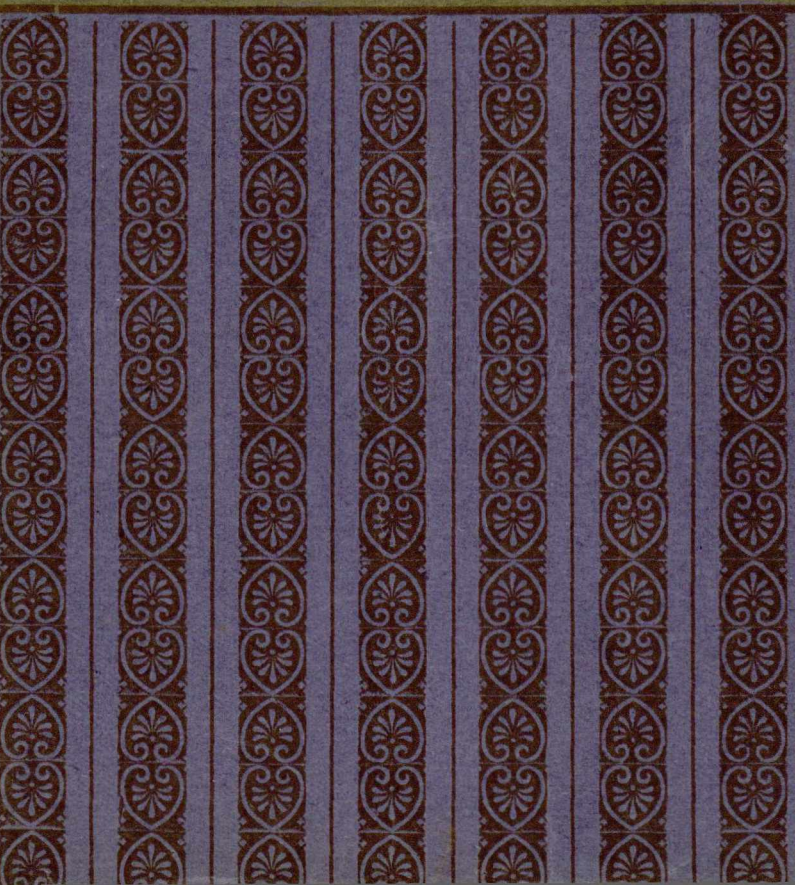
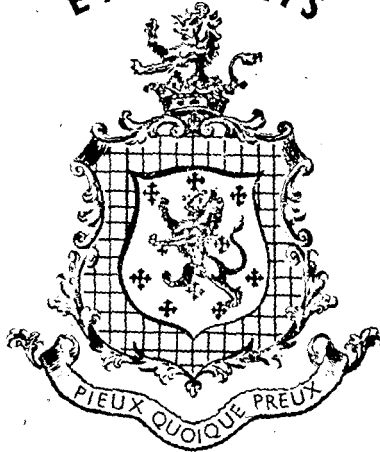


More
Miscellaneous
Magic.

PERCY NALDRETT.

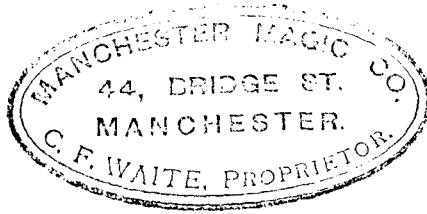


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“Mystery hath Charm!”

More

Miscellaneous

Magic.

PERCY NALDRETT.

Author of

"Magical Notes & Notions,"

"Moments of Mystery," "Miscellaneous Magic,"

"Sussex Thoughts," "A Civilian in Khaki,"

etc.



*Printed & Published by Percy Naldrett,
Portsmouth, 1919*

BIOGRAPHICAL NOTE.

PERCY NALDRETT, born at Worthing, Sussex, May 17th, 1888. First public appearance December, 1905. Concert and Drawing Room entertainer. With the Servais Le Roy Co., 1912. Author and Publisher of various Technical Handbooks on Magic, also books of Sussex & War Poems. Served as signaller & observer with 241st Siege 6in. Howitzer Battery in France and Belgium. At present residing at Portsmouth. Specialist in letterpress printing appertaining to Magic and kindred Arts.

FOREWORD.

Since the publication of "Miscellaneous Magic" I have been engaged in the more serious task of Active Service in France and Belgium.

The strenuous life in the Artillery caused me, with great regret, to abandon for a time, the ever fascinating Art of Magic.

I take this opportunity of thanking the numerous enquirers and correspondents whose letters were forwarded to me in the Field.

My former publications are now out of print, but I hope at some future date to re-produce them as a standard work; meanwhile I trust that this little volume will please those who have, like Oliver Twist, asked for more.

I propose to publish with pre-war regularity as long as really practical ideas are forthcoming.

Fraternally yours,

Percy Aldrett

The Prisoner.

A Card effect capable of infinite variation.

The performer requests a member of the audience to select a card from a pack. Four holes are now punched in the card and two pieces of narrow, coloured ribbon, are threaded through the holes. A plain wire or wooden frame about nine inches by seven inches, is now displayed, and the card is suspended in the middle of the frame by clips or drawing pins.

The whole affair is now shown, back and front, after which the *card only* is covered with a small silk handkerchief or flag.

Another card is chosen from the pack, replaced, and the pack shuffled. The cards are now dealt out separately and the card originally suspended in the frame is found in the pack, while the second card is proved to be missing. Upon removal of the flag from the frame the missing card is discovered suspended by the ribbons. The whole affair is shown back and front.

For the sake of convenience in working, the pack used for this particular experiment should be prepared by having four holes punched in each card.

