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ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

In every issue from No. 1, Vol. 1., to present date.

THE CUPS AND BALLS.

(Continued from page 35.)

In our last issue I dealt briefly with the History and Utility of Cup and Ball Conjuring, extent of time of performance, description of properties and their advantageous disposal for the performance under varying circumstances, necessity of personal address—misdirection, general effect, &c., concluding by enumerating the chief sleights (ten) to be acquired by the student, and which we will now study in order.

1.—*To Palm a Ball (First Method).*—The ball is first shown between the extreme tips of the thumb and forefinger of the right hand, the idea, of course, being to silently suggest the impossibility of conveying it from such position to a place of concealment in the hand. (See "A" in the Fig.) The tip of the second finger then assists to roll the ball on to the second joint of the forefinger—(see "B" in the Fig.)—from which position it will then be found the thumb may roll it to the base of the second and third fingers which open slightly to receive it, then close and grip it securely as shown at "C" in the Fig.

In practice the several movements above described will be found to resolve themselves into one only, the ball being readily "palmed," in the manner described, in the act of seeming to place it in the left hand. This counterfeit action should be well practised in front of a mirror after which, copying it as closely as possible, the ball should be actually transferred from the right to the left hand a number of times, the reflection being still closely watched; i.e., study to get the counterfeit (feint) an exact imitation of the natural action.

Second Method.—In this case the ball is first passed from the tips of the thumb and first finger to the tips of the

third and fourth fingers which then press it into the palm proper. With very little extra practice a second ball may be palmed in this position alongside the first, while, if desired, a third may be palmed by the first method, all as shown at "D" in the Fig.

Third Method.—In this case the ball is palmed at the base of the little finger by a slight contraction of the same (see "E" in the Fig.) Here again it is held at the outset between the tips of the forefinger and thumb. The little finger then approaches the ball, which is transferred to its tip, the thumb rolling it down the finger into position.

This is a very simple palm and suitable for either the $\frac{1}{4}$ or $\frac{1}{2}$ in. balls, especially the latter which are too large to be palmed by the first method. The position is also an excellent one for secretly conveying a ball under a cup when raising it with the same hand.

N.B.—To palm a ball or other object is synonymous with, in the words of the old-time writers, "To conjure it away." In our own time it is understood to be the preliminary of causing its disappearance, either by seeming to throw it direct from the right hand into the air; to a point previously indicated; or by apparently transferring it from the right to the left hand from which it is, presumably, made to disappear a moment later; in either of these cases the object remains palmed in the right hand. The operation is sometimes reversed, the object being "palmed" in the left instead of in the right hand.

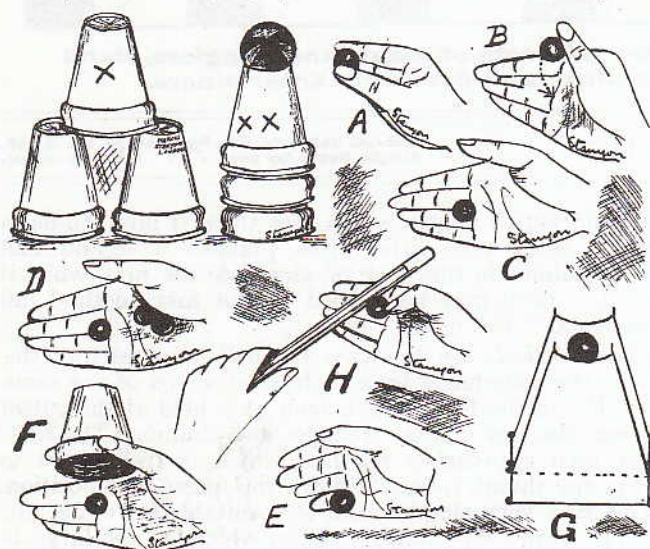
Experiments will show that the natural actions of the hand are in no way hampered by the presence of a ball "palmed" by either one of the methods above described.

2.—*To Reproduce the Palmed Ball at the Finger Tips.*—If palmed by either the first or third methods, the process is simply reversed, the thumb rolling the ball back again to the finger tips. If palmed by the second method, the third and fourth fingers first transfer the ball from the palm proper to the position shown at "E" (third method) whence the thumb rolls it to its original position at the finger tips.

3.—*To Produce a Ball from the Wand.*—Under cover of calling attention to his wand and speaking of its powers of production, absorption, &c., the performer secures a ball

from the *pochette*, and palms it by the second method; or the ball may be obtained from a pin point under coat lappel, from a wire clip just inside the lower edge of coat, or it may be taken from the collar in the act of easing the latter—a very natural action. Well, having palmed the ball, he holds the wand by one end in the left hand in such a manner that the hand can be seen to be otherwise empty. He then draws the wand through the right hand when, just as the free end disappears into the hand, the thumb rolls the balls to the finger tips, the effect being that it is actually squeezed out of the wand. (See "H" in the Fig.)

