

# CONJURING PATTER

BY

**"SELBIT."**

Author of "The Magician's Handbook," "The Magical Entertainer," "The Magic Art of Entertaining," etc., etc.



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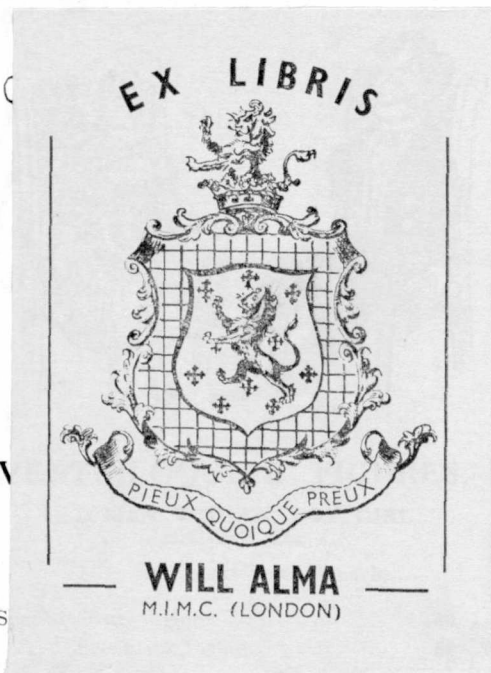
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## TO THE READER.

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This pamphlet does not pretend to be anything more than a mere book of words for a few popular conjuring tricks.

We do not wish nor expect a large circulation, since we are putting this out as an answer to the many friends who continually press for more patter.

The only claim we make is that the patter we give for the tricks specified is the kind that an audience appreciates.

The writer's first manager, Lieut. Cole, the world-famed ventriloquist, always paid the author of a joke at the remunerative rate of one guinea per laugh. The dear old man used to sit the originator of submitted gags in the audience, and during the course of his entertainment he would introduce them. If the jokes fell flat they were at once returned with thanks; if they provoked a good laugh they were accepted and paid for on the spot. In this way "Old King Cole" became a merry old soul indeed, and through the medium of these guinea laughs he amassed a considerable fortune, the fruits of which, we are pleased to say, he is now enjoying in retirement.

This reminiscence is given to prove the value of proper patter, and if the possessor of this modest compilation is successful in acquiring one good gag from it, we respectfully suggest he has received his money's worth.

## OPENING REMARKS.

---

“ Ladies and gentlemen, when you saw the curtain go up and these oddments on the stage, I dare say you imagined that this was to be one of those awful conjuring performances, and when you saw me glide on perhaps you accused me, in your own minds, of being either the conjurer or another piece of apparatus ! ”

“ In order that we may quite understand, each other, let me assure you that I do call this a magical entertainment—of course you can call it what you like later on—and that I am the conjurer, no matter what you may say to the contrary.”

“ I am here to demonstrate that the things you see in ordinary life have, in reality, no existence, while those things that you do not see may be made as visible as if you really could see them. This applies more particularly to any jokes I may venture to make, and it is all done by purely physical means—the same kind that a lady might employ on Saturday evening to combat the arguments of her husband when he endeavours to convince her that the wages she cannot see are really there.”

“ I notice that this remark appears to have hit one or two of the married gentlemen rather heavily, which shows you that you can even be struck with something that is quite invisible.”

“ As I see a few of the ladies blushing, perhaps we had better leave these homely affairs, and take a short excursion to the land of magic, where everything that is impossible is really quite easy.”

## Patter for Aerial Treasury Act.

---

“ Ladies and Gentlemen, like workhouse stones, nature's laws are hard to break. Nevertheless, nature provides for all beings on the face of the earth ; sometimes it provides money and sometimes measles, but, being beings, it is no use being nasty about it. We all desire plenty and nature provides plenty ; plenty of indigestion for the rich, and plenty of nothing for the poor. I propose to demonstrate that we have only to look for what we want and we find it. Making money the subject of our experi-ment let me show you how to fill a bucket with real coins without coming within the ' pail ' of the law.”

