

The Oldest paper in the World devoted solely to the interests of Magicians, Jugglers, Hand Shadowists, Ventriloquists, Lightning Cartoonists and Speciality Entertainers.

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ORIGINAL LESSONS IN MAGIC.

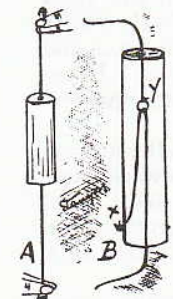
BY ELLIS STANYON.

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

The Rising and Falling Tube of the Native Indian Conjurers.—A very novel trick of simple construction, very kindly sent to me for the benefit of my readers by Mr. Satja Ranjan Roy, of Narsingpur, C. P., India. In order to properly comprehend the working I have had the trick made up and find it satisfactory in every way; moreover it has properly non-plussed several magicians familiar with the various types of Rising and Falling Ball. The exact effect is as follows:—

A common piece of bamboo about six inches in length, by one inch in diameter, is plugged at each end with a thin piece of wood through the centre of which is a small hole to admit a silken cord. The cord which thus passes completely through the tube is about eighteen inches long and at each end is tied a bead to prevent it being

accidentally drawn inside. When presenting the trick the performer first holds the tube by the centre in the left hand and pulls the cord with the right hand showing that it passes freely backwards and forwards. He then takes the ends of the cord, one in each hand, and holds all in a perpendicular position as shown at "A" in the subjoined sketch, the tube naturally falling to the bottom. At the word of command the tube now travels up or down the cord,



slowly or quickly, stopping at any point desired by the audience.

In conclusion the apparatus may be placed in the hands of any person, who may be challenged to produce the effect, but try as he may he will be quite unable to make the bamboo move an inch in either direction.

Explanation.—The trick is accomplished by simply pulling and slackening the cord alternately, but will only work when the right end of the cord is held uppermost; therefore the performer has only to reverse the cord before handing it for examination. The cord is really in two portions, the upper portion terminating inside the tube, in a small metal ring seen at "Y" in the Fig. The lower portion is first passed through a small hole in the side of the tube near the lower end where it is secured by a knot as seen at "X" in the Fig.; it is then passed upwards and through the ring "Y," then down and through the hole in the lower end of the tube, the complete arrangement being as shown at "B" in the Fig.

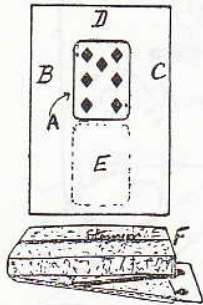
Held as explained, it will be found that a pull on the cord will cause the tube to rise and that it will fall, by virtue of its weight, on the pull being relaxed; this may be kept up indefinitely.

N.B.—In the sample I have made, the cord projecting from the upper end is ten inches long and the lower portion twelve inches; silk cord is employed for obvious reasons and the colour should tone with the mottling on the bamboo that the knot on the outside may be rendered invisible.

Chosen Card Vanishes from Pack Wrapped in Paper.—I am indebted to my esteemed correspondent, Mons. Marcel Grasset, of Avignon, France, for this excellent effect, as follows:—A card is freely chosen, returned and shuffled into the pack which is then wrapped in a piece of paper and given to a spectator to hold. The chosen card then disappears from the parcel and finds its way into a borrowed hat previously shown empty and given into the keeping of a second spectator. In conclusion everything is examined by the said persons before being returned to the performer.

Explanation.—The chosen card is received back in the pack in the ordinary way and brought to the bottom by means of the "pass" (see my "Conjuring for Amateurs" for how to make the "pass") after which the free end of a black thread (about twelve inches long and attached to the waistcoat) is attached to the face of the card by means of conjurers' wax. The pack is then ruffled and the "pass" again made to bring the card back to the centre.

The whole of the cards are then "fanned" out to show the chosen one in the centre that all may seem fair and above board, then, when closing up the pack the "pass" is once more made to bring the chosen card to the top. The



pack is now placed *face upwards*, in position shown at "A" in the accompanying sketch, on a piece of paper in size proportionate to that shown. The sides "B" and "C" are then folded alternately *over* the pack after which the end "D" is folded *underneath*; when making this last fold the hands are extended that the thread may pull the chosen card from under the pack to the position shown by the dotted lines at "E" in the Fig. This end of the paper is then folded

under the pack whereby the chosen card is left in the outer fold. (See "F" in the Fig.) The packet remaining in the left hand. The performer here obtains the loan of a hat, receiving same in the right hand which forthwith transfers it to the left hand where it rests momentarily under the packet of cards. The right hand then takes the packet and hands it to someone to hold, the action causing the thread to pull the chosen card unobserved into the hat. The fingers of the left hand then remove the thread and the wax from the card in the hat which is then and forthwith given into the keeping of a second spectator with a request to hold it at arm's length—this for reasons which will be understood—and the trick is done.