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This can be neatly done with a boot-maker's eyelet punch, or, if preferred, small slits can be made with a pen-knife; the punctures to be in about the position occupied by the pips on a four-spot card. Two pieces of brightly coloured ribbon about fourteen inches in length are threaded through a couple of bodkin needles, ready for use.

There are so many different ways of obtaining the desired magical effect that it is difficult to decide which is the best. The writer therefore proposes to describe his favourite method and to make a few suggestions afterwards for variations in working.

The card intended to be suspended is "forced," but is devoid of preparation, excepting of course for the four punctures; a spectator may therefore be invited to thread the ribbon through the card, due care being taken that he starts from the back so that on completion a strip of ribbon is showing on the front of the card (see illustration). The card is now suspended in the frame.

A duplicate of the *second* "chosen" card is prepared by having dummy pieces of ribbon attached to its face, so that if this faked card is super-imposed upon the imprisoned card the illusion is perfect, the card having apparently changed its suit and value. This faked card is laid face down upon a small flag, and the back of the card should be coloured to represent the flag, so that its presence will not be detected by a casual glance. A small

dab of wax is also placed on the back of the fake. In the act of covering the suspended card with the flag the faked card is super-imposed and a gentle pinch makes all secure.

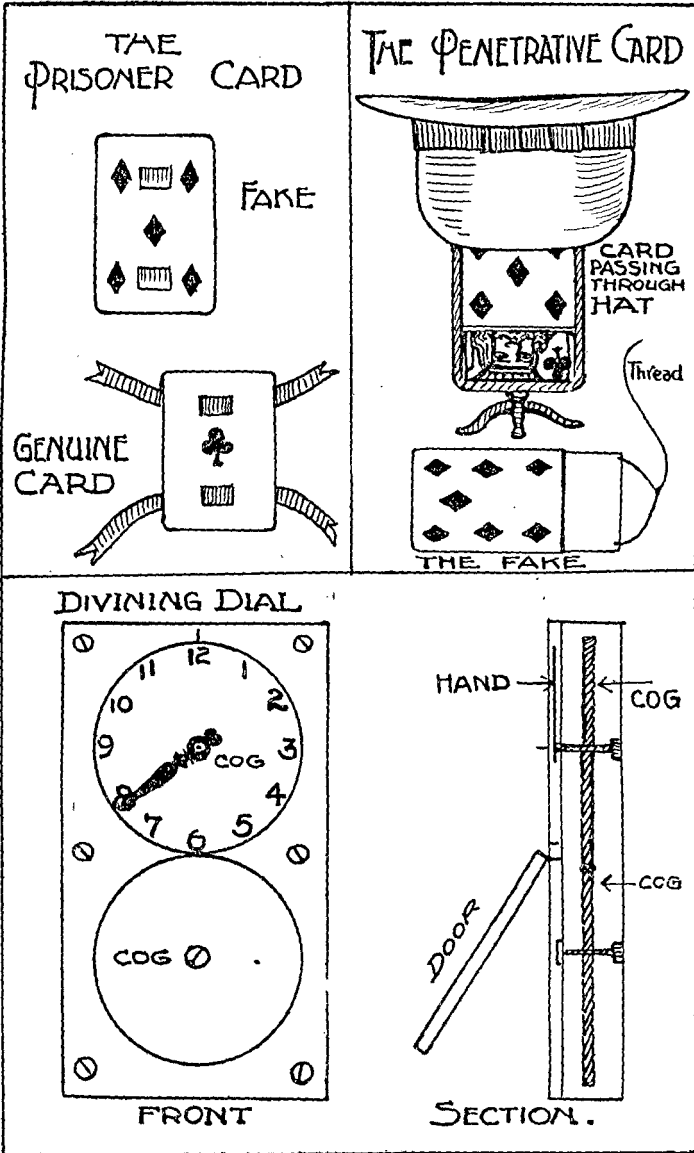
The remaining sleights necessary for the disappearance of the second card are of the usual type, the card being brought to the top and palmed or otherwise disposed of. The return of the original card to the pack is accounted for by the fact that *two* cards of that suit and value were in the pack at the commencement of the problem.

Many ideas in connection with this principle of deception will occur to the reader ; for instance, by having a faked flap card of the rubber spring type and a means of securing the flap until the required moment, a visible instantaneous change could be accomplished. This fake could easily be added to the suspended card in the act of adjusting the ribbons. A small clip and a thread is suggested for the release of the flap.

By the use of two frames a *passee passee* effect could be introduced, but perhaps this would be straining after effect and mean needless complication.

Readers possessing a black velvet covered board will find it quite a good substitute for the frame.

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The Divining Clock.

A Suggestion anent a popular Drawing Room Problem.

There is, on the market, a very ingenious little piece of apparatus which consists of a small oblong box of polished wood, with a lid arranged to slide back, disclosing a cardboard dial numbered exactly like a clock face. The revolving indicator is turned to any number and the lid closed ; all this is secretly done by one of the spectators who then hands the box to the performer. After a little showmanship and apparent mental concentration on the part of the magician he announces the figure at which the indicator is set. Even if some clever person sets the pointer half-way between two figures the magician is able to correctly divine the position.

The method employed is so subtle that the experiment bears endless repetition without fear of discovery, but the apparatus is only suitable for drawing room work, owing to its small size.

The writer was very desirous of performing the experiment before a large audience, and had the apparatus made up of such size that the dial was discernible to all. Size about 10 inches by 16 inches.

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For the benefit of those who do not know the working of the trick, the method is explained.

