearts.")

Requirements :—

A pack of cards, envelopes, visiting cards, a standard (this consists of a wooden rod about ten inches long fitted into a wooden disc such as is

used for fixing gas brackets; the top of the rod is split slightly so that it will hold an envelope), also the Gambler's pocket take (any card called for from the pocket trick) prepared by having a visiting card lying in front of each playing card, bearing the words: "The card to be selected is the (say) four of hearts," the name will of course correspond with the card it is lying by, so that there will be 53 visiting cards corresponding with 53 playing cards (including the joker).

Note.—The joker must not be overlooked as sooner or later that card will be wanted.

Method:—

Performer opens with patter and suiting action to the word writes something on a visiting card which he apparently puts into an envelope, instead of which he puts it behind and palms it, placing the envelope in the slit on top of the standard. he then asks a member of the audience to write the name of a playing card and to put the paper into his pocket. Performer offers a pack of cards to another member of the audience, asking him to shuffle and take one from it, and without looking at the selected card to place it in an envelope, which he is asked to seal and mark for future identification. Performer then places the envelope against the foot of the standard.

He now explains that as all is safely sealed he will call upon the first assistant to read the name of the card written by him (which is say

the four of hearts), and having done so, to pass the paper over for verification (this gives the performer time to locate the named card and visiting card from the fake; the playing card is palmed and the visiting card is left lying *behind* the fake for subsequent use).

Having palmed the playing card, performer observes that he will now see which card was selected from the pack by assistant No. 2; whilst speaking he takes the envelope from the *foot* of the standard and lays it on top of the palmed card, then, holding up card and envelope together (card behind) he slits the flap of the envelope and apparently draws out the selected card (really drawing up the duplicate from the back) when it proves to correspond with the name written by assistant No. 1.

Performer remarks: "So far you will see that both gentlemen have succeeded in concentrating on the same card, and now to show you that I have been successful in controlling the thoughts of each." Whilst making these remarks performer palms the visiting card, and taking the envelope from the top of the standard rips it open with the thumb of the hand containing the visiting card and apparently draws it from the envelope; he then passes both for inspection.

This experiment, in a rather more crude form, was invented by the writer for the occasion of a

competition organised by the Northern Magical Society, and succeeded in mystifying all the members and tying with Capt. Medrington for first prize. It has since been improved and has caused considerable comment. It is very easy to work and there is no move in it which cannot be made in a natural manner. E.H.



A CARD LOCATION IDEA.

One card in the pack is shortened slightly. It can instantly be found by riffling edges of pack, but is not noticed by a spectator when shuffling, as a waxed, thickened, broad or long card is.

Force the short card and have it shuffled in without fear, but do not trust to this card for locating another next to it, as the mildest shuffle is certain to disturb the arrangement.

A.C.P.M.

A Fruity Experiment.

On another page Mr. Hammond describes a card experiment which divided first prize with the following trick at a recent competition initiated by the Northern Magical Society.

Effect :—

The performer introduces three glass tumbler on a small tray, a lemon, a potato, and three small silk handkerchiefs; one yellow, one brown and one black. He puts the potato into glass No. 1, covering this with the brown handkerchief, as an aid to memory; the lemon in glass No. 2 after first wrapping it up in the yellow handkerchief, and covers the empty glass No. 3 with the black mouchoir. A transposition now takes place; the first glass, containing the potato originally, is found to be empty; the second glass is found to contain the potato within the folds of the yellow handkerchief, and the last glass contains the lemon.

Requisites and Working :—

All the glasses are ordinary, but rather straight in the sides, so that the tops and bottoms are as nearly as possible of the same diameter. One however, No. 3, has a double mirror fake with half a lemon fake stuck on one side—listed by all dealers in connection with the lemon and handkerchief trick. A *papier mache* potato and a ditto lemon, with the three handkerchiefs, complete the outfit.

The three glasses are on the tray, the mirrored one (with the mirror plain side facing the audience) being screened by the other two. Display the potato, put it in the first glass and in covering over with the brown handkerchief reverse the glass entirely. Rattle the potato about inside the glass (see patter) and in putting the latter down on the table, still covered, palm the potato. In wrapping the lemon in the yellow handkerchief, really substitute the potato, keeping the lemon palmed. Cover the apparently empty glass No. 3 with the black handkerchief, and turn it round in putting down.

After pronouncing the magic word, lift the covered glass No. 1, shake it to shew empty, and in casually removing the brown handkerchief from it reverse the glass. Shew that the potato is now in glass No. 2, by drawing away the yellow handkerchief. Shew the (halt) lemon in the mirror glass and,—here comes a good move—apparently drop it out of glass into your hand; really you give the glass a half turn, thus vanishing the fake lemon, and display the palmed one, which is tossed into the air.

The whole trick is quite easy if worked quickly and with confidence. There is a very good change described by Burling Hull in "Expert Billiard Ball Manipulation," which is fine for the second move, i.e., the substitution of potato for lemon. The idea of reversing the glass for the first move

was suggested by (I think) Mr. Alan Adair, in the journal of the Magic Circle, in connection with the Stodare Egg trick. It is good and practical, though a bottomless tumbler may be used if desired. The trick is one that lends itself well to patter, a rough outline for which is suggested here.

Patter:—

"A fruity experiment with some glasses and some dessert; rather like the nuts and wine we hear about. In this case the nuts have drunk all the wine and here are the fruits of their endeavours. I put this gem of the allotment in the first glass, and so as to help you to remember which glass it is in, I cover it with a spud coloured handkerchief, as used by the fashionable chocolate coloured ladies of the Bournville Islands. You can hear the spud rattling in the glass—it was grown on rather stony soil. It will no doubt enjoy itself looking at itself in the glass, with its eyes. I next introduce this lemon, presented to me by one of my American admirers. I wrap it up in a handkerchief of the appropriate colour, to aid your memory again. With apologies to the memory king, Mr. Lemon Foster, who would be very Roth did he know. The last glass is empty—it's in mourning for the dear departed—it was a "bitter" loss, so I cover it with this dark handkerchief.

"Really I have deceived you; conjurers are such deceitful wretches I'm afraid—or perhaps

your memories have failed you? At any rate the first glass is now spudless and forlorn, while the spud is in the second glass. It's one of the "Great Scott" variety, evidently. As for the lemon, it couldn't find any punch or hot milk in the second class glass, so it has gone into a third, and here it is."

A.C.P.M.



A USE FOR THE CHARLIER PASS.

Hold pack ready for the pass in left hand, and pull back left sleeve with right hand. Now pull back right sleeve with left hand (holding pack) and under cover of arm make the pass. The writer uses this to transfer a counted number of cards to top or bottom, counting with left thumb by riffle. The whole operation being a one-handed one, defies detection.

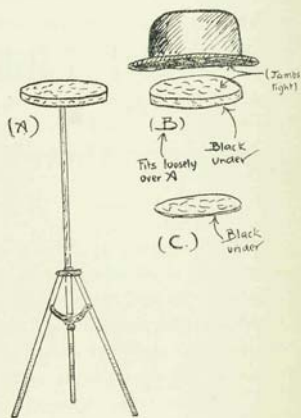
A.C.P.M.

A Special Table, & Suggestions therewith.

Some years ago I purchased from one of the dealers a very small stool, which, with the aid of the performer's bowler hat, managed quite successfully to vanish anything up to a good sized rabbit. The vanish was accomplished with the aid of a loose top for the stool, which came away with the bowler hat, and this being covered with black material on the under side, the hat could be shewn apparently empty.

The small three-legged stool, however, was a cumbersome thing to carry about, and also looked decidedly out of place on a conjurer's platform. The writer therefore, after a little experimenting with the idea, decided to make a table on the same principle. The illustration should make the idea quite clear.

(A) represents the complete table, perfectly plain, with folding legs and detachable top for convenience in packing. The shape of the top is oval and in size is the merest trifle smaller than the inside measurements of the performer's hat. (B) is



"A Special Table" (note)

the outside cover for the table, made of thin wood, same colouring and depth or side, and covered with black velvet underneath, to match the inside of the hat, which it also exactly fits. It fits somewhat loosely on the table proper. When the table is covered with the hat, the part (B) is safely brought away with the hat, any load previously on the table being thus disappeared, and the hat carelessly shewn empty.