4.—*To Return a Ball into the Wand.*—This is, of course, the converse of the movement last above described. The wand is held in the left hand as before, the ball being shown at the finger tips of the right hand. The free end of the wand is then laid lightly on the finger tips of the right hand (in front of the ball) which is then drawn slowly down



the wand until it reaches the left hand, by which time the ball will have been palmed by the first method. The right hand may be removed at this point, or it may take the lower end of the wand and tilt the opposite end over into the left hand, itself being then withdrawn from the free end.

5.—*To Secretly Introduce a Ball under a Cup.*—This is always done in the act of raising the cup with the hand in which the ball is "palmed," presumably to show there is nothing under it; or other pretext. Some performers palm with equal facility with either hand, but while the ability to do this may add somewhat to the confusion of a fellow conjurer, it is scarcely necessary in the ordinary way. We shall, therefore, suppose the ball to be palmed in the right hand unless otherwise stated. The right hand then held almost flat upon the table, grasps the cup by the rim, as low down as possible, between the thumb and lower joint of the forefinger. The cup is then raised, its position in the hand being as shown at "F" in the Fig., the lower edge being just over the ball, presuming, of course, that the ball be palmed by the first method; it is then and forthwith replaced on the table, when a slight movement of the fingers will be found to dislodge the ball which falls under it unperceived. Needless to say, the left hand should, when necessary, raise and replace a cup at one and the same time, *handling it in precisely the same manner as the right hand.*

If the ball be palmed by the third method the operation, as experiment will show, becomes even more simple.

If the ball be palmed by the second method, the third and fourth fingers may readily transfer it from the palm proper to position "E" (third method) when the operation becomes equally simple. The ball, however, may be jerked from the palm proper upwards and under the cup, which is then and forthwith replaced on the table with the ball under it. This is the method employed by the Indian conjurers, whose wooden cups are lifted by a knob on the top, grasped between the tips of the first and second fingers (see my explanation of the Indian Cups and Balls in *MAGIC* for February, 1910.)

There is still another method of secretly inserting a ball under a cup from the *palm* of the hand. In the act of picking up a cup in each hand, say "B" in the left and "C" in the right hand, both are allowed to tilt forward, momentarily, but long enough to admit of the ball being dropped from the palm of the right hand into the cup, when both are replaced on the table. "A" and "B" should then be raised and replaced, *being handled in precisely the same manner.* If this method be employed at close quarters, the cups should be lined with felt to deaden the sound of the ball falling therein.

To secretly introduce a ball between two cups.—The operation is practically the same as when introducing a ball beneath a cup on the table, the only addition being a little upward jerk (rather difficult to describe but readily acquired) whereby the ball is thrown upwards into the cup that it may, in falling, come to rest on the concave top of the lowermost one. The position of the ball between the cups is shown at "G" in the Fig. The first or third methods of palming should be employed for this operation.

6.—*To Simulate the Action of Placing a Ball under a Cup.*—The ball is at the outset conjured away, i.e., made to disappear by palming. This sleight is of the greatest importance and must be well executed, it being imperative the spectators be satisfied the ball is actually under the cup. There are two methods of forcing this conclusion.

(1) The ball is first shown at the finger tips of the right hand, which then seems to transfer it to the left, the fingers of which (apparently) close upon it. It is, of course, palmed in the right hand which at once raises the cup sufficiently for the fingers of the left hand to be placed beneath it. The edge of the cup is then drawn over the fingers and down on to the table, the action apparently scooping the ball under the cup. The left hand is then casually shown to be empty. (2) In this case the ball is (apparently) passed *direct from the right hand* under the cup. It is first shown at the finger tips. The left hand then raises the cup while the right hand seems to place the ball under it, the cup seeming to scoop the ball off the fingers as before. The ball is really palmed by the first or third methods as when returning it to the wand (sleight 4.)

7.—*To Cause the Disappearance of a Ball Placed Between Two Cups.*—A ball is known to be between two cups (as shown at "G" in the Fig.), which are then picked up and placed in the left hand, the fingers of which are inside the lower one. The right hand now takes hold of the upper cup and a slight upward jerk is made with both hands, whereby the ball is impelled upwards, while (practically simultaneously) the left hand quickly withdraws the lower cup and the right hand deposits the other on the table, consequently over the ball.

8.—*To Cause the Disappearance of Three Balls from*

Between the Cups.—This sleight is an extension of No. 7, and is known as "Galloping Post" (*Courir la Poste*) from the sound of the cups in its execution resembling somewhat that of a galloping horse.

