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CONJURING PATTER

BY

“SELBIT.”

Author of “The Magician’s Handbook,” “The Magical Entertainer,” “The Magic Art of Entertaining,” etc., etc.



VOLUME TWO.

A further selection of
Magical Patter and other Novelties,
including

CHAPEAUGRAPHY
and
PAPERTEARING.

Now published for
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The reader will find in this volume, witty and appropriate patter, suitable for every trick introducing any of the above objects.



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Hobbes, P.T.

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Patter for Card Manipulation Act.

"Ladies and Gentlemen, with a packed audience and a pack of cards a conjurer should be able to score with honours. A good hand is always necessary, but when luck is not handy sleight-of-hand is, and if our pianiste will play a suit-able solo I will show you how to collect a few cards from nowhere."

(To waltz accompaniment conjurer collects cards from curtains, etc.)

"There is a magical atmosphere about this air. (1) I wish the notes were five pound ones. (2) What a lot of funny cards one meets in curious cribs. (3) This is so simple I hardly like to tell you how to do it. (4) You merely play picquet (Pick it). (5) A pupil of mine tried to do this and couldn't; so he poked my face, I mean my ace. (6) Card dealers make more profit than horse dealers if they snap the opportunity. (7) But they do not brag about it. (8) Dealing is the bridge that carries them to fortune (9). Double-dealers are the knaves of diamonds. (10) A cheat is a wrong card. (11) It is always best to let well alone when someone is watching you. (12) "

(Vanish four cards separately and produce them same way. Cards must be arranged in order indicated by patter.)

"I shall now take one card separately, by itself. There ! isn't that curious. Whenever I take a card it is always an ace. But never mind, we can all bear bad luck when it comes to some other fellow. I am waving this card up and down to create a wave of excitement. When the card reaches the top of the wave it sinks into a sea of mist. Of course, if you have mist the sea you will not see the mist ! You must take the wave with a grain of sea salt. The second card is the King of diamonds. Like the ace, his majesty also has his ups and

downs. He used to be a lift boy. Finally he sank his identity and rose to a throne. The king is an artful card, he disappears like a policeman when he hears a fight."

"The queen comes next. They always do come after kings. I merely hold the lady in my fingers and away she goes to keep an appointment with his majesty. She is a visiting card."

"Now we have the jack. This being the fourth, goes henceforth by the rule of three. The queen is nineteen today and the jack has gone to be her birthday card."

"Really, I could keep on doing this all night, but I think four is enough for any teetotaler. Therefore,—what a lot of fours there are!—I shall reverse the process and bring back the cards. They say the lowest shall be first, so we will start with the jack. Here he is, coming forth from the skies and dropping like a fallen star. He looks a trifle unsteady, doesn't he? Perhaps he has had a drop too much!"

"There is the queen trying to bury herself behind a little cloud. You see, she used to be a funeral card before she joined the colours."

"The king has sunk to the level of the stage. He is trying to be a professional card."

"The last card, the ace, is again the fourth. Aces are always high, and this one is so much that way that I must stand on a chair to reach it. You notice it was on the fourth story."

(Vanish four cards and produce them from behind knee.)

"Has it ever occurred to you that a mere handful of trumps is much better than a whole foot full of corns. If I squeeze the cards they vanish so that no one may see them being squeezed in public. They simply seek the privacy of my knee."

(Vanish cards again and produce from left elbow.)

"There are only two ways of doing this trick. One is to do it properly, and the other is not to do it at all. Conjurers

get over this difficulty by placing the cards in one hand and scratching on some other place. This makes the cards come up to the scratch. See what a satisfactory result you can get by scratching your elbow. I hope this trick does not irritate you!"

(Vanish cards and produce from mouth.)

"Truth is not always palatable, and if you cannot swallow my explanation of these little tricks it is best to swallow the cards, they may be more to your taste."

The Never-Empty Glass of Water.

This very excellent effect, wherein a glass held in the performer's hand fills itself with water as often as it is emptied, does not appear to be introduced as often as such a capital trick deserves. The preparation is simple, and if it does not interfere with any other part of the wizard's programme, the dressing that is necessary for the experiment should not be considered too elaborate for the effect obtained.

