



UP-TO-DATE MAGICAL IDEAS



----By----

RAYETTA & WALTON

-----PUBLISHED BY-----

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PREFACE

In presenting this book to the magical fraternity, we differ in a way from the majority of authors who preface their offerings by stating: "In presenting this book we have no excuse to offer." We believe we have an excuse, as we think it will help to fill a long felt want in magical literature, owing to the fact that each and every trick or idea has been used by professional magicians and the worth thereof proven. Now the average book on magic, although containing a great many very brilliant tricks, in many instances are found to be impractical or the necessary apparatus very expensive or difficult to construct.

The majority of the effects in this book are original with the authors; the remainder, acquired during professional careers of over twenty years duration (doing magic from a soap box on the street corner as well as on the stage of leading vaudeville houses.)

To the best of our knowledge these items have never appeared in print, but as the originator's names are unknown, we are unable to give them credit. We always consider money has been well invested when one or two good pointers from a book on magic proved of value in our own performance and we trust that in the following pages you will find more than one idea that you can use to advantage.

IMPROVED COFFEE AND MILK TRICK

This is one of the standard old tricks that always goes well, the weak point being that the vases, or shakers, that are commonly used, not being filled visibly with the paper shavings. In our method, this is not the case, as the paper shavings are seen to be poured into the shakers.

The secret is in the boxes used, which are made the same as the box in the egg and confetti trick, the inventor of which we do not know, our only claim being adapting the idea for this trick. For the benefit of any that do not know the trick of which we mention, the boxes are constructed with a bottom about two inches from the top, which holds the paper shavings. The lower part is divided in the middle with a partition and has no back, and only one side having a bottom. This side should be padded, corrugated pasteboard being very good for this purpose. In the side without a bottom, as the box stands on the table, is the shaker containing the coffee, the other box, of course, the top filled with white shavings, has the one filled with milk, one box on each side table.

An empty shaker is held in the left hand, the right hand is used to fill it full of shavings, from the top of the box. When filled, it is taken in the right hand, which lowers it to the table, the left hand, at the same instant, picking up the box, but at the moment the right hand holding the shaker is behind the box, the shaker is dropped into the padded apartment, leaving the loaded one in view, as the box is lifted and placed on the floor or handed to assistant. The other shaker is filled and changed, with the aid of the other box, and the trick finished in the usual manner.

IDEA FOR SLATE AND RISING CARDS

In Maskelyne and Devant's book, "Our Magic," is a combination trick of Rising Cards, the Spirit Slates and Numbers. The following is our method of doing it. Three rows of figures are written by members of the audience, on a slip of paper, which is given to another spectator to add, the paper being laid on a tray and afterwards burnt.

Ten large numbered cards are placed in a houlette which is suspended on two ribbons and a small blackboard hung on the houlette. While the paper is burning, a number of the cards rise, the figures on them corresponding to the total result of the figures written on the paper. The ashes are now loaded in a pistol and shot at the blackboard on which the result instantaneously appears.

We use a small scratch pad of paper from which the pasteboard is removed from the back. On inner side of the last sheet write three rows of figures in different hand writing, the sum of which is, of course, the number to appear on the blackboard, etc. Handing the pad to three of the audience, have each write a row of figures on it. On receiving the pad from the last one, turn to another, at the same time tearing off the bottom sheet, on which are your figures, which you hand to him to add, tossing the pad carelessly on to the stage.

Have him take a memorandum of the result and place the paper on a small tray or plate, leaving it on a chair or table. The blackboard, which is a sheet of heavy pasteboard about ten by fifteen inches and painted black, is handed for examination. On receiving it back it is laid on the table and the cards picked up and shuffled.

The cards to be used are about five by seven

inches, each bearing a number from one to naught, painted on in black figures. These are placed in a houlette made of light wood. The front is open with the exception of a narrow strip on the bottom and sides to prevent the cards from falling out. The back is double, making a compartment large enough to hold the duplicate cards which are to rise. These are threaded in the same manner as for the rising card trick, one of the ribbons being double for the thread to pass off stage, or a number of very small rings can be stitched on one side of the ribbon for the thread to run through.

This method is the best, as it does not require so much ribbon and it is much easier to pass the thread through the rings than through the double ribbon. The blackboard is now picked up and hung to the bottom of the houlette on two hooks two holes being made in the blackboard for this purpose, but it now has a fake on it, which is made of two pieces of the same material, each about two by fifteen inches and hinged together with a strip of rubber.

The result of the sum is written on one side of this in chalk and folded. Two minute blackened rings are fastened to each side of this flap and a blackened needle passed through so as to keep the flap from springing apart. A thread is tied to eye of needle and passed off stage. Plenty of slack should be left so that when fake is picked up with the blackboard and hung on houlette, it will not prematurely release the flap.