(C) is an addition, the invention of Mr. Hammond; it is an extra top of plain wood, coloured black underneath and without any sides. When

required it is merely laid on top of the genuine table and is not at any time used in conjunction with (B). The additional merit of using this fake in preference to the other is that the performer's own hat is not necessary if a fairly similar sized one is borrowed. Equally large things can be *vanished* by its aid, but nothing more cumbersome than a playing card or envelope can be *exchanged*. In this case there is no possibility of a precocious juvenile member of the audience scenting a double rim to the hat, while if the performer gets rid of the fake during some subsequent production from the hat the latter can be handed back quite easily to the lender, who would certainly never credit his headgear with the important part it had played in the working of the disappearance. Many ways will readily suggest themselves to the reader, in which the services of such a table could be utilized.

In connection with the torn card experiment, for instance, the performer could easily give *entirely free choice* to the chooser of the card. Requesting him to call out the name of the chosen card, so that all may hear, he is also asked to tear the card into the usual small pieces. Immediately this is done, the conjurer collects the small pieces of card in a silk handkerchief and returns to the stage, his assistant meanwhile bringing on the table loaded with the necessary duplicate card, minus the corner and wrapped in a similar handkerchief.

The table top itself is absolutely bare with the

exception of the small corner of the card. As the conjurer lays the handkerchief on the table, he picks up and lets fall some of the pieces of card, shewing them unmistakably there, and having obtained possession of the small corner of the card this is of course handed out to be retained for future identification. The covering of the handkerchief and pieces of card with the bowler hat follows, and on removal of the latter the restoration of the card is found to be complete with the exception of the retained corner.

Some time ago I was experimenting with a jointed doll of the conventional red face variety—a wooden doll in Red Cross Nurse's costume. It could be made to sit up quite naturally on the table, and a painted photograph of the doll was placed in the middle of a picture frame some distance away.

The doll on being covered with a handkerchief and then with the hat, disappeared (the covering handkerchief would of course apparently remain, owing to the presence of a duplicate under the fake) while the portrait in the frame without having been covered in any way had changed into the actual doll itself, the painted photograph being eventually found in my pocket. The similarity between picture and doll was splendid and at very little distance you could not say which was facing you until the doll was taken from the frame.

The table, too, worked perfectly but my home-

made frame was not altogether a success. The middle part of the frame was a panel of the turnable variety, the doll coming from, and the photograph going to, the back of the frame. The weakness lay in the fact that I could not manage to get an instantaneous movement of the panel, and that light also shewed slightly at the point of junction. Since the time I was experimenting on this I believe a really good frame, that would successfully meet the above difficulties, has been placed on market. Whether it is of sufficient size for this experiment is another matter.

Having given an illustration of the use of the table in regard to "exchange," and also another shewing its capabilities of "vanishing," very little more need be added. Readers of the old *Magic Wand*, however, (Volume 3, I think) will remember Professor Hoffman's description of the mysterious and baffling "Hartz Addition" trick. This table can very successfully be used to get some wonderful results in this respect. It can certainly be put to many other useful purposes, but I think sufficient has been said to point out its utility to the reader. Without being used for any "trick" purposes, it is, although rather small, a showy little piece of conjurer's furniture, and, as before stated, packs quite easily for travelling.

A further trick in connection with this table will be found in a subsequent chapter.

H.C.M.

Chameleon Balls and Water.

This pretty effect is quite simple to work, and very suitable for children.

Effect :—

The performer shows two glasses of coloured liquid, one green, the other red. He demonstrates the power of these "dyes" by dipping in pieces of card, etc. Two small white balls are also shewn, these are dropped into the glasses, and are heard to sink to the bottom, being dimly visible through the glass.

Two plain cartridge paper cylinders are put over the glasses, and after an appropriate password, the one covering the red-filled glass is removed—lo! the red liquid has gone, the glass being entirely filled by a comparatively large red ball. A similar change has taken place in the second glass, which now contains only a large green ball. Apparently the balls have absorbed the liquids and obtained their colours from them.

Secret :—

Two methods are used to obtain the effect, in order to mislead the audience as to the key to the mystery. First glass: this is an ordinary one, but

is fitted with a loose celluloid lining of deep red—obtainable in sheets from "Hobbies," or any photo depot—giving the appearance of red liquid when in the glass; also a little pad of colourless celluloid lying on the bottom inside. This is displayed and the usual visiting card business done; a card is previously prepared by colouring it on one side, and it is turned in the glass as in the "Ink Trick." Performer pretends to spill a little on the table top, and dabs it with his handkerchief, displaying a small red stain on it.

A small white ball is then taken from the trousers pocket, and a large red ball palmed at the same time. The small white ball is apparently put in the glass, but a drop change done, the celluloid padding at the bottom of the glass preventing a sudden click, which would of course "give the show away." The paper cylinder is then put over the glass, which is stood in front of a black art well, down which the palmed white ball goes. Subsequently the red lining is removed with the cylinder and goes into this well, the ball being displayed, removed and tossed into the air.

Second glass. This is a fake, provided with a water-tight mirror partition. One side is filled with genuine green ink, and the other has a green half ball stuck to the partition. The green ink side is shewn, and a piece of white tissue pushed in and removed genuinely and obviously

stained. This glass is of course reversed in its cylinder, which may be casually shewn after the small white is *clearly put in* and changed, but the performer does not trouble to remove the large (?) green ball in this case.

This trick is, in practise, an illustration of the confusion of two entirely different methods of producing the same effect, strengthening one another—singly the methods might be seen through by a sharp audience—together, they fit in perfectly and provide a puzzling effect, each being strong where the other is weak.

A.C.P.M.



FALSE SHUFFLE FOR ARRANGED PACK.

Make the "dove-tail" shuffle very openly until the stage when the half packs are combed in at the centre. Then turn half left and bend outer ends of packets downwards, sharply separating them as before. Audience will be convinced that the dove-tail shuffle was completed.

A.C.P.M.

A New Precipitation of Cards.

Effect :—

Performer invites two assistants on to the platform; to one (whom we will call A) he offers a pack of cards to be cut; A is then asked to count 12 cards from the pack and place them in an envelope, which, after being sealed, he puts into his pocket.

The second assistant (whom we will call B) is then asked to cut the remainder of the pack and to count off another 12 cards; he is then instructed by the performer to take the cards down amongst the audience and to allow three of them each to freely select one card (done). B then collects the cards and thoroughly mixes them with the remaining nine and returns to platform.

Performer asks B to recount the cards and upon finding that the 12 cards are still intact to put them into an envelope and then put the envelope into his pocket.

Performer then briefly points out the salient features of the experiment; how the counting has

been done entirely by the assistants whilst the cards were selected under such conditions as to render it impossible for him (performer) to know which they were, and he further explains that he is about to pass 3 cards from the pocket of one assistant to that of the other, and in order to make the experiment as difficult as possible he will endeavour to cause the 3 *selected* cards to pass. He then enquires the names of the cards and with the aid of the wand passes them invisibly one by one.

B is then asked to count his cards, when he finds there are only nine and upon examination finds that the selected cards have vanished. A is thereupon requested to count his, when he finds that he has now fifteen, and upon looking through them discovers the three selected cards.

Requisites:—

A pack of cards made up of 3 sets of 12 each, the second and third sets being duplicates of the first, and all in the same order. A few envelopes. A tray, prepared by having two slides or compartments beneath, one capable of holding 9 cards and the other 3.

Preparation:—

Pack of duplicated cards lying on tray,—9 indifferent cards in first compartment, these are prevented from falling out by having a piece of cork inserted in the mouth of compartment; 3 more indifferent cards in second compartment.

Method:—

A is offered an envelope for examination, he is then asked to cut the cards and to count off 12 cards on to the tray; performer then pours the cards into his hand, allowing the 3 indifferent cards to slide out with them, they are then handed to A, who puts them into the envelope, seals it, and places it in his pocket.