The indicator is attached to the axle of a concealed toothed wheel, which in turn engages in a second toothed wheel of similar size. The axle (or arbor as clock-makers term it) of this second wheel is a continuation of the screw-head which is in the centre of the panel below the dial. When the indicator is revolved this screw-head also revolves, but in the opposite direction. The movement of the screw-head is concealed by the sliding lid, and when the lid is closed the screw is not conspicuous as it is only one of five which hold the box together. One end of the slit in the screw-head is slightly wider than the other, so that the magician may recognise it as the "pointer end." As the screw revolves in an opposite direction to the indicator the reading of the screw-head must necessarily be opposite; for instance, if the indicator is set at 3, then the screw-head will read 9; if at 2, then the screw-head will read 10.

The apparatus can be used very effectively in combination with the Crystal Clock Dial, and in many other thought reading and spiritualistic effects.

The illustration will make clear the internal mechanism of the box. It should be mentioned that the sliding lid has a stop which prevents it being withdrawn more than is necessary to disclose the dial. For this large version a hinged door half the size of the box is preferable to the sliding one.

The Penetrative Card.

A Novel Rising Card Effect.

The conjurer shuffles a pack of cards and places them into a metal or wooden houlette. A bowler hat is now borrowed and balanced crown downwards on the top of the houlette. Now, to appropriate "creepy" music the card on the front of the pack is seen to pass slowly up through the crown of the hat, from the interior of which it is removed, and the hat handed back to its owner uninjured.

So much for the effect, which is decidedly weird. The *modus operandi* does not present any great difficulties.

A silk or sateen fake is employed, painted in exact imitation of, say, the eight of Spades; this fake is about half an inch longer than a playing card, for a reason that will be obvious later. Furthermore, the fake has a piece of fine stiff wire sewn along its top edge.

There is a tiny hole in the base of the houlette, at the rear. A silk thread is passed through this hole and out through the top of the houlette; it is then attached to the fake card, which is laid face

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downwards upon the table. The back of the fake card must be similar in colour to the table top. The houlette is of the design shown in the illustration, and slightly deeper than the cards; this allows the hat to rest upon the houlette without exerting any pressure on the pack beneath. The remaining end of the thread has a small shoe button attached to it and is lying on the table where it can be easily obtained.

The pack is shuffled, the performer taking care to keep the genuine eight of Spades to the front. He now places the pack face downwards on the fake at the same time executing the Charlier pass. The reason for making the pass is to bring the real eight of Spades somewhere near the centre of the pack. The houlette is now shown, due care being taken not to pull or derange the thread. The pack is now placed in the houlette, the thread coming *over the top* of the pack.

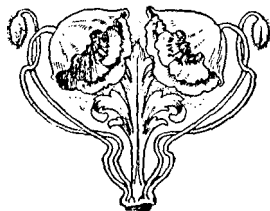
A bowler hat is borrowed and a duplicate eight of Spades with a blackened back is slipped in from the performer's vest. This card is inserted face downwards under the leather hat band, thus allowing the interior of the hat to be shown apparently empty. The hat is now placed crown downward on the houlette and the performer picks up a fan, at the same time obtaining possession of the shoe button. By fanning the pack to the accompaniment of a little "diabolical music," the fake card is gradually drawn

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up and over to the back of the pack. The duplicate card is eventually removed from the hat, and the experiment concludes.

It will now be fairly obvious to the reader that the extra half inch length on the top of the fake allows the fake to "turn the corners" of the pack before the thread is pulled; otherwise difficulty might be experienced in getting the fake to turn the sharp corners without risk of breaking the thread.

A particularly fastidious performer would no doubt prefer the houlette constructed so that the fake could be drawn completely out of sight into a space concealed in the hollow back of houlette. Be this as it may, and very commendable no doubt when "conjuring for conjurers," it is, after all, the broad effect which appeals to the average audience, and in the form described it will be found quite workable and complete.



“Body-Loading.”

Very few books on magic give any practical instructions for the production of various articles from the clothing and pockets of members of the audience. This item is always productive of much fun and makes an effective finale to any programme.

It is purely a question of cover and mis-direction therefore the performer is advised to keep up a running fire of comment and patter, and to work as quickly as possible in order to get the audience up to a pitch of excitement and laughter, when it will be possible for the performer to attempt and successfully achieve things which in ordinary circumstances would “take a bit of doing.”

It is always advisable to work in the centre aisle wherever this is possible, as it gives greater freedom of movement and therefore better opportunities.

Also too great importance cannot be attached to the necessity of “looking ahead.” A careful observer of Mr. Servais Le Roy, (who is admittedly a past master in the art of “production”) will notice that long before this item is due in his programme, he takes the opportunity of scanning the audience for suitable victims, and having made a mental note he is able to go ahead, when the time comes, without hesitation, which, in this branch of magic would be fatal to its success.

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Let us, then, start off with the disposition of certain set loads, to be produced in proper sequence.

These may comprise three bundles of coins, followed by a length of silk ribbon; next a piece of sash ribbon about ten yards in length, then a rabbit, more sash ribbon, followed by a long string of cards. The coins should be made up into piles of twenty, the top and bottom coins being nicked with a file so that they may be bound with a piece of thin black bouquet wire; the wire is twisted so that a loop is formed at the top of the pile, large enough to admit the forefinger easily. A pocket is sewn inside an opera hat; the mouth of the pocket is so constructed that it normally lies close to the side of the hat, and the pocket is of sufficient depth to hold the coins comfortably while allowing the loops to project so that the finger may be quickly inserted at first trial. Each piece of ribbon has an extension of black silk long enough to wrap round the bundle of ribbon when it is pleated. The smaller ribbon, about $2\frac{1}{2}$ inches in width, is made up and packed under the brim of the opera hat on the opposite side to the coins. A bundle of sash ribbon, similarly pleated, is concealed in each side of the performer's vest opening; the rabbit is carried in the usual rabbit pocket on the right side, while the string of cards is concealed under the vest on the right side.

The cards, by the way, are prepared by splitting old ones and repasting on two strips of narrow black tape at intervals of just more than the length of a

card, so that they will slide one over the other, as pleating is obviously useless.