Two Aces Pass from One Packet of Cards to Another.—A very practical trick, also and very kindly provided by Mons. Marcel Grasset for the benefit of readers of MAGIC; effect as follows:—

The four aces are first selected from an ordinary pack. Two packets of ten cards are then made and two of the aces placed in each packet. The two packets are then counted by the audience and found to consist each of twelve cards. Finally the four aces are found in the one packet, counted and found to contain fourteen cards, while the other packet contains *ten cards only and no aces*.

Explanation.—To prepare for the trick stick, with conjurers' wax, one indifferent card on the back of each of the two red aces, and all is ready.

The performer commences by dealing out the four aces face upwards on the table, the extra card on the back of each red ace being invisible. He then proceeds to count off, presumably two packets of ten cards, but by means of the "False Count" (See my No. 20 Serial "New Card Tricks" Third Series), the second packet is made to consist of eight cards only.

The aces are now replaced on the top of the balance of the pack, first a black one, then the two red ones followed by a black. The first black ace is now shown and forthwith placed in the packet of ten cards. The performer then takes the next card, an indifferent one, and places it (naturally without showing it) in the packet composed of eight cards only. The next card, a red ace, is now removed and placed in the packet of ten cards, making twelve. The next card (an indifferent one, but presumably an ace) is then placed in the packet of eight cards, making ten. Placing the balance of the pack aside for the moment the performer here takes up the packet of ten cards, and having made it appear to consist of twelve by means of the False Count, forthwith hands it to a spectator to hold. This done he

hands the other packet to a second spectator with a request to satisfy himself that it contains two aces, then to deal the cards face downwards on the table to make sure there are twelve and no more. While this is being done he casually takes up the balance of the pack and palms off the two aces remaining on the top. Then, when gathering up the twelve cards just dealt on the table, he secretly adds to them the two aces, and the trick is done.

In conclusion it only remains for the performer to command the aces to come together in the one packet, then to request the spectators to check and count both packets, when the result must be as already described.

Spinning Ordinary Trays, &c., on Finger.—This is purely a feat of skill acquired with more or less practice; not nearly so difficult as may be imagined on first making the attempt. The knack, as in other juggling feats, usually comes to one at the most unexpected moment. The learner may place the articles aside at the end of the third or fourth attempt, apparently no nearer mastering the trick than at the commencement; I say apparently because he will probably be surprised to find, when next making the attempt, that he can do it practically as well as the professional. I know this from my own experience; I also know it to be the experience of others. The reason for this is that a feat of skill is rarely ever acquired *in the course of a lesson* when the muscles are cramped and tired; but this is not saying it was not learned *in the course of such lesson*.

The objects suitable for this feat are round, oval or oblong trays in tin, wood or papier mache; wash-hand basins (preferably in papier mache to keep the weight within bounds, and for other and obvious reasons); tambourines, dinner plates, &c., &c. The larger the object, up to say two feet in diameter, the easier to spin.

To commence take an ordinary metal tea tray say about two feet or more in diameter. Hold this by the edge in the left hand and place the centre of its under side on the tip of the first or second finger of the right hand. Give it a twist (not rapid) *to the right* with the left hand, *i.e.*, move the left hand inwards towards the body. Just a steady spin to start the tray on the finger. To increase the rotary motion the finger upon which the tray is spinning must then commence and continue to describe a circle from three to four inches in diameter underneath the tray. In practice it will be found that this circle has a tendency to get larger and larger until finally the finger is worked right off the edge of the tray or the latter is thrown off the finger and this represents the difficulty to be overcome. When it is found that the diameter of the circle is increasing the finger must be jerked sharply in a straight line from the outside to the centre of the circle, *i.e.*, back to the centre of the tray and a fresh start made; this it will be found can be done without interfering with the spinning. Eventually this movement as described will be either unnecessary or will be made unconsciously.

That is all and the whole secret. I cannot tell you anything else, either verbally or on paper, so get to work and keep trying say for half an hour (not more) daily until you succeed. When the larger and heavier objects can be manipulated successfully, try the smaller ones such as a tambourine or plate.

Another method of starting the object, spinning, practically as easy as the one outlined above and apparently far more dexterous, is to first take it by the edges between both hands, holding it quite flat, then throw it in the air to a height of a few inches at the same time imparting to it

a slight rotary motion in the right direction as described, then catch it on the finger of the right hand; some performers use the first, others the second finger.

If it be desired to spin the tray or other object on the left hand, it will usually be made to revolve in the opposite direction, i.e., to the left, right on right, left on left. In any case the circle described by the finger must in all cases be in the same direction as that in which the object is spinning.

N.B.—Further lessons in juggling will appear in the next issue of "Magic," meanwhile the reader is recommended to refer to my No. 7 Serial "New Juggling Tricks" (1st series) for a variety of simple, yet effective, tricks, also many of a more difficult nature. The only book on practical juggling written by a practical performer. The instructions in this and other issues of "Magic" are quite distinct from those given in the No. 7 Serial.