B then cuts the cards and counts a second quantity of 12; he is then requested to allow three members of the audience each to select one card, after which he returns to platform and recounts the cards on to tray. While this is happening the piece of cork is removed from the opening of the second compartment. Performer then offers B an envelope for examination and apparently slides the 12 cards from the tray into his right hand, but instead of doing so, the thumb of the left hand grips the cards, holding them clipped to the tray, and the 9 indifferent cards are allowed to slide out into the right hand, and are passed to B with a request that he will put them in his envelope, seal it, and put into his pocket. Performer then "passes" cards as his fancy pleases. This experiment is very simple to work and is most effective.

E.H.

A Black Art Chair.

I must confess to a slight reluctance to part with this description of my favourite chair, but where my collaborators are giving out their most cherished personal effects I cannot remain silent, so "here goes."

Figure 1 shews the appearance of things from the point of view of the audience when the curtain rises. A plain slim white-painted chair stands towards the back of the stage, and immediately behind it is a dark coloured banner. This is used to display the manipulation of white billiard balls, thimbles or coins. Later on, a rabbit is magically produced, and a sheet of tissue paper which is spread on the seat of the chair, is used to wrap the bunny in. Crash! It is gone. There is no suspicion of the chair—it can be "seen through" (?). And yet bunny was tipped through the space (A) in the figure and is securely resting in a big bag servante behind the space X 2.

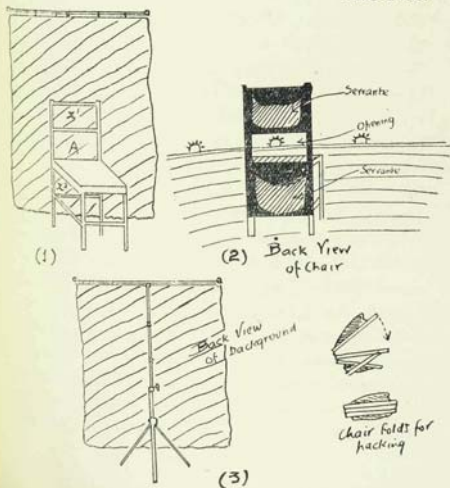
A glance at Fig. 2 explains things. Here we see that most of the chair back is backed with black velvet, and that two large servantes are hidden behind it. The leaving of the vacant space between the second cross bar and the seat is a useful means of vanishing large articles without putting the hand behind the chair; under cover of a sheet of paper or cloth you simply push them through the opening and they drop into the lower servante.

The chair should be moved a few inches, carefully shewing the hand and arm through the space, proving (?) that the chair really can be seen through.

The chair I have was made to my design by one of the advertisers, and the whole of the properties, banner and chair, go quite comfortably into a suit case, and are quite rigid and firm when set up.

The uses of the chair are simply legion—as many as any black art table, but infinitely better, as the chair looks so innocent and there appears to be no possibility of concealing a mouse in it.

A.C.P.M.



The Dictionary Trick. Some Suggestions.

The above trick, with all its infinite possibility of variation, has long been a favourite of mine. Some few months ago, Mr. Robertson Keene in the *Magician*, in his series of articles, "New Lamps for Old," gave a very fine description of a clever variation of this trick. Mr. Keene's method of forcing the choice of a pre-arranged page is splendid, but, simply as a matter of personal opinion, there are, to my mind, one or two ways in which the effect can be increased and at the same time more ease of working obtained. In the method already referred to, the choice of two or three current monthly magazines was suggested, but I found that using magazines necessitated fresh arrangements every few weeks, if the magician was to be up-to-date and the magazines free from suspicion. I also found that having selected a suitable page in one magazine, the corresponding page in another would be a full page illustration and therefore quite useless for the purpose required. A better method, I think, would be to give the choice of three or four standard books; but after trying both of these methods and several others as well, I have come to the conclusion that nothing can equal the use of the Dictionary itself—using Mr. Keene's force in connection with the page. I also find a Mephisto

pack an excellent way of choosing the number of the word. In my copy of *Nuttall's Dictionary*, the word "magical" comes number five on the page, which also happens to be the forcing card of my pack.

But in the present way I am working the trick, there is only one chance in four of the word "magical" being chosen. There are left and right hand pages to be selected from, and this I let the audience decide by the toss of a penny. There are also first and second columns, and this also the audience decide in a similar manner. I know, by what has been said to me at the close of an entertainment, that this fact of deciding by such chance as the toss of a penny, is the predominant point which impresses the mind of the audience. Of course I am prepared for each choice. An envelope switch as in the new Postal Order trick, in the one case; the word written on the bare arm, or on the slate, or in the card frame. The number of the word on the page is of course the last point to be fixed, and as the performer brings forward the necessary pack of cards, he also brings to the front the essential envelope, slate, or frame, as may be required.

I am indebted to Dr. Wilkinson, an esteemed member of the Northern Magical Society, for an excellent little wheeze which in itself forms a splendid impromptu Dictionary trick. On entering a room where there is any possibility of the conjurer being asked later on to do a little entertain-

ing, he takes every opportunity of picking up any books lying about, and carefully memorizes the eleventh word of the eighteenth line of the twelfth page of each. Later, when asked to perform some little trick, he asks his victim to write down any amount of pounds, shillings and pence, under twelve pounds; next to reverse the amount, making the pounds pence and pence pounds; next to subtract the less from the greater; to again reverse this as before and add these last two lines together. He is then given the choice of the two or three books lying at hand, and having chosen one, he is told to turn up the necessary page as indicated by the pounds, similarly with shillings and pence as line and number of word; but almost before he has time to put his finger on the correct spot, the conjurer informs him what the word is.

It is, of course, a little experiment that cannot possibly be repeated in this form, though the performer could, before giving his audience instructions to add the totals together, tell them to add the day of the month in the shillings column and the number of the month in the pence column (December excepted). Having previously allowed for this little variation, the rest is easy.

Example	£11 5 9
Reverse	9 5 11
Subtract	1 19 10
Reverse	10 19 1
Add	12 18 11

The result will always be the same!

H.C.M.

Hammond's Method for Arranged Pack of Cards.

So far as I am aware, this method of arranging a pack of cards has never been published; it is exceedingly simple to work when once the principles are grasped.

The cards are arranged in the following order, the 10 of Hearts being on top face downwards.

1. 10 H	14. 10 S	27. 10 D	40. 10 C
2. 7 S	15. 7 D	28. 7 C	41. 7 H
3. 4 D	16. 4 C	29. 4 H	42. 4 S
4. 1 C	17. 1 H	30. 1 S	43. 1 D
5. J H	18. J S	31. J D	44. J C
6. 8 S	19. 8 D	32. 8 C	45. 8 H
7. 5 D	20. 5 C	33. 5 H	46. 5 S
8. 2 C	21. 2 H	34. 2 S	47. 2 D
9. Q H	22. Q S	35. Q D	48. Q C
10. 9 S	23. 9 D	36. 9 C	49. 9 H
11. 6 D	24. 6 C	37. 6 H	50. 6 S
12. 3 C	25. 3 H	38. 3 S	51. 3 D
13. K H	26. K S	39. K D	52. K C

The easiest way in which to get the pack in this order, is to sort the cards into their respective suits and to make a stack of each suit (face upwards) in the following order.

H.	S.	D.	C.
10	7	4	1
J	8	5	2
Q	9	6	3
K	10	7	4
1	J	8	5
2	Q	9	6
3	K	10	7
4	1	J	8
5	2	Q	9
6	3	K	10
7	4	1	J
8	5	2	Q
9	6	3	K

Place the 10 of Hearts in the left hand, face upwards, then the 7 of Spades, the 4 of Diamonds, Ace of Clubs, etc.

It will be seen from the foregoing table that every fourth card is a Club, and if it is realised that Clubs form the key to the table, the rest will be easy; for instance, to find the position of any Club it is only necessary to multiply the number of spots on the card by four.

As an example, take the 4 of Clubs; $4 \times 4 = 16$ therefore the 4 of Clubs is the 16th card in the pack. Thus we find that one quarter of the pack can be found by simple multiplication; the Jack will count as 11, the Queen 12, and the King 13.

Hearts are almost as easy to find, still using Clubs as the key.

TABLE I.

To find a given Heart, multiply by 4 and add 13.