Three balls are known to be between the two bottom cups, the three being stacked one upon the other, "XX" in the Fig. The stack is then raised and placed in the left hand, the fingers of the latter being inside the bottom cup. The right hand then removes the uppermost cup and replaces it on the table. The second cup is then removed (accompanied with the upper jerk and quick withdrawal of the lower cup as explained in No. 7 above), and placed over the first. The three balls are now between the two cups on the table, and on the top of which the remaining cup is placed with the right hand. These movements are repeated several times.

In conclusion, the three cups are dropped in line A, B, C, on the table, when no little astonishment will be created by turning over "B" and discovering the balls; or three duplicate balls may be produced from some other place (presumably those which disappeared from the cups), then vanished by sleight of hand and discovered under "B."

Another interesting finish (my own) to the "Galloping Post" is to stand the cups, opening upwards, in line on the table and *produce a ball from each—without employing duplicates or sleights.* First remove all three balls, hidden behind the fingers, from "B" and drop one on the table, then quickly insert the fingers into "A," remove them and drop another ball—and likewise at "C."

9.—*To Secretly Introduce a Large Ball Under a Cup.*—This is always done in conjunction with raising a cup for the purpose of disclosing a ball, the unexpected appearance of which claims all attention. The right hand lifts the cup, more or less hesitatingly to attract attention, then forthwith transfers it to the left hand and over the large ball which had been secured from the *profonde*, table *servante* or elsewhere. The right hand then picks up the ball, just disclosed, and having tossed it in the air, replaces it on the table, the movement affording a plausible reason for placing the cup in the left hand. The right hand then takes the cup, and as it does so the fingers of the left hand press the large ball into it so that it becomes fixed, when the cup is replaced on the table, presumably empty.

Similarly with the second and third cups, after which all are once more raised to show nothing under them, but in replacing them they are brought down with sufficient force to dislodge the contents. The production of the large balls then takes place.

This may be followed by a further production of large balls or other objects, all secretly introduced into the cups from the table *servante* as already explained, until the table becomes strewn with a heterogeneous collection. Such objects as oranges, onions, birds, &c., that cannot be pinched into the upper part of the cups are retained by the fingers. In this case a cup, after loading, may be transferred from one hand to the other (suggesting emptiness), the tip of the third finger usually sufficing to retain the object within it up to the moment it is replaced on the table.

(To be continued.)

IMPORTANT.—Don't fail to secure copies of "Magic" from June, 1911, in which commenced Mr. Stanyon's "Dictionary of Magical Effects," to include a brief explanation of every trick advertised or given in any book on conjuring. **THE GREATEST AND ONLY THING OF ITS KIND EVER ATTEMPTED.**

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EDITORIAL.—I am glad to be able to call the attention of my readers to the fact that I have, in this issue, completed the first part of my "Dictionary of Magical Effects," i.e., the sections devoted to Tricks with Billiard Balls; these are as follows:—

- Section.
- 1.—SLEIGHT OF HAND PROCESSES. All known methods (seven) of palming, including clever "Change Over" movements in conjunction with the wrist palm. Eleven illustrations. Issue for June, 1911.
- 2.—MAGICAL PRODUCTIONS. Fourteen methods of producing a ball in a magical manner. With thirteen illustrations. Issue for June, 1911.
- 3.—MAGICAL DISAPPEARANCES. Twenty methods, with variations, for causing the disappearance of a ball from the hands. With ten illustrations. Issue for July, 1911.
- 4.—SPECIAL SLEIGHTS. Thirty-two pretty and mysterious movements with a single ball, with many variations and seventeen illustrations. Issues for July and August, 1911.
- 5.—SLEIGHTS WITH LOOPED BALL. Nine methods of using a ball provided with a loop for suspending it on the hand; with numerous variations and twelve illustrations. Issues for August and September, 1911.
- 6.—COLOUR CHANGING EFFECTS. Twenty-nine methods of changing the colour of a ball, with numerous variations and suggestions. Issues for September and October, 1911.
- 7.—MULTIPLYING AND VANISHING BALLS. Five methods, with numerous variations and suggestions. Issue for October, 1911.
- 8.—MULTIPLYING BALLS AT FINGER TIPS. All known methods and tricks in connection with the movement (in all twenty-five), with numerous variations and suggestions. Illustrated. Issues for October and November, 1911.
- 9.—TRICKS WITH THE HALF SHELL. Fourteen pretty effects with the Half Shell, with variations. Illustrated. Issue for November, 1911.
- 10.—SPECIAL BALLS. Seventeen tricks with special balls. Illustrated. Issue for December, 1911.
- 11.—SIMPLE TRICKS, THREAD MAGIC, &c. Twelve simple tricks with balls not necessitating sleight of hand. Issue for December, 1911.
- 12.—COMBINATION TRICKS. Twenty-three of the most effective tricks where a ball is employed in conjunction with other objects in everyday use. With numerous variations and suggestions. Issues for January and February, 1912.
- 13.—BALL TRICKS WITH APPARATUS. Thirty-two spectacular tricks with balls in conjunction with apparatus with numerous variations and suggestions. Illustrated. Issues for February and March, 1912.