To work the oracle, grasp the hat so that the ribbon is concealed by the fingers of the left hand, and advance towards a benevolent looking gent, and produce from his beard or beneath his chin, a couple of florins that you have palmed. Drop these into hat and hold the right hand above your head with fingers spread apart, at the same time nipping the right lapel (to *your* left) of the gent's coat with the same fingers that hold the hat (your thumb is inside hat), now quickly lower the right hand and plunge the forefinger through the first loop and secure the load of coins, which are instantly carried into the gent's inside right breast pocket; the bundle is squeezed and a few coins allowed to remain in the pocket, the remainder being produced and allowed to slide from the hand into the hat, making as much display as possible.

During all this the patter should be fast and furious without too much regard to its appropriateness or sense. "There's another coin on your beard, sir! Madam, kindly remove those coins from your muff! Here we are, sir, pockets full of real money—take them out yourself, sir! Is that real or not!"

Move sharply on to the the next person up the aisle, at the same time obtaining the second load of coins. If possible, produce them from a muff or fur,

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allowing them to jingle, a few at a time, into the hat. The same procedure is gone through for the third load, producing the coins from any available place as circumstances permit. When the last few coins are falling from the right hand, take the hat in the right hand, at the same time securing the ribbons from under the brim. Grasp a gent's coat with the hand containing the hat, and introduce the ribbons well up under the armpit inside his coat with the left hand, and commence the production.

If the gentleman tries to assist you, stop him by saying, "Here, let me get them all out," at the same time plunging the left hand in and forcing the ribbons well down into the interior of his sleeve.

After producing a few yards, put the hat down in the centre of the aisle and then continue to pull the ribbons from the gent's coat hand over hand; when you have sufficient draped in the left hand to serve as cover, bring this hand up to right of vest opening and secure the first load of sash ribbon; now, before the first ribbon is exhausted, turn quickly to the next person and thrust the left hand into his coat and leave the bundle of sash ribbon there and commence producing, leaving the first gent to pull the remainder of his ribbon out by himself. In producing the sash ribbon, take it hand over hand and retain a portion in each hand so that you eventually have two hands full and the mass of silk hanging down forming good cover for securing

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and introducing the next load. When the final piece of sash ribbon is about half exhausted, grip the rabbit's ears with the fingers of left hand and quickly turn half-left and dash across the aisle and plunge the rabbit beneath the right side of a gent's coat, and holding his coat in with the right hand produce the rabbit with apparent difficulty, leaving your hold of the ribbons for this purpose.

It is now necessary to put the rabbit and "junk" into the hat, which, it will be remembered was left in the aisle. This gives an opportunity, while stooping, of securing the stringed cards in the right hand and a final dive down the inside of some unfortunate gent's vest opening finishes the work of the performer, who drapes the cards round his shoulders as he produces them.

All this must necessarily be executed with a certain amount of dash and go, leaving the audience with but a confused recollection of the sequence of events; all they realise is that an enormous quantity of stuff has been produced from various persons. Indeed, experience teaches that the actual victims are rarely able to tell exactly how the loads were planted.

In this style of magic the performer must be prepared to take risks, bearing in mind that it is the broad effect which counts, and that it is of little importance if a spectator in his immediate vicinity should catch a glimpse of some move not intended to be seen.

A variation of the Coin and Ball of Wool.

Involving an ingenious and useful principle.

Here is a pretty variation of the coin and ball of wool, which makes the problem a little more spectacular and imposing than the old cut and dried method, and the principle involved will be found useful for many other effects.

A coin is borrowed and marked for purpose of identification ; it is then wrapped in a piece of flash paper and placed in a small clip-stand on the performer's table. A cardboard box containing a number of balls of wool of various colours, is now brought forward from the rear table ; the balls of wool are taken out and impaled on nickel spikes standing up from a wooden base. There are six balls of wool and six spikes. A card is chosen or a die cast to decide which ball of wool is to be used, numbering from the performer's left. Let us suppose number four is chosen. This ball is placed in a tumbler and given to a spectator to hold. The coin packet is now vanished in the flame of a candle and upon the wool being unwound a little nickelled box is discovered, which, upon being opened, discloses the marked coin.

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In this method, instead of changing the chosen ball for the ball containing the coin, the magician alters the procedure ; the ball containing the box is prepared in the usual way with a flat tin tube giving access to the interior. This ball is ready in the performer's right *profonde*. The cardboard box contains only five balls, and has a hole in the bottom large enough to allow the passage of the prepared ball.

The magician makes use of the well-known coin fold and the packet placed in the clip is empty. The marked coin is dropped down the flat tube into the box and the tube is withdrawn. The left hand reaches for the box ; the right hand is now brought up underneath the box and loads the prepared ball of wool into the interior. The lid is taken off the box and the balls are impaled on the spikes, the one containing the coin being on number four spike. This number is now forced by means of a card or loaded die.

The reader will observe that the principle of secretly adding to the contents of a box is capable of infinite variation in actual practice, for instance, the "Wireless Parcel Post" problem explained in *Magical Notes & Notions* could be worked on these lines. An excellent experiment on this principle is worked by Mr. John Warren of *Magic Carpet* fame, who causes a borrowed watch to appear in a metal tobacco box selected from about a dozen which are tipped from a cigar box on to a bare table.

A Card and Handkerchief Effect.

*Contributed by Percy Naldrett to the "Magician," June, 1915, and reprinted
by permission.*

In spite of the quiet Christmas and the war, the present-giving friends carried out their usual tactics with unabated energy, as is testified by the unusually large collection of "props," many more ornamental than useful, which it was the writer's luck to "receive and be truly thankful for" on the festal morn.