Example—

$$5 \text{ of Hearts. } 5 \times 4 = 20 + 13 = 33$$

$$\text{Ace of Hearts. } 1 \times 4 = 4 + 13 = 17$$

If the multiple exceeds 39, subtract 39 instead of adding 13.

$$10 \text{ of Hearts. } 10 \times 4 = 40 - 39 = 1$$

$$\text{Jack of Hearts. } 11 \times 4 = 44 - 39 = 5$$

TABLE II.

To find a given Spade, multiply by 4 and add 26, if the number exceeds 26, deduct 26 instead.

Example—

$$5 \text{ of Spades. } 5 \times 4 = 20 + 26 = 46$$

$$9 \text{ of Spades. } 9 \times 4 = 36 - 26 = 10$$

TABLE III.

Diamonds are just the opposite to Hearts.

Multiply by 4 and deduct 13; if you cannot deduct 13, add 39.

Example—

$$7 \text{ of Diamonds. } 7 \times 4 = 28 - 13 = 15$$

$$2 \text{ of Diamonds. } 2 \times 4 = 8 + 39 = 47$$

To work the system in the opposite way, that is to find the card at a given number, it will be found that Clubs still form the key. It will be obvious that if the number is divisible by 4, the card must

be a Club, and the value of the card will correspond with the quotient.

Example—

Number called, 24. $24 \div 4 = 6$ of Clubs.

TABLE I.

If the remainder is 1 (a simple mental calculation will show) the card must be a heart; therefore deduct 13 from the number called and divide the result by 4, this will give the value of the Heart.

Example—

$21 - 13 = 8 \div 4 = 2$ of Hearts.

$33 - 13 = 20 \div 4 = 5$ of Hearts.

If it is not possible to deduct 13, add 39 and proceed as before.

Example—

$9 + 39 = 48 \div 4 = (12)$ Queen of Hearts.

$1 + 39 = 40 \div 4 = 10$ of Hearts.

TABLE II.

If the remainder is 2, the card must be a Spade, deduct 26.

Example—

$34 - 26 = 8 \div 4 = 2$ of Spades.

$46 - 26 = 20 \div 4 = 5$ of Spades.

If it is not possible to deduct 26, add 26 instead.

Example—

$14 + 26 = 40 \div 4 = 10$ of Spades.

TABLE III.

If the remainder is 3 the card must be a Diamond; therefore deduct 39, if that is not possible add 13.

Example—

$$47 - 39 = 8 \div 4 = 2 \text{ of Diamonds.}$$

$$51 - 39 = 12 \div 4 = 3 \text{ of Diamonds.}$$

$$3 + 13 = 16 \div 4 = 4 \text{ of Diamonds.}$$

$$11 + 13 = 24 \div 4 = 6 \text{ of Diamonds.}$$

Special Note.—

At first glance this system may seem complicated, and the beginner may be more or less confused by the addition or subtraction of the various figures, but if the reason for this can be shown, the confusion will vanish.

It will be noticed that the figures "+ 13 and - 39" play an important part in Table I; this is because Hearts are 13 places beyond Clubs (the key). For instance, the Ace of Clubs is the 4th card and the Ace of Hearts is $4 + 13$, that is the 17th card. The 2 of Clubs is the 8th card, and the 2 of Hearts 13 places beyond, viz. $8 + 13 = 21$. This explains the use of the figure 13.

In order to show the reason for - 39 it will be easier to follow by way of illustration; say the Queen of Hearts is required, the long way of arriving at its position would be to multiply the Queen (12) by 4 and add 13; it would then be necessary to subtract 52 (the number of cards in the pack)

$$\begin{array}{r}
 12 \\
 \times 4 \\
 \hline
 48 \\
 + 13 \\
 \hline
 61 \\
 - 52 \\
 \hline
 9
 \end{array}$$

But as the result would be the same by subtracting 39 from the original total, we choose the shorter method—

$$\begin{array}{r}
 12 \\
 \times 4 \\
 \hline
 48 \\
 - 39 \\
 \hline
 9
 \end{array}$$

After the system has been digested, it will be found quite a simple matter to locate a card even after the pack has been cut, by making due allowance for the number passed from top to bottom, or vice versa.

E.H.

The Calendar Cards.

Effect :—

The performer, pleading poverty, borrows a few pennies, tosses them into a borrowed hat, and after shaking them up thoroughly, asks a member of the audience to draw out one penny and hold it in his closed hand until further instructions.

He then brings forward a pack of cards, making a "dove-tail" shuffle or two, and invites a second spectator to insert the blade of a knife into the pack at any point. He separates the cards at the place of division and stating that four cards are wanted for the trick, asks if he is to use the four above the knife, the four under, or any combination of both; e.g.: one from above and three from below.

Supposing the spectator elects to have two from immediately above the cut and two from immediately below it, these cards are fairly removed and dealt in a row on the table face down, or put in a card stand.

The holder of the penny is now asked to call out the first number in the date inscribed upon it. This is of course 1. Performer turns over the first card, which proves to be an ace. Similarly dealing with the other three numbers and cards, they are

found to coincide. For example: the date 1917 would be shewn by ace, nine spot, ace, seven spot, or 1895 by ace, eight spot, nine spot, five spot. The effect is startling and unusual.

Secret :—

The performer comes forward with eight or nine pennies, all similarly dated, palmed in the left hand. Borrowing a hat, he takes this in the left hand, holding the coins inside it against the leather band, as in the "Aerial Treasury." Borrowing a handful of pennies in the right hand these are apparently dropped in the hat, but finger palmed and the secreted coins released instead. Obviously the "selected" penny must have the pre-arranged date.

The pack is arranged with two sets of corresponding cards, one set on the top, and one on the bottom; these are in order, 1, 9, 1, 7, counting from the top downwards in each case. A carefully timed "waterfall" shuffle leaves these undisturbed. The pass is made about three quarters of the distance down the pack before the knife is inserted and the cut is forced as described in *A Dozen of Magic* (page 4). It makes no difference what combination of cards "above or below" the cut is selected, as the four chosen must give a set of 1, 9, 1, 7, which are dealt accordingly.

(The trick as described secured second prize at the competition of the Northern Magical Society, October, 1919, in a strong field.)

A.C.P.M.

A New Postal Order Trick.

This is an easy and sensational effect embodying most of the principles of the well known "World in a Nutshell" trick. A fair amount of careful preparation is necessary beforehand, but there is practically nothing to go wrong and no assistant is required. Very little sleight of hand is necessary, the vital move in the whole experiment being covered by mis-direction.

Effect:—

A member of the audience comes upon the stage to assist the performer. He prepares an empty pocket in his coat, from which the performer produces the usual string of sausages. He is shewn, and takes into his own hand, a Six-penny Postal Order, with counterfoil attached.* He calls out the number of the order, both from the counterfoil and the Postal Order itself. He tears off the counterfoil and this is left with another member of the audience, and the number is again checked between the two. The assistant places the Postal Order in a small envelope which is sealed up and placed in his own pocket. The performer then

*This might be loaded into his pocket and the audience given the impression that it was the assistant's own property, and that he bought it to enter for "Bullets" in John Bull. A.C.P.M.

shews a sealed packet and says to his audience, "I wonder what is in it?" On opening same the answer is found to be a lemon. The lemon is cut open, the assistant testifying it to be real fruit; an egg is discovered inside, "laid by a very special hen," and the assistant is requested to hold this up to the light to see if he can observe a small dark speck in the corner. The egg is broken on to a plate and a walnut discovered. The assistant takes the nut crackers and opens this himself; in the centre he finds the original Postal Order which is once more tallied with the counterfoil still held in the audience. The assistant suddenly remembers the envelope still in his pocket, which he takes out and holds up to the light, apparently seeing the Postal Order still inside. Rapidly tearing the envelope open he finds a slip of paper which on unfolding the conjurer requests him to read aloud. To the amusement and surprise of the audience he reads out: "Three days C.B. for losing Government property."