A thin rubber pipe must be attached to the mouth of a rubber hot-water bottle by means of a screw nozzle. The bottle itself is strapped round the performer's shoulder so that the bottle itself comes under his armpit, mouth toward the inside opening of the coat sleeve, down which the thin pipe is passed. The glass used has a hole in the side about the centre, and the pipe is carried behind the conjurer's hand between his fingers into this opening, wherein a small rubber nose on the free end of the pipe may be easily inserted. The hole must be of such a size that the act of pushing the nose into it makes a watertight connection. To keep the pipe in position behind the hand it is passed through a finger ring worn, for preference, on the middle finger.

The glass may be on the table to start with and in the act of picking it up the nose is introduced into the aperture and the hand arranged round the glass so that the connection is hidden.

If the bottle is filled with water it will be quite understood that the action of squeezing it by pressing the arm against the body forces a stream through the pipe into the tumbler.

Directly the glass is full, the pressure on the "cistern" is relaxed and the supply is at once cut off. The water is emptied from the tumbler into a basin or bucket, and everything is ready to start again. This can, of course, be kept up until the supply is exhausted, although there is little to be gained in prolonging the trick after having filled the glass four times. For four glasses of water quite a small bottle will prove of ample capacity.

"Ladies and gentlemen, I am about to show you a real Indian feat of magic with this extraordinary vessel. For the benefit of any of you who may never have seen one of these things before, I might tell you that it is called a tumbler, although it does not do acrobatic feats. An Indian magician would call this the crucible of economy, because you may remove the contents a hundred times, and it would still be as full as the man who prefers whisky to strong drink."

"In the first place I have found by experiment that you cannot empty anything from a tumbler until you have first put something in it. I am not at all used to putting anything in tumblers, but if any gentleman who knows the right way to call for spirits will just suggest the liquid he prefers I will endeavour to materialise a glassful before your eyes. Did I hear some-one say 'Water'? Very well. Here it comes, and you will notice that as it gets higher it also becomes deeper—especially in colour. There you see we have a tumbler full of neat rain-water."

"Most people are better at emptying glasses than filling them, it is all a matter of habit or thirst. To convince you that it is really water I will tip it into this bucket. Fancy playing 'Tip-it' with a glass of water!"

“ There you notice the glass clear of the water, and the water clear of the glass. Could any trick be clearer? Now we will command more water to rise. Look at ‘water-rate’ the tide is coming in! It is now nearly flush with the top. Fancy being ‘flush’ when the water-rate comes in.” (*Empty water into bucket.*)

“ Of course one rate is only a drop in the bucket. Directly you tide over one lot it begins to rise again. When the rate comes in and the tide goes out most of us are in deep water. There it is, a little more than full again.” (*Empty water again.*) “ It never rains but it pours. Another load off my mind. That is the worst of having water on the brain.”

“ This wonderful glass came into my possession in a very curious manner. I am inclined to be a kind of fancy designer, and when I have designs on anything I fancy you may draw your own conclusions as to the result. For instance, this glass and I fancied one another and it came to live with me. If I should ever be charged with abducting it I am sure my defence will hold water; in fact it is holding as much as it can now.” (*Empty water again.*)

“ Unfortunately my turn is tied for time, and I am only permitted to wait for four tides. Personally I could keep on doing this trick until Whitsuntide, but possibly some of you may object. Apart from that even the glass gets its fill of the experiment, and now, for the last time, it shall have its ‘empty.’ ” (*Empty last lot of water.*)

Selbit's Sugar and Milk Trick.

“ I dare say many of you ladies and gentlemen already know that if you mix a small quantity of water with a large quantity of some other liquid, and add one lump of sugar, the whole mixture will soon disappear under your very nose. This curious result so fascinated

me that I spent considerable time, and even more money, in dipping into the phenomena ; fortunately I have now signed the pledge. My experiments suggested a new problem which I shall now have the pleasure of introducing."

"In the first place, you must know that this is entirely a chemical problem. To convince you of that I shall conduct the experiment with milk. There is no water employed at all, unless the milkman has been conjuring."