In all 239 tricks, illustrated with 73 original drawings, with suggestions for producing almost as many different effects by a slight variation of the methods employed; representing, practically the only complete treatise on tricks with billiard balls. As originally recommended to my readers, I have the above 13 Sections arranged on loose leaves in the familiar spring back cover, whereby any later idea may be conveniently added, in numerical order, to the section effected.

While compiling the above sections, I have striven not to omit anything, and now find there is little of importance to offer as an Appendix, without repeating, in principle, what I have already written. For instance, in the well-known tricks where Eggs are rolled out of a handkerchief into a hat, or produced from a lighted candle, Balls may equally well be employed. Yet, strange to say, I have never met with the variation—have heard of *Water* on the Brain, but never *Eggs*.

A DICTIONARY OF MAGICAL EFFECTS. WITH EXPLANATIONS IN THE VERNACULAR.

SECTION XIII. BY ELLIS STANYON.

22.—The Morrison Pill Box.—Like the ball box (No. 19) this is spherical and contains a solid ball enclosed between two hemispherical shells shutting together like box and lid, the whole being supported on a slender stem. With slight pressure the upper shell may be removed in the lid in which it fits so snugly that the latter will appear empty on casual examination. The other shell rests loosely within the box, being set on a short pin to keep it straight. Pressure on a stud in the top of the lid in the act of closing the box, supposedly empty, will dislodge the upper shell and compel the two to coalesce. Thus, when the box is re-opened, the ball, previously vanished from the hands or some other apparatus, will be found therein, and may be removed and shown on all sides, an advantage over the other ball boxes.

Provided with balls and shells of the required colours, the following effect may be obtained:—Black ball apparently wrapped in borrowed handkerchief, palmed red ball being substituted and black disposed of at the earliest opportunity. Red ball openly placed in the box provided with black shells. The balls then seem to change places at command. Various such combinations are possible.

23.—Ball and Rose Box.—Apparatus exactly similar to the Morrison Pill Box explained at No. 22 above, the only difference being that it is arranged to separate the two half shells in addition to causing them to conjoin. Duplicate solid ball, duly examined, is exchanged for the trick one containing a rose and this is placed in the box. Duplicate rose, made to disappear by any means, is found in the box in place of the ball. Box again closed and rose suddenly appears in the buttonhole of performers' coat, to which position it is drawn from under the arm by an elastic suitably arranged. Ball then rediscovered in the box to be removed and shown on all sides; if desired, changed back again to the solid which may then be examined once more.

N.B.—A similar apparatus, for larger displays, is one made to hold a cannon ball, which disappears, its place being occupied by a rabbit, or a variety of articles, previously vanished. This is known as the Cannon Ball Vase. See under "Balls, Cannon."

24.—Hammer and Ball.—A boxwood hammer, made after the style of the auctioneering article, but having a concavity in one end into which is pinched a half ball attached to a dummy boxwood end, thus both ends may be shown for inspection; turned in a series of ridges, like the ball box (No. 19), to conceal the deception. The moveable end may be palmed off and inserted in the Ball Box in place of the shell portion supplied with the latter. A solid ball, duly examined, is secretly exchanged for the dummy, which is forthwith placed in the box. The supposed ball is now struck with the hammer which picks it up, leaving the box empty, while the solid ball is produced from beneath the table, or elsewhere, when everything may be once more examined. Usually sold for use in conjunction with 1 in. ball box, but there is no reason why the apparatus should not be constructed to work with the ordinary sized billiard balls when a variety of excellent combination effects could be readily arranged.

25.—Glass Casket and Ball.—The casket is in the form of a cube, in size four to six inches, all sides, including the top and bottom, being of clear glass; it is first shown empty, then securely tied round all sides with tape and covered with a borrowed handkerchief, yet a vanished billiard ball is discovered in it.

The appearing ball is concealed between the top proper of the casket and a glass flap hinged to the framework at the back and which is let fall by moving a catch under cover of the handkerchief. The nickel-plated framework is deep enough to hide the shallow space required to conceal the "Spring" ball at the outset. (Section 14. No. 9).

N.B.—The casket may also be used to reproduce a silk handkerchief vanished by sleight of hand, or from some other apparatus. When loaded with any object, it must, of course, be kept upright, i.e., the top cannot be shown; that this may be done in conclusion, however, provides sufficient satisfaction.