Preparation:—

Most of the moves are too well known to need repetition here. The only things to which special attention need be drawn, are:—

1. The preparation of the lemon.
2. The preparation of the Postal Order and nut.
3. The switch of envelopes.

In regard to the first, a good sized lemon is used

The writer cuts this straight across near one end. The inside of the bigger piece is carefully scraped out, the lemon being first of all placed on the usual lemon squeezer which extracts the juice, loosens the body of the fruit, but in no way destroys the outside appearance of the lemon. The inside is then dried as far as possible by working pieces of newspaper well about inside. The egg is then introduced and the rest of the lemon is added and attached by four very small pins, *the points of the pins towards this end of the lemon*; when the lemon is afterwards cut, this end is the piece that is cut off and handed to the assistant to see if the fruit is real. It is as well not to prepare the lemon more than one day previously to being required, as in the course of three or four days the skin shews a tendency to shrivel, or, if any moisture has been left inside, to go soft and bad. If moderate care is used in the preparation, the lemon can quite safely be thrown in the air and defies ordinary casual inspection.

Next, in regard to the Postal Order, it is necessary to make friends at a local Post Office. Four Postal Orders should be obtained at one time, the final figures of which should be 1, 3, 4, and 8. The rest of the figures should be identical, and even if unwillingness was shewn at the Post Office to pick and choose with the Orders, the performer could easily buy a few consecutive ones, afterwards cashing those not required for the experiment.

In my own case I have found no difficulty in regard to this, and have always managed also to get the initials and postmarking done in a "duplicate" manner. Two Postal Orders are required for each experiment. Either 1 and 4, or 3 and 8; the two not used being laid aside for a future occasion. Supposing 1 and 4 to be selected, the counterfoil of 1 is carefully destroyed. With the aid of Indian ink the 1 is made into a 4; an easy matter when the two Postal Orders are put together and held up to a window for tracing through. The doctored Postal Order and the real counterfoil are then attached very slightly with thin paste, *exactly at the perforation*. If a little pains are taken with this part of the preparation the illusion will be perfect and no hesitation need be felt in especially calling attention to the number when addressing the assistant. The remaining and real Postal Order is compressed into an empty nut shell that has been carefully opened at the centre. This is fastened up again with a little fish-glue and soil is then lightly rubbed over to fill any possible slight crevice. If the nut has a rubber band placed around it, and is allowed to stand for a day or two before use, it is very certain that the nut will have to be very thoroughly smashed before the contents can be got at. The nut is in the performer's right hand pocket and when required is palmed in the hand holding the egg. As the performer lets fall the contents of the egg on to the

plate held by the assistant (egg previously cracked on edge of plate) the nut easily drops at the same time, giving a perfect illusion of having come from the inside of the egg.

Lastly we come to the switch of envelopes. A double sheet of blotting paper is taken and again folded in two to make a pad; the hinge of the blotting paper being on the left hand side. The top two pieces are then separated on the left hand side by a sharp knife. The second piece down has then a minute piece taken away from the bottom left hand corner. The duplicate envelope is laid between the two top pieces, in the centre of the pad, and the left hand bottom corner of the two top pieces are then slightly turned up together to allow of their being easily grasped. The assistant examines his envelope, inserts the Postal Order and fastens down the envelope. This you take, placing it in centre of pad, and with a slight rubbing motion of the right hand, proceed to dry it. Fixing your eye on assistant's face and never looking at the pad, you ask him for his initials. While this is happening the thumb and finger of your left hand slightly move along the corner of the pad, thereby releasing the lower piece. The top piece is lifted, exposing the envelope which is taken up and the initials and any identifying number suggested are marked on the outside, the assistant then placing the envelope in his pocket. The whole operation is so natural and so delight-

fully simple that provided the conjurer's face is on his assistant's and not directed to the pad, it is impossible to suspect that any change has taken place. If desired, the writing of the initials with a fountain pen gives a still more plausible excuse for the pad.

Though a little troublesome to prepare, the writer can testify from repeated practical experience that the effect of this experiment is a brilliant one. With reasonable care there is no possibility of anything going wrong anywhere. One word of warning may not be out of place. The first occasion on which the writer used this experiment as described, he found that the pins he had used were too long, and that through not exercising proper care in this respect, the egg was rather too fondly attached to the lemon to allow of easy extraction.

No suggestion has been made in regard to patter but suitable gags for lemons, egg, and nut, are innumerable. In my own case my parcel is wrapped in the outside cover of "John Bull." When producing the lemon, one thing is obvious; "It *must* be a lemon, for, if you see it in John Bull it *is* so. It is not everything or everybody that likes being 'rapped' in John Bull."

The duplicate faked Postal Order should of course be carefully destroyed after the entertainment and the lemon skin should also be packed away to guard against inspection.

H.C.M.

A Hat Servante.

This is a fake of the "general utility" description, but a very useful and easily made one.

A bowler hat is prepared as shewn in the sketches (forgive their roughness—a bowler hat is the very dickens to draw!) with a piece cut clean out as in Fig. 1, and a false crown of tightly stretched black velvet sewn in level with the bottom of the leather band inside, as in Fig. 2.

When a "load" is got rid of into the concealed hole in the hat, the chapeau may be moved casually to one side, accidentally (?) turning the inside towards the audience, as, owing to the black velvet insert, it appears quite empty.

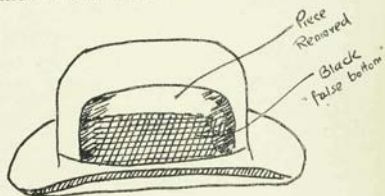
The tiny sketch shews this fake hanging on the back of a chair. In "hanging it" a drawing pin is pressed into the wood, which makes the hat capable of receiving a heavy load, such as a glass tumbler or pack of cards, without wobbling. As the audience think they can see right into the hat they are not likely to suspect the source of the vanish.

For changing one parcel of stuff for another, have the hat lying crown up on a plain table; under it is the parcel required to be exchanged for a visible and similar parcel. The latter is placed apparently on the table and the hat removed, ostensibly to make room, being casually shewn empty in doing so. Really the visible

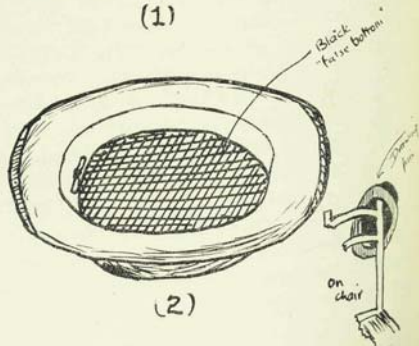
parcel goes into the concealed compartment through the hole as the hat is raised, exposing the duplicate on the table. Such a substitution is never suspected for an instant.

Many excuses may be found for bringing the hat on the stage; it may be worn on entry (don't turn hole side to audience) or used to carry small props which will go comfortably in on leather band side of velvet floor. For a short turn it will often save the carrying of a table or chair servante and is much more subtle.

A.C.P.M.



(1)



(2)

The Invisible Triangle.

Effect :—

A member of the audience is invited on to the platform; meanwhile performer is shuffling a pack of cards. The pack is offered to the assistant to cut and he is asked to select a card. Having chosen one it is exhibited by assistant, performer turning away while this is being done so that he cannot see it. The pack is then given to assistant so that he may shuffle his card into it. A blank card is placed at the bottom of the pack and two elastic bands put around it, the pack thus bound being laid on a chair in view of the audience.

Assistant is asked to examine an envelope and a visiting card and upon being satisfied that they are free from preparation, to place the card into the envelope, seal, and mark it so that he will know it again. Performer then patters to this effect :—

“Ladies and gentlemen, I would like to point out briefly the chief features of this experiment; first a card was freely selected by my assistant, and after being shewn round, was replaced by him into the pack, and the pack was thoroughly shuffled. Now if it were possible for me to know the name of the selected card you must admit that to know the

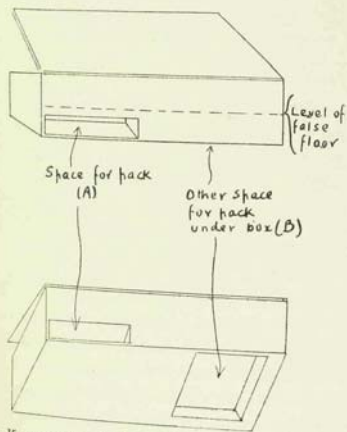
position of the card in the pack would be impossible for me, or indeed for anyone in the room; in fact it is safe to say that no living person can possibly know the position of a single card, as the blank card on the bottom (shews it) precludes the possibility of even the last card being known.