"Here is a jug of pure milk—at any rate it is as pure as you can expect, now that we obtain it from tins instead of in the old-fashioned way—and here we have a basin of sugar. What could be more innocent of deception ? What milkman or grocer would permit himself to submit his goods to any form of artificial embellishment ? "

"I should like you to understand that I also accept full responsibility for the comparative innocence of everything else used in the experiment from myself down to the crockery ware. Any lady who has made experiments in basins will tell you that this one is quite ordinary." (*Empty sugar into slop basin.*) "And any gentleman who knows anything about jugs will see at a glance that this one only holds half-a-pint." (*Empty milk into sugar basin.*)

"Poets are given to taking plenty of license when they require things to be where they ought not, and I shall take similar liberties with that heap of sugar." (*Pour sugar from slop basin into jug.*)

"Now you see we have accomplished the first part of the trick. We have transferred the milk into the sugar basin, and the sugar into the milk jug. But, with a reasonable amount of practice, anyone with a superficial knowledge of chemistry could do that, and I shall endeavour to show you something even more astonishing."

"There is an ancient superstition that if you leave sugar uncovered, dishonest people may be tempted to acquire just enough of it to give them toothache ; therefore I propose to place this serviette on top of the jug. I do not suggest that this is necessary in the present company, but I have

performed the trick so many times that experience teaches one to be careful."

" I do not know if you have studied the habits of milk at all, but I have found that it has an awfully jealous disposition. In fact, if I covered the sugar and left the milk exposed, it would probably turn so sour that when I had finished the trick it would not be fit for any further use ! So, to avoid any unpleasantness, perhaps it would be as well to place the empty slop-basin over it."

" The problem, ladies and gentlemen, is to pass the milk and sugar back to their original places. Before I command this to happen, I might assure you that I do *not* pass the milk up my sleeve, neither do I swallow the sugar—I gave up that habit when I had my first shave."

" By touching the jug with my wand I convert the sugar into a solid and immovable body, and the same action changes the milk into an irresistible force. The solid and immovable body is drawn by invisible influence across to the basin, and if you watch closely you will observe the irresistible force proceeding along the line of least resistance to the jug. And here we have the sugar in the basin, and here in the jug, the milk."

Paper Tearing.

The process of folding a sheet of newspaper in preparation for the tearing of a pattern is well-known to all who dabble in amateur entertaining, and any reader who has not already familiarised himself with such details may master this necessary preliminary by glancing at the diagrams to be found in several of the recent handbooks on the subject. The patter we suggest is intended to apply to any pattern, and will need some slight addition according to the performers' requirements.

"By way of variety I shall now have the pleasure of tearing up this newspaper. This is a habit that I contracted when I was cutting my teeth. Then, I used to make designs on the floor; now, I sometimes succeed in evolving them on the paper. Before starting I propose to place this surgical bandage over my eyes." (*Commence tearing.*)

"The reason I blindfold myself is because a lady once accused me of having designs on the paper. I can assure you the only thing I have designs on is the pay box. Fancy tearing a design to draw a fee! In less than one minute I have torn through this newspaper, and the result is this tablecloth. More like an advertisement for somebody's pills, isn't it? The only thing that is really wonderful about it is that I have also torn the same pattern on the other side." (*Show back of pattern. When unfolding paper, push bandage off the eyes. Proceed with second design.*)

"You may be interested to know that this bandage really prevents me from seeing you. I mention that because I know this must be very tiresome, and I could not see anyone leaving the hall. At the same time I have very good ears! You might hardly believe it, but if a left-handed person tried to do this he would have to stand on his head to get the pattern right. Let us now have a look at the result of our second round. I hope this is all right because when it is it always receives so much applause from the highest class audience. Yes, it's even better than usual!"

Chapeaugraphy.

The art of chapeaugraphy, a performance sometimes known as "Twenty Heads under one Hat," is quite an easily acquired accomplishment. This number, too, forms an acceptable break in a lengthy magical programme.

and the only outlay is represented by the few shillings charged by dealers for the chapeau—a large ring of soft black felt. Since complete instructions are supplied with the hat it is only our purpose to provide the patter wherewith to introduce the most popular characters.

“In introducing my entertainment known as chapeau-graphy, allow me to say that in the performance I use nothing of any importance—merely this piece of felt and my face.”

(Thrust arm through aperture in chapeau.) “This is the ‘hole’ of my apparatus; nothing more than a round hole with a round of felt round it. Kindly keep your eyes on the hole, and see that it does not disappear.”