There is another form of handkerchief casket where the silk is concealed in one of the upright rear corners, forming part of the nickel framework. The corner forms a sort of box, which springs open when a stud is pressed through the cambric covering, when the natural resilience of the silk throws it out into the body of the casket. In this latter case the casket may, of course, be shown through from all parts at the outset.

In the older form of casket, for ball or handkerchief, the front

and sides only were of glass, the flap being hinged to the bottom at the rear.

26.—Japanese Ball Trick, Improved.—A ball, having a straight hole through it, is threaded on to a perpendicular cord tightly stretched between hand and foot. Ball let fall from the hand will travel down or up the cord, stopping at any point desired. A stout black thread is attached to the upper end of the cord, and the ball is passed over this at one and the same time, the free end of the thread being passed off to an assistant at the wings. Relaxing the thread allows the ball to fall, holding it just taut stops it at any desired point, while a continuous pull will cause it to rise again.

Variations.—The trick is sometimes done with a ball having a curved hole in which case the mere tightening of the cord will check the downward passage of the ball, but in this case it will not rise again.

The trick is also done with a ball having a large straight hole; the secret in this case is a plug to fit tightly in the hole in the ball, the curved passage being in the plug.

Again, a ball consisting of two portions fitting together like box and lid, and duly threaded on a cord, is opened and shown to be without preparation. This ball will travel down the cord and stop at any point, proceed and stop again at command. Anyone else attempting the trick fails. The secret in this case is a smaller ball, palmed into the "box," thus the passage of the cord is diverted and made to impinge on the sides of the holes in the larger ball when the cord is pulled. Secretly remove the small ball and the trick becomes impossible of execution. This latter version of the trick may be readily tried with the familiar wooden Easter egg that opens in the centre. See also Section XI., No. 4.

27.—Black-Art Ball Stand.—This apparatus is in two parts, (1) A nickel-plated skeleton cup (half shell) of a size to accommodate an ordinary billiard ball, is mounted on a N.P. pillar base, about four inches in height, the whole forming a stand, as shown at "A" in Fig. 1. (2) A metal half shell, "B," coloured red on the outside and lined with black velvet, the only relief being a couple of N.P. bands, "Z.Z.Z.," about $\frac{1}{4}$ in. wide, and corresponding in every other particular to the bands forming the cup of stand. The bands are so arranged that when the shell be set in the stand, with its blackened concave surface towards the spectators, the stand will appear to be empty; the effect is, of course, obtained on a table covered with black velvet and immediately in front of a dark background or object on the table. There are points on the half shell (accidentally omitted in the drawing) at "Z.Z.," to swing in the notches "X.X.," and a pin at "Y" to keep the shell upright.

A ball produced by sleight of hand is, presumably, placed in the stand, being really palmed and shell turned up under cover of the hand. A second ball is then caught from the air and placed on another like stand—and so on for as many balls as there are stands to accommodate them. The method of causing the disappearance of the balls from the stands needs no further explanation, while various combinations will doubtless suggest themselves to the reader.

A further and detailed explanation will be found in "Novel Notions" (Robertson-Keene) pp. 86 to 93.

28.—Billiard Ball Ladder.—The illustrations, "C and D" in Fig. 1, of this elegant piece of apparatus, are from the catalogue of the maker, F. W. Conrad Horster, Friedrich-Strasse 12, Berlin, S.W. 12, Germany.

Six balls are produced by sleight of hand and placed on the mechanical stand (No. 17 of this Section) which is then placed on the top platform of the ladder as shown at "C." At command the balls now disappear from the stand and run down the ladder one after the other, eventually falling into a borrowed hat placed on the lower platform in readiness to receive them. (See "D" in the Fig.) Half shells turned down into cups of stand and duplicate balls (hidden by black-art arrangement divided into four equal portions by N.P. bars under upper platform) released at the right moment. The price of the complete apparatus is 300 marks, about £15; the mechanical stand only, 125 marks, about six guineas.

29.—Billiard Ball Spiral.—The illustrations, "E and F" in Fig. 1, of this very imposing piece, are from the catalogue of the maker, A. Roterberg, of 151, West Ontario Street, Chicago, U.S.A. The effect is similar to that obtained with the ladder, No. 28, the only variation being that the balls disappear from the stand placed on the table at "E" and re-appear at the top of the spiral as shown at "F" down which they roll one after the other, falling into a hat at the bottom. The cost of the complete outfit as illustrated is 150 dollars, about £31.