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DE LAND'S FLY-A-WAY CARDS.—Four queens and an ace are shown back and front, and actually placed under a borrowed handkerchief. The handkerchief is then fanned with the ace of spades, causing the four queens to fly away and reappear one at a time on different parts of the performer's attire. In conclusion a spectator lifts the handkerchief and finds nothing there—and everything examined. Price 2/-, post free 2/1

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EDITORIAL.—My readers will observe the extraordinary number of practical tricks, tricks actually worked by prominent magicians, that are explained in this issue of MAGIC. And this issue is not by any means an exceptional one in this respect, as the perusal of any one back number will show. Impractical tricks, tricks partaking of the nature of Chinese puzzles, have no place in this journal.

A DICTIONARY OF MAGICAL EFFECTS.
With Some Explanations in the Vernacular
by Ellis Stanyon.

My readers will be interested to learn that I have been at work on a dictionary under the above heading for several years, and that I am now presenting the first instalment of the same in this issue of MAGIC. For several reasons I have found it necessary to divide the work into numerous sections and to number each section in order. Owing to the extent of the work it will not be practical to commence and complete, right off, any one section; therefore, I advise all those sufficiently interested to cut out from these pages each portion as published, and to arrange the same on plain loose leaves in the now popular (and very cheap) spring back cover. That this may be done conveniently the printed matter will be on one side only of the paper. This was done by many of my readers in respect to my very exhaustive Bibliography of Conjuring just completed through the medium of these pages.

As the dictionary will include a description of every trick yet published in any book or magical magazine, its value to the reader may be better imagined than described.

The sectional idea will also enable me to add to any portion at any time without in any way interfering with the continuity of the whole; it will also give my readers the opportunity of recording any idea of their own in its proper place, where it will be published under date and in connection with their name.

As I shall acquaint some ten thousand persons interested in conjuring with full particulars of this Dictionary of Magical Effects, will advise all those in the least way interested to send in an Annual Subscription to MAGIC to date from this issue, June, or failing this, to order single copies regularly as published, either direct from this office or from the nearest agent for the paper. This because, owing to the tremendous extent of the work, it will be quite impossible for me to offer a reprint at a later date.

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EXPLANATORY PROGRAMMES.

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

NIKOLA AND COMPANY OF SENSATIONAL MYSTIFIERS, LAHORE,
INDIA, FEBRUARY, 1911.

Juggling and Comedy.—The second part of the programme is opened by Prof. Dossky, who comes on attired as a tramp juggler, followed by a perambulator with a wooden cow-catcher in front; this comes on by itself, travelling from the right hand rear corner of stage to centre of footlights. Sloping stage and front wheels set to describe the quarter circle would account for the movements. Performer pushes the perambulator back the same way behind the wings, when it once more rolls down the stage to the footlights. He then takes three balls from the perambulator and juggles with them; then with four balls; also tricks with cigars, hats, plates, coin on umbrella, etc. Back scene represents the sea, with some rocks on one side, beyond which is some pasture land. There is a cock, 2 hens and a cow on the land, a fisherman on the rock and a man o' war on the sea. Suddenly loud reports are heard and puffs of smoke come from the side of the man o' war; then a shell comes on from the side and hits the performer on the head, then two more shells arrive with a crash on the stage. First shell rubber ball painted; the other two made of wood.

The performer here produces a toy pistol and fires at the man o' war, which sinks slowly. The fisherman is then seen to be struggling with his rod and line, having apparently hooked a large fish. Performer fires the toy pistol at the fisherman, who disappears. He then walks over to one of the hens, which lays an egg in his hand; the other then does likewise. Then suddenly noticing the cock, he advances towards it, and placing his hand near, receives another egg. He then seizes the cow's tail, which he works up and down like a pump handle, at the same time holding a glass under its udder. The glass is rapidly filled with milk, with which the performer retires to refresh himself.

The sinking of the man o' war is accounted for by the fact that there is a slit in the scene through which it is pulled (downwards). The sinking was most realistic, the bow sank first, followed by the stern, then the whole ship disappeared. The disappearance of the fisherman was effected in a similar manner. The eggs were dropped through small slits in the scene, and the milk was poured through a small hole with the aid of a funnel. The cow's tail was made of a piece of cloth, filled with some soft material, and was sewn to the scene in a manner to enable the performer to work it about as described.

The third and last part of the programme as follows:—

Spiritualistic Cabinet.—Low narrow oblong platform on six short legs wheeled to centre of stage; on the platform is a screen-like arrangement which is then unfolded and arranged round back and sides of platform to form a cabinet. The front, a separate piece put on afterwards, consists of a framework having two doors each with the usual diamond shape opening with blind hanging inside each. Doors opened to show the interior empty, then closed and the cabinet wheeled round to show all sides. Sticks, bells, tambourines, &c., were then placed inside the cabinet, doors closed and the usual manifestations took place.

Evidently done with the aid of an assistant, probably concealed at the outset behind the screen-like arrangement on the platform when this was placed in position he would be standing on a small step at the rear, ready to enter the cabinet (*via* a secret door in the back), after the same had been shown empty and closed, and to admit of it being turned round and inspected as described.