Being one of the clean-shaven species of mankind, and that *rara avis*, a non-smoker, moustache cups and presentation cigars were well to the fore. Perhaps the most appropriate object was an "Excelda" handkerchief with an attractive border of playing cards, which, to a magically-inclined mind, instantly suggested a somewhat novel idea with which to astonish the natives.

With a laudable desire to return good for evil, and incidentally to save personal expense, the moustache cups and other oddments were re-shuffled and re-distributed among the various donors with sincere if somewhat belated compliments. An exquisite bit of diplomacy, but we tremble for the consequences if the reader should basely betray us.

Having thus done our best to push the business on in a literal sense, we devoted undivided attention

to the playing-card-pattern handkerchief. Good heavens! It has just occurred to us that it was a present from a maiden aunt with a perceptible darkening of the upper lip, and we, like the German diplomatists, have badly blundered, for as we pen these words, there is on the way to her a beautiful moustache-cup, on which are inscribed the touching words: "I'm not greedy, but I like a lot." Well, the fat is in the fire, and we can only trust that the parcel may be one of the many selected to undergo the wonderful crushing process instituted at Xmas time by the Post Office. May the crushing be more than complete, and our reputation saved. But let us turn from such depressing reflections and consider the problem in hand.

The performer exhibits an "Excelda" handkerchief having a border of playing cards. This he pins by the four corners to a gilt frame containing a black background. A card is selected from a pack; let us suppose the card to be the five of clubs. The card is placed in the conjurer's pistol and fired at the frame. Instantly the five pips appear, much enlarged, on the white handkerchief. The handkerchief is taken down, and it is seen that the five pips are actually cut out of the fabric. The handkerchief may be given to the spectators at a souvenir.

This startling effect is, of course, only suitable for platform or stage. The back of the frame consists of a piece of three-ply wood having a hole in the centre, about three inches in diameter. This

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background is covered with black velvet or black silk. A slit is cut in the material where the hole in the board comes, and a piece of garter elastic is sewn along each edge of the slit in order to keep the material taut. This slit will allow anything to be pulled through the hole in the wood, but the material closes automatically. A duplicate handkerchief is prepared by cutting out the five club pips. This is drawing-pinned on to the background, and gives a perfect effect of five black pips on a white ground. Superimposed on this prepared handkerchief is a square of black silk or sateen, large enough to completely hide the handkerchief. This silk is secured at the corners by four very weak flat steel tongues or springs.

The frame has a spring drum or roller at the back which is set in action by a releasing trigger or catch.

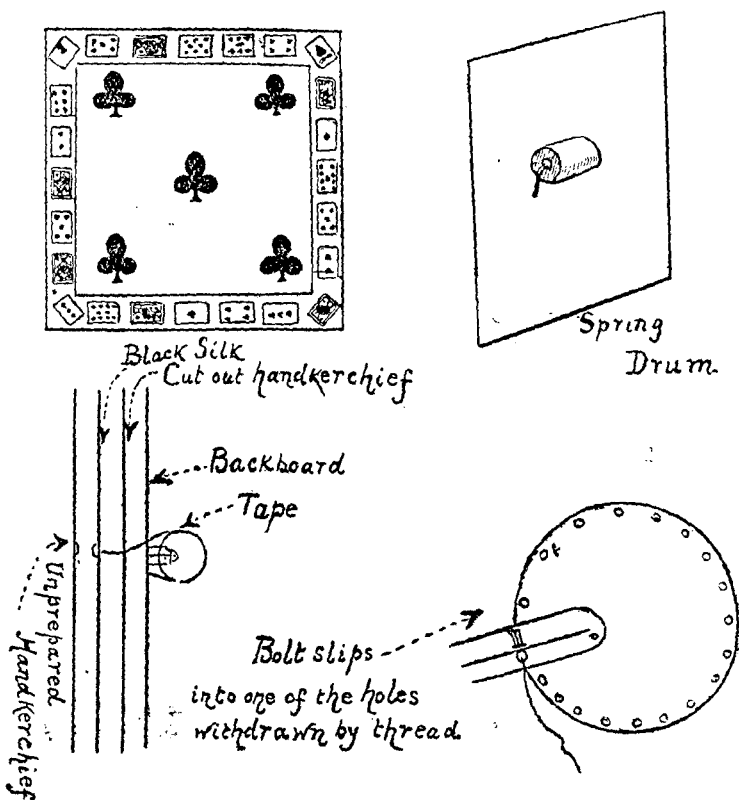
Attached to the roller is a short piece of black tape; the other end of the tape is sewn to the centre of the black silk square, via the hole in the board. One part of a glove-fastener is sewn to the centre of the black silk square and the other part of the fastener is sewn to the back of the otherwise unprepared handkerchief. When the performer puts this handkerchief into position and secures it by means of the same flat tongues that hold the black silk, he contrives to snap the glove fastener together, thus joining the handkerchief to the silk.

When the catch is released the drum rapidly

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revolves and winds in through the hole the black silk and the unprepared handkerchief, leaving the punctured or stencil handkerchief in view.

Some readers may imagine that the same effect could be got by using the old-fashioned spring blind; but the effect by the method described is much more mystifying, as it has more of the "dissolving view" idea about it than the ordinary roll-up blind.



Patron for the Mutilated Sunshade Problem.

By Harry Leat.