In days gone by, it was the custom of the wise men, when confronted with a problem of more than usual difficulty, to form themselves into what was known as the invisible triangle, and to invoke the aid of the spirits to solve their difficulties. And so to-night we shall endeavour to avail ourselves of the same medium. You will notice that my assistant, the envelope, and myself are situated at the points of an invisible triangle, and I shall rely on the spirits to do their share of the work by indicating the position of the selected card."

Performer, after drawing attention to the mark on the envelope, opens it and takes out the visiting card which he hands to his assistant with a request that he will examine it and say if it is in the same condition as when he put it into the envelope. The assistant finds that on the card a message is written, which reads:— "The selected card will be found at the number indicated on the other side." The card is turned over and is found to bear a number (say) 27. Assistant then takes the cards and upon turning up the 27th card discovers it to be the selected one.

Requirements:—

Two packs of cards arranged according to the method set out on page 49, a few envelopes and visiting cards, four elastic bands, two blank cards, a short piece of pencil, and a cigar box for changing a pack of cards. The cigar box is made by fitting a false bottom mid-way down the box, a portion of the back is cut away as in "A," and a portion of the bottom as in "B" in the sketch. (I am indebted to Capt. Medrington, M.I.M.C., for the idea of this changing box.)



"Hammond's Invisible Triangle"

Arrangement :—

Table on centre of platform, but a little to the rear; a chair on either side of platform near front. An arranged pack of cards with a blank card at bottom and bound with two elastic bands is in the cavity beneath the cigar box, which is lying on chair on performer's right. Inside the box is the other arranged pack, a blank card, envelopes, and visiting cards.

The pencil is in the right hand trousers pocket, together with a visiting card on which is written, "The selected card will be found at the position indicated by the number on the other side."

Method :—

Performer takes arranged pack from the box and false shuffles, he then invites a member of the audience to come forward and assist him. Assistant is asked to cut the cards and is allowed to freely select one (performer cuts the cards or makes the pass at the point from which the card is taken). Assistant is asked to shew card to the audience, and so that the performer shall not see what it is he will turn away. This gives the performer an opportunity to ascertain the name of the *last* Club in the pack, which is (say) the 6; he also finds the position it occupied counting from the bottom (for the purpose of illustration we will say it is the 3rd). He multiplies 6 (the value of the card) by 4 and adds

3 (the number corresponding with the position of the Club) this will give the position of the selected card in the duplicate pack, viz.: 27.

This formula will give the position of any card in the duplicate pack.

Performer then gives the cards to assistant so that he may return his card and thoroughly shuffle the pack. Whilst assistant is shuffling the cards, performer writes the number on the plain side of the visiting card, while standing casually with his hand in his pocket. Performer then takes the blank card, elastic bands and visiting cards from the box; he lays the visiting cards on the box and gives the blank card and elastic bands to assistant and requests him to place the blank card at the bottom of the pack (ostensibly so that he will not know the position of a single card, but really so that the audience may not notice the change of the bottom card when the pack is changed) and to put the bands around it. Performer then lays the pack on top of the cigar box and takes up the visiting cards which he offers to assistant so that he may select one.

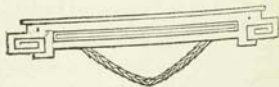
Performer now returns to the cigar box in order to get the envelopes, but as he cannot open the box without removing the cards he quite naturally drops the pack behind, and as the right hand raises the lid the fingers almost simultaneously flick the pack into the cavity behind the box; he then raises

the box (which leaves the duplicate pack on the chair) and asks assistant to help himself to an envelope. The box is then put on the table.

After examining the envelope, assistant puts in the visiting card, and seals and marks it; it is then set up in front of the box on the table.

Performer then patters as above and meanwhile palms the visiting card from his pocket. At the conclusion of the patter, he picks up the envelope with the left hand, and with the thumb of the right hand rips it open and whilst apparently drawing out the original visiting card, deftly substitutes the palmed card and immediately passes it to assistant for examination. The trick is now done; it is only necessary for the assistant to count the cards, when the selected card will be found.

E.H.

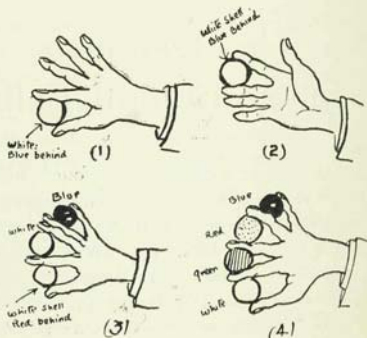


The Unique Rainbow Billiard Balls.

Magicians who find the "one to four" billiard ball trick rather too old, will, I think, welcome this immensely improved and far more more effective and spectacular series of moves, which make the trick an entirely new one. Experiment before a glass will shew that it is perfectly practical, and that "angle" is not so important as might be supposed. I will get to business and describe the effect with the moves.

The performer requires a small fancy velvet bag—free from any special preparation, but with the mouth stiffened with whalebone so as to remain open; a white ball with a white shell, and three other balls of different colours, preferably as described here: light blue, red, and light green—these shew up against any background pretty well.

The blue ball in the white shell is in the right trousers pocket, the red ball vested on the right side, or in the right hand vest pocket for safety; the green ball in the left hand trousers pocket, and the white ball concealed in the mouth of the bag. Under these conditions one can introduce the trick at any time in a show, without leaving the stage or being frightened of a ball suddenly appearing.



Obtain white ball from bag when moving same to one side; make a few change-over palms, etc., and produce. Manipulations follow, and after a vanish the ball remains palmed in the left hand, and the right produces the blue ball from right pocket, with the white shell on it turned toward the audience. This is held in the right hand, and a twirl done to shew both sides of the hand and the ball (?) as well. See Figs. 1 - 2. As the hand turns over, the ball is transferred from between the first finger and thumb to between the second and third fingers, thus keeping the white side towards the audience; the hand is slightly waved in doing so, and the dodge is never suspected. The blue ball is now produced, and in knocking the two together the white from the left hand is loaded into the shell. Blue is transferred to a position

between the third and fourth fingers, and the solid white produced; meanwhile the red is palmed in the left hand. This is loaded into the shell and the balls replaced as in Fig. 3. The middle ball is now "colour-changed" to red as follows. Shewing the left hand perfectly empty, this is held just below the right, and the solid white ball dropped into it; it is replaced between the first and second fingers, and the move apparently repeated but this time the red ball is dropped into the left hand, the solid white taking its place in the shell. The hands are immediately shewn both sides, and the red ball replaced between the second and third fingers of the right hand. Another (?) white ball appears between the first and second fingers, but this immediately vanishes. Performer feels in his left trousers pocket to see if he has "pocketed the white" (palming the green ball) but finds he has not done so, the ball being recovered in its previous position between the fingers of the right hand from behind his knee. Stroking the balls with the left hand, the solid ball goes rapidly into the shell, and the green left in its place, giving a full hand of four differently coloured balls as in Fig. 4. These and the hands are shewn all round, and the left hand, picking up the bag, holds it while the balls are dropped dramatically one at a time into it. Time occupied, from three to five minutes. Effect, great.

A.C.P.M.

A Complete Handkerchief Act. (An apparent Impromptu.)

Requirements :—

Opera hat; small special table as described in another chapter; bowler hat for use with same; twelve handkerchiefs, four white, four red, and four blue.

Setting and arrangement :—

Bowler hat hanging carelessly on chair back; special table, folded opera hat lying on top, red handkerchief inside hat hidden by springs of same. Right coat pocket: ball of three handkerchiefs, tied, blue, white, and *red outside*. Left coat pocket: small tumbler containing blue and white handkerchiefs balled separately. Left trouser pocket: three tied handkerchiefs, red, blue, white, (balled). Right trouser pocket: three tied handkerchiefs, blue, red, white (balled).

The complete act consists of all well known separate tricks and sleights, with the exception of the finale. Presented in the order given, and with a very minimum of patter, the writer has found it go both easily and successfully.