30.—Looping the Loop.—The illustration of this apparatus, "G" in Fig. 1, which produces one of the prettiest possible effects with billiard balls, is from the catalogue of the maker, Mons. C. De Vere, of 17, Passage Saulnier, Paris; it is designed for use in conjunction with the mechanical stand ("E" in the Fig.), and which apparatus may also be obtained from the same maker. The balls disappear from the stand and re-appear one after the other in quick succession on the top of the pedestal (G), rolling down the track, looping the loop, and finally jumping through space into a borrowed hat. In conclusion a very large ball is produced from the hat, the smaller ones having disappeared.

The small balls really fall into a folding cannon ball (previously and secretly introduced into the hat), open and padded ready to receive them. The large ball which should be of the same colour as the small ones, is the closed in then act of removing it from the hat.

The effect of the small balls changing to a large one may, of course, be produced in conjunction with either the ladder or spiral (Nos. 28 and 29); further, either piece of apparatus may be set to drop the balls on to the top of the pedestal "G," whence they will roll down the track and loop the loop prior to falling into the hat. The price of the "Loop" apparatus only is 200 frs., about £8.

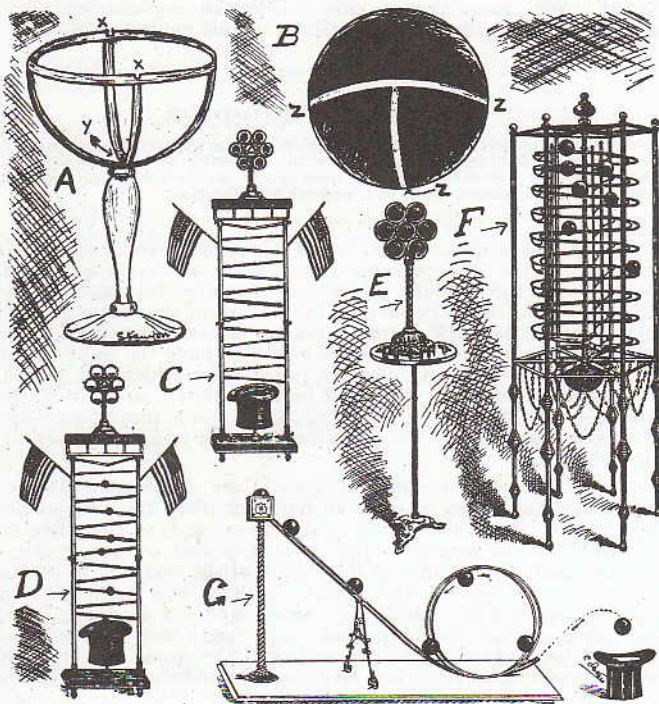


FIG. 1.

31.—Ball, Wand and Handkerchief.—Handkerchief rolled up between the hands changes to a solid ball immediately handed (not changed) for examination. Ball then changes back to handkerchief.

Roll up handkerchief, presumably placed in left hand, is really palmed in right hand which forthwith picks up wand (placed in readiness across the opening of a silk hat) by the centre. Ball waxed to a short loop of thread passed over centre of wand; or it may be so supported on end of wand overhanging *servante* at rear of table. In the act of picking up wand, thus secretly obtaining ball, the handkerchief is dropped into the hat or on to *servante*. Wand waved over left hand, then placed under left arm, right hand retaining ball. Handkerchief vanished hands placed together and ball produced—examined.

Ball vanished by Tourniquet Pass (Section I., No. 3, and duplicate "box and lid" ball, containing duplicate handkerchief, produced from waistcoat pocket. Ball secretly opened between the hands and handkerchief produced—should be attached to the inside of one half of the ball on to the outside of which the other half may then be pressed that the whole may be suspended in the folds of the handkerchief.

See also Ball Changing to Flag, Section X. No. 9.

32.—Ball, Glass and Handkerchief.—Ball placed in glass tumbler and covered with a paper tube. Handkerchief waved about in one

hand, changes like a flash to the ball; handkerchief then discovered in the glass.

Duplicate handkerchief, concealed under strip of paper glued to the inside of paper tube, is pushed down into the glass in the act of placing tube over it. Glass, which is bottomless, is moved that the ball may fall into well of black-art table.

The rest depends upon the mechanical ball with spring roller, Section X. No. 11.

N.B.—The two tricks last above described will be found more fully explained in Carl's "Practical Conjuring," the paper tube subtlety credited to Mr. Picitt of Picitt and Lizette fame.

BALLS, CANNON.

This heading covers the treatment of any ball too large to be dealt with by the ordinary sleight of hand processes. The "Roll" and the "Throw" Passes (Nos. 3 and 5, Section IV.) are good for a ball, egg, apple, orange, lemon, &c., up to three inches in diameter, the object being hidden in the hand by bending the fingers slightly to press it against the palm, while the forefinger points in the direction of the left hand supposed to contain it. Magical productions, disappearances, &c., of larger balls invariably necessitate the employment of some object of every day use, such as a hat, newspaper, &c., or special apparatus.