“ Ladies and Gentlemen, I have much pleasure in informing you that I paid this morning the sum of ten shillings to the Chancellor of the Exchequer for a borrower’s license; pay ten, and you can borrow thirty per annum, per-haps. I am now at perfect liberty to go amongst the audience and borrow without being charged with begging. Directly I can afford it I am going to get another license, allowing me to have five meals a day instead of four. That will be gorgeous. Could anyone lend me a napkin in anticipation? What, no’ napkins? Well, a handkerchief would answer the purpose. Could I borrow a small lady’s handkerchief? I do not mind if the lady is large, provided the handkerchief is small. Yes, please, a white handkerchief. Any colour will do so long as it is white, or one with a white centre, and a border of the same shade. You, madam, you have a kind face. I have had nothing to eat since yesterday, and to-morrow will make the third day. *Won't you lend me your handkerchief?* Thank you so much! This borrower’s license seems to work well, doesn’t it? Of course, madam, if I fail to

return it you will be adequately compensated. (Roll up handkerchief.) You simply get a form at the Post Office, stick a five shilling stamp on it to defray office expenses, and,—and your grandchildren may possibly hear something about it. They can tie their little socks up with the red tape—if they have a license to wear socks.

Madam, would you mind holding this handkerchief in your right hand. That's it. Just a little tighter. Squeeze it a little. I forgot to tell you, the best way to stick the stamp on the form is to lick the stamp—once. Do not lick it twice or there will be no gum left, and you are disqualified for a license for five meals per diem—I mean day.

Madam, whatever are you doing? In the whole course of my career I have never seen a squeeze like that. Have you been in training? Do you hold a license to train? Open it please. Dear, dear, there's an awful stripe—I mean strip. The lady has been and stroped it. You have spoiled the trick. You surely do not hold a license for spoiling tricks, do you? I'll give my word—as a conjurer—that I will get it cancelled, even if I have to put six penny-worth of blue trading stamps on the form of complaint. (Show strip.) This is all very well and useful when father goes to draw the thirty shillings, (roll it up) but I have not got a license for that.

You, sir; would you hold this strip? Place the other hand on top, and roll it round and round,

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like so. *Stop!* You have revoked. I turned to the right, and you turned to the wrong—I mean left. The man who took the wrong turning. Whatever has happened now. Please show. Ah, mon Dieu, petit squares. I sincerely beg your pardon, for the moment I forgot myself and thought I was performing in Soho. Little squares. How many? Eight. One for each day of the week, and two on Sunday. For the sake of peace, will you, madam, accept these pieces and let me get on with another trick. I ought never to have started it. One of the rules of our Society distinctly states that the trick must not be worked without twelve lessons. I have only had six. My license will be endorsed again. It has been nothing but pay fines since Christmas. (Pick up newspaper.) *Daily News*—registered as a newspaper for trans—Oh, so the *Daily News* is a newspaper after all. How strange. I wonder whether it has got a license. Now, if there only happened to be an easy job going, with a pick and shovel (make cone) or a grocer's assistant wanted, I'd get a license and go after—here, sir, drop the pieces in here. I can see the veins swelling on the back of your hand. Now would you mind holding the paper bag like so? That's it. Now strike an attitude—not me—an attitude.

I have here a very sad case; I mean an umbrella case—what *do* I mean, a parasol case. (Unroll). This is a parasol. Of course you can buy parasols any colour or shade, from black to a sunshade—if

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you have a license. I said this was a sad case. Its not. It is the horrible example. Madam, would you give me your word as a gentleman and say you would like to be seen walking under this? Certainly not, for it affects your sight. All right I will put it back. There we are. What is that you say sir, one last look? By all means. (Pull skeleton parasol out.) Oh dear, I wish this was my early closing day. Look, you can count its ribs. I shall receive a summons from the Society for Prevention of Cruelty to Parasols. Madam, will you take the parasol if I wrap it up in this paper bag? (Take bag and let it open, dropping cover.) Why, here is the cover. Will you stitch it on—if you get the needle—and thread. See, the cover goes on the top, like so. On the outside, not the inside. You can remove these dingle-dangle-ums—if you have a license. Well, never mind. We will place the parasol back, also the cover, and then repeat that pathetic Italian proverb, "Hey, Presto," and all will be well. There we are. There is the parasol quite restored, and here is the handkerchief safe and sound after all its perigrin, peri, after all its wanderings."



The Green Ray.

A Series of easily worked effects, with Patter.

“ Ladies and gentlemen, many years ago, when I was quite young and even more handsome than I am now, I was travelling in Greenland, collecting botanical specimens of red cabbage, I happened to meet Professor Marconi who had just invented his wonderful Green Ray. He gave me a sample in exchange for the current number of *The Electrical Review*. Here it is, in this bottle. I have to keep it in a bottle because of its very rare properties which I will endeavour to demonstrate to you. With your permission I will first place these gloves upon my hands for a reason that will very soon be obvious to you. Now this silk possesses the mysterious power of impregnating adjacent objects with its brilliant colour. You will think this rather a far-fetched story. It is; all the way from Greenland. But watch; I take this card, the five of Diamonds, and I bring it close to the Green Ray. You see, the Diamonds have turned green. Unfortunately emeralds are not so valuable as diamonds, so we cannot make commercial use of it in that respect. My friends at home get very anxious when they see me handling this bottle, as they think I'm going to

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Turnham Green. There's one gentleman groaning. Perhaps he's never heard that joke before. Here is a white billiard ball which I will place into this wine glass—glass by the way is impervious to the Ray, owing to its translucent vermilion—yes, I know that sounds like macaroni, but that's because you are thinking of the inventor of the Green Ray.

Now I simply wave the Green Ray over the billiard ball, and *Voilà!* I don't know what that means, but it sounds so delightfully Parisian. The white ball has changed green.

If you can spare the time I would like to show you one more experiment with the green eyed monster. Here are two white silks; I will tie them together, so. Now just a rub with the Ray, and the oracle works. I have had very good offers from Home Rulers who want to experiment upon the Union Jack. I notice one lady going positively green with envy, so I will proceed with a quite different problem."