Effect :—

The performer, apologizing for having lost his bag *en route*, says he will endeavour to amuse the audience with a little illustration of impromptu work on a bare stage. Carelessly letting the audience see that nothing is concealed in his hands, he picks up the opera hat from the table and shews it back and front. Flicking the hat open he discovers the red handkerchief, and reversing the hat, allows the handkerchief to flutter gently to the floor. In stooping to pick it up, the hat is transferred to the left hand, during which operation the glass with its load is carefully and quickly introduced into the hat. The red handkerchief is spread over the little table to form a cloth and the hat placed thereon. On seemingly starting to do some experiment, the conjurer discovers with surprise there is still something in the hat, and extracts the *empty* glass, leaving its contents behind. Lifting the hat, the glass is placed on the red handkerchief and the hat then placed on top of the glass. A similar performance is gone through while discovering the blue handkerchief. This is smoothed out, placed over the top of the glass and the hat replaced on top of same, *but not quite exactly at the middle*, the suitable position being easily found after a little practice.

The usual juggler's trick of flicking away the two handkerchiefs without disturbing the positions of glass and hat follows, and is the easiest operation

possible to perform after a very few moments practice, and the sleight always gains far more applause than it really deserves. Knotting the two handkerchiefs together, he places them in the hat and reproduces them untied. Going forward he requests a spectator to tie them, but once more they come untied. Once again the spectator is urged to make a good job of it and to roll them in a ball with the blue handkerchief inside. As the conjurer goes forward to take them he carries the hat with him and at the moment of lifting it from the glass, inserts under the back rim of the hat, the parcel of three tied handkerchiefs (red outside) from his right coat pocket. Taking the handkerchiefs from the spectator he is just about to place them in the hat when the white handkerchief is discovered and lifted out, the hat being shewn empty. The white handkerchief is taken out with the *left* hand, the right hand, containing the two handkerchiefs balled, lifting the hat and shewing it empty. It is an easy matter then when replacing the hat to put the two lots of balled handkerchiefs into the hat, to all appearances as one bundle. Taking the white handkerchief he rolls it up rapidly and disappears it by apparently throwing it into the hat. The duplicate ball is then produced from the hat, shewing the white handkerchief mysteriously tied between the other two. They are allowed to drop back into the hat and then the latter is lifted and *all* the handker-

chiefs are carelessly laid on the table *as one bundle*. The performer then walks across to the chair, lifts the bowler hat and returning to the table, covers the handkerchiefs with it, at the same time asking the audience if there is any other order in which they would like the handkerchiefs to re-tie themselves.

If the corresponding load in the left trouser pocket is required the opera hat is taken up in the right hand and in order that the necessary waving motion may be made over the bowler hat, the opera hat is transferred to the other hand, the load being introduced at the same time. Should, however, the right hand pocket load be needed, the movements are the exact reverse to those given above. Placing the opera hat on his head, the conjurer with both hands proceeds to lift the bowler hat, only to find that the experiment has not been entirely successful, the handkerchiefs having disappeared altogether. Putting the bowler hat aside and laying his opera hat upon the table, he starts to apologize to his audience, when suddenly the handkerchiefs are discovered in the opera hat, and produced tied in the new desired order.

I have found this to work quite easily and satisfactorily and doubtless many other simple variations could be included, with the aid of Noakes' dyeing tube and similar useful little helps of the modern conjurer.

H.C.M.

The Inner Card Circle.

Effect :—

Performer brings on three packs of cards—backs different—in their cardboard cases, or for special occasions, in wrappers. He asks which pack he shall deal with first ; this is shuffled genuinely and put in his trousers pocket. Call this pack "A." The second pack is shuffled, and placed on a small tray. A spectator cuts wherever he likes and then puts the two top cards face down on the tray. All the cards in the pack are also casually shewn to be different. Call this pack "B."

A third pack is shuffled by the performer, genuinely cut by a spectator and put back into the case which is held by a spectator. Call this pack "C."

The performer now feels in his trouser pocket and removes one card ; this he displays as, say, the two of Hearts. The holder of the tray with the two cards face downwards is asked to turn them over and add up the pips on the two cards ; these are found to total 14.

The holder of pack C is then asked to take it out of the case and look at the *fourteenth* card. It is found to be the two of Hearts !

Requisites :—

Pack A is an ordinary one. Pack B is the *false*

pack which when cut always gives a couple of top cards to add up to 14, and is described in *A Dozen of Magic*, (page 31) from which I quote:—

“Arrange the pack into 26 sets of 2, each set totalling 14 pips as follows: Ace + King; 2 + Queen; 3 + Jack; 4 + 10; and so on, two sevens coming together. The Jack counts as 11, Queen as 12, and King as 13. The top card of each pair which should be in varying relative positions in the pack, is *shortened*; the pack is then bound to be cut between complete pairs, which must total 14. have one indifferent card on the bottom of the pack and when explaining the idea to spectators run through with faces to them, shewing how to add the pairs, which will appear to all come to different totals.”

Thus the two cards on tray are bound to total 14 pips.

Pack C is a pre-arranged one, and the arrangement is the one described by Mr. Hammond in other parts of this book. After a false shuffle which leaves the pack with the King of Clubs on the bottom, the spectator is asked to “cut the cards fairly in the centre.” This saves the performer a lot of trouble as will be seen later.

Presuming that an *exact* cut were made the top card after completing the cut would be the 10 of Diamonds, and the fourteenth card from the top, the 10 of Clubs. If nine cards each side of the 10 of Clubs, including it also, are taken as represent-

ing the limits of variation the performer is pretty safe; the 19 cards, duplicates of these, are wanted. They will be, for the sake of clearness: J D, 8 C, 5 H, 2 S, Q D, 9 C, 6 H, 3 S, K D, 10 C, 7 H, 4 S, 1 D, J C, 8 H, 5 S, 2 D, Q C, 9 H.

These are arranged in a pocket holder (as in the "Any Card from Pocket Trick," too familiar to need description) in the right trousers pocket.

Working:—

This should need little description; briefly:—
Pack A. Shuffled and put in pocket (with holder).
Pack B. Used for force of two unknown cards totalling fourteen pips.

Pack C. Is shuffled (?) cut near centre and replaced in its case; performer by getting a glimpse of bottom card knows what the fourteenth card is. It will be one similar to a card in the holder. He then pretends to draw a card from pack A in his pocket, really the appropriate card from the holder. This coincides with the fourteenth card in pack C.

Obviously the trick should not be worked twice in the same hall without a lapse of time being allowed, as the number fourteen becomes familiar after; but for "Smokers" the effect is hard to beat.

A.C.P.M.

A Memory Feat.

Effect:—

Performer invites a committee of three (whom we will call A, B, and C, respectively) on to platform; he explains that he is about to give an exhibition of memory training and for the purpose will use a pack of cards. Having shuffled the cards performer offers them to A to cut. He then deals three packets of ten cards each, picks up the first packet, glances through it and gives it to A, cautioning him not to disturb the order of the cards, as that is the order in which they have been memorized. The same procedure is gone through with packets two and three.

Performer asks A to call the name of one of the cards held by him, when he (performer) will tell its position, counting from right to left; this is done two or three times with each assistant.

Performer then asks his assistants, one at a time, to call a number not exceeding ten, and he will tell them the card occupying that position in each hand. Performer now invites the assistance of another member of the audience and asks him to name any of the cards held by A, B, or C, when he

(performer) will say which assistant holds the card and also its position. This may be repeated as often as the performer thinks desirable.

Requirements :—

An arranged pack of cards. This experiment is based on the arranged pack already described, and unless the student has thoroughly mastered that method it will be useless for him to attempt this.

Method :—

Performer false shuffles the pack and allows one of his assistants to cut. The cards are then dealt into three packets of ten each, the first card at A, the second at B, the third at C, the fourth at A again until the packs are completed.

Performer then picks up each packet in turn, glances through the cards and passes them to assistants A, B, and C respectively, cautioning them not to disturb the order.