“ Everyone is at liberty to make money naturally, but if you do it artificially you are not at liberty for long. And it must be awfully monotonous for a man who has ' made ' a fortune to be only spending ' time.' The whole thing is a ' cell ' from beginning to end, unless it is recognised that time is money.

“ To make money quickly the conditions must be favourable. Therefore, if there are any policemen in the audience might I ask them to beat a retreat, because I do not want my performance to be used as evidence against me.”

“ Not having brought a bucket with me, may I borrow some gentleman's hat ? I prefer one without a head in it. Now watch, and let me draw on the bank of imagination.”

*(Punctuate following remarks by producing coins where sentences are numbered.)*

“ Here they come (1) swarming through the air like elephants on a frosty morning. (2) This is only a slow way of making money. (3) In fact, it is only a poor rate. (4) It is much quicker to use a pick and shovel and dig it out. (5) The only objection I have to that method is that it is *infra dig.* (6) Now

they are coming more quickly, the bank rate is rising. (7) Last week the income tax collector wanted me to wear a taximeter. (8) Fancy doing this in your sleep! (9) Wouldn't it be awful to wake up! (10) it is an ill win that only blows half-crowns. (11) Fancy taking money for doing this! (12)''

*(If a coin holder is used for the production of the first twelve coins, dispose of it now and palm six more. This can be done by subtracting that number from the hat in showing the money already produced. Then proceed to discover more coins.)*

'' This is all real money. The Government hall-mark on every link, especially on the missing links. You should never catch money on a damp morning, you might get hold of a cold instead. Here are some more coins forcing themselves on me. (13) The worst of doing this is that the habit grows on one. (14) I am shaved every morning and yield about £7 ros. (15) This is quite a ready-money business. (16) You may think it is an easy way of earning a living. (17) You ought to know what a bother it is to count the profits. (18)''

*(Tip out coins on to table and pass one or more coins from one hand to the other or from plate to plate. Patter does for either.)*

'' Having thoroughly explained the origin of money, and how to obtain it, I shall now illustrate some of the uses to which it may be put. I will give my left hand a half-crown for its trouble. Kindly look on that hand as the Bank of England. The doors are closed upon it. Now you all know that it is impossible to get money out of the bank after the doors are shut. If anyone does know how it can be done I am quite willing to exchange a few secrets. My right hand is empty; we will call that the bank of bankruptcy. The problem is to transfer the coin from bank to bank without the secret gaining currency. Look! the thing is done. The explanation of that trick is very simple. You must remember that good English money will pass anywhere.''



*(For finale sweep all coins from table into a basin. Change same on servante for one containing a lead or painted shape like a big coin.)*

“ Money was made to circulate, and I now intend to make you my circulation. In the first place will you kindly pass round the hat to that gentleman who belongs to it. All these coins are quite good, but this romantic receptacle is a ‘ basin.’ I will sweep the money into it and scramble it amongst you. Who likes scrambled half-crowns? Why what, is this! I have heard of money running into millions, but this has run into a counter. See, it is a counter-feit! ”

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## Chosen Orange and Mystic Ribbon Trick.

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*This capital impromptu effect may be introduced in any magical entertainment with advantage. The apparatus may be had from any conjuring store for a few pence.*

“ After considerable research in (local fruit market) I have discovered a most remarkable growth. Here, ladies and gentlemen you see the fruits of my search, a plate of oranges.”

“ These oranges are not of the common or hot-house kind ; they were grown on what is known in the trade as virgin soil, that is soil upon which the hand of man has never set foot. The plate, which has nothing in common with the virgin soil, came from quite a different mould.”

“ These oranges are much too thick-skinned to get the pip at anything you might say as to their ‘ orangin,’ but at the same time their family tree has nothing to bark about.”

“ In order that you may have free choice for nothing may I ask one of the ladies present to point to one of these oranges. You must please understand that once the lady has picked there can be no ‘ appeal.’ ”

“ That one, Madam ? What a choice choice. Would you like to change your mind ? I mean about the orange. No ? Very well.”