Very few accessories are necessary for the presentation of the above little interlude. A medicine bottle containing a green silk is the professed medium which causes the various changes. The card used is a very clever invention of De Land's copyrighted and patented by him, and known as "De Land's Irish Card." It is useless to attempt to manufacture one of these, as very expensive machinery is involved in its production. It consists

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of a five of diamonds with the pips and indices beautifully cut out ; this is backed by another card, half red, half green, and between the two cards is a sliding panel coloured with red and green squares, so arranged that the mere sliding up and down of the panel effects the change. I hold no brief for De Land, but the card is perfect. They are, I believe, still obtainable on this side of the water ; if any difficulty, try an American dealer.

For the construction of the ball, readers possessing a copy of *Miscellaneous Magic* will find a similar experiment therein, under the title of "The Eclipse Colour Changing Billiard Ball," although in the present case nothing so elaborate is used. It is simply a wooden ball enamelled half white, half green, with a deep groove turned along the junction of the colours. This is dropped, white side to audience, into a wine glass of such size as to comfortably grip it, or at least to prevent it from rolling. Under cover of waving the bottle the glass is given a half-turn.

The white silks that change visibly to green, are familiar to every conjurer, consisting of a reversible green and white silk "bag" and two other silks to match.

There are endless possibilities in the idea, for instance, the performer's gloves could be turned to green on their initial approach to the Green Ray, or, with slight adaptation, Cecil Heygate's "Tactile

Tape" could be pressed into service.

* * * * *

Since the above was put into type, other suggestions and topical patter have come to hand from my helpful friend, Mr. H. A. Leat, of Tooting, written solely from the title, "The Green Ray." This is an interesting example of two minds working on one idea.

The Green Ray Patter by Harry Leat.

"Ladies and gentlemen, by a very fortunate incident I have been made the happy possessor of a very wonderful instrument. It was invented by a friend of mine, a mechanical Doctor. He was a great success at his profession, at least the undertaker had never a good word to say for him. He always wanted to shine. To gain this end, it occurred to him that a machine to emit rays of light would help him to shine. You have all heard of the "X" Rays? Exactly. Well, they have been kept in constant use to see some of my jokes. But my Dr. friend would always see you through, without seeing through you; and when he invented *his* Rays he wanted everyone to turn green with envy.

Here is the machine on a small scale, no, I mean on my hand. Of course the machine can only do a little, so it will only be a little do; but I would have liked to have done you for more—I would have

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liked to have done more. Take this card for instance, all that has to be done is to start the machine, pass the card through the rays that it emits, and there—we get green spots, like the black ones in your eyes, only larger. Of course, larger objects have to be subjected to friction at the same time that they are passed through the rays. This red silk, watch. A little friction, and there we are, all green; in fact I was born that way. To get enough friction to turn a man green in the Rays you would have to use a steam roller. Let us take this little yellow flag, with a Lion on it, designed by Harry Lauder—a little friction,—all green. (Produce Irish flag.) You may wonder where the Lion has got to; he is hiding behind the bars. A woman I know gave her husband a good scolding for being in front of some.

This invention is going to revolutionize the War Office. (Show Red Tape.) No more Red Tape! All green. As Earl Grey didn't say, "Isn't it marvellous!" A little while back there was a great calamity on the Railways. All the signals went Red. My friend came along with this invention and turned them green; that ended the strike, and Lloyd George is presenting him with a putty medal to-morrow."

It is suggested that a burlesque electrical machine be introduced, thus affording great scope for comedy.

An addition to the Penetrative Ink.

At some time or other the reader must have admired the truly weird effect obtained in Roy Enoc's Ink Problem, in which a glass jug full of ink filters through the crown of a borrowed bowler hat. In the usual form a little ink remains in the bottom of the jug. My friend, Lieut. Kay, of Southsea, conceived the idea of using "ink" made by a solution of tannin and perchloride of iron, and putting an acid solution in the celluloid receptacle. When the plug is removed the ink filters through and mixes with the re-agent, which turns it clear. It then appears as if the whole of the ink has penetrated the bowler.

I have not had an opportunity of testing this theory, as unfortunately my apparatus was smashed in the Menin Road battle, but it seems quite feasible. The only possible drawback would be if the re-agent affected the ink outside the fake too soon. If this occurs then an alternative would be to drop an oxalic acid lozenge into the fake when the ink has reached low level. The above is only put forward as an idea to be "tried out" by those interested.

A Colour-Changing Silk.

In this effect a blue handkerchief changes instantaneously into a red one, without the performer making any movement. A spectator is now offered the red silk which will bear any amount of examination.

This brilliant effect, which is admittedly of the mechanical order, is well worth the preparation necessary and the apparatus involved. The red silk is unprepared and is concealed at the outset in a blue diamond shaped bag or double silk. This bag has a small ring sewn to the bottom.

The performer has an elastic pull from an ankle strap up to his vest, where a flat tin funnel is fixed to a waist belt. The flat funnel is just flush with the vest opening, in the position usually occupied by a vest servante. At the top of the elastic is a watch swivel and it is kept in position, with the elastic at tension, by hooking it on the front of the metal funnel. The performer picks up the blue silk, holding "red end" with right hand, and the ring end with the left. He hooks the ring under the watch swivel, and gently, but firmly, lifts it off the funnel fake. By letting go the watch swivel the blue bag disappears, and there is the red one ready for inspection by any sceptical spectator.

Wrinkles.

It often happens that when a hat coil is spun out with the wand, that the paper gets entangled round the performer's arm and hand, thus making a most inelegant display ; this is caused through lack of knowledge of a simple dodge. If the first few yards are produced and then the circular motion of the wand *reversed* at every dozen yards or so the paper will not get entangled.