Two hooks, made of tin, and painted black, are also fastened to one side of flap, which is lying on the table, and the blackboard laid on top of it when it is handed back from examination. When the blackboard is taken up to hang on the houlette,

the edge of it catches the hooks and the fake is taken up with it.

The paper is now set fire to and your assistant pulls the thread causing the cards to rise, which are taken from the houlette as they appear. Care must be taken in placing cards in houlette, that the face card is not one of those numbers that are going to rise.

The ashes are now placed in the pistol which is discharged, assistant pulling the thread attached to needle, releasing the flap, which flies open, showing the figures, they appearing to be instantaneously written on the blackboard.

FAN SERVANTE

This will prove a most useful accessory to any magician, well worth the few minutes' time used in its manufacture. A fan, purchased in any novelty store, has a pocket made of black silk stitched or glued on one side. Pocket should measure about four inches by three and made full, so that when fan is spread open the pocket forms a convenient receptacle for a ball, egg or other small article. We give a couple of suggestions as to its uses for production.

Lay the fan on table, with object to be produced in the pocket. Showing the hands empty, pick up the fan with right hand. Standing with the right side to the audience, the left hand is held slightly above fan. Showing back of left, turn hand showing palm. Now, turn hand again, at the same time making a circular motion with the fan, which covers left hand for a second. As you do this, give a little jerk to the fan, which will throw object from pocket into palm of left hand, which you close, keeping back of hand to audience. Fan-

ning the hand for a moment, slowly turn the hand over and show the object produced.

For vanishing, holding the object at fingers tips of left hand, the right hand holds fan just below it. Turning the left hand over, the article is dropped into pocket of fan, the fan, held in right hand, covers the move. The left hand is closed as you turn it, as if holding the object, and held back to audience.

Fan it for a moment, slowly opening it and showing it empty. Other moves for this very useful article will suggest themselves to you, it being, in particular, very good to use in getting rid of the torn pieces in the paper napkin and con-fetti trick.

HANDY BLACK ART WELL

This may be a misleading title as it is not a new idea for a well, only a position for it that we have not seen other magicians use. A half circle is cut out from the front edge of table top for the well, allowing a palmed object to be dropped in it as you reach for the wand, or other article, which is laying at the front of the table, part of it projecting over the edge. This has a neater effect than when the hand drops the palmed article on the servante or in a well cut in the middle of the table top.

EGG BAG DONE WITH A BORROWED HANDKERCHIEF

The fake in this consists of a little bag, made of white linen, of sufficient size to contain an egg. In the hem at the mouth of the bag should be sewed two pieces of whalebone or watch spring, to pre-

vent the egg from falling out but allows it to be removed by pressing the springs apart. In the bottom seam of the bag a pin should be stuck. The bag, containing an egg, is "vested" on the right side.

Borrowing a white handkerchief, fold it once and pin it together on the sides so that it forms a sack, placing the pins about an inch from the sides of the handkerchief. Turn it inside out and hand it to some one for examination. While this is being done get the bag from vest and palm it.

When you receive the handkerchief back, (be sure it is inside out) make a remark that the pins are coming out. As you apparently remedy this you really attach the bag to the handkerchief with the pin that was placed in the seam of the bag, the bag thus taking the place of the double side in the old egg bag. It should be pinned to the top hem of the handkerchief on the right hand side.

The trick is now done in the regulation manner, it only requiring a little care in turning the handkerchief inside out, to prevent the bag from showing, which will not occur if the fingers of the right hand cover it during the manipulations. At the completion of the trick, the act of removing the pins gives ample opportunity to remove the bag.

METHOD FOR HAT LOAD

Where you are using a volunteer assistant from the audience for some other trick, get him in a position close to a wing. Holding the borrowed hat in your hand while talking to him, gesticulate freely, thereby showing that the hat is empty without calling special attention to the fact. The hat, in its movements, for one second is partly out

of sight behind the wing, and at that moment the "load" is dropped in it, by some one you have stationed there. Having the volunteer hold the hat well above his head (so that he does not get a view of the contents) proceed to extract the different articles.

SIMPLE VEST SERVANTE

A strip of sheet iron, heavy tin, or similar material, a half inch wide, is bent crescent shape and another strip, slightly curved, is soldered to the ends. It should be about four inches long and the space between the two strips, two inches at the widest part. To the crescent shaped strip is sewn a piece of black cloth and to the slightly curved strip a piece of white cloth. The two pieces of cloth are then sewn together, forming a bag, the strips keeping it open. This is placed behind the vest at the the bottom of the shirt front, the white cloth side of the bag appearing like the shirt to any one looking down from the the gallery. This affords a most excellent means of getting rid of a palmed object, and it has the advantage over the cumbersome belt servante, of being quickly disposed of, a mere turning of the body for a moment, enabling the performer to withdraw it and drop it on a table.