In conclusion the assistant would again pass through the secret panel on to step at rear. Cabinet opened and pushed to rear of stage (to admit of assistant escaping through trap in scene), then turned round to admit of all parts of outside being once more inspected. Other methods are a run-down shot from trap in rear scene to rear of cabinet, folding mirror inside cabinet, &c.; or the several methods worked in conjunction with one another, arrangement and timing of the various movements, &c.

The Multiplying Chair.—The performer snatches up a chair, and, pulling it quickly apart, there are two chairs. One made to telescope over the other.

Handcuff Tricks.—The usual business, a full explanation of which I have already given in *MAGIC*, for November and December, 1902, and January, February and March, 1903; see also my No. 13 Serial, "Great Handcuff Tricks." Nicola issues a handbill bearing a friendly challenge to the police and others to bring their own handcuffs (regulation), and try to secure him. He came to the front of the stage and asked if anyone had brought any handcuffs. About six people walked up and took chairs on the stage, each having

pair of handcuffs or leg-irons—evidently planted. He proceeded to have these placed on one or two at a time, then went under canopy, and came out again with his hands free and the handcuffs open. One pair of ordinary English regulation cuffs, he said, looked so easy he would take them off in front of the audience. This he proceeded to do—evidently faked.

Handcuff, Sack and Box Illusion.—I have already given a full explanation of this in *MAGIC* for October, 1903, q.v. A later method of escape from the sack in the box, is for the performer to be genuinely tied up by anybody in an ordinary sack and to cut this open at the bottom from corner to corner. The performer gets out and the lady gets in *via* this rough opening. Then, in conclusion, and when the box is opened, the lady stands on the bottom of the sack so that it cannot be inadvertently raised. The committee then examine the seals and finally open the sack, which the lady pushes down into the bottom of the box, then steps out and closes the lid. As the sack was carefully examined in the first place no one wants to look at it now; all the same if they do—they don't.

Milk Can Escape.—For my explanation of this illusion, where the performer, completely immersed in water, milk or other fluid, is locked in a large galvanised iron can, yet effects his escape, as is necessary under the circumstances, in less than a minute, see *MAGIC*, for January and February, 1909.

A Topsy-Turvey Illusion.—A lady is strapped to an iron frame, which is then bolted to the back of a narrow upright cabinet, only just large enough to hold the lady in this position. Cabinet closed—pistol—opened, and lady found upside down, *i.e.*, standing on her head. The two lady assistants, Nos. 4 and 5 (doubles) are necessary for this illusion. The one, fixed to a duplicate iron frame, is passed up through the stage upside down, and fixed in such position on the back of the cabinet; this is done under cover of fixing the other lady in position at the same time. Then, under cover of closing the doors in front, a hand is placed on the back of the cabinet, which is turned round, being pivotted top and bottom, and the trick is done.

N.B.—A detailed explanation of the above illusion will be found in *MAGIC* for November, 1906.

Doll Changed to Lady.—Box on low stand wheeled round by attendants, that all parts may be inspected. Lid and front opened to show empty, then a small doll placed in a little box and put inside the larger one—closed. Pistol fired, then box opened and found to contain lady dressed like the doll. See my explanation of the Beau Brocade Illusion, in *MAGIC* for October, 1909, and which applies.

Production of Diogenes from Glass Lined Trunk.—Trunk shown empty and lined all over with pieces of plate glass, then closed, apparently empty. Pistol fired, then trunk opened revealing Diogenes inside. Evidently another version of the Beau Brocade Illusion referred to above.

Novel Suspension.—Nicola laid himself down flat on the table, his hands stretched back. Dossky from behind then joined his hands together and placed his finger tips on the performer's nose. His body then commenced to float upwards and continued so to move slowly until it reached the perpendicular, heels in the air, and apparently balanced by the finger tips on the performer's nose. Invisible wires seem the only solution.

N.B.—In addition to the valuable help rendered me in respect to the above programme by Lieut. R. S. H. Townshend, I have also received similar assistance from my esteemed subscriber, R. P. Varma, I.S.C., of Patna, India.

The above explanations are my own, *i.e.*, they are not necessarily the methods employed by Mr. Nicola.

YOUR EXPLANATORY PROGRAMMES ARE REALLY EXCELLENT.

Mr. Leslie S. Proctor, Sydney Grove, Newcastle-on-Tyne, writes:—"I have just read your last volume of *MAGIC*, and think that it is the most interesting and up-to-date paper ever written. Your Explanatory Programmes are really excellent."

THAT IT IS HONEST IS MAGICAL.

Mr. Tom Brennan, of 1608 Wazee Street, Denver, writes:—"Your explanation of "Spirit Pictures" in the February issue of "Magie" is WORTH MANY YEARS SUBSCRIPTION; and every issue has full value, and more, in good honest magical information; THAT IT IS HONEST IS MAGICAL. Enclosed find Money Order for which please renew my subscription to your valuable publication."