“ I dare say you may have noticed that there is a good deal of reciprocity about the average orange ; I mean plenty of give and take. You give it a squeeze and take a little stream in your eye, ‘ juicy ’ what I mean ? I will give it a press and you shall see the result. Ah ! instead of juice we have reciprocity ribbon. Notice the ripeness of the colours. The very latest in orange shades—almost bright enough to be a sun-shade.”

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## The Egg and Handkerchief Trick.

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*The effect of this pretty problem is that an egg is placed in a tumbler and covered with a handkerchief. Another handkerchief is rolled between the hands, when it turns to the egg and, on raising the other handkerchief from the glass it is found that the egg supposed to have been there has given place to the missing silk. This trick is popular with most amateur conjurers under many different titles, and instructions for working it are to be found in almost all the standard hand-books.*

“ Before proceeding with this trick I should like to point out that I have gone to some little expense—not much, it is true—to obtain this egg. I may tell you I never object to pay a penny for any egg that has a good character.”

“ In addition to the egg I use this glass. That foot is put on the tumbler to prevent it being charged with having no visible means of support. When that tumbler was built it had two feet, but the other one was put on another body. The first trick is to change the tumbler into an egg cup. I do that by dropping the egg inside it. You notice it fits as nicely as a ready-made suit.”

“ I will cover the egg with this handkerchief so that you may see it does not leave the glass, and perhaps I may be fortunate enough to get some gentleman to hold this for me. Thank you, Sir. Doesn't he look happy! Have you ever held a tumbler that way before, Sir? I want you just to shake the glass and see if you can hear the egg inside. Can you? What does it say? You might keep hold of the glass foot, Sir, and try and imagine it is Cinderella's slipper. Please do not pinch the ankle.”

“ May I now draw your attention to this handkerchief. The problem is to change this for that gentleman's egg. Would you like a change, Sir? Very well, hold tight to the glass. The tighter you are the easier it is.”

“ By waving the handkerchief, I cause it to become smaller and smaller until it fades away like a banking account. But it leaves a balance behind in the form of the egg. Is this your egg, Sir? Don't know? Well, it is a wise man that knows his own egg, but to convince you will you let me raise the cover from the glass. There, you see, the gentleman has emptied it of the egg, and here we find the missing handkerchief.”

## Bagged Canaries and Cage Trick.

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*This most effective illusion-on-a-small-scale is more suited to the stage than for drawing-room presentation. It is essentially an apparatus trick and may be purchased quite reasonably at the usual dealers. The patter that follows, however, may be readily adapted to almost any trick wherein canary birds are exploited.*

“Ladies and gentlemen, this little bag is as innocent of deception and as plain as I am myself. I had occasion to purchase a Gladstone bag and the shopkeeper wrapped it up in this paper one. You can see for yourselves it is as empty as a money-bag after your wife has presented herself with a 2s. 11d. hat and ten pounds’ worth of trimming to hide it beneath.”

“These two small canaries are also conspirators in the trick. Canaries, as you probably know, are birds of song. These (pointing to the bars of the cage) are a few of their bars. There is an old saying that two birds in a bag are worth one in a cage, and I shall, to be brief, bag these two.”

“If you have never seen any Bird’s Extract you may be interested in seeing some extracted birds. Please do not get distracted, we use no cruelty or other impurities in our extract.”

“Each of these canaries is old enough to be the other’s sister, and unless I take the elder first it gets so ruffled that it will fly at anything.”

“I use to coax the birds through these wires until I found it was less trouble to assist them through the door.”

“To prevent the birds flying into the wings at this stage of the trick I shall screw the neck of the bag; it is cheaper than screwing the necks of the birds.”

“I know it is usual to shoot your birds before you bag them, but I am such an excellent shot that I find it quite easy to bag them first, and then shoot them. By stage-managing

your sport in this way you can kill two birds with one volley."

"I hope the sight of this pistol does not annoy you. No revolver is much use unless it has some sort of sight, but this one is near-sighted, and its report is equally weak."