SECTION XIV.

PRODUCTIONS, MAGICAL.

1.—Cannon Ball from Hat.—Done with the aid of a silk hat supposedly loaned for the purpose by a spectator; really the performer's property duly loaded with the ball and placed in readiness under a chair in the second or third row to one side of the house, i.e., a seat usually taken late if at all. If thought advisable, the seat may, of course be reserved for a friend. In the course of his performance the performer picks up the hat and, thrusting it under the nose of the nearest person, observes, "May I have the loan of your hat for a moment, sir?" "Thank you. You are satisfied it is quite empty? Thank you." Needless to say the person, entering into the spirit of the thing, will invariably acquiesce, should he not do so however, no matter; the performer would immediately express surprise and forthwith produce the ball. Otherwise he carries the hat, held at arm's length away from the body, back to the stage and, turning it over, allows the ball to fall with a thud on to the floor.

2.—Rabbit from Hat.—This production is made to lead up to that of a second solid ball from the same hat. Holding the hat in the left hand close to and direct in front of the body, he now dips the right hand into it several times, finally passing it down behind the hat and securing a rabbit hidden all along behind the front of waistcoat; the rabbit, raised immediately behind the hat, appears to come out of it.

3.—Second Cannon Ball from Hat.—Rabbit placed on table set close to the left (performer's) wing. Stroking it with the right hand the performer rears: "Alive! of course, it's alive." Meanwhile an attendant, in readiness at the wing, loads the hat (held behind the table in the left hand) with another solid ball. Ball is then produced in due course.

N.B.—The hat might have been loaded with a hollow cannon ball, containing a duplicate rabbit, for use in connection with the Cannon Ball Globe—Section following devoted to apparatus.

4.—Third Cannon Ball from Hat.—Second ball produced and held for the moment in the right hand, while the left hand, holding the hat by the brim between the thumb and forefinger, mouth downwards, lowers it on to rear edge of table behind which third ball rests on *servante*; second finger inserted in hole in ball which is thereby secretly turned up into hat when the latter is raised from the table a moment later. Production of third ball follows.

N.B.—The above series of productions form a running combination to which I shall have occasion to refer under the Section devoted to apparatus.

5.—Loading Cannon Ball into Hat from Front of Table.—Right hand produces rabbit from silk hat (held in left hand), and places it on table, stroking it and remarking as in No. 3 above. These actions claim the attention while the left hand casually holds the hat close to front fringe of table on surface of which right hand moves a small lever whereby ball is released, running down a "track" and secretly falling into the hat. At the outset the ball

projects about half way through the table top, the projecting portion being hidden by a large earthenware pot (bottom removed and containing tree) placed over it. When released the weight of the ball arranges the track at an angle to convey it into the hat.

N.B.—A table of simple construction (doing away with the necessity of the flower pot) for thus loading a ball and also for vanishing a rabbit, will be found explained and illustrated in "Practical Conjuring," by James Carl—apparatus as used by Mr. Henry Hilton, the well-known Music Hall Performer.

6.—Folding Cannon Balls.—Two hemispherical shells in spun brass, painted black, nest snugly together, one within the other, but are pivotted together, so that they may be opened out to assume the appearance of a solid ball; when thus opened out the "ball" is secured by a spring catch. Such a ball may be readily introduced into a hat from the *profonde* or breast pocket, while some five or six may be nested together and introduced from the *servante*, to be produced from the hat one after the other. The innermost half of the uppermost one may be further loaded with a variety of compressible articles, as spring balls, flowers, and the like, held in position by a moveable cross bar, pivotted to and turned at right angles to another bar fixed across the opening.

7.—Rubber Cannon Balls.—Cast somewhat thicker than the usual toy variety, and having two small holes opposite each other, that they may quickly expand when released. Some half-dozen of these may be compressed together into concave form (in which is nested a solid ball) to expand when released *a la* the indiarubber egg production from the mouth. The accidental (?) dropping of the solid ball will raise the inference that all are of like solidity. But the rubber balls may be "proved" solid by seeming to knock them on the table—leaden slab strapped to the underside of wrist comes in contact with the table.

8.—Hollow Cannon Ball.—The old-fashioned ball with a 3 in. opening, closed with a sliding lid in the centre of which is a smaller hole for raising it into a hat from the *servante*, as explained in No. 4 of this section. This ball may be filled with a variety of small toys for distribution—to be first produced. The hat is then proved (?) empty by turning it upside down, finger tips securing the ball. Hat reversed and ball produced. The same ruse may be employed to give the idea of a ball tightly wedged in the hat; this increases the effect, as the difficulty of secretly introducing it is thereby made to appear much greater.