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.

138.—The performer spreads a pack of cards face downwards on the table, inviting any person to select and remove several cards. He then instructs the same person to replace any one of the chosen cards and thoroughly shuffle it with the rest, then to square up the pack and replace it on the table. Without touching the cards the performer now names the one chosen, then requests the drawer to remove it, and, at the same time, insert in its place another one of the chosen cards, square the pack together and again place it on the table.

The second and subsequent cards are discovered in like manner to the first. The pack is not perforated.

139.—A very wonderful handkerchief production. Arms are bared to the shoulder and both hands shown empty back and front, fingers wide apart. By the simple action of placing both hands together a silk handkerchief is now produced.

N.B.—No box, holder, false finger, string, wire, "pulls" or apparatus of any kind employed; neither do the hands approach the body.

140.—The performer amongst the audience hands paper and pencil to any person requesting him to write a sentence. Stage attendant now brings the performer an envelope, into which the paper is placed, sealed and handed to the person to hold. The performer then commands the paper bearing the writing to fly out of the Hall to some place (named) a quarter of a mile distant.

The envelope is eventually opened and found empty. A committee, selected from the audience, then go to the place named, find the missive and bring it back to be identified by the writer. The performer does not touch the paper after it is brought back, nor does he go upon the stage.

141.—The performer holds, behind his back, an examined envelope, into which any one of the Company now places a card, secretly selected. The same person then seals the envelope and takes it into his own keeping. Yet the performer can easily read the chosen card.

N.B.—The envelope is examined, sealed and opened by the audience.

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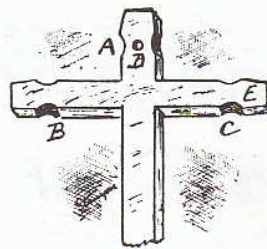
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REPLIES TO QUERIES.

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.

82.—Assistant (man) is tied to the cross with one cord only long enough for purpose. The centre of cord is first placed over the body, then both ends carried behind and to front again; in this way over the body several times, then up and round the neck, but



not round the cross at this point, each end being merely passed over a nail "D" projecting at the rear. The ends of cord are then brought to front, and carried to end of each arm of cross, where they are employed for tying the wrists fast to the extreme ends "E," but not in the incisions A, B, or C, which are understood to be for ornamental purposes only. The ends of cord are then passed out of cabinet to committee.

When curtain is drawn lady gets out of usual box floor of cabinet and removes the nail afore-mentioned. This frees the man's neck and so loosens the cord that he can slip his body out of same. The cords are worked along the arms at both sides and into the incisions "B" and "C." This admits of the arms being withdrawn from the rope. The lady then slips into the rope, which is replaced by the gentleman, who then retires into the box floor of cabinet.

The handkerchief borrowed and tied round the cords (where they cross on the chest), is for the purpose of preventing them getting into confusion during the transfer.—ALF. AUZET.

123.—The hair of one of the company, assisting the performer on the stage, is suddenly seen to stand on end, much to everybody's amusement. He finally rushes off the stage frightened (performer may whisper to him to do so), and someone else takes his place, but the result is the same. This may be continued as long as desired.

The secret is a fine black silk thread stretched across the stage and manipulated by attendants stationed in the wings. Simple, isn't it. People with long or bushy hair should, of course, be chosen as making the best subjects. Bald headed people are useless.—D.H.

127.—The disappearance of a glass of water may be effected by a circular disc of tin (cloth covered), attached to a cord elastic "pull," and manipulated as required. With the disc in position, over the glass and under the handkerchief, the glass is placed on the table near black-art well, handkerchief raised slightly to show glass, which is finally dropped into rubber lined well and the handkerchief raised as if still containing it. The rest explains itself.

The reproduction may be from a pocket with the assistance of the well known I.R. Cover, or on a tray, as explained in connection with Walton Brozen's programme in MAGIC for March, 1911.—D.H.

128.—On a slip of paper in the envelope have written the name of the card standing third from the bottom of pack. This envelope is placed in a person's pocket. The pack is now divided into four parts (by anybody), one of which is then "forced" on one of the company, who is asked to count the cards face downwards on the table. The noted card is now third from the top. The same person is then requested to place the top card in the middle of the portion for the purpose of making the trick more difficult. The performer then directs the person to deal three cards from the top side by side on the table, which places the known card third in the line, when it is "forced" by the method familiar to every conjurer.—YRRAH.

N.B.—I should also suggest that four cards be dealt in a line on the table, and the desired one indicated by the throw of a dice as explained in MAGIC for September, 1910.—EDITOR.

132.—Naming card secretly removed from a hat. Palm off a few cards from any pack and hand the rest to be shuffled. While this is being done secretly note the names of the cards you hold, then, when again taking the pack, palm them on to the top and drop the whole into a hat, which give to someone to hold, inviting such person to shake the hat for the purpose of mixing the cards. But no amount of shaking will mix the cards, as will be found by experiment. When therefore a person is requested to remove a card quickly, he will be almost certain to take the top card, especially as the hat is held so high he cannot see into it, and the performer names this card; if wrong he reaches into the hat himself and removes the right card, telling the person he did not do it quick enough.