COMBINATION FOR HANDKERCHIEF PEDESTAL

Anyone having a handkerchief pedestal, will find this a good combination, it being a vision of the old Kling Klang trick. Dropping an unprepared egg into a bottomless glass, cover it, using an envelope which has had the flaps sealed and ends trimmed off. By pressing the sides of an

envelope prepared in this manner, it opens into cylinder form and looks much better than using a fancy prepared cover. Placing the covered glass on the pedestal, the egg, left in the palm, is got rid of, either in the pocket or black art well. Picking up a silk, underneath which a hollow egg has been placed, (or the egg can be suspended on a nail at back of table) the silk is worked into the egg, which is shown, and the glass found to contain the silk.

MEPHISTO'S MESSAGE

The following trick may seem, at first sight, to not contain enough brilliant manipulations or difficult moves to satisfy the ambitious performer, as it only requires the necessary skill to force three cards (and that can be avoided by using a forcing pack) and a little dramatic ability, which is the most essential part of the trick. We have used it for years and it has always been well received.

The only preparation required is duplicates of the three cards you intend to force, which, with a sheet of note paper, are sealed in an envelope on which you write your name in bold letters.

This you give, before your performance, to an usher, or if appearing at a club or similar place, to one of the committee or any person that will be stationed at the rear of the hall during your performance, with the instructions to bring it to you, calling in a loud voice, "Here is a note for you, professor," when he hears you say, "I will now shuffle the pack."

Having forced the three cards, you return to the stage and say, "I have had three cards selected, replaced in the pack and I will now shuffle the

pack." This last, being your messengers cue, he comes down the aisle bearing the note. Laying the pack on a side stand or chair, advance to receive the note, this giving an opportunity to show the hands empty without calling attention to the fact, which is a fault that a great many performers are addicted to.

With a very serious expression, remark, "I have had some illness at home and have been much worried. Pardon me for reading this but I fear it is bad news." Open the envelope and extract the sheet of paper. Giving it a glance, let your face become wreathed in smiles, saying "Why, no. This is a letter from my friend Mephisto, saying, Dear professor, enclosed find the three cards just selected from your pack, yours, Mephisto." Tear the envelope down the front to expose the cards, which you extract, one by one, calling their names, which, of course, are verified by the ones that drew them.

If you are expert at throwing cards, it has a good effect to send each one sailing through the air to the drawer of it as he acknowledges his card.

NEAT IDEA FOR CONFETTI TRICK

The Napkin and Confetti trick always makes a pretty effect, especially when performed with the fake described here. Use a stick of ordinary kindling wood about 6 inches long and a little over an inch square. On one end of one side, hollow out a space large enough to hold the confetti, or the napkin, after it has been out of the water and squeezed together.

When performing the trick have confetti in the space or stick and have stick on table. Show your

glass of water, napkin, also hands empty. Take paper napkin, put in water and push down with stick. After it is thoroughly soaked, fish out with stick, squeeze dry and secretly get possession of confetti, also secretly placing wet napkin into hole in stick, then throw stick carelessly off stage into wings. Show right hand empty and pick up fan. Fan left hand, the flying confetti making a pretty effect. Very good in connection with Napkin Trick described elsewhere also with Fan Servante. Don't paint stick but leave unpainted and take care hole does not show from front.

TOGO ISHI PAPER NAPKIN TRICK

A large paper napkin is held in left hand about 3 inches of it protruding over top of closed fist. The lower end is now rolled from bottom up into the closed left fist, the 3 inches above fist alone visible. Performer now tears off the part over fist in little pieces and on opening both hands, napkin has disappeared.

This is a very good opening for a Jap act as paper napkin can be made to reappear from under vest, turned and changed into streamers. This also can be worked by opening act with tearing a napkin and restoring it or Confetti and Napkin trick and then proceed in manner described above. Pick up napkin in left hand as described. Right hand strokes it once or twice in the same manner as pulling a handkerchief through hand. Leaving it in right hand pass the thumb of left hand over your lips moistening thumb and sort of brush your hair back with the remaining fingers. (A very natural move.)

Placing napkin back in left hand, so that part of it sticks out over fist, firmly press moist thumb

against napkin. Now by rolling napkin up from bottom into ball with right hand it will be found an easy matter to detach napkin from part sticking over fist by a slight pull (the wetting making it easy) and palm same in right, leaving part over fist in view. Audience seeing this, believes whole napkin to be still in left hand.