"I now propose to send these birds back to their cage by wireless telegraphy. That is 'wire' cage is necessary. It looks impossible, but you must remember that birds of passage can always find their own avenue."

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## Handkerchief Manipulation Act.

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*There being no set series of manipulations with silks, we are somewhat at a loss in doing patter for such an act. The following gags, however, can be used in conjunction with almost any handkerchief sleights, and we have no doubt but that the reader will find a ready use for them. At the same time we have indicated the particular effects that the patter was intended for.*

*Start with a ball containing six silks. Show the hands empty and produce the handkerchiefs quickly one after the other.*

"Ladies and gentlemen, you will notice that my hands are apparently empty; yet this one (the right) holds an invisible opinion as to what is right, and on the other hand this one is sometimes left without a leg to stand upon."

"Every employer will tell you that hands should be got to work together. I reverse the old order of things, and by working the hands apart (1) I bring together quite a charming assortment of handkerchiefs (2)."

"A conjurer who uses handkerchiefs is hemmed in with difficulties and silk thread. (3) Even a wizard must 'sew' his handkerchiefs before he can reap them. (4) Everyone 'nose' that a handkerchief has its duty to face. (5) Sometimes the force of a blow will send a handkerchief across its own border. (6) "

*(Take a red, a white, and a blue handkerchief and change them into a flag).*

“ I will take these three handkerchiefs—red, white and blue—the colours that never run if you give them time to dye in the ordinary way—and pass them through my fingers. Doctors say there is nothing like a little change in the pocket. This is a change in the hand. Of course all this is hanky-pankychief ! ”

*(Under cover of the first few handkerchiefs develop a bundle of silks and shower them over the stage.)*

“ Some people develop a regular bump for handkerchief manipulation. In fact, sometimes the bump literally grows on them, generally in the middle of the face. This bump is known to phrenologists as the official organ of the handkerchief trade. Instead of a bump, I am now going to develop a bundle. They say, make hay while the sun shines, but I am gathering handkerchiefs in a shower ! Have you noticed that after a shower you can generally see all the colours of the rainbow ? Look at these water-colours, for instance ! Notice the red one, it looks as though it had an attack of the blues ! ”

*(Have seven silks ready to hand and ask for any number between one and ten to be named. If seven is selected produce them straight away: if any other number, show the seven, and by false counting make them correspond with the number suggested.)*

“ I want some lady or gentleman to call out any number between one and ten. I should like it done in a commanding tone, just as if it was the militia you were calling at. How many ? Eight ? Quite right, Sir ; just the number I was thinking of. I shall now show you another trick with the same number. Here are eight handkerchiefs ; exactly the number suggested by this thought-reader.”

*(Conclude by producing a whole lot of silks from the supposed eight. Strew them on the stage to musical accompaniment and exit.)*

“ Let me conclude by showing you how to multiply by magic. I merely stretch out my hand and catch nothing. By adding the nothing to eight we get eighty ! ”

## How to Construct Patter.

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The easiest method of arranging patter for any particular performance is to start by writing out a series of terse comments explaining the actions of the experiment, and covering the necessary movements. Whenever it is possible to provide the excuse for any action that is at all out of the natural, do so. Remember, any excuse is better than none, and an obviously ridiculous excuse will often cover up a daring manœuvre by its utter nonsense.

The first synopsis of comments will provide its own heads under which to complete the final patter, and the conjurer should compile a list of all jokes bearing on each object employed, and then make a careful selection of the most appropriate for introduction in his final text.

Let us take the well-known Passe-passe bottle and glass trick to illustrate our meaning.

The synopsis would take after the following form :—

“ Here we have a bottle containing water, and here a glass. I fill the glass and place this tube over it. This second tube we place over the bottle, and now the two have changed positions.”

The objects employed are a bottle, a glass, two tubes and some water. Now let us make a few gags that could be introduced under those heads.

### **Bits about Bottles.**

Some bottles are smaller than larger ones.

Some bottles have labels removed, others have pennies left on.