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

BY ELLIS STANYON.

AUTOMATA.—See under "Mechanical Magic."

BALLS, BILLIARD.

SECTION I.

SLEIGHT OF HAND PROCESSES.

1. Ordinary Palm.—Ball shown at finger tips of right hand is apparently placed in left hand; the movement must be an exact imitation of that were the ball actually transferred. As the hands approach one another, the fingers press the ball into the palm, where it is gripped between the fleshy portions of the base of the thumb and the opposite side of the hand. (See "A" in Fig. 1.)



FIG. 1.

To make the illusion complete, the finger tips of the right hand with ball palmed, should rest momentarily just behind the finger tips of the left hand (held palm upwards), then withdrawn, the left hand being closed as if containing the ball, turned back to audience and extended away from the body to the left, while the right hand, apparently empty, pulls back the left sleeve, indicating nothing concealed in that direction.

The fingers of the left hand then execute a rubbing motion after which the hand is opened and shown empty; the right hand then instantly produces the ball from the back of the right knee or elsewhere.

2.—Finger Palm.—Much easier of execution, yet equally deceptive. In this case the ball is held at the base of the fingers by a contraction of the two middle ones. (See "B" in Fig. 1.) This admits of the hand being held in a very natural position, the forefinger directing attention to the left hand. Rubbing motion of the left hand, as before, followed by production of the ball with the right hand.

3.—La Tourniquet.—Here, instead of seeming to place the ball into the left hand, it is, apparently, removed from that hand. The movement is an adaptation of the familiar coin sleight known as "La Tourniquet." The ball is shown at the finger tips of the left hand held palm upwards. The right hand is then brought down sharply over the ball and closed as if containing it. In reality the ball is knocked down behind the fingers and palmed by one or other of the methods above described. The right hand is then turned back to audience and extended away to the right, followed by the left hand (with ball palmed) which forthwith pulls back the sleeve. Vanish from right and reproduction with left hand as before.

The sleight may be made the same way as La Tourniquet with a coin, *i.e.*, the thumb of the hand seeming to pick up the ball being passed underneath it. But on account of the size of the ball the original movement is not so natural as my own method above described.

4.—The Back Palm.—Ball is held between the tips of the first and little fingers on the back or front of the hand, as shown at "C" and "D" in Fig. 1. When the ball is in position on the back of the hand, *i.e.*, to the rear of the hand in position shown at "D," it will probably show through the fingers; this may be avoided by observing to keep the little finger close up to the next one and to tilt the top of the hand slightly backwards. As a matter of fact the forefinger only will hold the ball in position behind the other three; or the little finger only may be employed for the purpose, but in this latter case the top of the hand must be tilted forward instead of backwards.

5.—The Reverse Palm.—Ball held between the tips of the first and second fingers ("D" in Fig. 1) is passed to the back of the hand by doubling the two middle fingers under it (see "E" in Fig. 1) then straightening them out: done under cover of a wave of the hand, thus ball appears to have vanished. Back and front of hand are now shown empty alternately by making the same movement under cover of a slight motion of the hand,

down and up or backwards and forwards, turning the hand over at one and the same time. Movement assisted by the thumb. Position of fingers and tilt of hand, above described, must also be studied.

N.B.—For further lessons on the back and front and continuous back and front palm, see my "New Card Tricks" (First Series). The movement is the same, whether employed in connection with cards, coins, balls, matchboxes or other articles of suitable size.

6.—The "Change Over" Palm.—Standing with a slight turn to the left, the finger tips of right hand in which ball is palmed, are passed several times over the palm of the left hand indicating "nothing there." Then, under cover of making a turn to the right, the hands are passed over one another and the ball is rolled between them into the palm of the left hand, which then, in turn, strokes the palm of the right hand indicating "nothing there."

The above represents the "Change Over" palm in its simplest form, but it is subject to almost infinite variation; this I hope to make clear in the following description of the "Wrist" Palm, after a careful study of which the reader will no doubt be able to arrange movements in accordance with his own fancy.

7.—The "Wrist" Palm.—Having secretly obtained possession of the ball, palmed in the right hand, and having made the "change over" from left to right as above explained, the left hand rolls the ball on to the right wrist, where it is "palmed" by bending the wrist inwards as required. (See "A" in Fig. 2.) Back of both

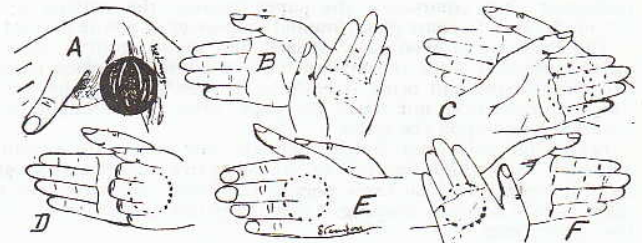


FIG. 2.

hands, held in front of body, are then shown, care being taken to hold the left hand in the same cramped position as the right. Next turn to the right and show the palms of both hands, the back of the left hand supporting the ball on the wrist, as indicated by the dotted lines seen at "B" in the Fig. The hands are next brought into position "C," when the left is formed into a fist (see "D" in the Fig.). The left hand is then moved forward, the result being that the ball is rolled over the knuckles and on over the finger nails into the palm proper of the left hand, which is then straightened out as shown at "E," the ball still being concealed between the hands in position indicated by the dotted lines.