In order to find the position of a given card it is first necessary to know its position in the table, which for the sake of convenience is given below. Having found its position in the table, divide the number by 3; if there is one remainder the card is in the first packet (A), if the remainder is 2 it is in the second packet (B), if there is no remainder, the card is in the third packet (C). By way of illustration take the 5 of Diamonds, which is the 7th card: $7 \div 3 = 2$ and 1 over; this means that when the cards were dealt into three packets the

5 of Diamonds was the first card in the third round, consequently it is the third card in the first packet. The Ace of Hearts is the 17th card, $17 \div 3 = 5$ and 2 over, therefore it is the sixth card in the second packet. The following examples will make it clear.

K Hearts 13. $13 \div 3 = 4$ and 1 over
therefore 5th card in A packet.

Q Spades 22. $22 \div 3 = 7$ and 1 over
therefore 8th card in A packet.

10 Spades 14. $14 \div 3 = 4$ and 2 over
therefore 5th card in B packet.

4 Hearts 29. $29 \div 3 = 9$ and 2 over
therefore 10th card in B packet.

Q Hearts 9. $9 \div 3 = 3$
therefore 3rd card in C packet.

7 Diam'ds 15. $15 \div 3 = 5$
therefore 5th card in C packet.

The method of discovering a card at a given number, is as follows.

Supposing A asks the name of his fourth card, multiply the number immediately below by three and add one, this gives the number of the card in the table, when it is a simple matter to ascertain the name of the card.

Examples :—

No. of card 4. $3 \times 3 = 9 + 1 = 10$
10th card is 9 of Spades.

No. of card 5. $4 \times 3 = 12 + 1 = 13$
13th card is King of Hearts.

No. of card 9. $8 \times 3 = 24 + 1 = 25$
25th card is 3 of Hearts.

To find the name of a card in B's hand at a given number, multiply the number immediately below by three and add two.

Examples :—

No. of card 5. $4 \times 3 = 12 + 2 = 14$
14th card is 10 of Spades.

No. of card 8. $7 \times 3 = 21 + 2 = 23$
23rd card is 9 of Diamonds.

No. of card 10. $9 \times 3 = 27 + 2 = 29$
29th card is 4 of Hearts.

To find the name of a card in C's hand at a given number, multiply *that* number by 3.

Examples :—

No. of card 2. $2 \times 3 = 6$. 6th card is 8 of S.

No. of card 5. $5 \times 3 = 15$. 15th card is 7 of D.

No. of card 7. $7 \times 3 = 21$. 21st card is 2 of H.

Although not necessary, the writer finds it an advantage to reverse the positions of the 5th and 6th cards in each hand, this is done when glancing through the packets, the object being to break the

regular order of the colours. It makes very little difference to the working of the experiment, all that is necessary is to treat the 5th card as the 6th and vice versa.

TABLE.

1. 10 H	14. 10 S	27. 10 D	40. 10 C
2. 7 S	15. 7 D	28. 7 C	41. 7 H
3. 4 D	16. 4 C	29. 4 H	42. 4 S
4. 1 C	17. 1 H	30. 1 S	43. 1 D
5. J H	18. J S	31. J D	44. J C
6. 8 S	19. 8 D	32. 8 C	45. 8 H
7. 5 D	20. 5 C	33. 5 H	46. 5 S
8. 2 C	21. 2 H	34. 2 S	47. 2 D
9. Q H	22. Q S	35. Q D	48. Q C
10. 9 S	23. 9 D	36. 9 C	49. 9 H
11. 6 D	24. 6 C	37. 6 H	50. 6 S
12. 3 C	25. 3 H	38. 3 S	51. 3 D
13. K H	26. K S	39. K D	52. K C

It is of course unnecessary to know this by heart, as the number of a card is found by the method explained in another chapter (page 49)

Note.—The finest and most deceptive false shuffle known to the writer is the shuffle attributed to Charlier, and described by Professor Hoffman in *More Magic*, page 14. The effect of this shuffle is to cut the cards, and if they are bridged before shuffling, a cut at the bridge after the false shuffle, will bring them back to their original positions.

E.H.

"Holmes' Card Precipitation." (A Suggested Improvement.)

The above well known card trick although both easy and decidedly effective, had one serious drawback. In the latter part of the experiment the pack had to be dealt into four heaps before finally being put together, thus giving something almost in the nature of a clue to an intelligent audience. Much time, too, is wasted and there seems no tangible reason for the operation, which also cannot easily be covered by suitable patter. For the benefit of those who do not know the trick, the effect is as follows.

The assistant shuffles the pack and hands it back to the conjurer, who, glancing through it, calls out some four cards, requesting the spectator to mentally select one. The assistant again shuffles the pack which is replaced by him on the table. The conjurer takes a small writing pad and asking the assistant to cut the pack somewhere about the middle, the pad is placed between the two halves. The conjurer now requests his voluntary helper to place his hand on the top of the pack for a moment, presumably to give the necessary mental

impression of the card to the paper pad. The assistant having lifted off the top half of the pack, the conjurer takes the pad, and gazing at it intently, rapidly writes the name of the mentally chosen card and also the position in the pack in which it will be eventually discovered. This is placed into an envelope which the conjurer seals and puts into his own pocket. Then follows the dealing of the cards already referred to. The pack is then squared up and the assistant asked the name of the card he selected. The conjurer, taking the envelope from his pocket, shews that he has not only correctly named the mentally selected card, but also its actual position in the pack.

The experiment can quite easily be performed without the necessity of dealing the cards, and that without in any way detracting from the final effect.

The conjurer has, of course, selected in his own mind, the four cards to be used in the experiment. As an example we will say that these are:—

The 4 of Spades. The 7 of Clubs.

The 10 of Diamonds. The Ace of Hearts.

Three envelopes are already in the conjurer's pocket containing similar slips to those of which the pad is composed. The first envelope has a slip inside bearing these words: "You will choose the 4 of Spades which is the 3rd card in the pack." Number two has the same in reference to the 7 of Clubs as the 5th card, and number three of course refers to the 10 of Diamonds as the 7th card.

An envelope, pencil, and the small paper pad are lying on the table, the pad being not much larger in size than the cards used. Under the pad are hidden ten cards, six of them indifferent ones together with the other four cards in the necessary order as stated. After the shuffle, the mental choice, and the second shuffle, the assistant cuts and the conjurer places pad and cards (presumably pad only) between the two halves of the pack. When the assistant lifts the top half on to the table, the pad is removed; the conjurer sees the mental impression, writes what is necessary and places the slip in the envelope (he writes the name of the Ace and its position in this case). The envelope is then placed in his pocket, it being of course urgently necessary that the exact order of the four envelopes should be carefully memorized.

The assistant is requested to place the second half of the pack on top of the other half and to take the complete pack and hold it in his hands. He is then asked to name the choosen card. The conjurer *immediately* taking the necessary envelope from his pocket. After the contents have been noted the assistant counts down on the table to the necessary card, when the correctness of the prediction is proved.

It will be seen that as the assistant only sees the face of one card, the fact that the other three cards from which the selection was made

are at such close and regular positions is quite immaterial.

Stress should of course be laid on the fact that the cards were twice well shuffled by the assistant, and I also think the audience as a rule is quite convinced that the conjurer has never really touched the cards at all.

If preferred, the trick can be worked with two envelopes only, two slips in each, while some think the effect is increased if the position of the card in the pack be written on the outside of the envelope. The assistant then counts down the cards while the conjurer slits the envelope ready for the extraction of the slip bearing the name of the chosen card.

H.C.M.



The Celebrity Trick.

Some after thoughts.

Since writing up the above experiment in an earlier part of this book, two very valuable suggestions have been made to me by magicians.

Mr. Essler Kessen has suggested that after the paper has been chosen, it should be opened by the assistant and read, *before he places it in his pocket*. The name is not of course read aloud as this would spoil the final effect. The conjurer who takes advantage of this improvement is thus presumably reading the mind of his assistant, as he cuts the paper.

The second suggestion and an equally valuable one comes to me from Mr. Ernest Hammond. Before the conjurer starts the cutting process, the key paper, folded up, is introduced behind the large sheet. The cutting then proceeds and the large sheet is finally cut entirely away, leaving the complete key paper, and the performer has nothing to get rid of.

I am greatly indebted to these two gentlemen for their most excellent suggestions.

H.C.M.

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