Some have good and others have bad “ pints.”

Some bottles become so excited they cannot contain themselves.

In doing tricks with a bottle you can always put some spirit into the thing.

Summer Bluebottles, summer (some are) not.

**Gags on Glasses.**

The size of glasses is a matter of taste—or rather, thirst.  
 This one is made of glass that is transparent on both sides.  
 Glasses are not made for near-sighted people only.  
 What is home without a tumbler !  
 Some people may already know the uses of a glass.  
 A lady likes a pier glass, a man can put up with a pint.

**Tube Trifles.**

This is an empty aperture with nothing in it except its shape.

These tubes are not related, but they have a working agreement.

The only difference between the two is that this one is empty, and that one contains nothing at all.

Both the tubes were made in this form because if they had been any other shape they would not have done for the trick.

The worst part of a hole of this description is that you don't know where it begins or finishes.

Fancy a tube putting on side.

**Water Witticisms.**

Just like *ordinary water*, but wetter.

This water is warranted perfectly unskimmed.

If it were not so thick the transparency of it would be less opaque.

Water is commonly used for diluting whisky.

Washed water is so frightfully diluted.

Some people have actually fallen right in water without being injured.

Instead of the half-dozen remarks we have placed under each of the foregoing headings, it is easy to go on indefinitely, although the amateur patterist will, of course, understand we advise a lengthy list merely as stock from which a limited selection should be made. If the reader will take the trouble to string together the few suggestions we have given he will discover the ease of the process of patter writing, and then, maybe, the present scribe will have lost his market.

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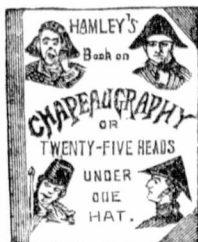


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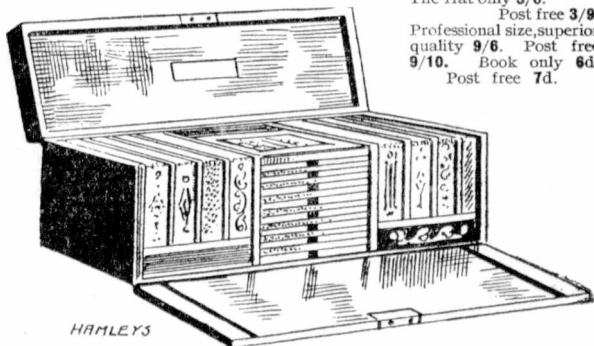


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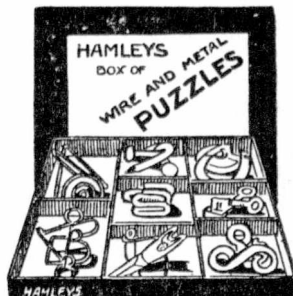
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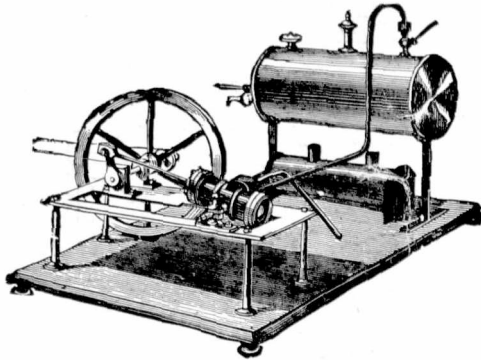
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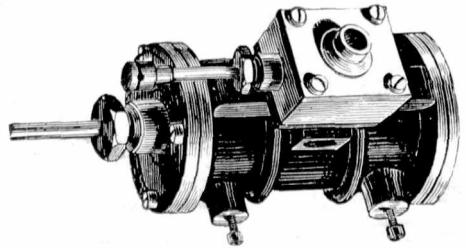
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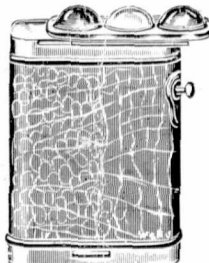
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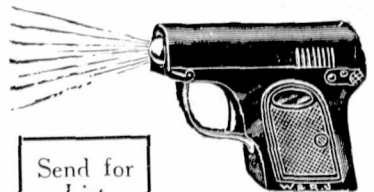
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Author of "The Magician's Handbook," "The Magical Entertainer," "The Magic Art of Entertaining," etc., etc.