The right hand is now formed into a fist, the finger nails being placed directly on the ball; the hand is then moved backwards in direction of wrist, the result being that the ball rolls over the knuckles of the right hand and backwards on to the left wrist and the right hand is turned into position shown at "F" in the Fig. A turn to the left is now made that palms of both hands may be inspected and seen to be empty.

At this point the ball is palmed on the left wrist and the backs of both hands shown as before. Then in conclusion the left hand is dropped to the side of the body and ball allowed to fall into the hand, which then produces it from the back of the left knee.

N.B.—The rolling movements explained above may be equally well made—on the back of the hand, wrist, forearm (with or without the sleeves rolled up) on the knee, &c., and, as before stated, the effects that may be worked out with same are practically endless. But should the reader require any further instruction on this special subject he will find a totally different series of movements explained and profusely illustrated in my "New Billiard Ball Sleights," pages 7 to 10.

IMPORTANT.—Each of the above sleights should be made with equal facility with either hand; this to avoid the necessity of openly transferring the ball from one hand to the other without a reason. This applies to all similar sleights.

Practise should in all cases be made in front of a mirror that the student may observe that the hand is held in position not to expose the ball in the palm. The correct position will then be obtained unconsciously when presenting the effect to an audience. But even should the hand be held in a position to expose the ball, it is rarely ever noticed in the hands of an expert, the reason being that all attention is fixed on the opposite hand. When attention

is again directed to the hand which actually held the ball, that hand is engaged in reproducing it from an unexpected source.

For further lessons on this subject see my "New Billiard Ball Tricks" (No. 15 Serial).

The general principles of sleight of hand, as applied to billiard balls (palming excepted) are usually presented as definite illusory effects; they will therefore be noticed in their respective sections.

SECTION II.

PRODUCTIONS, MAGICAL.

SPECIAL NOTICE.—To economise space, the following descriptions will be written in the vernacular. Therefore, where the reader is not familiar with the terms employed by conjurers, he is recommended to make a careful study of the various sleights, especially the ordinary "Palms," as fully explained and profusely illustrated in Section I.

1.—Armpit.—First place the ball under the left armpit, where it will remain unobserved. Pull up right sleeve, allowing the left hand to slide up to the right armpit, at the same time casually drawing attention to the fact that the right hand is empty. Make similar movements on the left side which enables you to secretly obtain the ball from the left armpit in the right hand. Then execute the "change over" palm (Section I., No. 6) and produce the ball from the back of the right hand, right elbow, left knee, from under waistcoat or elsewhere.

2.—Handkerchief.—Displayed in front of body to show empty, corners held between the first and second fingers as shown at "A" in Fig. 1, ball held at rear between fingers of right hand. Hands crossed left over right, to show other side of handkerchief. When making the turn, the right hand is brought close up to body of handkerchief that it (the hand) may also be turned without exposing the ball, all as shown at "C" in the Fig. When the turn is complete the right hand is over to the left and held as at "B." Handkerchief again reversed, then thrown over right hand. Left hand takes the ball through the centre of the cambric, then allows it to fall into the right hand.

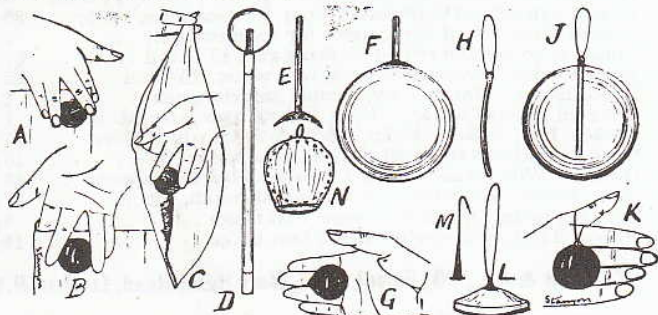


FIG. 1.

3.—Wand.—Hole in ball that it may be pressed somewhat tightly on to a smooth nail projecting from the end of wand (see "D" in Fig. 1). End of wand with ball placed under left arm-pit then shown empty when right hand takes free end of wand, and the opposite end with ball drops into the left hand. Right hand then takes end of wand out of left hand, leaving ball behind; left hand then drawn upwards along wand, and ball produced at top.