There are several little difficulties like this that the self-taught magician is liable to fall into ; the writer is reminded of a typical example mentioned in *Sach's Sleight of Hand*. Mr. Sach states that when getting something down from the vest while returning to table or platform, the self-taught conjurer invariably uses the arm corresponding to the side of the vest which conceals the load the elbow protrudes and draws attention to the fact that the conjurer is doing something that he does not wish to be seen. The correct way, of course, is to let the opposite hand reach across to the vested article, when no movement of the elbow is necessary, and movement of the forearm is not visible.

Here is a wrinkle for which I believe credit is due to Capt. Kettle the ubiquitous sleight-of-hand

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performer. The stud portion of a glove fastener is attached to the rear edge of the table, or in any suitable position on the performer's clothing; any small article such as a billiard ball, hollow imitation egg, or other load has attached to it the remaining portion of the snap. A little pressure secures the load to the stud, where it rests quite secure until required. It is some little while ago that this idea was mentioned to me, but if I remember rightly, Captain Kettle makes splendid use of it in connection with an "unprepared" egg bag. In this case, the stud is sewn to the inside of the bag, and the other portion of the glove snap is attached by pins or cement to an ivorine or wooden egg. The egg is placed into the examined bag and pressed on to the stud. The bag is now turned inside out and held daintily by one corner, thus proving the disappearance of the egg. The presence of the stud in the bag, if noticed, is hardly likely to cause comment. This version of the trick appears to have been invented to puzzle those who "know."

In "Latest Magic" Professor Hoffman describes an adhesive principle for use in card tricks. For impromptu purposes, providing the cards are of the glazed variety, simply moistening the face of a card with your wet finger, will cause it to disappear, through adhesion to the adjacent card.

In working pure sleight-of-hand with coins, especially when the audience is near to the performer, the following dodge for disposing of a coin will

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be useful. A small pocket or " slit " is made in the seam of the right trouser leg, just above the knee ; a coin is taken in the right hand and apparently transferred to the left ; the right hand drops naturally to the side and the coin is easily slipped into the tiny pocket. My friend, Mr. H. Robbins, of Hayling Island, makes good use of this and also has a similar pocket beneath the left arm-pit ; in the act of taking the wand from under the arm, the coin is disposed of.

There is, on the market, a joke in the form of a dud ten shilling treasury note. A quantity of these made up on the same expanding principle as spring flowers, will be found very useful in connection with the Aerial Treasury, or any other problem involving the use of stage money. A couple of hundred welling from a hat or cornucopia will make a very brilliant display.



The "Dublin" Rabbit.

There is nothing new in pulling one rabbit into two, but judging from the way it is executed by many amateurs, and not a few "perfectionals," a little instruction on the methods of some of our best performers, may not be out of place. .

First method. The second rabbit is carried in rabbit pocket on the side most convenient to the performer. On returning to the platform or table, this duplicate rabbit is withdrawn and held by the ears with the first rabbit, the free hand sliding down and retaining the hind legs of the animals; now face round to the audience and after a few seconds pause, release legs and separate the rabbits by their ears.

Second method. Hold first animal by ears, near to your breast; the disengaged hand comes up apparently to assist but under cover of the first rabbit the fingers secure the ears of the second animal; now with a quick upward movement the hands are separated and both rabbits shown.

Third method. Used by the late Imro Fox. Somewhat similar to the foregoing, the second rabbit's ears being secured in the act of turning toward the audience, *and the little fingers linked together*. A quick tug separates the hands and the effect is as if one rabbit was forcibly pulled out of the other.

A Subtle Force.

Here is a very useful force suitable for any experiment wherein it is necessary to decide a colour, or the name of a celebrity. About a dozen plain visiting cards are necessary; the performer writes the name of a different colour on each, but prepares two of the particular colour he intends to force. Let us suppose the colour to be red. These two he lays face down side by side upon a round tray; the other cards he places face down haphazard upon the tray. Now advancing to the audience he says, "Here are a number of cards each bearing a different colour, for instance this one is green, this one brown. (Here he picks up the cards mentioned and throws them to the audience in proof of his assertion.) Will you, madam, take one of the cards from the tray? Thank you. Will you name the colour it bears? Red! That then is the colour we will use." It is assumed that the lady has taken one of the red cards which the wizard takes care is nearest her. *This will happen nine times out of ten.* The performer thereupon grips the duplicate card with his thumb and waves the tray, scattering the remainder among the audience.

In the event of the lady taking the wrong card, the performer is not disconcerted, but says, "The lady verifies my statement—all different—see, I will scatter them all but two—will you, sir, choose one of the two remaining."

Mr. Le Roy is, I believe, the originator of this ingenious force.

A Camouflage Vanish.

This method of causing a bulky article to vanish, such as a square bird-cage or large die, will be of use to all stage performers, and, under certain conditions, is also suitable for the drawing room.

Let us suppose the object to be vanished is a cage and bird. A fake or dummy of same shape and dimensions as the cage, is constructed of dull black bouquet wire; this is placed on the servante. The cage is exchanged for the fake in the act of covering with a silk cloth; the parcel is now carried clear of table and other furniture—a flick of the cloth and the fake goes flying—anywhere toward the back of the stage, invisible against the pattern of the carpet.

If used in a drawing room it is best to have the fake attached to a thread so that it may be pulled away behind a screen, although much depends upon the background and lighting.

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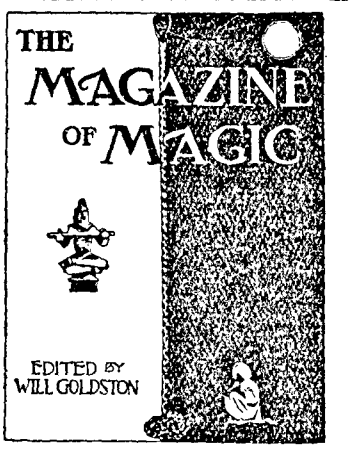
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