The production of the hollow ball should always be followed by that of a solid one—the latter, casually let fall on the table, suggesting the former to be of like solidity. The solid may be readily introduced into the hat in the act of placing the hollow one on the table.

9.—Spring Cannon Balls.—Made after the style of the familiar parti-coloured cloth spring balls, but covered black cloth in imitation of a cannon ball. The cloth covers a round spiral of spring wire. Several such balls may be crushed quite flat and tied on to a solid one, the package being readily inserted into a hat from the *servante*, as explained in No. 4 of this Section.

10.—Apparatus Productions.—A number of cannon balls, solid or otherwise, as above described, may be produced from suitable pieces of apparatus, such as the Drawer Box, Organ Pipes, Inexhaustible Box, &c., &c.

(To be continued.)

Any piece of apparatus, balls, or other accessories, mentioned in connection with any effect above described, may be obtained from the Office of "MAGIC." A low price will be quoted on receipt of an addressed envelope bearing a penny stamp.

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QUERIES.

All queries inserted under this head are complimentary to readers of MAGIC, and all readers are invited to offer solutions to the queries of their fellow magicians, and thus help one another. Solutions to be short, concise and to the point to occupy as little space as possible.

185.—Can a conjurer, who understands legerdemain thoroughly, detect anybody cheating when playing a game at cards?—S. H.

186.—*New Rising Card Mystery.*—One pack of cards only used, and this is placed in mahogany case by audience. Performer, right amongst the audience, holds the case in one hand at arm's length away from the body, yet the chosen cards rise one after the other and are immediately handed for examination. Case examined by audience, and nothing added or removed; no sleights and no body work. Nothing fastened to the cards, and no suspicious moves. How is it done?—L. S.

187.—*Another New Card Rising Trick.*—Both hands may be placed round the card as it rises, also above and below it, and performer may walk all round it. No threads or apparatus attached to the body, and everything used may be carried in the waistcoat pocket. Will some reader kindly offer an explanation of the above two effects through the medium of this column?—L. S.

REPLIES TO QUERIES.

Any and all readers, especially those whose queries appear, or have appeared above, are invited to reply, using as few words as possible, to any queries of their fellow magicians. Replies to bear the same number as the query. All replies, as in the case of the queries, are to be considered complimentary.

164.—*Reading Question in Sealed Envelope.*—When lights have been turned out, the performer secures the envelope and, under cover of a *light proof* cloth, passes it over a powerful electric pocket lamp or torch, thus discovering the nature of its contents. It is then, even in the dark, a simple matter to scribble a reply on the outside of the envelope and make ready to have the lights turned on; if the envelope and also the paper upon which the question is written, be thin, the trick will be facilitated. Another method is to secure a duplicate of the question upon a soaped slate, pad of waxed paper, or by the more familiar pad and carbon arrangement.—D. H.

165.—*Continuous Change of Face Card Without Palming.*—Divide ordinary pack of cards in half and place the two portions face to face; then turn the top and bottom cards so that they face outwards. Thus arranged, the pack is placed on the fingers of the left hand, resting against the thumb at the rear, *i.e.*, in position for the "turn-over." Now, under cover of the right hand, the pack is turned over, which, of course, produces a change on the face card. If this were repeated, the present face card would be changed back again to the original one. To avoid this it is only necessary to turn over a few cards *at the rear* before again turning over the pack to produce the next change; this may be readily done under cover of squaring up the pack after the first change. By observing to so turn over a few cards *at the rear of the pack after each change*, the effect may be kept up indefinitely, but should not be prolonged. With careful rehearsal in front of a mirror, a fine illusion is produced.—D. H.

The same effect may be obtained by executing the "Charlier" Pass under cover of the right hand, stroking the face card. *Yrrah.*

I produce the same effect, employing the "Charlier" Pass, but *without using the right hand as cover*, simply by rubbing the face card with the left thumb—so the audience are told. Forefinger raises rear half of pack as high as possible without exposing the movement when, under cover of a quick up and down motion of the hand, the two halves are transposed—and the thumb is seen passing over the face card.—*Editor.*

168.—*Producing Coins and Eggs from Borrowed Handkerchief.*—Provide a wooden egg, having a small hook, by means of which it may be suspended in the folds of the handkerchief, held by one corner in the left hand. Palm the egg and attach it to the handkerchief in the act of stroking down the latter. Hands then examined and wrists held if desired. Egg produced and presumably placed in pocket, really palmed, and the effect repeated as often as desired. In conclusion, a corresponding number of genuine eggs should be removed from the pocket. *Yrrah.*

The same effect may be obtained, using an inverted paper bag, previously examined. The procedure is the same in the case of a coin.—*Editor.*

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