4.—From the Air.—Ball waxed to small metal cup soldered to short piece of wire painted flesh colour (see "E" and "F" in Fig. 1). Wire held between second and third fingers, when by rolling ball between the hands, the "Change Over" palm (No. 6, Section 1) may be easily executed. (See "G" in the Fig.)

Ball passed to back of right hand, then caught, apparently from the air, at the finger tips. Meanwhile, the left hand may have secretly palmed another ball (see following No.) and when seeming to take the one from the right hand, the one from left is really shown, the other being reverse palmed ready for another production. A dozen or more balls may be produced in this way.

5.—The Long Pocket.—A long pocket of black cloth made of four strips sewn together, i.e., a square tube, wide enough to accommodate one ball only but long enough to take a dozen or more one on top of the other. Back of pocket covered with a strip of celluloid for balls to ride against smoothly. Top of pocket sewn to inside top of waistcoat; bottom opening on a level with bottom of waistcoat fitted with elastic to retain balls until pressure be applied with the base of hand, when one falls out into the "finger palm," the elastic closing pocket and preventing more from escaping.

6.—Spring Wire and Loop.—Piece of bent spring wire provided with a catgut loop (see "H" in Fig. 1). Bent wire pressed into straight hole in ball makes it a fixture, and provides a loop on the surface of ball as seen at "J" in the Fig. Loop passed over thumb to support ball on the back of hand as shown at "K." Ball produced under cover of placing the hands together.

N.B.—For a very interesting series of sleights, explained with numerous illustrations, showing how the palms, also backs of the hands, may be shown empty simultaneously with a ball in position as shown at "K" in Fig. 1, see my No. 10 Serial "New Miscellaneous Tricks," pages 12 and 13.

7.—Sucker and Loop.—Similar to number 6, the only difference being that the loop is attached to an I.R. Sucker, the small variety used for suspending light articles on shop windows (see "L" in Fig. 1). Sucker pressed on to ball, to which it adheres, and loop passed over thumb as before.

8.—Hook on Sucker.—In place of the catgut loop (No. 7) a fine steel hook "M" is attached to the sucker for the purpose of suspending ball on any part of the clothing. For instance, if the ball be hooked on to the back of the left sleeve, both hands may be shown empty, and ball secretly obtained in the act of pulling up the sleeve. Also makes an excellent vanish for ball, worked the same way as the Hand Vanisher for Handkerchiefs explained in MAGIC for April, 1906.

9.—Small Cloth Pockets.—A small cloth bag or pocket to accommodate one ball only (see "N" in Fig. 1). Elastic in opening to retain ball, but arranged so that ball may be pulled out at pleasure. Loop on top to suspend the bag under lappel of coat, bottom of coat, or waistcoat or elsewhere. Any number of these pockets may be used.

10.—From Mouth.—Standing left side facing audience, thumb of right hand presses ball against right cheek, the fingers being arched over the upper lip as if about to shout. This conceals the ball, and shows hand empty. Fingers are then drawn over mouth in direction of ball, and same is shown at finger tips.

11.—Chair Back.—Ball fixed behind top rail of chair with wax. Another ball produced magically and, when knocking this on the top rail of chair to prove solid, second ball is secretly palmed from rear for use as required.

12.—Collapsible Balls.—I.R. Balls of a size and coloured in imitation of billiard balls, and with two small holes punched in the surface opposite one another. Several of these may be pressed flat and inserted in a back-palming device (Spider); or they may be tied together, and palmed as one ball. When released will instantly fill out. The following enamel is said to be satisfactory for coating the balls; I have not tried it:—

Collodion coloured with aniline dye, to be thinned down if necessary with alcohol. If not flexible enough add few drops of castor oil. This enamel is as flexible as rubber itself, and will not crack.

13.—Comedy Production.—Provided by Mr. Douglas Dexter, M.I.M.C. Ball palmed in left hand and "Change Over" palm made to show hands empty. Left hand makes a catch in the air, tips of thumb and forefinger are placed together to form a circle which performer says is the ball. He continues "Yes, I know it's invisible, but watch." Here the right hand makes a few passes over the "circle," and, eventually, the ball becomes visible.

14.—Screen.—Some performers employ a small black velvet screen in front of which the hands are held during the manipulations, the idea being to show up the balls, especially when white ones are used. Having shown hands empty in front of screen, performer calls attention to his name worked on same; then takes hold of bottom of velvet, and throws it over top of stand, disclosing another plain surface of the same material. White ball then produced from back of left hand.

Ball pressed out of bag (No. 9 above) behind velvet when taking hold of portion with name to throw same over top of stand.

N.B.—Having secured ball and before producing same, the hands may be turned about in front of screen, and will appear empty, backs and fronts of both being shown simultaneously. (See illustrations "B" to "F" in Fig. 2, Section 1. Take "F," showing both palms, get back to "E," then roll the ball on to the back of the left wrist, turning the hands as required). For a totally different series of sleights, used for the same purpose, see "New Billiard Ball Tricks," pages 7 to 10.

(To be continued.)



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