Now by picking up fan and fanning left hand for a moment, lay down fan over servante, dropping the napkin into it. Tear off corner over fist and show hands empty. Fan Servante described elsewhere in this book will be found a great advantage.

RABBIT SERVANTE

Performers wishing to produce a rabbit from a hat or under cover of any kind and who are compelled to have rabbit suspended from back of chair during their entire act, will find the servante described here the best ever invented as it is impossible for rabbit to get out. Use a black, square cloth large enough to hold a rabbit, to each corner sew a one inch metal ring. Halfway down from one corner to center on an imaginary line, sew another ring, large enough to pass four smaller rings through. Spread out cloth on table or chair, put rabbit on it so that large ring is outside, gather up the four small rings pulling same through large ring. Pull same tightly over head of rabbit and suspend from headless nail in back of chair. Load into hat, under cover of paper ribbons or flags gripping servante through same. Rabbit falls out through his own weight. Servante is gotten rid of under cover of ribbons.

IDEA FOR AN ACT

Street scene. Dimmed lights.

Music heard off stage. Performer makes his entrance playing violin (something soft and dreamy or may play any other instrument for that matter.) Lights up. He is dressed as an old street musician with long flowing gray hair, wearing an old plug hat. After he finishes playing, he takes off hat, holds it up to windows or doors, soliciting contributions. Seeing nobody dropping any coins he registers despair and sitting down on curb stone falls asleep. (Spotlight and dream effect.) In his dream he gets up and holds up hat again. Seeing no contributions, he reaches out and grabs half dollar. Aerial treasury. Going up rain spout on a home, money comes out. Fire hydrant spits money also, his pockets are full. Money everywhere. Finally hat is full. He sits down on curb stone again, he lets coins run through fingers a la miser, chuckling gleefully only to find hat empty again. (Switch under cover of legs or any other device.) Slowly he gets up, picks up his violin and playing Rubenstein's Melody in F. walks off stage, finishing selection off stage to slow curtain and dimmed lights.

COIN SERVANTE FOR AERIAL TREASURY

For performers doing this trick and who are not using droppers, but straight sleight of hand, the following little device will be found of great advantage, as it enables performer to show his hands unmistakably empty, as it involves no unnatural moves. Make a little box high and wide enough to hold a stack of about 18 coins about 4 inches long, open on one end of the bottom of box has a slot wide enough to admit tip of finger, say

about one-half inch and about 2 inches long, running from open end towards rear end. A tinner can make one for you.

This is painted black and nailed underneath the top of an undraped table, only a short fringe is required and a very light side stand. Stack up coins and place in Servante. Borrow hat. Show it empty and lay it mouth downward over Servante.

Roll up sleeves, spread fingers wide apart, showing palm of hands. Now left hand moves side stand a little down stage at the same time picking up hat and coins; the middle finger of left hand reaching in slot, slides coins into palm at same time and it will be found they came just into proper position for dropping. Various other uses for this servante will suggest themselves to the performer.

PAPER RIBBONS FROM HAT A LA PAGODA

If you have seen the trick known as the Wonder Bowl performed, and you have admired the pretty effect of the paper ribbons falling from the bowl after it has been transformed into a pagoda of their own accord into ducktub underneath; you will appreciate the following device to produce a similar effect from a borrowed hat as it is held at arms length by the crown or brim, mouth downward.

The effect of the falling ribbons will puzzle magicians as they cannot possibly conceive what holds the roll, up in the crown of the hat. Here is the explanation. The little fake used consists of two strips of tin of about one inch wide, soldered together at right angles. They must be long enough to hold a 5 inch hat roll after ends are

bent around hook fashion. At the point of crossing a sewing machine needle is soldered in upright position. The whole is painted black. A loop of black thread is put in eye of needle.

Prepare your load as follows: Use square of black cloth, place hat roll in fake on cloth, needle pointing outward with loop outside of cloth. Put on rest of load and pin together. Load in manner suited best to you. Produce all your load then by pushing needle through crown of hat, slip finger through loop of thread, start your ribbon by pulling middle core out and hold it at arms length until all ribbon has fallen out. In act of picking up ribbons from floor, rabbit may be introduced, or ribbons may fall into ducktub from which ducks make their appearance. The fake is dropped among the paper.

The cloth for loading may be omitted and a 1 inch brass ring soldered to one of the bend ends of fake hinge fashion. Load is fastened to fake with thread and the whole suspended from a headless nail on the back of a chair, from where it may be easily loaded into hat after doing sucker box, money catching, etc., etc.

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