“By bringing together this hat without a crown and my crown without a hat, I am able to place before you more or less life-like impersonations of types and celebrities from the illustrious days of Charles Peace down to the present period.”

BUFFALO BILL. “For my first character I merely crack the chapeau on my nut and extract the kernel—Colonel Cody.”

WELLINGTON. “A warrior of a different type; Wellington, familiarly called ‘The Duke.’ The Duke of Wellington is not related to any house of refreshment, and although he was named after a curious shape of boot he never took to his heel.”

NAPOLEON. “My next abomination—I mean impersonation—will be of that soldier who was seldom caught napping—I refer to Nap-oleon. He had a very thin horse, called Boney-partie; but my imitation does not include the horse.”

A HIGHWAYMAN. “Another man of ‘steal,’ this time a practitioner of that highly-respected industry, highway robbery. The man who stole men’s purses and women’s hearts.”

SALVATION ARMY GIRL. "This time a lady of the road; one who begs instead of stealing, and gives all she can—even to solos on that beautiful instrument, the tambourine. A Salvation Army Lass."

A MISER. "In striking contrast, my next impersonation will be that of a miser—in other words a man who mises."

A SCHOOLMASTER.—"Instead of hiding good gold my next character finds pleasure in hiding bad boys. He is the Village Schoolmaster—the man who wants his whack."

A COSTERMONGER. "Instead of teaching the young idea to shoot, our next acquaintance assists the old brussel to sprout; he is a costermonger. The coster is a fine type of humanity—a cross between a teetotaller and a cabman; he sells vegetables and speaks the language of flowers—cauliflowers."

A SPANIARD. AN ANARCHIST. A MEMBER OF THE INQUISITION. "It is said that it is man's privilege to be ugly if he so desires; the gentleman I am about to introduce to you is one who has sadly abused our greatest privilege."

CHARLEY'S AUNT. "In returning to the fair sex I must apologise for my impudence in attempting to impersonate a type of English beauty. My next imposition will be that of a famous lady runner, Charley's Aunt."

A JOCKEY. "Next, a gentleman whose business runs in a different course—a jockey. He is a man who can sometimes make a slow horse go very fast—asleep."

A DUSTMAN. "At times all of us have to shift for ourselves; therefore I hope you will not think it disagreeable if I introduce a gentleman who is always shifting for others—the dust gentleman."

A NAVAL OFFICER.—"For our next character we go to the sea, and show you the man who has risen from before the mast to behind the compass—a naval officer."

AN OLD SAILOR. "Now an older type of seaman; a man who has never risen and sank frequently. A perpetually dry old salt who still loves the water—if there is something in it. A man with weak eyes, no ambition, and a big family."

A NUN. "To bring my efforts to a conclusion, let me portray one of the sweetest types of womanhood, a lady than whom there is Nun Nicer—the Lady of the Veil."

An Introduction to a Dumb Show.

"Ladies and gentlemen, it is said that actions speak louder than words; therefore I propose to perform this experiment minus conversational prolixity and with abbreviated or totally eliminated narrations and even without effervescent verbosity. My diminutive colloquy will therefore be conspicuous by its entire absence, and I shall do the job in silence."

Miscellaneous Gags.

Two mistakes are equal to a pair of "bloomers."

A die is good in spots.

Its face is heavenly—it's so unearthly.

He was a man with a fine head—seven and a quarter.

My last assistant was left-handed and right-eared.

This was a light present from the dark ages.

It is not so wide as it would be if the sides were farther away from the middle.

It is better to be dogmatic than rheumatic.

I would sooner "dye" than say anything blue.

Pawnbrokers take more interest in their business than policemen.

I always practise this feat twice a day and once every morning.

Scotchmen borrow money to save. They are not mean—only careful.

Two feet left are better than two left feet.

The music for this performance was composed by accident.

This torn handkerchief wants a stitch in its side.

Conjurers always speak the truth, as far as in them lies.

You can only discover this problem by getting up early—or even before that.

Certain faces are rather uncertain.

One only needs money to be wealthy.

As happy as a man who has just passed a bad half-crown.

Some people carry very funny things in their hats. You have only to look at a few heads now and then to understand my meaning.

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