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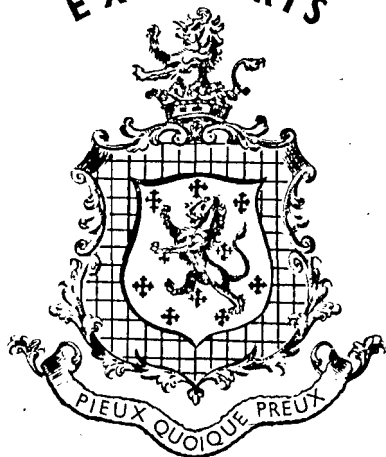
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## Patter for Card Manipulation Act.

"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 hence-forth 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 teetotaller. 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.

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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.)*

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## Selbit's Sugar and Milk Trick.

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“ 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."

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## Paper Tearing.

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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.

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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.”

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

✓  
2) 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.”

✓  
4) 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-parte; but my imitation does not include the horse.”

✓  
3) 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.”

4  
6  
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."

4  
A MISER. "In striking contrast, my next impersonation will be that of a miser—in other words a man who mises."

8  
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."

(10)  
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."

✓  
9  
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."

(11)  
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."

(13)  
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."

(12)  
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."

18  
A NAVAL OFFICER.—"For our next character we go to the sea, and show you the man who has risen from before the m to behind the compass—a naval officer."

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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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can supply every piece of apparatus and accessory mentioned in this book, and are offer the same at very low prices. Customers may rely upon our goods being only practical and precisely the articles intended by the author for the various tricks as described. It is always cheaper to buy magical and kindred appliances from a firm like it their sole business to manufacture practical apparatus than to have your property by casual workmen who never understand an entertainer's requirements. We teach you to work any trick with apparatus supplied by us **Free of Charge.**

We give an idea of the effectiveness of our new method of teaching sleight-of-hand and magical conceptions by mail, a speciality of our own, we quote from a communication we recently received from Prof. Hoffmann undoubtedly the greatest living authority on magical matters, and author of the leading books on legerdemain, bearing on this important matter of magical instruction by mail, in which he writes us:—

“Thanks for yours with ‘Changing Thimbles’ and instructions for the ‘Ubiquitous’ the last mentioned are the best ‘trade’ instructions for a trick I have ever seen, and I think would do you a great deal of good in your business”

This is only one of the many testimonials we constantly receive, and is surely worthy of consideration when deciding to order magical tricks.

To see the above statements, buy a small article elsewhere, then order it from us and notice the difference between the two articles and methods of performing the same.

3. “Steamboat” cards, sequence same backs not guaranteed, 7½d. post free 8½d. “Arrow” size 3½ x 2½ standard backs red and dark ash plaid stripes. All trick and other cards made up by us now in “Arrow” price 10d. post free 11d. 3 packs 2/3 post free 2/6. 12 packs 6 post free 9/-. “Juniors” size 3¼ x 2¼. For those with small hands. All the same “Orchid” backs 1 pack 1/3 post 1/4. 3 packs 3/6 post 3/9 2 packs 13/6 post 14/-.

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7. **Selbit's Sugar and Milk Trick.**—Complete apparatus and instructions supplied for 12/6.

10. **Chapeaugraphy.**—  
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P. T. O.

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Not only is all the requisite apparatus supplied, with the special instructions, directions and suggestions for working the tricks (this new feature of ours so all important) but necessary we also include "patter" an essential and very important feature of a complete entertainment thereby rendering the trick perfect in every detail, and can generally be worked immediately on receipt.

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9, Duke Street,  
Adelphi,

London, W

TEL. ADDRESS "INFATUATE"  
LONDON